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THE WORLD
ACCORDING TO
EXAMPLE

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NEVER HEARD OF HER"

JESSIE J ON
THE MERCURY
PRIZE VERDICT

"YOU WANT US TO BE ROCK STARS?
WE REALLY DON'T GIVE A F*CK"

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EXCLUSIVE EXTRAS
USE THE CODE ON THE COVER TO UNLOCK A NEW KASABIAN TRACK, BOMBAY BICYCLE CLUB STUFF AND LOADS MORE - SEE P11 FOR DETAILS



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ON REPEAT

THE SOUNDS RATTLING ROUND THE SKULLS
OF THE NME STAFF THIS WEEK



LOS CAMPESINOS!

By Your Hand
Underpinned by an 'AM 180'-ish videogame swirl and cheery playground chorus, the title of I.C.'s forthcoming fourth record, 'Hello Sadness', seems something of a misnomer in comparison to this chipper ode to ejaculation. Proof? *That* title, and a prime bit of ambitious sleaze from Gareth: "*We were kissing for hours with her hands in my trousers...*"
Susana Pearl, writer

KURT VILE

The Creature
Our hero stands in the shadows. A waterfall of plucked guitars flows, a flamenco rhythm pounds. He's contemplating another stop-start relationship. The despondency of his vocal fits his fairweather situation. Right now it's all about this moment, which hangs deliciously in the air.
Priya Elan, Assistant Editor, NME.COM

JACK WHITE

You Know That I Know (Hank Williams cover)
Redeeming himself for his Insane Clown Posse-related moment of madness, Jack White unleashes the hard drinkin' cowboy inside on this 'lost' Hank Williams number. Mainlining vintage Nashville complete with perfect pedal steel sighs, White's quavering vocals have rarely sounded more at home.
Leonie Cooper, Deputy News Editor

KELE OKEREKE FT LUCY TAYLOR

What Did I Do?
The next phase of Kele's discotronic empowerment is to step away from the mic and draft in a generic diva for a hi-NRG torch song. The lead track from October EP 'The Hunter' is a gigantic house banger, channelling Gatecrasher as much as bloggy electronica, and smelling unashamedly of poppers.
Dan Martin, writer

THE FIELD

Then It's White
Another swinging hypnotist's watch of a track from the Kompakt wunderkind,

this cut from forthcoming LP 'Looping State Of Mind' compresses all the compulsive repetition of his previous into just under eight minutes and adds Fridge-esque vocal touches for perhaps his dreamiest outing yet.

Tim Chester, Deputy Editor, NME.COM

PENGUINS

Hate Male
Debut single from Zak Starkey's band: you're thinking classic rock in line with his Oasis/The Who antics, right? *Totally* wrong. Also in Penguins is a girl called Sshh, who's the opposite of her name, screeching about hating suits over a gloriously teenage mess of in-her-face electro-rock.

Hamish MacBain, Assistant Editor

BRAIDS

Peach Wedding
The Canadian four-piece return sounding as harmonious as ever for their side of a forthcoming split seven-inch release with Purity Ring, but there's some suitably impressive changes afoot too. Dropping Big Pink-style rhythms alongside chopped'n'distorted guitars, it's an altogether impressive gear change.

Matt Wilkinson, New Music Editor

TROPHY WIFE

Wolf
Maybe it's just because we discovered them last autumn, but there's something about Oxford's Blessing Force that's perfectly suited to frosty climes. Taken from Trophy Wife's forthcoming 'Bruxism' EP, the Yannis-produced 'Wolf' is a shivery clatter of quickening steps, chilling drones and disconnected lyrics: "*Now I know this is not my home.*"

Laura Snapes, Assistant Reviews Editor



YUCK

Cousin Corona
In the week that Daniel Blumberg releases a collection of soppy piano ballads under his Oupa alias, Yuck announce the reissue of their belting debut, with a raft of fun extras. Sounding like an 'In Utero' offcut, this orgy of bass and feedback is the pick of the bunch.
Mike Williams, Deputy Editor

TRACK
OF
THE
WEEK

THE BIG PINK

Stay Gold

Nothing's ever as it seems with The Big Pink. You might take that song title as a reference to a skating film or a clothing brand. But it's also a phrase meaning "keep true to yourself" or "preserve your innocence" that crops up in SE Hinton's classic alienated youth novel *The Outsiders*, derived from the Robert Frost poem *Nothing Gold Can Stay*.

You shouldn't underestimate them, you see. It doesn't really matter whether you think Milo and Robbie are awful scenesters or posers or dreadful depraved bastards or whatever.

All that matters is the songs, which have always kept a wide-eyed innocence at their heart under the noise and leather. The Pink's singer might recently have graced the pages of *Hello!* standing

*Their songs have
always kept a wide-eyed
innocence at their heart*

next to Otis Ferry and described as "man-about-town Robbie Furze", but when this first track (produced by Paul Epworth and mixed by Alan Moulder) from his and Milo Cordell's second album opens with an elegiac, sweet bit of synth and he howls "*A time to love a time to cry/And beat the darkness into light*", you'll swallow your sniggers. 'Future This', the duo's follow-up to debut 'A Brief History Of Love', is due out in January 2012, and from the off, it's clear they haven't lost their alchemical knack of mixing melancholy melody, triumphal choruses and dark, shunting rhythms into something that can't be tarnished.
Emily Mackay, Reviews Editor



**LAV·RA·MAR·LING·
A·CREATURE·I·DON'T·KNOW·**

New Album Out Now



UPFRONT

A photograph of PJ Harvey performing on stage. She is wearing a white long-sleeved shirt and a dark corset, and is playing a harp. She has dark hair and is looking towards the camera. A microphone on a stand is positioned in front of her. The background is dark with some stage lights.

WHAT'S HAPPENED AND WHAT'S HAPPENING IN MUSIC THIS WEEK

Edited by Dan Martin

**“THE WORLD’S
LIKE A TINDER KEG,
READY TO GO OFF”**

*‘Let England Shake’, said **PJ Harvey**, and England shook. Now the album has scooped the Mercury Prize but, she tells NME, it’s obvious that the planet’s got big problems*

MAIN
EVENT

PJ Harvey's Mercury Prize win last week didn't surprise many people. Not the bookies who

were offering 7/4 odds, not the pundits lined up to comment on the significance of this year's win – in fact, nobody who'd had their perspective altered by her State Of The Nation masterpiece, 'Let England Shake'. But she herself didn't see it coming.

"I wasn't expecting to win," she tells *NME* as we catch up with her backstage at Bestival, four days after her second Mercury win. "I actually felt quite surprised. I'd won before, so I thought it was highly unlikely I'd win again, but I was delighted to even be there. I was so heartened that such a difficult and serious record would get that exposure. I was delighted."

'Delighted' might be an unfortunate choice of word. It Harvey's first Mercury victory, accepted over the wire for 'Stories From The City, Stories From The Sea' as the world stood in shock at the terror attacks of 9/11, is not the sort of victory you revel in, then 'Let England Shake', a brutal and emotional treatise on war, is not the sort of album that you can be glad you felt compelled to make. Back on its release in February – pre-Arab Spring and pre-riots – Harvey told *NME* that she saw turbulent times ahead for Planet Earth. "There's a wave of unrest across society, and people are making themselves heard," she said. "We're living in very turbulent times... I think we'll be in for a lot more civil unrest."

Just seven months later, those words sound horribly on the money. "I wouldn't go as far as saying I predicted anything. But I think anybody who follows the news, and who tries to go even further to find out what's below the surface of

what we're allowed to be told, you pick up a sense of great frustration that's like a tinder keg. You've just got to strike a match and it's going to go off. It's all over the world at the moment."

As somebody who undertook a deep artistic voyage into this kind of unrest, can Harvey identify the cause? "People are finding their voices. There's been an awful amount of suppression and censorship. The world is becoming more and more based on moneymaking and less and less on supporting a good quality of life for everybody, and everything we're seeing, people getting so frustrated that they feel like have to rise up, is partly because of this."

How did she feel watching the news last month and seeing England, quite literally, shake?

"I can't say I was surprised. It was just a matter of time. Just wait and see what the government chooses or what it puts in place to start addressing some of the issues that brought it about in the first place. We'll have to wait and see."

PJ's victory reaffirms her relevance for a new generation, despite the fact that Jessie J told *NME* last week

she'd never heard of her. "I've heard the name Jessie J but I haven't heard the music, so we're on quite equal footing," she says kindly.

For now, and with a healthy sales spike of 1,106 per cent overnight, the coronation of 'Let England Shake' as a modern classic is complete, rounding off critical acclaim that included a 10/10 album review in *NME* and an

"I was so heartened that such a difficult record would get that exposure"

Outstanding Contribution Award at this year's Shockwaves NME Awards. What does all this mean to Harvey herself? "When you've grown something from the tiny seed of an idea and you spend three and a half years slowly working on it, and the only person who believed in it is you... for three years later for it to be so wholeheartedly welcomed and taken into other people's lives – that's everything I could have wished for."

Watch an exclusive video interview with PJ Harvey at NME.COM/video now



PJ Harvey tweets!

Philip John Harvey is a software developer from Newcastle. When Polly won the Mercury Prize, his Twitter feed exploded. What follows is one man's decline into the abyss...



@pjharvey Oh here we go. I've not won a bloody mercury prize stop tweeting me!

@pjharvey Well this is awkward

@pjharvey I'm a trending topic. I just switched my phone off. What a terrible mix up

@pjharvey My name is Philip John Harvey and I have a right to use my given name on Twitter!

@pjharvey I shall return all your letters to the sender. Wrong person

@pjharvey Crikey. I had enough bother when she went on Jools Holland with a silly hat

PJ's MERCURY RIVALS HAVE THEIR SAY...

JOE MOUNT METRONOMY



"For her to win, with this album being about England, and because she's from Dorset... And for her to be on her, whatever it is, something ridiculous, ninth album, and for us to be up there as well on our third record, that's about this particular part of England, it's quite nice. To fall into that same bracket as people like that, that's nice."

JONATHAN EVERYTHING EVERYTHING



"I came up to speak to her because I'd heard that she'd said something [nice about us] and she said yes, she'd very much like to buy the album. That's extremely nice of her. What was she like? She was petite, rosy cheeked, youthful and very nice indeed, and had a sort of royal air."

KATY B



"I haven't heard the full album actually – I've heard clips of it, but they sound cool, they sound interesting. It was nice that she was able to enjoy winning this year rather than feeling guilty about it."

...AND SO DOES JESSIE J



"I'll be honest with you, I've never heard of her. Is she good then? To be honest with you, I didn't see any of the ceremony. I was jet-lagged after a flight back from America so I had an early night. I live in a bubble. Could I be up for a Mercury next year? Possibly. I should probably find out what the Mercury Prize is before then, ha ha!"

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WHO THE HELL IS SKYLAR GREY?

You might not know her name, but you've heard her award-nominated choruses for Rihanna, Eminem and Dr Dre. Now the woman behind 'Love The Way You Lie' is stepping out alone

THE BIG QUESTION

Tree-dwelling superheroes who know how to edit hardcore porn don't come along in music *all* that often.

So you probably won't forget US cred-pop's next big hope, Skylar Grey. But you probably already know of her work: the lady penned the totemic choruses to Eminem and Rihanna's 'Love The Way You Lie', and wrote and sang Dr Dre's 'I Need A Doctor'. Now she's being launched as an artist in her own right, so as the pop recluse releases her debut single proper 'Invisible', *NME* caught up with her to try and figure out who, or indeed what, is Skylar Grey?

INTERNATIONAL POP SONGWRITER

She's responsible for some of the biggest hits of the year, but until recently she didn't even like people to see her face. So the world caught its first glimpse of Skylar, out of nowhere, at the Grammy Awards, where everyone initially thought, 'That's a very quick costume change, Rihanna', before realising that, after RiRi sang 'Love The Way You Lie', the person singing the new song was white. Thus, the behind-the-curtain writer of the year's cheeriest song about domestic violence was revealed to the world. Of 'Love The Way You Lie', she says: "It wasn't necessarily about literal violence in a relationship, but that vicious cycle of somebody who keeps you on your toes because they're kind of an asshole. I do tend to fall for assholes because they keep me on my toes and I don't get bored. That's what I wrote it about."

FRIEND OF THE STARS

When she came up with 'I Need A Doctor' for Dre and Em, it was suggested by Alex da Kid that they get Lady Gaga to sing it. Em shot it down at once, saying that if they didn't use Skylar's voice, they weren't doing it at all. "Eminem makes fun of me," she says. "But he's a rare breed of an artist that doesn't come along every day, so being able to be in a room with him and see his creativity at work was both inspiring and intimidating."

HERMIT

Since being a woodland-dwelling tree person has done so much for Bon Iver's ongoing credibility, Skylar decided she

would do the same, and went off for a year living among the wildlife. Also, she was kind of sad. "I detached myself from people," she says. "I had writer's block and I was broke, and I knew that I had to get out of it on my own. I put myself out in the wilderness and tested myself every day. It was like a vision quest, that's what I like to call it. I wanted to rid myself of physical things and work out what was important."

SUPERHERO

As you may have guessed, Skylar is not actually her real name. It's one that was given to her by the universe, apparently. "After going through that experience in the woods, I needed a new name because I was a different person. I needed a superhero name." She's vague about quite what her superhero powers actually are but it's likely to be do to with 'just being yourself' and stuff. "I had this inner strength I had never had before. Before I was trying to please other people and now I wanted to please myself. Grey is my favourite colour. It represents the unknown areas, and when I found myself on a very scary unknown road in my life, instead of letting it get me down, I embraced it. Grey was like my religion in a way."

When she last visited London, she was marked off to find it was actually quite sunny, since she fantasises about the dreary British weather.

FAILED PORN BARONESS

Prior to her stint in the woods, Skylar had a colourful existence while trying to make it as a songwriter – she spent her days watching other people doing the nasty. "I worked a few jobs; I worked in a bookshop and I edited porn. Editing porn actually paid the most. From 9 to 5 I had to sit at a computer chopping up clips of hardcore porn and putting the highlights into a database and putting it online. What was the worst thing I saw? You don't wanna know!"

DYSLEXIC'S WET DREAM

Skylar's single is called 'Invisible' and the album is called 'Invisible'. And no, that's not a typo, it's Marilyn Manson's fault. As she explains. "The single is the beginning of my story. I basically went from being invisible to invincible. It was Marilyn Manson who actually suggested spelling it like that."



The dodgy old goth pops up on her album track 'Can't Haunt Me'. "Putting Manson's voice in it, he likes to say that he puts a stink in my Febreze. My voice is really soft and airy and then he comes in and he's like a monster."

THE NME VERDICT

Flitting between genres like Eminem between rehab clinics, Skylar's determination to sound like all the different genres is brave, albeit possibly stupid. The teaser track, 'Dance

Without You', that debuted a few months ago was hard, heavy, industrial, and very nearly experimental – shocking to hear, considering what she was known for. The proper first single, 'Invisible', keeps up the darkness but is quite clearly a shiny pop tune with its nails painted black. We've heard half the album and there's even bigger choruses on it than that. Whether she turns out to be anything more than the Goth Dido remains to be seen, but girl knows her way round a chorus

SPEED DIAL

MARK HOPPUS
BLINK-182

Forget the fart gags and the world's worst break-up – the veteran gross-out pop-punk pranksters, back with a mature, “darker” new album, are all matey now

Hello, Mark. You and the rest of Blink recorded your new album ‘Neighborhoods’ in separate studios. Should we assume, then, that relations are still a bit rocky?

“Oh no! What we would do is we would exchange ideas, we’d record the outlines, the skeletons of songs, and then Tom [DeLonge, guitarist/singer] would take ideas to his studio in San Diego and Travis [Barker, drummer] and I would take ideas to our studio in Los Angeles and we would work on them, then we’d meet up, either later that week, or in a couple of weeks, depending. Then we’d listen to each other’s ideas, make comments and go from there.”

But did it not feel a bit... weird?

“That’s the tension we need in Blink. I think it is the way forward for us. It’s the way we can all work together and explore all of our ideas. In the past, when we’ve all been in the same room, you’re recording your parts while the other guys are sitting around waiting and this way enables each of us to explore every single idea we might have, in our own time, in our own comfort space. One of us will have an idea and then the other one will suggest something different and want to change it. That tension is what makes Blink sound like Blink.”

The band’s break-up was pretty bitter by anyone’s standards. Do you have any regrets over what happened?

“I think it was really necessary for it to happen. It worked out in a really bitter and ugly manner, with a lot of animosity, a lot of ill will going around. But we had to get to this place by going through that disaster. I think we all learned about Blink, we all learned about ourselves and



each other and really came to terms with who we are as a band.”

That all sounds very philosophical. So what’s your relationship with Tom like now?

“It’s very different now. Tom and I are still great friends, but when we started out we were kids touring in a van and with a singularity of purpose that we just wanted to play music as fast and as loud as we could. Now we are grown men with families. We still love touring and playing as fast and as loud as we can, of course, but we’re in a different place than we were before, we’re not stuck in a van together for 24 hours

a day, we can take breaks and see our families and go on the road and act stupid out there.”

Still making poo jokes now you’re almost 40?

“We’ve had people say to us that they think the songs sound more mature, which is probably right, but we’ve tried to stay away from that word [mature], because every album we’ve released after ‘Enema Of The State’ has been called ‘the mature Blink record’. But I think, lyrically, it’s a little darker than the

stuff we normally do, I think the songs are more intricately structured, I think the parts are more well written.”

Did you ever think about being one of those bands who didn’t release new music but toured all the time for money?

“No, never. That’s exactly why we postponed the tour. We were not going to go out on tour and just play old songs. We wanted to remain vital and we

wanted to remain current.

We never want to be one of those bands that just tours and plays old stuff. For me, and for the other guys in the band, that wouldn’t be exciting and neither would the shows. Believe me, when we were talking about postponing the tours, people were screaming at us going, ‘Just play the old stuff, people won’t care’, but we stood our ground and we said we want better for us and better for the people who come to the shows.”

What was the thing you missed the most in the years off from the band?

“I think I missed the most what Travis and Tom both bring to Blink-182, I missed the tension between the three of us, the creativity that comes from the fact that we all bring different things to the band and we’re all so very different from each other. And anytime I would write a song outside of Blink, I would always think, ‘How would Tom play guitar on this?’ and I can’t ever second-guess what he’s going to do. So that exchange of ideas was what I missed the most.”

How does it feel reading that you’ve been a huge influence on a new generation of bands?

“It’s a huge honour. When people say that we’ve influenced a band in any way that’s awesome. I still feel like we’re trying to find our own sound, so if we inspire other bands to do something, then that’s a huge compliment.”

BANDS
WHO
LOVE
BLINK

Here are just some of the kids who probably dug ‘Enema Of The State’...

Daniel Blumberg
– Yuck

“Blink-182 was my first favourite band. I guess they’re pretty cheesy, but they have really melodic songs.”

Josh Franceschi
– You Me At Six

“They were a huge influence on us growing up. We were bummed when they pulled the tour back a year so we couldn’t support. That would have been one of my highlights, touring with my heroes.”

Spencer Smith
– Panic! At The Disco

“We’re huge fans of that band. They are kind of the reason we started our band.”

Alex Gaskarth
– All Time Low

“Blink-182 really taught us that it was OK to have fun being in a band and playing music.”

TALKING
HEADS

WHY KURT COBAIN IS A NATURAL REGGAE SPIRIT

'Nevermind', reinvented as roots reggae: surely this can't end well? On the contrary, says 'Battle For Seattle's' creator, Little Roy - these rebel musics have more in common than you might imagine

20 YEARS OF NEVERMIND



A year ago, my long-time collaborator Mike Pelinoni, better known as Prince Fatty, came to me with an idea

He wanted to make the album I've just released - 'Battle For Seattle' - a set of covers of Nirvana songs.

There's a long tradition in reggae of covering other artists. In the '70s, there were lots of popular cover albums of Motown songs in Jamaica. Since then, there's been a strong strand of covering rock records too. Things like the Easy Star All-Stars' 'Dub Side Of The Moon' and 'Riodread' taking on the songs of Pink Floyd and Radiohead's 'OK Computer'. With the 20th anniversary of 'Nevermind' coming up, I think Fatty felt that the moment was right to work the songs of Nirvana in a reggae way.

I knew a bit about Nirvana. I'd heard their songs on the radio, and I'd always thought, these are timeless melodies. But it was only later that I began to watch documentaries about Kurt Cobain and the band, and got a better sense of the man, and began to see really what an amazing man he was. Not because of his troubles, but in spite of them. You've got to have something very special inside you to write melodies like that.

To me, there's a natural symmetry between reggae music and grunge. Both are rebel musics in their own way. Both are very honest types of music. And there's a darkness, a very minor-key mood in those songs that comes to life when you fuse it with the reggae sound.

When it came to laying down the tracks, it worked like a dream. We put down the reggae rhythm tracks, and the melodies just fitted over them perfectly. We've tried very hard not to be cheesy. When you're covering another artist's songs, you've got to have respect for the songs.

You've got to think about the words, and the vision, and the artist's original intent, and see if you can voice those passions. In part, that's why we didn't take on too many of the more well-known songs, so that we could better make them our own. So far, no one has said anything negative about it.

For me, the success of this album has been truly wonderful. It's taken me to whole new audiences. Playing those songs at Reading - the response from the audience was phenomenal. The crowd sang from beginning to end. It showed to me that there's nothing you have to do differently to reach a rock audience - music is the universal language.

Turn to p44 for NME's judgement on Little Roy's 'Battle For Seattle'



A nice plaid shirt crosses genre boundaries, too

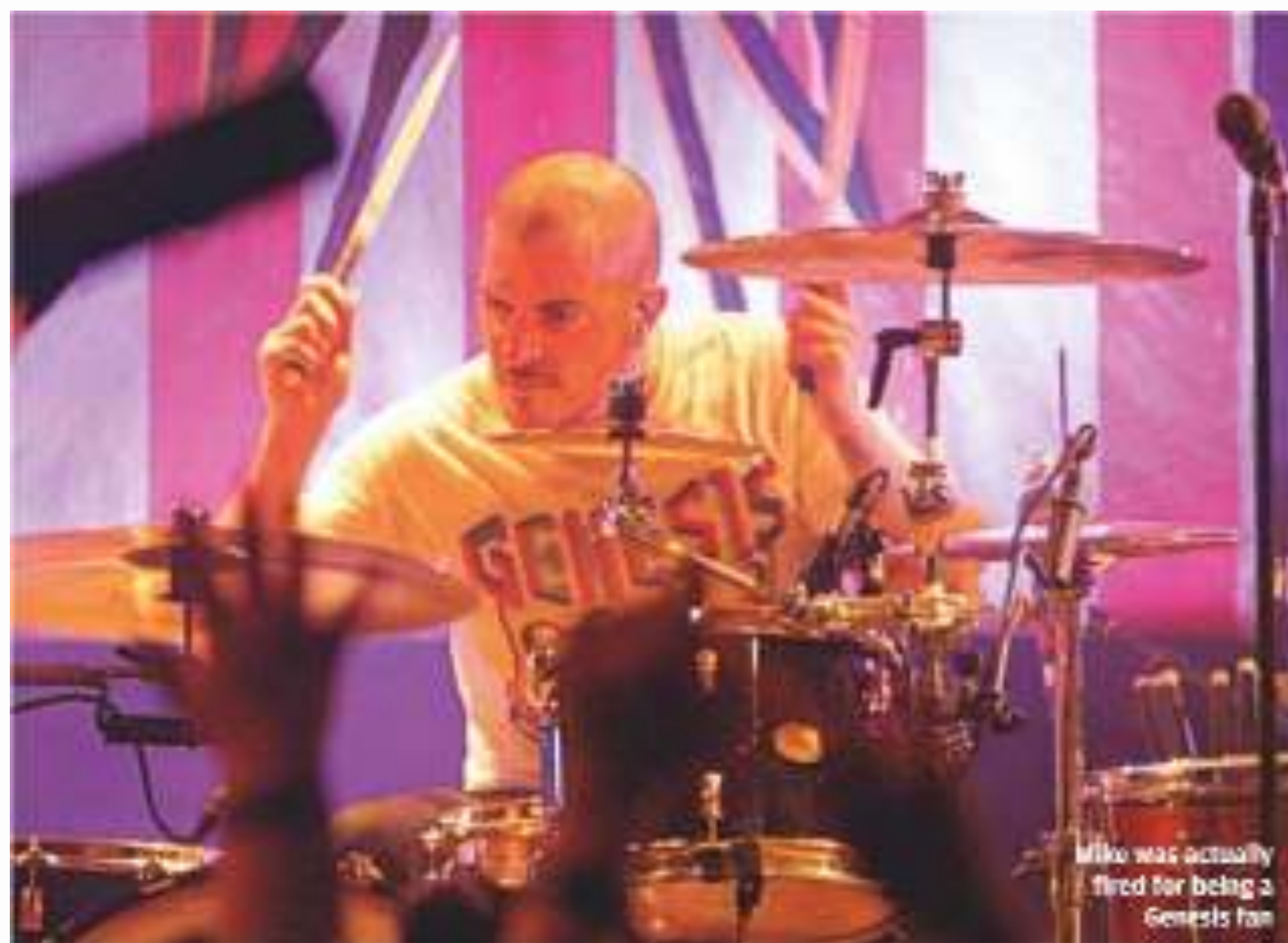
LITTLE ROY'S READING SET WAS A FESTIVAL TRIUMPH, RECKONS NME'S GAVIN HAYNES

The best festival shows are always the unexpected, when you walk into a tent halfway through a gig and suddenly realise that everyone inside is having the most phenomenal party. Stumbling in just such a way into Little Roy late on Saturday afternoon at Reading, we discovered a punky reggae party like no other.

Twenty years on from 'Nevermind', the songs of Kurt Cobain have become folk music in their own way - everyone knows how they go. But, while Kurt did them with raw aggression, they're not, with the best will in the world, very *danceable* - Kurt gave very little impression he wanted you to cut a rug to 'Frances Farmer Will Have Her Revenge On Seattle'. What Little Roy and his producer Prince Fatty have tapped into is that if you do make these songs

danceable, and shift the raw aggression into something more mournfully reflective, you can unlock the great empathy people feel for them through movement. Of course, covers records can often descend into lazy irony. But Roy has a team of highly experienced musicians behind him who've shown skill and restraint, burnishing rather than overwhelming.

Little Roy himself seemed genuinely moved, startled even, at the response he was receiving. "You have been such a great audience," he proclaimed. "You have really moved me. I'm going to do this one again. Turn it around..." And for the second time in six minutes, the tent thrummed to his treacly-dark take on 'Heart-Shaped Box'. Hands remained in the air. Everybody continued dancing to Nirvana. Dancing to Nirvana - who'd a thunk it?



THE TRUE LIVES OF MCR'S UNFABULOUS DRUMMERS

As My Chemical Romance lose their third drummer in an ugly and bizarre spat over theft, are they turning into a real-life Spinal Tap?

My Chemical Romance are fast become Spinal Tap. Not because their appeal is becoming 'more selective' - if anything, they're riding high on the post-Reading boost. It's more because of their appalling luck with drummers. The Tap's sticksmen routinely died - one spontaneously combusted, one choked on (someone else's) vomit, and one perished in a "bizarre gardening accident". But for New Jersey's Fabulous Killjoys, things aren't much better.

Backstage at Leeds last month, Gerard uttered his own 'famous last words' to *NME*. "I don't know, actually [if we'll get a permanent drummer]," he told us. "We're having a lot of fun with Michael [Pedicone] right now and it seems to be working well. But we've been married a couple of times and it didn't end well and we don't want to get married again. We're not ready to rush into anything."

Pedicone had been drafted in after the departure of Bob Bryar last March, described as "a painful decision that was not taken lightly". Bryar himself replaced founder member Matt Pelissier in 2004.

Yet less than a week later, Mike was out, in a flurry of tantrums and allegations of theft. Following a show in Auburn, Washington, the

band claimed to have caught Pedicone "red-handed", and yet stated they weren't going to do anything else about it. Frank Iero posted on their site: "We are heartbroken and sick to our stomachs over this entire situation. The band has no intention of pressing charges or taking this matter any further than we have to. We just want him out of our lives."

Jarrold Alexander, formerly of Suicide File, was drafted in as an emergency replacement. Pedicone tweeted enigmatically about having made "a mistake which does not define me" and the world was left to wonder what on

earth he could have been stealing. If he was caught red-handed backstage at a show he couldn't have been embezzling money, so what? Frank's favourite guitar? Gerard's Fudge hair-dye? The peanut M&Ms? The situation got stranger when Pedicone made a statement, referring to an "issue" he had with an unnamed crew member that drove him to his "wit's end" and led to him making "the poorest decision of my life".

Was he the perpetrator of a botched sabotage operation? "Rather than address the issues that I had with the crew member in an open and honest manner, I tried to make them look incompetent," he says. "Again, I cannot overstate how poor my judgement was; it was a tremendous mistake, and it's one I'll regret for years to come."

As it stands, MCR's batphone is ringing out. Jobbing drummers, there is a vacancy in My Chemical Romance. But be warned, it's not likely to end well...



KEEP IT UNREAL



Beyoncé has been accused of sporting a prosthetic baby bump at the MTV VMAs to accentuate the size of her unborn child. Here are some other stars we reckon might not be entirely 'genuine'...

Iggy Pop is totally prosthetic, having passed away in 1976

Billy Corgan has a prosthetic sense of humour - he's suing the manufacturers, claiming the product was faulty

James Blake has no real nose. Or face. Or personality. In fact, he's really just an amorphous blob of fluff that Burial once plucked from his jumper

Miles Kane is really Alex Turner's prosthetic cock

NME EXTRA TONS OF FREE CONTENT, INCLUDING EXCLUSIVE NEW KASABIAN TRACK!

Who wants to hear some new Kasabian music before any other loser? Yes? Good. On the front of this issue, on the bottom right-hand corner, you should find a six-digit code - it's your key to unlocking a whole raft of musical amazingsness not available anywhere else. Head to *NME.COM/extra* and follow the instructions, you'll get access to the following delights...

- Hear 'Let's Roll Just Like We Used To', the suave, swaggering opening track from Kasabian's new album 'Velociraptor!'

Nobody else will be able to hear it for a whole week.

- Go behind the scenes with this week's cover stars Bombay Bicycle Club as they shoot the video for 'Lights Out, Words Gone', the next single from their incredible new album 'A Different Kind Of Fix' - plus win signed copies of the album.

- Marking 10 years since George Harrison's death, and on the eve of the release of Scorsese's epic documentary, *NME's* Hamish MacBain delves into the life of the coolest Beatle.

Sorry guys, but this is only available to UK print edition readers. It'll be there until midnight on Tuesday, September 20. Check back next week for details of even more goodies.



NME FESTIVAL POLL: HAVE YOUR SAY



Pulp's secret show at Glastonbury? Muse's 'Origin Of Symmetry' flashback? Beyoncé's magnificent thighs? Whatever your highlight of the 2011 festival season, now it's over, we're giving you the chance to have your say. Voting is now open in *NME's* annual Festival Survey, where you get the chance to name the winners and losers of the line-ups, name and shame the sites with the worst toilets and tell festival promoters who YOU want to see headlining in 2012. Head over to *NME.COM/survey* now to vote and be in with a chance of winning a money-can't-buy electric guitar signed by the great and the good of the Reading Festival line-up. You can find out the full results in next week's issue of *NME*.

PIECES OF ME TOM COHEN

The SCUM guitarist explains the importance of Television, Caravaggio and not trying to be too masculine

My first album

'DEFINITELY MAYBE' BY OASIS

"It was at a time when I was really young, in primary school. I think that my main priority was trying to sing as masculine as possible. That ended up in me buying Oasis as my first album. As I grew up, my musical taste grew further and further away from that idea of trying to be dominantly masculine. I think some people just continue like that, but I kind of grew apart from it."

My first gig

READING FESTIVAL, 2003

"It was the year that Jack White broke his finger, and Black Rebel Motorcycle Club stepped in. Blur headlined that night. BRMC were the best act of the weekend - I really liked them at the time. I went to the festival with my sister - I was 13, and she was 15."

The first song I fell in love with

'MARQUEE MOON' BY TELEVISION

"Around 13, I really started getting into the records that my dad owned. I had never heard anything like 'Marquee Moon' before, ever. It was like 10 minutes long, and was just so beautiful. The guitars didn't sound at all like guitars to me. I just loved everything about it and listened to it endlessly, and still do."

The first song I learnt to play

"To be honest, I didn't actually learn how to play any songs when I first started guitar. I remember I had a practice amp, and it had built-in distortion, so I just did that more and more. I never got to the level of learning anyone else's song. But now I love playing anything by Elliott Smith, especially 'Speed Trials'. I really like his chords, and I really like the fact that most of it's acoustic. So when you play it electric, I think it translates really well."

My favourite lyric from a song

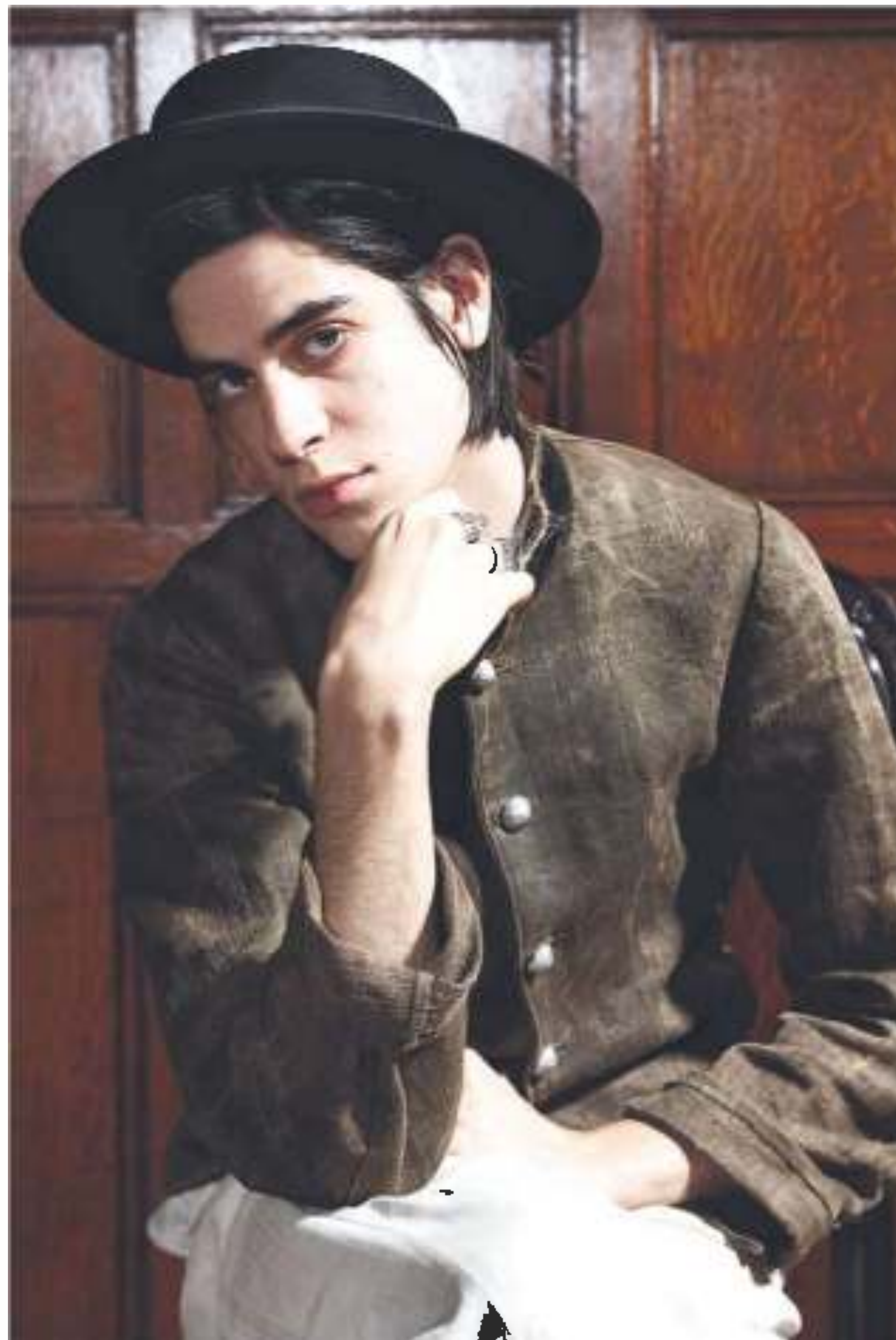
'STREET HASSLE' BY LOU REED

"So the first thing that they see/That allows them the right to be/Why, they follow it/You know, it's called bad luck'. I just think that in the context of the song - it's just after the death of the girl who's on heroin - it's the moment where it really hones the story back onto Lou Reed. That was after 'Metal Machine Music', and everyone hated him at the time."

The book that changed me

THE CATCHER IN THE RYE BY JD SALINGER

"I read it when I was 14 on holiday with my family in the south of France. I just remember it was the first thing that I read that sounded as disillusioned as I felt at the time. Everything else had been either quite



grand or classical, and this was the first of the modern American writer genre that I'd read."

My favourite possession

MY RINGS

"All the rings I wear mean something to me, or were given to me by people at certain points of my life. I love them. I've got three. I don't have a favourite - they all mean a lot to me."

My favourite painting

THE ENTOMBMENT OF CHRIST BY CARAVAGGIO

"I'm not religious at all, but I've always really been fascinated by religious imagery. I think it's the incredible amount of melodrama and emotion that's in any

sort of Caravaggio painting. But this one, in particular, I really like the posing of the woman behind, and the lighting and everything about it. The flesh and the colours are so vibrant."

My favourite film

VALERIE AND HER WEEK OF WONDERS

"It's from a book [written by Czech surrealist Vitezslav Nezval in 1935 - Literature Ed], and was made into a film that came out in 1970. It's about a young girl who's just got her first period, and all the things surrounding that. Her father's a vampire and she's in love with her brother. It's very incestuous. But it's not really about the storyline at all - that's not why I like it, because that would be ridiculous."



Clockwise from main: Tom ponders why the hell he's wearing that hat; Oasis' 'Definitely Maybe' sleeve, often thought to be a warning about leaving glasses of red wine on the floor, sitting too close to the TV, or being Bonehead; Elliott Smith single 'Speed Trials'; Lou Reed's 'Street Hassle'; Valerie And Her Week Of Wonders; 'Marquee Moon' by Television; Caravaggio's The Entombment Of Christ



PETER ROBINSON'S CHARLOTTE COOPER

The Subways' bassist on "fame" and homelessness

Hello, Charlotte.

"(Stupendously chirpy voice) Hi there! How are you?"

I'll ask the questions, thank you very much.

"Sorry! Lovely day though, isn't it?"

I'll be honest, it clouded over as you picked up the phone. I hope that isn't a bad omen.

"It'll be fine. We've done this before, haven't we? It was a few years ago, though."

Many years ago. And in the intervening years you've spent over half a decade in the spotlight!

"Well..."

Half a decade at the top!

"Sort of..."

Well, I say at the top. The top has certainly been within sight. "We've had a very good time."

That's what people say when they're about to split up.

"No, not at all!"

Do you feel as if you're getting closer to the top, or further away?

"We've always just done our thing - we've just gone out and played gigs and enjoyed it. As long as there are people to play to, we're lucky enough to still be doing that six years on from the release of our first album. I don't see that stopping any time soon!"

A very good media training answer there, Charlotte. You gave me a nice bit of chat without answering the question.

"(Guffaws) Well, I don't know the answer to that question, do I?"

Well, let's summarise: there was a point many years ago when it looked like you were in with a chance of getting to the top, then you didn't, then it looked like the dumper beckoned, but it didn't, and now you've stabilised. You've got your fans, you're never going to get to the top BUT things are fine. How's that?

"We're playing more festivals, getting gradually higher up the bills..."

More importantly you're now at the stage in your career where you have a video featuring a dog with some balloons tied to it.



"And you talk about getting to the top, that's the top right there."

Have you ever personally tied a balloon to a dog?

"I have never tied a balloon to a dog."

Your new single is called 'We Don't Need Money To Have A Good Time'. What's that about?

"Billy wrote the song after he and his friends went out and one of them had just lost his job. It got to midnight and they turned out their pockets and they had no cash left, and the one who had lost his job said to Billy, 'It's OK, we don't need money to have a good time.'"

Generally, though, if you're in the pub and you've run out of money then the 'good times' do, very often, come to an abrupt end.

"Well, you carry on the party at home."

But if you don't have any money you can't get into your house because you've been chucked out by the landlord. That would make it difficult to 'have a good time'.

"I always think that it doesn't matter where you are, it's the people you're with. So if you're with your friends, you can have a good time."

So if your friends are homeless too, that's fine.

"Maybe we'd make our own community. And we'd have a little fire, and..."

Perhaps when the Subways dream is over and you're out on your arse, you can say, 'Do you know what, guys? We don't need money to have a good time.'

"I'm sure that would be the point when the words of the song were thrown back at me, yes..."

THIS WEEK'S TOP 20

THE NME CHART

1 THE STROKES
'MACHO PITCHU'
Polygram

2 22 CULTS
'GO OUTSIDE'
Nonesuch

3 28 MILES KANE
'COME CLOSER'
Virgin

4 18 LANA DEL REY
'VIDEO GAMES'
Capitol

5 **NEW** FLORENCE + THE MACHINE
'WHAT THE WATER GAVE ME'
Nonesuch

6 5 KASABIAN
'DAYS ARE FORGOTTEN'
Nonesuch

7 7 MARINA & THE DIAMONDS
'RADIOACTIVE'
Polygram

8 10 HOWLER
'I TOLD YOU ONCE'
Polygram

9 16 TOM VEX
'AROUSE'
Nonesuch

10 6 NOEL GALLAGHER'S HIGH FLYING BIRDS
'THE DEATH OF YOU & ME'
Capitol

11 19 GIVERS
'UP UP UP'
Nonesuch

12 20 FOSTER THE PEOPLE
'PUMPED UP KICKS'
Capitol

13 13 TRIBES
'SAPPHO'
Nonesuch

14 4 BOMBAY BICYCLE CLUB
'SHUFFLE'
Nonesuch

15 21 METRONOMY
'THE BAY'
Nonesuch

16 7 FOSTER THE PEOPLE
'CALL IT WHAT YOU WANT'
Capitol

17 8 ARCTIC MONKEYS
'THE BELLCAT SPANGLED SHALALA'
Nonesuch

18 3 THE RAPTURE
'HOW DEEP IS YOUR LOVE?'
Nonesuch

19 29 FRIENDLY FIRES
'HAWAIIAN AIM'
Nonesuch

20 2 THE DRUMS
'MONEY'
Nonesuch

NME RADIO

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rundown first every
Monday at 7pm
on NME Radio
NME.COM/radio

NME TV

Watch the Top
10 video chart
countdown every
weekday on NME TV
SKY CHANNEL 382
FREESAT 516

NME .COM

Listen to the Top 40
and learn more about
each artist online
7PM EVERY MONDAY
AT WWW.NME.COM/CHART



NEW TO NME RADIO PLAYLIST

- NOEL GALLAGHER'S HIGH FLYING BIRDS 'AKA... What A Life!'
- GUILLENOTS 'I Don't Feel Amazing'
- DZ DEATHRAYS 'Gebbie Street'
- THE HORRORS 'I Can See Through You'
- ALEX WINSTON 'Velvet Elvis'
- CLOCK OPERA 'Lesson No 7'

The NME Chart is compiled each week by NME Radio and is based on how many times each track has been played on the station over the previous seven days.

RADAR

FUTURE STARS, BREAKING SCENES, NEW SOUNDS...

Edited by Matt Wilkinson



ABOUT
TO
BREAK

OUTFIT

It's out of the mansion squat and into the limelight for Liverpool's best new band

An eccentric lawyer called Roland moves out of his enormous mansion and lets you and 20 mates live there for minimal rent and maximum nihilism. Would you ever leave? Clearly, no. Which makes Liverpool five-piece Outfit's move from The Lodge – their borrowed Merseyside palace – down to the arse end of the Thames in search of the big time either incredibly dumb, or the smartest move of their lives. Given the creepy, *noir* wisdom of their few songs available so far – think Wild Beasts and Franz Ferdinand collaborating to soundtrack a classy '50s police drama – the latter sounds like an unusually safe bet.

A couple of hours before playing their first non-Liverpool gig – they're keen to make live outings select “events”, and *boy*, is tonight's casually confident show worth writing home about – they're talking over each other through mouthfuls of pizza in a Brighton pub, outdoing the memories of mansion life. “The landlord would come over and scream Gilbert & Sullivan songs at you!” laughs guitarist Nick Hunt. “The biggest party we ever had was probably 300, 400 people in the house,” fires back Andrew, Nick's brother. “We'd project

Chatroulette onto the walls,” interrupts Tom Gorton, who shares tempered, rousing vocal duties with Andrew. “There'd be massive cocks everywhere.”

This 24/7 *Skins*-meets-Blessing Force lifestyle is pretty anachronistic to the suave slink of Outfit's music – after all, this is a band who previously drew a pie chart to illustrate their influences (amazing), and like to talk about having a “post-everything identity”. “Living with 20-odd people can enforce social segregation,” explains Tom. “You end up feeling quite disconnected in this busy environment,” adds Andrew. “That comes through in the yearning melancholy of our sound quite a lot.”

Once life started feeling like a constant after-party and the unambitious shyness of their peers started to grate, it was time for the band to leave the mansion. “We needed to feel scared, frightened and unsure of ourselves,” says Tom. There was also the small matter of wanting the whole world to hear their music. “It's our life's work,” they intone with near-creepy synchronicity.

Outfit have got confidence and anthemic singles in spades. It doesn't seem mad to suggest that they might be returning Roland the favour one day. *Laura Snapes*

NEED TO KNOW

FOR FANS OF: Wild Beasts, Roxy Music
CATCH THEM LIVE: The band play Manchester (Oct 10), Leeds (12) and London (15)

BUY IT NOW: Debut single ‘Two Islands’/‘Vehicles’ is out now

ON NME.COM: Listen to an exclusive remix of ‘Two Islands’ by touring buddies Amusement

BELIEVE IT OR NOT: Andrew and Tom were both in boy bands in primary school. Andrew was in The Delinquents. Tom was in Jinx. He is adamant he was not a rapper.

The Buzz

The rundown of the music, videos and scenes breaking forth from the underground this week



1 COLD SPECKS ON TOUR

It's a fact that the phrase "the new Adele" is muttered exactly once every 4.5 seconds by hopeful label reps across the world. Of course, most of these estimations, along with the singers they concern, turn out to be utter pish. But maybe not so in the case of Al Spix (aka Cold Specks), a 23-year-old Canadian who sounds positively spellbinding and downright possessed when she sings. *Radar* caught her at a showcase gig a few weeks back where we counted no less than three label bosses nodding along to her Jeff Buckley-esque repertoire. Her debut single, 'Holland', is out on Transgressive imprint paradyse Records on October 17, and to celebrate she's playing a few nationwide dates (including a Howling Bells support slot) too.



ZULU WINTER'S DEBUT

Fast-rising Londoners Zulu Winter have announced details of their first single proper. The band, who featured on *Radar*'s recent mixtape (head online to listen to now at NME.COM/newmusic), release 'Never Leave' on November 7. Backed by the excellently-titled 'Let's Move Back To Front', it's out on Double Denim records and limited to 500 copies.



FOE'S ZINE

We're all for DIY merch, so it's nice to see Foe teaming up with illustrator Lauren Humphrey for a bit of *Beavis & Butt-head*-style zine action to give out at their forthcoming gigs. Pick up a copy to see what frivolities witch-haired frontwoman Hannah Louise Clark gets, ahem, drawn into (sorry...).



BANDOLIERS

Recorded in their drummer's garage, the self-released double A-side from Newcastle three-piece Bandoliers is razor-sharp North East art-rock distilled to its purest essence. Like a trio of wannabe Mexican gunslingers – except that they're shooting it out with Geordie harmonies and set-square guitars.



SULK: BAGGY REVIVALISTS

Ready for nu-baggy? With The Horrors and Bombay Bicycle Club both gaining *Roses/Mondays* comparisons recently, it was only a matter of time before some new bands picked up the mantle too. Sulk, complete with a swirling, gurning debut video filmed in Ibiza, are leading that charge.



2:54 TURN 'SCARLET' FOR NEW EP

It's looking rosy for London's grunge siblings as Wild Beasts' Hayden joins their fanclub

RADAR NEWS

Fresh from signing with Fiction, stoner rock-loving sisters Hannah and Colette Thurlow of 2:54 have announced details

of their first proper single 'Scarlet'. Set to come out on November 14, it may just be the best thing the Londoners have committed to tape yet – and the girls are keen to think of it as a springboard to writing the perfect album.

"We wrote 'Scarlet' in January, and it seemed to mark a change in our songwriting," singer Colette told us. "It feels as though it's shaped the direction of the rest of the album – we have this idea that all the songs will have their own little world, atmosphere and mood."

And what's the mood of 'Scarlet'? Well, it's a world away from the claustrophobically hip environs of east London's Dalston, where we first encountered the duo a few months back. They've since moved south to Brixton, and hooked up with legendary knob-twiddler Alan Moulder (My

Bloody Valentine, The Jesus & Mary Chain) in the studio.

Meanwhile, the band have also picked up a new celeb fan by way of Wild Beasts frontman Hayden Thorpe, who recently enthused to *Radar* that they were his top tip for 2012 greatness.

"They're really quite special," he explained. "They're effortless, and that can't be faked. It's quite a revivalist sound, grunge-crossover/early Britpop,

"Our new single has marked a change in our songwriting"

COLETTE THURLOW

but it's executed so beautifully. There's a grace and elegance alongside their brutality – it's like striking a knife at something and revealing a flower."

While 'Scarlet' will definitely feature on 2:54's forthcoming debut album – with recording to start in earnest before Christmas – the three B-sides on the EP are more exclusive, being among the band's earliest tracks. You'll be able to sample them on a UK tour this November, including a date at London's Corsica Studios on November 9.

BAND CRUSH



Tom Cowan of The Horrors on his new favourite band

"I love the Seahawks, they're this completely amazing, out-there type band. Everything they do has a real cosmic groove to it. They don't get anywhere near the attention they should."

SCENE
REPORTFRIENDLY
FIRES:
SAVIDGE
NEW BEATS

Jack Savidge on the freshest new sounds rattling his cranium



Hello! Everybody ready? Then I'll begin my first *Radar* column. Producer/percussionist **Mo Kolours'** new EP 'Drum Talking' is inspired by the freestyle drums and vocalising of Mauritian *séga* music. Sometimes blunted and dubby like

Linval Thompson, sometimes syrupy and tough like J Dilla, it's a representation of Mo's Mauritian and British heritage. His meandering vocals through the delicate, skippy percussion make for a beautifully intimate listen.

Fans of Caribou's recent remix of Virgo Four should check out a guy called **Tim Toh**, who's just delivered the song title of the year in 'Sexual Campfire'. Anyone expecting a Barry White-esque ode to Scout camp transgression will be disappointed; the track's a soul-house slow-dance that lurches along like Maurice Fulton and Moodymann staggering through a peat bog. Rhodes pianos trip over each other, phasing hypnotically, and there's a lackadaisical lightness to the production that, against so much hyper-compressed dance music, sounds pleasantly human.

Hackman's recent 12-inch on the Greco-Roman label has been on heavy rotation round these parts since mid-summer. 'Close' takes garage's rhythmic bump'n'flex and adds oriental synths and a yearning, androgynous diva vocal (a quick Google of the lyrics tells me that it's Alicia Keys pitched down to a transgendered moan). 'Your Face Pulling My Hair' is just as good on the B-side, and a remix of Crystal Fighters has kept his stock rising. Dutch garage/dubstep producer **Presk** has a new EP entitled 'Love Again' on Doc Daneeka's Ten Thousand Yen label. 'Devour' elaborates on the funky-but-austere, Berlin-meets-Croydon vibe he nailed on 'Mold', and currently you can't turn on Rinse without hearing this getting rewound. And finally, **Patten's** hypnotic 'Blush Mosaic' and its flickering, glow-fi video are a teaser for his album at the end of September. Perfect accompaniment for the lengthening shadows of early autumn...

JACK'S
TOP 5

MO KOLOURS
'Drum Talking' EP

TIM TOH
'Sexual Campfire'

HACKMAN
'Close'

PRESK
'Devour'

PATTEN
'Blush Mosaic'

NEXT WEEK'S COLUMNIST:
Toddla T

5
TO SEE

*This week's
unmissable new
music shows*

SULK

Central Station,
Wrexham
September 16

EAGULLS (pictured)/
IN OCEANS

Cluny 2, Newcastle
September 16

FORD & LOPATIN

Rhythm Factory,
London
September 17

DRY THE RIVER

Scala, London
September 20

COLD SPECKS

Academy 2,
Manchester
September 20



Open your eyes,
Miles, it's not
that scary

THEME PARK

LEXINGTON, LONDON

WEDNESDAY, AUGUST 31

CAUGHT
LIVE

It might be in a pub and yes, mothers and possibly even grandmothers of the band are in attendance, but this isn't your average

first show. It's 'The First Show Ever' from London's latest buzz band, Theme Park. Cue guestlist scramble downstairs, a packed room of hype-yanked faces and Bloc Party's ex-manager, standing stage left in black blazer and white V-neck, securing his (new) boys five more minutes backstage with one cool hand gesture.

With Theme Park now audible and visible, and the crowd five minutes more tantalised, the sense of hardwired professionalism intensifies. From the offset it's clear that the north Londoners' aesthetic is refined and highly constructed; the beauty's just as much in the detail as in their take-home-to-mum good looks.

Their balanced, showcase-y set evokes laser-print palms, swimming pools and Brian De Palma. It's a shame Louis Bhoose's pristine all-white Fender loses a string in 'A Mountain We Love' and has to be replaced, because visually it's the perfect accompaniment to their slick schtick.

Most faces, naturally, are turned towards frontmen (and twin brothers) Miles and Marcus Haughton. Of this dual creative engine, Miles seems the more extrovert, his voice duck-broke and shaded with the interchangeably neurotic and soulful tones of David Byrne, Nile Rodgers and John Oates.

Of course, anything with surfaces this shiny may set off alarm bells concerning depth – bolstered in this case by news that Theme Park have secured the coveted support slot on Bombay Bicycle Club's

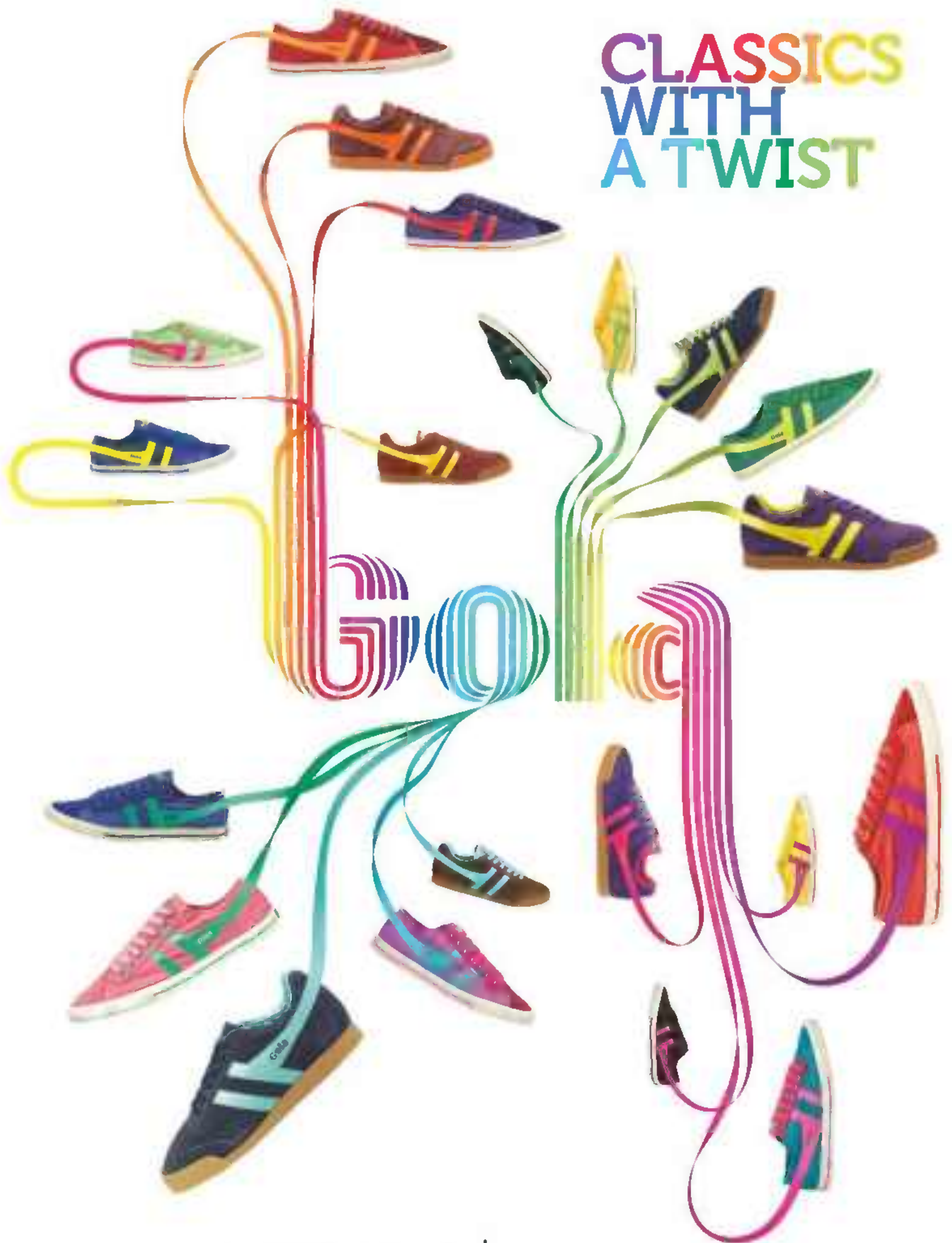
Their set evokes laser-print palms, swimming pools and Brian De Palma

forthcoming tour. Considering the guys' histories in ill-fated teen projects (Louis was in 1234 false-starts Trafalgar, while others did time in the underachieving Ark People), the middle-eight of 'Wax' ('We were just talking so fast/When we thought we knew') probably betrays an open nerve hidden under the high-watt smiles. They're entertaining, though, and the sheer volume of teenage girl converts in the audience is a sure sign that capital-'p' Pop is set to be Theme Park's bitch for the next few months. **Edgar Smith**



I think we'll just find
another seat, Presk,
but thanks

CLASSICS WITH A TWIST





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Bringing it all together



A DIFFERENT KIND OF ROCK

Alex Turner talks "bullshit". Jane's Addiction are "insecure". Selling your soul to the big time can "fuck off". Having made the album of their lives strictly on their own terms, Bombay Bicycle Club have shaken up guitar music and are finally reaping the rewards. Sam Wolfson spends the summer with the band of the people



DIFFERENT 'N' ROLL BAND

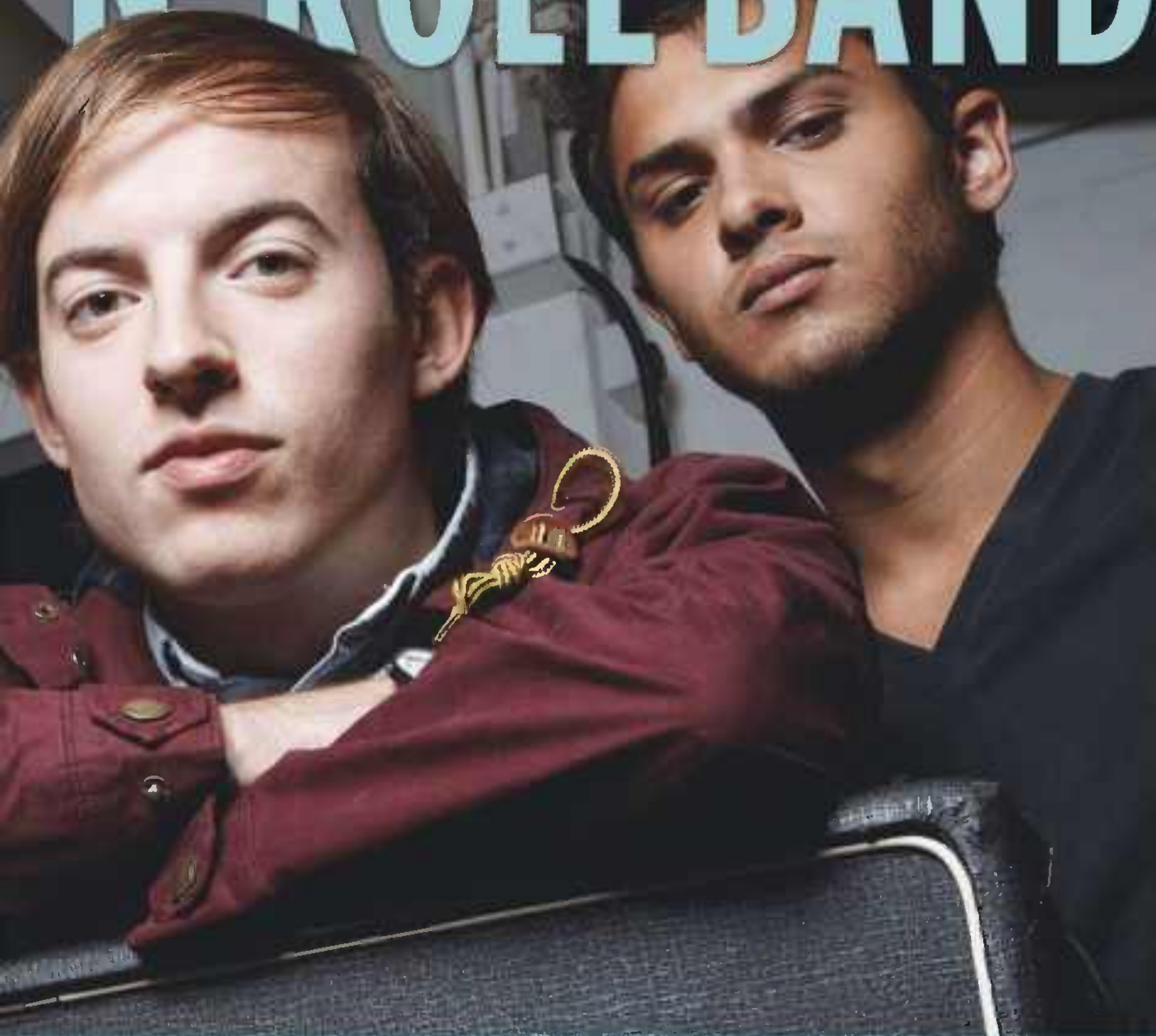


PHOTO: TOM OXLEY



Last night was the best show of my life. We've been telling everyone it was going to be good, but as it got near we were pretty nervous. So now, I'm just blown away."

This stuttering wreck is Jack Steadman, and he's having the weekend of his dreams. Just 20 hours ago, he played the biggest gig of his life, a Reading Festival set that saw crushes and crowdsurfing in the back row and all-out hysteria down the front. Five hours ago he got a call from Reading's promoters saying the tent was 5,000 over capacity. In four hours time he'll be playing another mammoth show in

Leeds, and in a further six hours his band will release their third (and best) album, *A Different Kind Of Fix*.

It's a record that has shaken up both perceptions of the band and British guitar music, and it should be firmly embedded in your brain by now. While it's sprinkled with the simple pop structures of their debut and the delicate harmonies of 2010 acoustic album *Flaws*, its driving force is Jack's obsession with sampling and dance music. It has ripped Bombay Bicycle Club away from the old guard of indie bands and put them at the forefront of new UK music.

We ask Jack what caused the swerve from riff-based rock to a decidedly more groovy sound. "Right now, the

most interesting scenes in the UK aren't guitar bands, it's moving on to electronic music. I'm more interested in music like James Blake and all that post-dubstep stuff. It was a conscious decision to change styles. I'd rather be seen as part of that generation."

Most of the album, though, was made on things made of wood and strings – they are still a guitar band. "But I don't think it's as much about what you're playing as your outlook," Jack argues. "I was watching Yuck and thinking, 'I really like that type of music, but what do you do after that?' They're part of that movement now where a lot of bands are rediscovering '90s shoegazey stuff, but when you attach yourself it's hard to break away."

Have Bombay turned their back on indie altogether? Jack continues: "I've been sampling electronic drums and used a lot of hip-hop breaks, but I don't want to come out and say, 'I only like hip-hop and dance.' That's the classic 'third album, lead singer' fucking bullshit. I saw Alex Turner saying they released 'Don't Sit Down...' as the first single [from 'Suck It And See'] because it's not the poppiest one on there, so they were doing a favour for other guitar bands. That's bullshit. We don't need his help to

get on the radio, neither should anyone else. They should just be writing good songs. I've never thought about that, 'Alright, come on lads, let's all relive 2007 together' thing."

It's clear that Bombay want nothing to do with the depressing sight of Colin Murray introducing The Pigeon Detectives over on the Main Stage. But they've

got no problem leading the charge – alongside the likes of Blake and The xx – as alternative British music turns a new corner.

We go back to what was, until a few hours ago, Jane's Addiction's dressing room. The American rockers had ring-fenced themselves in backstage with a few metres of steel barricade and directives to the other bands not to talk to them. When Bombay started spraying beer everywhere, they caused something of

a commotion. "Their tour manager just flipped out at us," says bassist Ed Nash. "She was screaming, 'This is OUR side of the fence, you stay on YOUR side!'"

But now Jane's Addiction have bugged off and we're spread out on their sofa. Bombay have set about rearranging the fences into a prison. "For cage fights after the show," whispers guitarist Jamie MacColl. We

**"WE DON'T
NEED ALEX
TURNER'S
FAVOURS"**
Jack Steadman



Clockwise from left: onstage at Reading; recording in the US; mid-rehearsal in Wandsworth; Jack gets vocal

ask if they're ready for the Jane's Addiction rock'n'roll lifestyle and Jack looks at us, disgusted.

"You want us to be rock stars? Well, we're not. I think one of the things that people like about us is that we don't have a meeting before interviews going, 'Let's be controversial, guys, let's be crazy.' It's like, if you read an interview with Brother it's obvious they've discussed what they're going to say. We really don't give a fuck if people stop listening to us because they think our personalities aren't right. There's an insecurity with bands who think they have to be rock stars. I think Jane's Addiction are probably the most insecure band in the world."

Perhaps that's true, but just two months ago, when we first met up with Bombay, we would have happily bestowed that honour on them instead.

The public perception of Bombay is that they're shy and lacking confidence. That they'd rather run away than get involved in small talk, and shiver at the thought of Gallagher-style boasting. There's some truth in that "No matter how many people review the album and say they like it, we'll constantly question whether we're any good," explains Jamie.

What's frustrating about this is that Bombay are one of the most mischievous and exuberant bands we know. Over the past seven years we've seen Jamie invent seemingly harmless drinking games that leave everyone

in the room butt-naked. We've watched bassist Ed Nash drink a bottle of whisky and then give himself a prison tattoo using a rusty needle. Then there was that night on the *NME* tour. Care to explain, Jack?

"We wanted to have a foam party. So we all crept out our hotel room naked and looked for a fire extinguisher. We realised we'd left our key inside so we crammed in the lift, went down to the foyer and I said to this poor guy at the desk, 'I'm really sorry, I need a key.' He comes in the lift with us but it doesn't fit four people so we all have to squeeze in with our naked bodies. The doors close and right on cue you hear this little squeak and our guitar tech Louis goes, 'Sorry everyone, I farted.' Our room was on the top floor and the lift was very slow."

Sex, drugs and flatulence – they've got it all. But, as we stalk the band across the UK and Europe, we soon discover that one of the best ways to get to know Bombay is just to keep quiet and just let them argue among themselves. Back in July at Latitude Festival, we overhear:

Jack: "I let's ask them not to touch up the photos."

Jamie: "I wouldn't mind them taking out my spots."

Jack: "But that's so fake."

Jamie: "No, it's just the same as wearing make-up, which we do for most photoshoots"

Jack: "No, make-up is like playing live. Touching up is playing along to the track."

Jamie: "But we *do* play along to a track."

Jack: "Only because you made us." ►

TRACKS BY JACK

*'A Different Kind Of Fix',
in his own words*

HOW CAN YOU SWALLOW SO MUCH SLEEP

"Structurally it's more similar to The Chemical Brothers than other bands. Everything is on a loop, even the lyrics. There's only one section but different parts fall in and out."

BAD TIMING

"This one's about two people in relationships who fall for each other. Musically, it's got one idea that is developed throughout the song. I like to record as little as possible and get the rest by manipulating things on my laptop."

YOUR EYES

"It's the only song I wrote about breaking up with my girlfriend. When I went to Atlanta to work with [producer] Ben Allen, we put it on a loop. He said, 'I'm off for five minutes. When I come back I want you to have written something.' That became the chorus."

LIGHTS OUT, WORDS GONE

"I wrote this song on a ferry on a laptop, using the keyboard to tap in all the notes. I was singing bits in falsetto. We gave those parts to Lucy [Rose] and the harmonies worked really well together."

TAKE THE RIGHT ONE

"The demos sounded a bit My Bloody Valentine. [Producer] Jim Abbiss got us to do something fun with it. We recorded one version where it's all played on mandolins, one where we're all playing pianos, one where there's loads of fuzz. Then we mixed it all down to one thing."

SHUFFLE

"The piano is from an old jazz record and I stole the vocals from



Jamie's brother's band Lo-Fi Culture Scene. It sounded a bit gritty but Ben gave it a summer sheen."

BEGGARS

"This is probably the first time I've used lots of metaphors. There's lots about an army, it's like a 'siege' thing."

LEAVE IT

"I was watching a programme about synesthesia and this woman was singing a Puccini opera. I started playing parts of it on a guitar, which became the main riff."

FRACTURE

"It was inspired quite a lot by the band Low, which meant lots of reverb and brushes instead of sticks."

WHAT YOU WANT

"It's about being a pushover. Being in a relationship and going, 'Sure, whatever you want, I'll just do it.'"

FAVOURITE DAY

"I made this when I was 15, with a hip-hop beat and a sample of a baby crying. It was terrible. But I started fiddling with it, took away the baby and gave it that marching band beat."

STILL

"I wrote this in Hamburg. It's the most personal song, really naked. It's about getting cheated on. I sent it to our manager and he was speechless. I thought, 'That's exactly what I wanted.'"

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Jack is obsessed with a DIY dynamic. He's already rejected two fully completed videos for single 'Shuffle' because the casting was "too Hoxton" and is now using tour footage, shot and directed by a school friend with no previous experience.

Jamie is driven by success, and gets "incredibly frustrated by the slow pace at which this band performs". He had a place at Cambridge University on ice for three years, which he finally gave up last month "because this album turned out to be so good". When the band was invited to record a song for the *Twilight Saga: Eclipse* soundtrack, the rest of them recoiled in horror. Jamie insisted they do it.

Behind the bickering is a relationship of perfect symbiosis. Jack writes all the songs: every lyric, drum part and bassline. He brings finished demos to the band to listen to and learn. Jamie makes stuff happen: he deals with their management, sorts out rehearsal space, makes sure people have showered and rolls his eyes when Jack wants to record an album of Yorkshire folk songs with Scout Niblett in a solar-powered yurt.

So how did Jack kick-start the writing on the new album? "It was quite desperate because I was sitting around with the label and the band being like, 'Shit, we need to have an album out soon.' I was desperately searching through my computer, old albums I had made when I was 16 on a recording thing my dad bought me from PC World. A lot of it was electronic stuff: samples and hip-hop beats. I thought it'd be fun to try and make a band song out of that."

So the band went, Jack's hard drive in hand, to long-term collaborator Jim Abbiss (who produced Arctic Monkeys' and Adele's debuts). They honed their new-found funk in his studio. "I was learning to play swing rhythms for the first time," says Jamie excitedly before slipping back to that trademark self-deprecation. "It's quite hard playing guitar in a band with someone [Jack] who is so far ahead of you as a guitarist. But in

these sessions I felt more confident, like I could try things out and not be embarrassed."

If some encouragement in the studio gave Jamie a confidence kick, the next 90 minutes should be a rocket up his arse. By the time Bombay come onstage at Latitude, the tent is overflowing. 'Shuffle' has been out just a few weeks as they play the early summer event, but it's bedlam. "I couldn't believe it," Jamie beams afterwards.

After the show, a bunch of Bombay's old schoolfriends convene backstage. They don't seem to have regular festival wristbands, never mind dressing room passes, yet they've managed to break in and are trying to scam free booze. It feels more like a Year Nine house party than a backstage area.

We're about to continue our interview when drummer Suren de Saram wanders over with a kebab. "WHERE THE FUCK DID YOU GET THAT?" shouts Jamie. Suren gestures towards a neon doner sign in the distance and the band disappears. The next time we talk to them, we're in Spain.

THE REGENERATIONS OF BBC

From snotty teens to baggy visionaries

BBC 1: THE SCHOOL YEARS

(2005-2007)
Early gigs were played at a spectacularly illegal underage night in a pub off London's Caledonian Road where hundreds of their friends would get incapacitated. Songs about house parties and sitting on Hampstead Heath after school.

BBC 2: THE INDIE YEARS

(2008-2009)
They sign to a major and ready an album of big guitar hits including 'Always Like This', an afro-pop indie-disco anthem. Songs about the morning after pill and getting dumped.

BBC 3: THE FOLK YEAR

(2010)
'Flaws' becomes the pet sound of the nation. "We always liked folk," they plead as the Mumford bandwagon pulls out of the station. Songs about personal insecurity and submissiveness.

BBC 4: THE GROOVY YEARS

(2011)
Jack explores his love of dance music and sampling to make an album that reworks elements of everything they've done to date. Songs about the inner workings of a long-term relationship and other nonsense.

"If I wasn't in the band and I heard the first record on the radio now, I'd turn it off straight away," says Jack as we ride the bus to

Benicàssim. "We were 15. A lot of people wouldn't listen to albums they were listening to then. Same with us, except that we made it."

Does he worry how that attitude will sit with fans?

"I guess their tastes have changed with ours, otherwise they wouldn't still be fans. I'm more worried about people who hear our name and think, 'I hate that kind of music.' Other people can hide when they were going through their fat phase or their emo phase. For us, it's all documented."

Backstage, Benicàssim is bathed in a magenta sunset. Marcus Mumford and Carey Mulligan are bound up in each other's arms, two Arctic Monkeys sip vodka lemons, and Tame Impala catch the last of the rays. ▶



Clockwise from above left: Looking fresh-faced back in 2007; their first NME shoot in 2008; soaking up the Ibiza 'vibes', 2010





Clockwise from above: Benicàssim, 2011; boozy fun at Reading; backstage at Benicàssim; meeting the Latitude folk



"I feel so distant from the other bands in these dressing rooms," says Jack with a combination of envy and disdain. "It's almost a generic look. He's got a denim jacket and sunglasses on. His girlfriend is blonde and hot and falling off his arm. They hang out and just pretend to be cool. I mean, what the hell is that?"

Jack's happier in his comfort zone. "I'd love to be a really confident and bubbly person, but the truth is I'm happiest when I'm by myself. The pleasure most people our age get from going to a party, I get from sitting on the bus listening to my iPod."

Perhaps this is how Bombay have stopped themselves falling into the ego trap. Their introversion stops them from being sucked into rock clichés. In Ibiza, they were joined in a Jacuzzi by some *Playboy* bunnies. "It was the most un-Bombay thing ever to happen. We're not a band that can go, 'Alright love, you're looking nice.' We were like, 'Er, hello, have you been a bunny for long?'"

With that, they're called to the stage. Last night's Latitude set was impressive, but in Spain, home of pill-swilling and big basslines, it's amazing to see a huge crowd sing along to four-year-old album tracks.

Afterwards the beer flows and things get messy. The band have smuggled a bunch of schoolfriends backstage

and are pouring shots into each other's mouths on a fake beach. "I wanna see Primowl Scweam," says a worse-for-wear Jack at around 2am, before running off in the wrong direction. We find him in a tiny tent dancing to Blondie and persuade him that Primal Scream are more likely to be playing the main stage. When we get there, he charges to the front and hurls touring singer Lucy Rose onto his shoulders. We leave the two of them swaying precariously in the breeze.

**"YOU DON'T
NEED TO
SUCK DICK
TO MAKE IT"**
Jack Steadman

Back at I attitude, Jack said he was concerned about how the new material would work live because of the heavy use of sampling. But, at Leeds, 'Shuffle', with its syncopated piano line – the one saved from the cobwebs of Jack's hard drive – is screamed back at him by thousands of adoring fans.

After the set, we head to Transgressive's festival closing party to see in the release of the new record. Fanciful notions of cage fights and dodgem parties evaporate, and in the end we simply clink cans at the stroke of midnight. We push Jack for what Bombay stand for. It's a question he's struggled with, but tonight there's a new purpose. It's not that they've lost their insecurities, more that now they're confident in their nervousness.

"We definitely stand for something. I want people to see us playing onstage in the same T-shirts we were wearing that morning. See us in interviews looking uncomfortable talking about ourselves – because that's a natural thing for humans to do. That's what we stand for. I want young bands to know all they have to do is write good music. They don't need to sell their soul or suck someone's dick to make it big."

But doesn't spurning the rock persona require quite a lot of gusto? If you were really too shy to communicate, you would have ended up just doing whatever other people told you to.

"Oh yeah," admits Jack. "To tell everyone to fuck off, that you're going to do whatever you want to do, that needs balls."

Don't tell them, but Bombay might just have gone rock'n'roll.

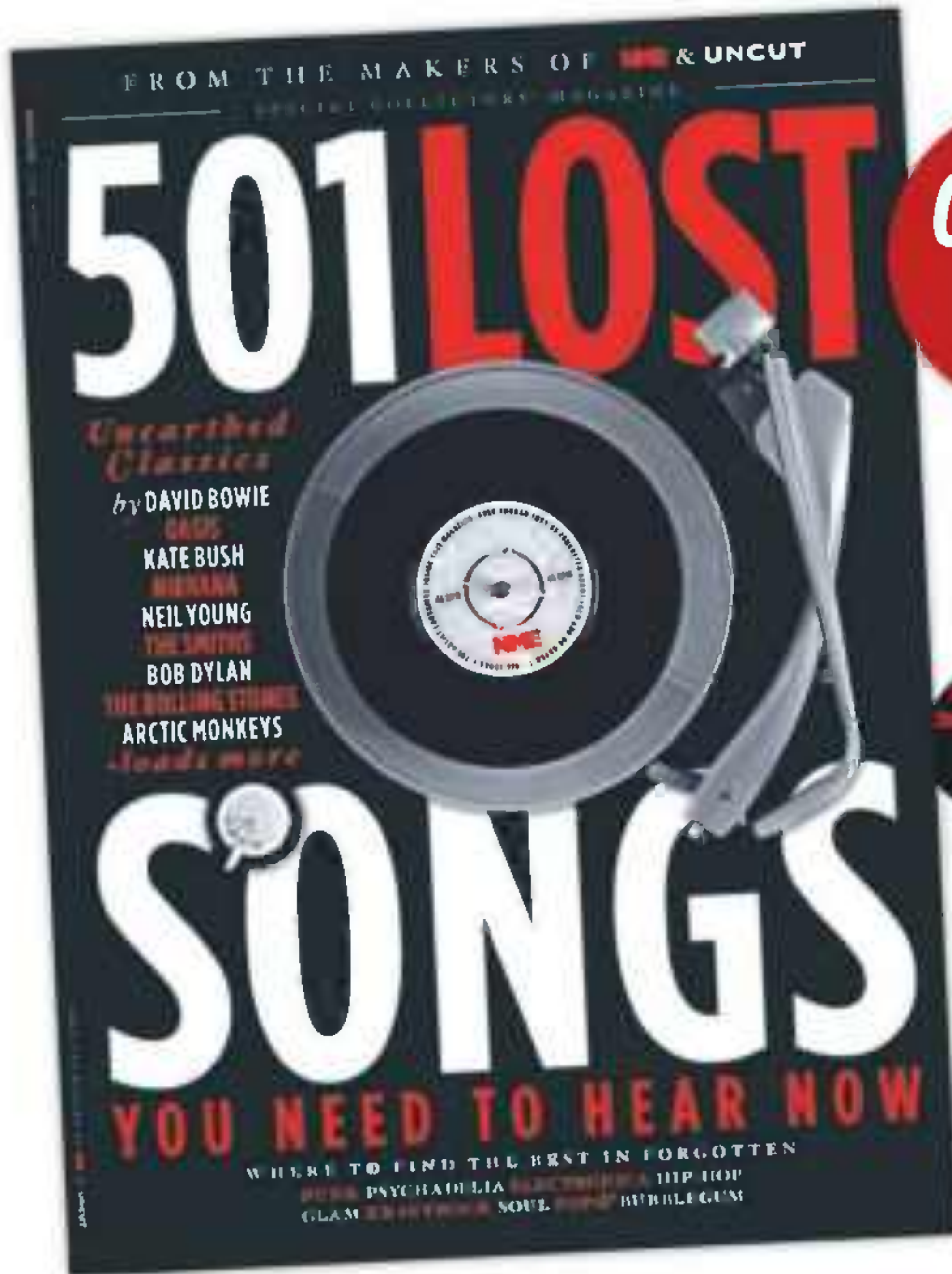


For exclusive hidden content, including a special behind the scenes video filmed at the Bombay Bicycle Club cover shoot, plus your chance to win one of five signed copies of *A Different Kind Of Fix*, head to NME.COM/extra. UK print edition readers only; for full details, turn to page 11.

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ANYONE FOR TODDLA?

Jarvis Cocker's a fan. Arctic Monkeys too. In fact, says **Louise Brailey**, anyone who's anyone has fallen for **Toddla T's** banging, eclectic sound. Question is, will you be next?

It's 4pm on a Friday and the bass is pounding from a boutique off central London's Carnaby Street. Andy Nicholson - yes, Andy Nicholson, the erstwhile Arctic Monkey - is spinning garage, causing puzzled shoppers to grip their bags a little tighter. Personalities are split into two types: those who join in and those who look upon the daylight screwfaces in the crowd and tut. Welcome to Toddla T's world. Get used to it.

The reason behind this retail takeover is the release of 'Watch Me Dance', his new album and follow-up to 2009's party treat 'Skanky Skanky'. And by all accounts, tonight is going to get even messier than the last album's release. "You know my last party?" asks 26-year-old Toddla, Tom Bell to his mum. "Jarvis came. He was dancing to bassline. It was hilarious."

The image of Jarvis Cocker rinsing it or Andy Nicholson blasting MJ Cole may seem jarring, but your eyes quickly adjust. This is the guy whose first album promos came with a cover pastiching 'Whatever People Say I Am, That's What I'm Not'. Perhaps if we ventured to give Toddla's world a name it'd make more sense? Here we go: Sheffield.

The producer speaks of 'Sheff' in tones reserved for memorable teachers, a mixture of reverence and affection. It's fitting - the city shaped him. "When I was watching DJs, they'd put the music together in their individual styles that even now I've never really seen again," he explains. "They'd play house, hip-hop, reggae, dancehall. That's the way I got into music."

It's an education that's served him well: 'Watch Me Dance' is a hell of a ride. Recorded partly in Jamaica, it's poppier, more nuanced than its predecessor, but still choc-a-bloc with gurning, churning dancehall that makes you want to upturn a can of Red Stripe over yourself and chuck gun fingers. There's also nostalgia; 'Take It Back' is as likely to induce a Proustian rush as any chemical kind. When jobbing diva Shola Ama takes to the booth at the launch, London's Corsica Studios

becomes a mass of sinew and tissue - if you're not drenched with beer or bodily fluids by the end, you're dead inside.

If it was Sheffield's DJs who first sparked Toddla's interest in global club music, it was one Sheffield scene lynchpin who created the producer we know today. Ross Orton is a musician and producer who's worked with the likes of Jarvis and MIA, and it was under his influence that Toddla learnt the studio ropes. "He showed me the things that I took onboard to this day. The most, not just relevant, but inspirational."

Orton's broad CV includes drumming on the last two Jarvis solo albums. Is this indicative of an overlap between electronic and rock music in that scene? "If I did a DJ set opening for Arctic Monkeys in Sheffield, 95 per cent of people there probably wouldn't like it," he says (although we'd disagree). "But if you went backstage, to all the management, the DJs, they'd probably be vibing. On a musical level it's really not that far apart."

Sheffield wouldn't - be the same without Arctic Monkeys and, due to the close-knit scene, Toddla knows them well - enough to be honest, anyway. "I won't lie: I wasn't excited when those records came out. My head was into

Far reaching influence? Must be the GIANT ARMS



hip-hop. But now they're one of my favourite bands ever. Everything they stand for is amazing."

Indeed, he even got Monkeys drummer Matt Helders to play on Skanky Skanky's 'Boom DJ'. With Helders recently expressing a yen for producing dance music, it's a revelation to find he once swapped tracks with Toddla. "He used to always send me demos," Toddla's verdict. "He's a good producer, man." *NME* floats the idea of a full-blown electronic collaboration, and Toddla embraces the notion. "He's into electro, French-sounding almost, but it wouldn't be too far away from what I do now. It wouldn't have Alex Turner on it or anything..."

Another collaborator is inscrutable Brixton rapper Roots Manuva, who provided the titular single in the form of a demo which the producer reworked. 'Watch Me Dance' may be the album's mission statement, but Toddla recounts a tale which changes the

way you visualise the banger forever:

"We played at Maida Vale for *iXtra*," the story runs. "He came into a live rehearsal on his pushbike and did it in full Lycra, his helmet on. It was so random."

Sadly there's no sign of Lycra at the launch, and Jarvis is absent. But Andy Nicholson is present, tilting against Mentasm riffs that vibrate flaking paint clean off the walls. There's a real sense of size that goes beyond the strafing d'n'b that Toddla opens with. You feel the new material deep inside your body. At one point the club's so crowded that revellers climb onto plumbing just to stake some personal space: this is *big*. Amid this heaving crowd we remember something Toddla said earlier and it makes sense. It's regarding who he'd like to work with in the future.

"Justin Bieber. I think he's brilliant, he's on his own vibe. A cool little kid and right good at it." Don't be surprised if it happens. It's a long way from Sheffield. Or maybe, in Toddla's world, not so far at all.

Read Toddla T's Radar column in next week's *NME*, and watch some of his best videos at nmevideo.com now

TODDLA T MIXTAPE

Burn the essential playlist

TODDLA T - 'INNA DI DANCEHALL'

The instrumental would be reused for Toddla's 'Nice and Peas', but it swaggers hardest here.

and replaces them with squelching acid and a benevolent bottom end.

SMALL ARMS FIRE FT AYA - 'PRESSURE'

One from a Toddla side-project that proves he's got more than just big and stupid bangers.

TODDLA T - 'BOOM DJ'

Matt Helders drums while we're introduced to the, um, 'Boom DJ' from the steel city.

MACHINES DON'T CARE - 'HOW Y'ALL LIKE ME NOW'

Toddla teams up with Dethol at the messier end of speed garage.

DONAE'O 'WHEN ANGELS SING' (TODDLA T REMIX)

Euphoric chords, lyrics about Heaven, airmen... yes, it's one of those.

TROJAN SOUND SYSTEM VS TODDLA T - 'MY GOD'

White label jump-up ragga that's custom-built to soundtrack all your wet barbecues.

TODDLA T - 'STREETS SO WARM'

Since the riots, this cut of digital dancehall from 'Watch Me Dance' feels suddenly, disarmingly relevant.

GUCCI MANE - 'TRAP TALK' (TODDLA T REMIX)

Toddla shears off the trap music hallmarks

TODDLA T - 'EASTENDERS THEME' REMIX

An, er, interesting creation for the 'Enders spin-off internet show.



We warned you: men in white coats will come if you wear that Jumper



As they are (l-r):
Krist, Dave
and Butch



"WHEN SOMEONE TELLS ME NIRVANA CHANGED THEIR LIFE, I CHALK ONE UP FOR KURT"

PHOTOS: **DAVID LITTEY**

Two decades on, **Nirvana's** surviving members and producer Butch Vig tell **Jeff Weiss** how they made the record that changed everything in an ultra-rare joint interview

Krist and I don't remember much about the making of 'Nevermind,' smiles Dave Grohl, lounging supine in his chair, his Virginia hardcore punk roots having long since mellowed into Southern California cool. "I don't remember anything," laughs Krist Novoselic, glancing over to his ex-bandmate. "But don't worry," reassures Grohl. "Butch remembers *everything*."

Twenty years after the seismic event that was 'Nevermind', **NME** has been granted an audience with the two surviving members of Nirvana, plus the producer of their epic masterpiece, Butch Vig. We're at Studio 606, deep in Los Angeles' San Fernando Valley. This is Grohl's Foo Fighters hangar – a sprawling cinder block compound swathed in old science fiction posters and enough rock memorabilia for a small Hall Of Fame.

The youngest of Nirvana and last to join, the all-black-clad Grohl remains sprightly and animated at 42 years old. He finishes Novoselic's sentences, remaining in tune with the man he described to **NME** last month as the "architect in Nirvana." Krist has a certain mentality and aesthetic that is entirely Nirvana.

At 6ft 7in, Novoselic himself speaks with the towering and clipped

precision of a law student (no surprise, given he's currently studying the subject). On matters of Kurt Cobain, the trio defer to him – understandably, considering the two were best friends prior to forming Nirvana. The only one with a crystalline memory of the 'Nevermind' sessions, Vig fills in the gaps with the technical sophistication that seemed almost alien during the slacker era. Tension is non-existent and nostalgia is scarce, except when the subject turns to Cobain, the Elijah absent from this extremely rare reunion.

Cobain, of course, is the myth that was once reality. Sustaining the underground continuum while cataloguing the anxiety of MTV

America, he inadvertently turned angst into triumph via simple songcraft – the subversive smirk and alternative irony of 'Nevermind' concealed some of the finest melodies since The Beatles.

'Nevermind' made "grunge" into a movement.

It made Sunset Strip metal seem haunted by haggard poodle-haired ghosts. Pearl Jam, Soundgarden, Alice in Chains and more all followed Nirvana's lead, but none could match their magnetism.

To say we're in the company of true rock'n'roll revolutionaries is the greatest understatement in the two decades since they redefined the genre. But we'll let them do the talking...

"I HAD NO STABILITY OR SECURITY. I JUST HAD NIRVANA"
Dave Grohl

NME: Looking back 20 years later, what memories strike you most about the recording process of 'Nevermind'?

Grohl: "For me, it's a personal landmark. My life was split in two by 'Nevermind'. I don't remember the making of it, nor the day that it came out. But it caused a profound change in my life."

How, specifically?

"At the time, it didn't seem like that much was changing. We were just inside the rental van that we had on tour. More people started coming to gigs."



► and slowly the band's name took on a whole new meaning. But in our own little world, things stayed the same for a while."

What do you make of the 20th anniversary celebrations surrounding the re-release?

Novoselic: "It's nice. Nirvana came from a lot of places. There were other bands that broke ground for us. Jane's Addiction and Faith No More had alternative rock hits on the radio. The Sunset Strip sound and hair rock thing had played its course out. We helped bring in a new wave of rock, a new wave of punk rock, or at least that sensibility. 'Nevermind' is an accessible record. Those are pop songs with a lot of melody. The production was top notch and people were ready for it."

Krist, you've previously called it a 'rite of passage' record. Would you agree, Dave?

Grohl: "I think so. I was so young when we did it. Twenty-two. A fucking kid. Honestly, the one joy in my life was playing in the band. I had no stability or security. I just had Nirvana. So when we came down to Sound City to make the record, I didn't know what to expect or what was going to happen. I just wanted it to be good."

"At the time, we just wanted to be one of those bands that played the Palladium and could eat food without pawning our gear."

Novoselic: "You can't forget what an artist Kurt Cobain was. He would draw, he would do sculpture, and he would write songs. He was really gifted. On Twitter, or in the street, or from fan mail, I receive notes from people for whom Nirvana changed their life."



Butch prepares the drums for another take, while Dave chooses the right pair of sticks from his extensive collection

THE STUDIO SECRETS

Butch Vig recalls how the key moments of 'Nevermind' came together in the studio

'SMELLS LIKE TEEN SPIRIT'

"It was the first thing they played me during rehearsals. They floored me. It was so powerful and tight. It was the cornerstone of the record. I didn't know exactly what Kurt was singing about at first, but it had a very anthemic feel."

'IN BLOOM'

"That went pretty fast, because we had demoed it during the Smart Sessions before. Dave's drum fills were like machine gun tracks and we got it right on the second take. Dave did the high harmonies and his voice blended amazingly well with Kurt, but it was a little too high and his voice kept breaking up. So he went into the coffee break room and would take a few slugs of Jack Daniel's and smoke a cigarette. He was fairly well inebriated by the time he finished singing."

'COME AS YOU ARE'

"We used the same small Korg pedal that Kurt used on '...Teen Spirit'. It had a watery, shimmery guitar sound, almost spooky. Then we double-tracked that and Krist's guitars and it kind of gave it a ghostly echo."

'LITHIUM'

"That was one of the tough ones. During recording, when we got to the chorus, the band kept speeding up. After about four or five takes, Kurt lost his patience and smashed his guitar to bits in frustration. It was the only left-handed guitar we had so we had to call around to every store in the area."

For me, Flipper and Black Flag did that. So when someone tells me that, I chalk one up for Kurt."

You guys came from the punk rock tradition and there were accusations about selling out at the time. How did that make you feel?

Grohl: "I never got it."

Novoselic: "I got it a little bit, but you have to remember how doctrinaire punk rock was. When I got into punk, there were people burning Led Zeppelin and Black Sabbath records because those were false idols and the new god was punk. And even then, I was like, 'No, this is good music.'"

"Whenever we did interviews, we would promote a lot of underground bands like Dinosaur Jr. We did it because we loved them, but also to inoculate ourselves from criticism. 'Yeah, we're on a major label and we're in the media, but we're...'"

Grohl:

"...shouting out the Melvins."

I never thought that anyone could accuse the band of selling out creatively."

Novoselic: "How did we sell out? We had a \$260,000 advance, about half of which went to taxes."

Grohl: "And Sub Pop."

Novoselic: "Sub Pop commissions. Professional fees, and then we spent it on the record. We were broke." **Grohl:** "The first thing that happened when I joined Nirvana was that I got sued by a punk rock guy."

What were you sued for?

Grohl: "I can't talk about it publicly, or I'll get sued again. Some famous old punk rocker dude sued me right

Kurt and Krist take a breather during the 'Nevermind' sessions at Sound City Studios



"...TEEN SPIRIT' WAS DONE IN TWO TAKES. KURT HAD NO PATIENCE"
Butch Vig

out the gate. It was my introduction to the music industry. I was like, if the punk rock guy is suing me, then everyone's fucked."

Novoselic: "That's what happened. There were a string of lawsuits, even after Kurt had died and Nirvana had ended. All kinds of bullshit."

Grohl: "Punks have lawyers too."

Do you feel like the notion of selling out still exists?

Grohl: "I don't believe in guilty pleasures. If you want to make music, you should make music. You can't judge someone else's practice or music, if you're there to do your own thing. I didn't start playing music to make millions of dollars or sign autographs. I did it because I loved listening to The Beatles and had a fucking guitar in the house. It's still the foundation of what I do. The Foo Fighters is me making music with my friends and hoping people get off on it. People should be free to do whatever they want to do musically, without fear of 'selling out.'"

Novoselic: "Pavement made great records and they were staunchly independent. Those philosophical arguments about 'independent or not?' never come into my head. It's more like, 'Do they rock?'"

Grohl: "It's fun to have this conversation with Pat Smear because he was in one of the first gnarly punk rock bands in Los Angeles [*The Germs - Old Punk Ed*]. They were crazy people who worshipped Alice Cooper, Bowie and Iggy Pop and were taking as many drugs as they could the entire time. You think it mattered what record label they were putting it out on? Fuck no, they wanted money for coke. Ask the old punks what they think about that bullshit."

Do you remember what the mood was like when you were out here recording the album? Were you guys holed up in the studio all hours of the night?

Grohl: "Ask Butch."

Vig: "You were in the studio nine to 10 hours a day. You'd come in early afternoon, record, take a dinner break, record at night and then split around nine or 10. I'd stay around and tinker with stuff for a couple hours."

"The band were super-focused. When we went into rehearsals in North Hollywood, there was no slacker ethic. I was amazed at how tight they sounded. I didn't have to rearrange the songs. Some things we'd tighten up or shorten for a couple bars, but that was it."

Were there fights in the studio?

Grohl: "Not one."

Vig: "There was no drama."

Grohl: "We'd stripped everything down to its most simple form. Three people, short songs, verse-chorus-verse formula, minimal overdubbing. We'd usually nail the songs in two or three takes."

Vig: "Some are first takes. There were only two songs that we struggled to get right: 'Lithium' and 'Something In The Way'. 'Smells Like Teen Spirit' was done on the second take. It went fast. Kurt didn't have a lot of patience. He wanted to get things done in a couple takes or he'd quickly lose interest."

What was Kurt like in the studio?

Vig: "That was the hardest thing. You had to deal with Kurt's mood swings. He could be totally engaged, funny, witty and focused. But sometimes, a switch would go off, and he'd want to be alone in the corner. After an hour or two, he'd just snap out of it. We learned to give him his space when he went into a black hole, but we had no idea when that was going to be."

Do you ever think what direction Nirvana would have gone if Kurt hadn't died?

Novoselic: "You can't downplay what happened at the end, so that's a really hard question to answer. It's just too monumental."

Check out 50 things you never knew about Nirvana at NME.COM/photos

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THE JESUS CHRIST

PHOTOS: DAVID EDWARDS

Back with a new album that nearly drove her crazy, with songs about removing your own skin, teenage exile and disease-carrying ticks, **Zola Jesus** continues to look on the dark side of life. Nothing that a trip to the funfair can't fix, though, right? **Gavin Haynes** gets the candyfloss in



"h, NME?" Zola Jesus fans her arms out with mock relish as she learns who is here to greet her. "I'm scared of you people... 'Goth girl. Black. Nu-Goth. Goth time. Gloom. Goth lady who lives under a cloud..." She reels off a long list of potential headlines for this article that shows she has thought about this *way* too much.

This is not, all told, the best start to a day originally proposed as 'Various attempts to try and cheer up notorious gloom prophet Zola Jesus by getting her to do daft fairground stuff'. Nor, perhaps, is the fact that Zola Jesus, aka Nika Danilova, immediately makes it clear that she doesn't want to dip into our intended schedule, which originally included getting her to splat a (beanbag) rat, have a go on the tombola and test her arm on the coconut shy.

She will eat candyfloss in a moody way. She will pose with a Pimm's in a moody way. She will splay her holy white gown next to some rides. She will not take our gentle yet insistent nudges towards riding on the carousel ("too *Princess Bride*"), the helter skelter, or the waltzers ("I don't have the stomach for rides").

"Boy, you're gonna have a literal Field Day with this one," she posits, correctly, as we coax her beneath a sign saying 'popcorn' at London's Field Day festival,

so that only the 'pop' is visible. Out in the crowd she soon draws in Hackney's thriving hipster fraternity, like moths to an Am Appy sale flame.

Drunks continually sidle up to our subject. "You were bloody excellent today," says one. "Are you Lindsay Lohan?" asks another. A not-so-starstruck woman starts pissing behind a carnie truck, inches from where The Goth Lady Who Lives Under A Cloud is being snapped. People take photos of us taking photos. Some six-foot-owt geezer tries to leer his way into the photo and four-foot-eleven-on-a-good-day Nika shoves him out of the way with both hands, because she is tough as shit and not to be messed with.

"I TOTALLY HAVE FUN IN REAL LIFE. I JUST DON'T WANT TO DANCE AROUND LIKE A JESTER"

ZOLA JESUS



This is my life. I take what I do really seriously," Nika explains once we've retreated from the menagerie back to hospitality, which, judging by the clientele, is a place you might also dub 'Where The Nation's Blogs Are Made Flesh'. Beneath her chair a full beaker of Pimm's sits still untouched. She has taken off her huge sunglasses for the first time all day, but the Jesus Cape is still firmly attached. "How I'm portrayed has to reflect my music. That's why I don't want to get on a carousel. Or dance around like a jester eating cotton candy. I mean, I totally have fun in real life. I love to dance. I love to go dancing. I'm a normal person. But I don't do those things."

It's only right to underline here that Nika is not, on a day-to-day level, a mope or a mooch. She's funny, energetic, switched on. She dances to Omar Souleyman within our field of vision. She can laugh. But 'normality', is not what drives the Zola Jesus project. No, that'd be 'the relentless pursuit of perfection'. So much perfection that following up last year's *'Stridulum II'* album pretty much drove her round the bend. She'd go down to the studio, beat herself up about not bettering her very best, then scrap any tracks which "sounded too much like Zola Jesus", because that obviously meant she was resting on her laurels.

"Ouch!" rhaps
stan... t to the
cocoanut sir wasn't
a good idea



BREAKDOWN ALBUMS

If 'Conatus' was a struggle, here's five more albums that gave their creators hell

BRIAN WILSON



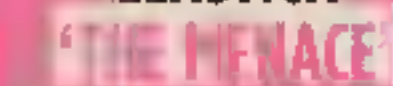
A fruitcake attempt to bottle every ounce of its creator's life forces into one record, 'Smile' lay unfinished for 37 years. Apparently "a journey from East to West across America", via barbershop quartets and ahead-of-their-time studio techniques, it was partially responsible for Wilson's nervous breakdown in 1967.

DAVID BOWIE



Bowie remembers "almost nothing" about his 1976 creation. This may be a blessing, as during this period he mainly survived on a diet of peppers and milk and lived in "a state of psychic terror" about Jimmy Page, dead bodies, and "drones" stealing his semen.

ELASTICA



Success. Smack. More smack. Donna's gone

off to become a minister. Annie's got RSI. Justin's in rehab. OK, let's ditch everything we've spent years beaverling away on in the studio with the sort of insane perfectionism only true chokers ever get caught up in, and make the whole thing in a few weeks instead.

FLEETWOOD MAC



The grandmother of bad days at the office, 'Rumours' catalogued loves lost even while its protagonists were in the throes of stamping on each others' hearts with selfish malice. Mick Fleetwood recalled, "four or five weeks without sleep". All the rumours are true.

THE STONE ROSES



After 347 10-hour days in the studio, The Stone Roses decided that yes, they probably did all hate each other – to the extent that they remain outliers in the great reunion tour travelling circus.

completely destroyed me. I'd worked so hard to make this record. To make it beyond what I was capable of as a musician. To make a record that could break through a bit more. All that sound puts up a wall sometimes, and I wanted to make a record you could come closer to."

That paralysing intensity is evident in the not-marvellously-cheery chorus of 'Skin': "Skin, off, off/I've had enough". Then there's 'Ixode', named after a type of tick that carries Lyme disease. "It was something I regularly saw people get, growing up. You can't walk out the door in Wisconsin without getting a tick on you. It's totally debilitating."

Meanwhile 'Hikikomori' is named after the Japanese phenomenon of young people who can no longer cope with the demands of the outside world, and so go into self-imposed exile by shutting themselves in their apartments for years at a time. "It was about how, if

"IF I NEVER LEFT MY HOUSE OR MY ROOM, THAT'D BE JUST FINE BY ME"

ZOLA MEXUS

situations like this – at a festival, when everyone's so keyed up – it's just so overwhelming..."

A fan of Schopenhauer, Nietzsche and ultra-bleak German philosophers everywhere, Nika Danilova seems driven by her creativity past the point where that might be sensible. She can laugh. Hell, yeah. About some stuff. But then there is also that thread to her that made her believe that all romantic love is a trick, conception just evolution's time wasting mechanism and a distraction from Real Art. She definitely doesn't want kids. And, despite a Californian entomologist putting a ring on her finger last year, she says she's still trying to reconcile the need to pursue art with her new addiction to love.

"It's confusing. A lot of 'Stridulum II' was about figuring that out – what's the ultimate goal for me? Being in love, or being a musician? Now? I don't know. I think I'm gonna do both just as hard..."

It's underlined when she talks about another of the key tracks on 'Conatus', 'Collapse'. "It's saying that once the audience goes away I have nothing else. People are like: 'Oh, that's so beautiful, you're so histrionic.' But I'm like: this is all I have, man. I don't have anything else. And the day you guys stop listening... well, what am I going to do?" It's a fair bet she won't just grab a bag of candyfloss and try to forget about it.

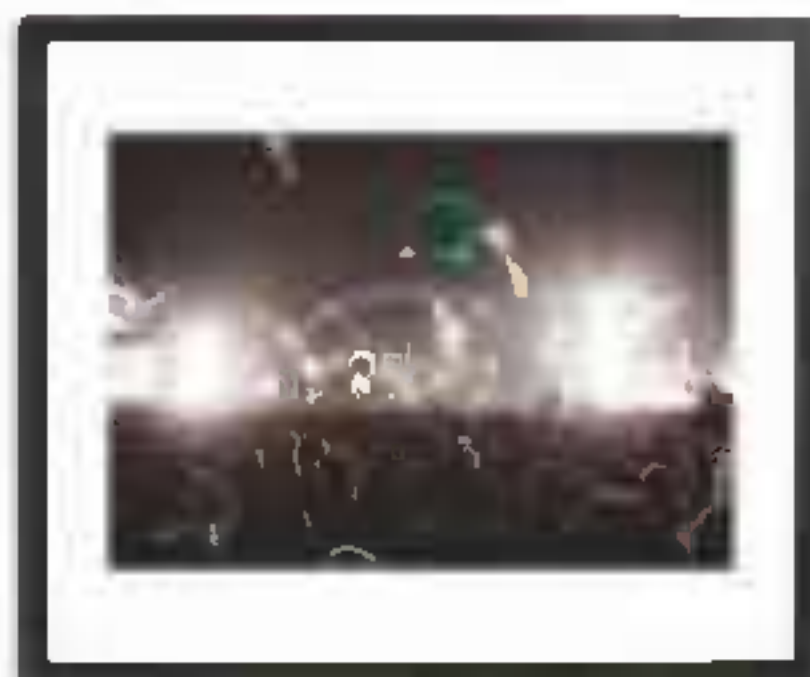
This ultimately led to a lot of studio days that ended with her deciding to quit music forever; the tank was empty, there was nothing left to give. Then, the next day, she'd get up and start again. It all got kinda Samuel Beckett – "I can't go on. I'll go on" – as she ground down towards perfection, millimetre by millimetre.

So there's actually only a tiny fleck of irony in the title of the album she made. 'Conatus' (out later this month, via narnia) after the Latin for 'going forward', also meaning 'the evolutionary drive to live'. 'Conatus' is confusing to talk about, in part because there's a disconnect between what its author thinks it is – more streamlined, more simple, her 'pop record' – and the consensus that a lot of listeners have come to – that it is, if not more muted, then certainly less of a gold-varnished wrecking-ball. It's more like a silvery fog of glitch tronic moments and more elliptical song structures, uncoiling alongside her first experiments with acoustic instruments, all topped, of course, by those unmistakable atomic tonsils. Just don't call it understated.

"The first early write up of the record I read, the writer called it understated," she says. "And it just

I never left my house or my room, that'd be just fine by me." She pauses. It is starting to rain. The Pimm's, still untouched, starts to fill with water. It's all a bit moody. And gothy.

"I'm a bit of a misanthrope," she declares, "and I don't feel the most comfortable around people, especially in



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REVIEWS

GIRLS, SLOW CLUB, LITTLE ROY

Edited by Emily Mackay



KASABIAN

VELOCIRAPTOR! COLUMBIA

When monsters of rock still roamed the earth, this kind of earnest silliness was everywhere; these days, we need it more than ever



When asked recently why Kasabian had chosen to name their new album 'Velociraptor!' (that exclamation mark really makes it, don't you think?) guitarist and amateur palaeontologist Sergio Pizzorno gave us a wonderfully 'Serge' answer: "Velociraptors used to hunt in packs of four," he reasoned. "They were the rock'n'roll band of the dinosaurs."

You can laugh, but statements like that are a sizeable part of why Kasabian's existence is wholly necessary. In an age of safe, say-nothing musos concerned with how their every word will play to the blogorati, Tom and Serge stand tall as bullish, blowhard Rock Stars, unafraid to make silly proclamations with poker-straight faces. They may occasionally be more Tufnel and St Hubbins than Jagger and Richards, but

they make for an unfailingly entertaining proposition nonetheless.

Calling their fourth album something so utterly ridiculous is simply an extension of that, right? Maybe. But there's a viable metaphor there, too: in real life, velociraptors were nothing like the sleek, six-foot killing machines depicted in the *Jurassic Park* films. Instead, they were about the size of a small dog and covered in fabulous, brightly coloured feathers – the RuPaul of late-Cretaceous carnivores. Similarly, Kasabian have never really been the knuckle-dragging lad-rock Neanderthals their detractors continually dismiss them as; they've always been a bit more adventurous and – dare we say it – smarter than anyone cares to give them credit for.

Smarter, but not exactly cerebral. Like all Kasabian albums, 'Velociraptor!' is at its most satisfying when the gloves come off and the

outright silliness ensues. 'Switchblade Smiles', which squares up to the listener like a kebab-queue psychopath over glowering synths and ill-tempered 'Immigrant Song' drums, is a classic example of Kasabian operating at All Systems Gonzo. The title track is another: a lean cut of brutish alt-riffage of the sort infrequently dabbled in by Blur, topped with a gleeful kandy-rave chorus and Tom's brilliantly syncopated snarl of "Veloci-velocirap-TUH!" The exclamation mark is earned several times over on that line alone.

Generally speaking, however, the songs on 'Velociraptor!' are more structurally straightforward than those of its predecessor. 'West Ryder...' was a commercial success almost in spite of itself, but in times like these, Kasabian can ill afford to take the piss. Ergo, 'Let's Roll Like We Used To' is vintage '60s sophisto-pop so classicist it could almost be a Last Shadow Puppets song; the neo-Kinksian 'Man Of Simple Picasures' is a variation on a theme established with 'West Ryder...'s 'Thick As Thieves'; even the Serge-sung 'La Fée Verte' (it's pretentious for 'The Green Fairy'), for all its talk of taking us "Down below, where insects run the show", is basically an accomplished piece of White Album mimicry. They're fine songs, and not unambitious in their own way, but they're a little more orthodox than you might expect.

It's the skewed-weird production of Dan The Automator, not to mention the little filmic flourishes – gong-bashing, Arabian strings, the subtle, Morricone-esque motifs – which (presumably) come courtesy of Serge, that keeps everything just unpredictable enough. The insistent, Krautrock-y synthesiser riff (and the insistent, unintentionally hilarious ad-lib of "You got the groove!") that underpins 'I Hear Voices' is terrific, while the garbled psychotic dribblings placed over the run-out of 'Days Are Forgotten' totally make the song. Chewing on monkey brains indeed, boys.

Back in June, Tom Meighan pricelessly declared that 'Velociraptor!' "will change people's lives". It's an admirable, characteristically old-school sentiment, but is it also too tall an order? Possibly. This is an album with much to love about it, but it falls just short of their real game-changer, 'West Ryder...'. There's no shame in that, though, and as long as they're around, Serge Pizzorno's metaphor for velociraptors being "the rock'n'roll band of the dinosaurs" is in no danger of extending to their extinction. **Barry Nicolson**

8

DOWNLOAD: 'Switchblade Smiles', 'Velociraptor!', 'Let's Roll Like We Used To'

THIS IS HARDCORE
what our numbers add up to

0 Not-even-funny bad	1 Barely one saving grace	2 Actively terrible	3 Woefully bad or lazy	4 Depressingly substandard	5 Dead-on average	6 Better than average	7 Really good	8 Exceptionally good	9 Of-the-year good	10 Of-the-decade good
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MALE BONDING

ENDLESS NOW SUB POP

Let's not kid ourselves here: overwhelmingly great is the debt that Male Bonding owe to the luminaries of grunge. The sound that the London three-piece have cultivated over the past three years is so reliant on that genre you'd be hard pushed to find much evidence that their music was created in 2011. But what prevents this admittedly sycophantic trio from being just another fawning parasite on music of yore (which at times they come quite close to being) is the elegance with which they mesh the aggressive ardour of Dinosaur Jr and the fuzzy fury of early Nirvana on some rare occasions on 'Endless Now'. 'The Saddle' may be sloppily wet behind the ears, and macabre surf-pop like 'Channelling Your Fears' is better done by the likes of Belfast trio Girls Names, but the shimmering beauty of 'Tame The Sun' and the My Bloody Valentine atmospheric of 'Bones' serve to elevate the aesthetic that Male Bonding established on their debut 'Nothing Hurts' to greater heights. **Ash Dosanjh**

DOWNLOAD: 'Tame The Sun'

CANT

DREAMS COME TRUE TERRIBLE/WARP

Each member of Grizzly Bear, heavenly honchos of US indie, can boast about as much talent as you'd find in four standard bands, so it was inevitable it would eventually start to spurt out in solo projects. CANT is the alter ego of vocalist/bassist/producer Chris Taylor, whose debut solo album flaunts a darker, sexier vibe than the Bear. He's collaborated here with Twin Shadow's George Lewis Jr, and there's a slightly chillwave-tinged fuzzy loucheness on the synth-haze of 'Believe'. CANT is far from mellow, though; the chilly-sexy synth pop of 'Answer' is full of nasty lust and nightmares, Taylor's treated vocal hissing, "Wakes you up in the middle of the night/The phone rings and he wants to fight" over a tinny drum machine. The title track is downright lascivious, like TV On The Radio at their gnarliest, with Taylor's treated voice seething lustily, "You're the right thing". If he's not exactly forging into virgin territories, Taylor has nevertheless proved himself to be the little bear who CAN. **Emily Mackay**

DOWNLOAD: 'Dreams Come True'

OUPA

FORGET BOILED EGG

Congratulations, Daniel Blumberg. You've officially released the most self-indulgent record of 2011. I say record; I mean cassette. Yuck frontman Blumberg is one of those who believe that it's somehow cool/rebellious/not-in-any-way-contrived to put songs out on history's shittiest format. I say songs; I mean windbag experiments that should stay exactly where they were recorded: in his bedroom, with only a tear-stained keyboard for company. This is not because 'Forget' is without merit – the title track is so beautifully deranged it manages to feel epic and sparse all at once, while the tender choke of 'Windows' belongs on *Twin Peaks* – but because by morphing into Oupa or the equally pointless Yu(c)k project of 2010, he's diluting the impact of one of Britain's most exciting and visceral guitar bands. Don't let vanity derail our great hope, people (though if you like minimalist piano-driven heartbreak ballads – and come on, we all like a blub – then this is worth a listen).

Mike Williams

DOWNLOAD: 'Forget'

FACES TO NAMES...

What the reviewers are doing this week



JEREMY ALLEN

"I've been going to France, listening to Connan Mockasin and Jean Claude-Vannier, and contemplating reading *Infinite Jest*. A big ask..."



JAZZ MONROE

"I've been pruning my barely existent facial foliage in preparation for that almighty carnival of beardo strummery, End Of The Road."



JOHN DORAN

"My name is Little John and recently I have been enjoying Zun Zun Egui, The Horrors, Anaal Nathrakh, Årabrot, Katy B and Mastodon, drinking lots of milk, making seal noises and chewing the ears of Zorba The Sheep."

ST VINCENT

STRANGE MERCY 4AD

Complex yet mesmerising, personal yet intellectual, Annie Clark's third album is a beguiling, beautiful gem



Virtuosity and accessibility have never been easy bedfellows, but 'Strange Mercy' is one of those rare albums that makes you think *and* makes

you fall in love. If St Vincent's previous studio album, 'Actor', had us slaver on its release in 2009, it must now be regarded as progress in the historical sense, such is the inventiveness and cohesion here. Annie Clark's third is a record of such assuredness that it staggers on first listen and, equally, with subsequent spins. Like Sufjan Stevens' 'The Age Of Adz' last year, it is one of those complete creations that gives up more intricacies with perseverance.

From the outset of 'Chloe In The Afternoon', Clark takes angst, confusion and bewilderment and makes them an art form. "You're all legs, I'm all nerves/Black lacquered horse-hair whip", she sings saucily and mysteriously over atmospheric Moog and squelching bass before a dirty hip-hop groove drops. 'Cruel', too, delivers an indelible hook and compelling, innovative guitar, augmented with a strange and ghostly cinematic refrain that could have been lifted from a pre-war dance. It winds away from a contemporary beat, practically ignoring the time signature, then, just at the point of

discombobulation, you're brought back into familiarity as if you'd never been away. It's a neat trick that's more than just smoke and mirrors.

Most interesting are the thematic references throughout to high school, a cathartic addressing of the past; "When I was young, coach called me the tiger", Clark sings ruefully on 'Year Of The Tiger', longing for the precocity of youth that inevitably fades with age. While confessionals can be exercises in self-absorption in oh-so-many cases, the imagery here always stimulates and intrigues, most especially the all-American girl cliché which she turns on its head. On 'Cheerleader' she confesses: "I've seen America with no clothes on, but I don't want to be a cheerleader no more", and while this too clearly has personal resonance, it also captures the pervasive soul-searching of her fellow countrymen. Among all this intense intellectual wrangling sits the seductive title track, a song etched from beauty itself; Clark's voice has never sounded so beguiling and her fretwork is tasteful, skilful and mesmeric.

It's this combination of unforced sonic gorgeousness and a refusal to settle for the obvious that puts Clark in a field of her own, and makes for a strange and wonderful record that shows no mercy in blowing your mind. **Jeremy Allen**

DOWNLOAD: 'Surgeon', 'Northern Lights', 'Cruel'





GIRLS

FATHER, SON, HOLY GHOST FANTASY TRASHCAN/TURNSTILE

Christopher Owens' screwed-up take on cute pop and classic rock makes this second album a twisted triumph



A childhood in (one-time) paedophilic religious cult The Children Of God. Teenage years as a global hobo, hitching the world, free of schooling. A stint in

a band with Ariel Pink and an immersion into the druggier end of the San Fran gay scene. A penchant for promo videos with half-naked men using erect penises as microphones. You'd be forgiven for expecting the music of Christopher Owens to be a whole lot weirder.

Instead, the songs Owens writes with California's Girls grasp for normality, acceptance: psychedelia, acoustic folk, glam, alt-country, surf, pop, surf-pop, gospel, soul, prog blues and straight-up indie rock are, by random turns, his go-to genres. It's as if he wants to slither back into regular culture through whichever cracks he can fit.

But – as in all the best retro-modernist music – something always jars. Owens hopscotches between styles because he's too fucked up, too interesting, too 'outsider' to comfortably fit any of them. Despite his studied retro disguises and his desire to follow MGMT's 'Congratulations' down Uncompromising Prog Avenue, his twisted roots can't help but break surface. And this is what makes 'Father, Son, Holy Ghost', like 2009's debut 'Album', so entrancing to observe, like Sir Ian McKellen in panto or a premiership footballer pretending to be a faithful family man.

Owens, lest we forget, is the man who wrote the most heart-wringingly sweet and emotional ballad of 2009 and called it 'Hellhole Ratrace', and he repeats the trick here with a cataclysmic eruption of gospel noise resembling Spiritualized covering Floyd's 'Great Gig In The Sky' that's entitled, simply, 'Vomit'. "They don't like my bony body/ They don't like my dirty hair/ Or the stuff that I say/ Or the stuff that I'm on", Owens whimpers as an excuse for why he gets laid so little on the squeaky clean Beach Boys/Beatles/Link Wray pastiche 'Honey Bunny', and the dichotomy of style and substance (plus the sudden tempo shift into Bright Eyes territory for the middle eight, a regular trick Owens uses to up Girls' quirk quotient) gives him a mischievous, yet endearingly innocent edge.

It's why you let him get away with the Kinksian glam of 'Magic' and a Led Zep rock rampage called 'Die' that morphs into a two-minute Jethro Tull flute flutter halfway through. It's why he can carry off the cheesy Lemonheads love waltz 'Saying I Love You'. And it's why you forgive him for the whole eight minutes of 'Forgiveness', which dawdles lushly past like Fleetwood Mac's 'Albatross' before ending up as epic rock roadkill. Because there's an awkward squirm at Girls' core, a deviant devolution of classic mores, and that makes '...Holy Ghost' something of a maladroït masterpiece.

Mark Beaumont

DOWNLOAD: 'Vomit', 'Honey Bunny', 'Alex'

8

KEY NOTES

Best sleeve of the week



St Vincent
'Strange Mercy'
Screaming suffocation never looked quite so beautiful, or so terrifying. Or so weirdly sexy. Is that wrong? Yeah, that's very wrong. Damn you, Annie Clark.

Worst sleeve of the week



The Subways
'Money And Celebrity'
In a handy alignment of packaging and content, this is the most 'will this do?' design department visual burp that we've seen in some time.

REVIEWED NEXT WEEK:

- Dum Dum Girls – 'Only In Dreams'
- Kai Fish – 'Life In Monochrome'
- Spank Rock – 'Everything Is Boring And Everyone Is A Fucking Liar'
- Zola Jesus – 'Conatus'

THE RIFLES

FREEDOM RUN EMI



The Rifles continue to happen without anybody's permission. Yeah, to the folk more interested in SCUM's conceptual art at the Shackwell Arms, they're scoff-worthy. But to the 5,000 who snapped up tickets for their Brixton Academy show (and plenty of similar-sized venues), they're heroes. To cut to the chase, this third album is as good a guitar-pop set as you'll hear all year: bright harmonies, brighter guitars, string stabs, handclaps and every classic songwriter trick in the book. Two songs – 'Dreamer' and 'Coming Home' – talk of "moving on". Perhaps the scoffers in their phonebox-sized venues should heed those words with regards to their perception of this band. **Hamish MacBain**

DOWNLOAD: 'Sweetest Thing'

8

THE DUKE SPIRIT

BRUISER POLYDOR



It's hard to understand why this lot never really took off. Their rock rollicking on debut 'Cuts Across The Land' was a thing of arresting sexiness – see the ever-fresh 'Love Is An Unfamiliar Name'. Yet despite an equally winning second album, 'Neptune', they just... fell off the radar. It's with some bafflement we can report that their third sees them still being really good. The jagged-riffed, swaggering 'Procession' is as darkly pouty as ever, the sprawling psych of 'Bodies' admirably ambitious, the sultry, charming 'Don't Wait' irresistible. Maybe they're just too solid, too classic, too... lacking in danger, but 'Bruiser' proves they're still putting up a hell of a fight. **Duncan Gillespie**

DOWNLOAD: 'Don't Wait'

7

LITTLE ROY

BATTLE FOR SEATTLE ARK



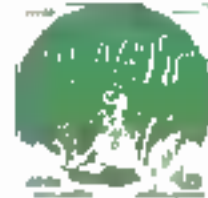
It feels too easy to criticise this kind of release, such is the instant popularity of rock-gone-reggae cover albums nowadays. After Soul Jazz kicked off the trend with 2001's sublime 'Studio One Soul', what could be perceived as mawkish cash-in after mawkish cash-in followed, with rootsy Radiohead, dub Beatles and dubbier Pink Floyd. Now – finally, you shout! – Nirvana get the same treatment, with the likes of 'Come As You Are', 'Heart-Shaped Box' and 'About A Girl' reworked by rocksteady elder Little Roy. But this is a loving project, that's all. No tedious intentions, no major fuck-ups, just subtle versions of classic songs that actually end up taking them somewhere new. **Matt Wilkinson**

DOWNLOAD: 'Silver'

7

TEETH

WHATEVER MOSHI MOSHI



At 6am when you crawled into your flat with eyes vibrating like tennis balls in a washing machine, you swore you'd never go clubbing again. But now it's nearly midnight, you've had twelve Jägerbombs and you feel amazing, if also on the verge of tears. Time then for London three-piece Teeth's 'Whatever'. It's a collection of booming jagged electro riffs, Chicks On Speed vocals and high-bpm galloping breaks. This is catchier than Justice and heavier than The Big Pink, if even less subtle than both of them. Like unexpected prison sex on Christmas Day, it may provoke a mixture of conflicting emotions, but none of them are likely to be boredom. **John Doran**

DOWNLOAD: 'Pill Program'

7



SLOW CLUB

PARADISE MOSHI MOSHI

Sheffield's folk brats have gone all grown-up and thoughtful – and we're liking their subtle new sound



From the off, it's clear that Slow Club have changed. Opener 'Two Cousins' sees the snot-folk Sheffield two-piece in reflective mode and ditching the guitars

and drums combo for something more subtle. There's no more yelling and yelping. 'Paradise' is more reserved, with fewer in-jokes; it's less smart-alec and less disposable. Even the title is in contrast to the snarky, argumentative name of their debut, 'Yeah So'.

Thematically, too, 'Paradise' is all grown up. Though it covers the same stomping ground of love and lust, the band now factor in loss and regret. The lovely 'Horses Jumping' sees Charles take lead vocals, treading softly on Elliott Smith's turf. He poignantly and deftly reflects on a past relationship, noting that "good love is hard to forget/When you know it was real", before moving to the killer crux that "Now we talk 'cos it's new again/And that's worth waiting for".

'Hackney Marsh' has a different perspective, with Rebecca crooning that "Currency can run friendships/A mattress will do it too" as she pledges to move: she "won't be a sports car in three feet of grass". A gentle saxophone solo lifts her up, up and away "on a raft of brand-new beginnings".

The only throwback to their former sound is 'Gold Mountain', with its two voices and one guitar. But the sentiment is considered and humble. It's a dedication to ends – and beginnings – as they both whoop, "I have found that when the life comes pouring out/You are the only one that counts". Secret track 'Paradise' saves the best for last. Jubilant and forceful, hints of feedback screech beneath Rebecca harmonising with herself as Charles wails on electric guitar. It's the sound of a band knowing exactly who they are, what they want – and how to get it. *Ailbhe Malone*

7

DOWNLOAD: 'Hackney Marshes', 'Paradise'

Stream the new album now on NME.COM

THE SUBWAYS

MONEY AND CELEBRITY INFECTIOUS



"It's a party/And don't you know it don't get much better!" ('It's a Party'). No-one's saying The Subways haven't pioneered a new paradigm for the

punk-rock genre, but after two albums treading water in the tricky oceans of landfill indie, the tides are turning. Single 'We Don't Need Money To Have A Good Time', which should – in a dearth of cheap, blistering, recession-ready pop-rants – be absolutely zeitgeist-bothering is just more 10-a-penny tedium from Welwyn Garden City's rock'n'roll quacks. The absence of irony is almost commendable, but ultimately you have to wonder who keeps inviting them to all these parties. *Jazz Monroe*

3

DOWNLOAD: 'Indie Anthems 2007'

TROPICS

PARODIA FLARE PLANET MU



From dubstep to UK funky to footwork, Planet Mu Records doesn't miss much on the blood-spurting edge of modern electronic production. So does a token

chillwave act – Chris Ward, aka London solo artist Tropics – stepping into the label's clubhouse warrant a suspicious eyebrow? Well, no, actually. 'Parodia Flare', his debut album, is heroically beatific, Balearic and laidback, not unlike a successful take on the recent Washed Out album, but has buggie all to do with false/forced nostalgia and lo-fi production. In fact, his arrangements are widescreen, the lush Rhodes keyboard ensuring that this is never mere background pleasantries. *Noel Gardner*

7

DOWNLOAD: 'Telassar'

THE RIDER

What we're playing, reading and staying warm in this week



Game
FIFA 12

The umpteenth instalment of the finest football game is Ryan-Giggs-grey-hair-realistic. This year's upgrade adds "precision dribbling" and "tactical defending" – and hopefully no bloody Scissor Sisters on the soundtrack.



Book

Def Jam Recordings:
The First 25 Years

This definitive history of the definitive hip-hop label is rammed full of interviews, from bosses Russell Simmons and Rick Rubin to artists such as LL Cool J, Beastie Boys, Jay-Z, Ludacris, Rihanna and Kanye West.



Coat

Penfield Parka
This classy Kasson parka is water-resistant, windproof and, with its clean stylings, comprehensively scruffbag-proof. Available in black, navy, British Green, tan and cobalt blue.

THIS WEEK'S SINGLES

reviewed by NME's
GAVIN HAYNES



WARPAINT

BILLIE HOLIDAY ROUGH TRADE

I like songs which spell their titles out in the lyrics – an artist hasn't really explored their full conceptual depths unless they can spell them, FEELING CALLED LOVE and DISCO are GREAT! Steve Mackey has cleaned up this version for a deluxe album reissue. But, as much of a dick as it makes me, I prefer the John Frusciante-produced original. Sorry Steve. Sorry music.

SPECTOR

WHAT YOU WANTED LUV LUV LUV



To the best of my knowledge, Fred Macpherson is the only man ever to have had three separate NME Radar features: Les Incompetents, Ox.Eagle.Lion.Man and Spector. John Lennon only managed two – The Quarrymen and The Beatles. That makes Fred better than John Lennon. Obviously, everybody loves that song Spector do that's really repetitive; however, I feel beholden to point out that the shout-along bits in the middle of this strongly resemble late-period Pigeon Detectives, circa 'Go At It Completely'.

ALEX WINSTON

VELVET ELVIS ISLAND



It's not widely known, but Alex Winston was once a member of The Smiths. She played the maracas on 'How Soon Is Now?' and the line "I lost my bag in Newport Pagnell" is based on her own personal experience. But Marr & Morrissey couldn't countenance her beauty, so she was edited out of press materials. Now she's solo and reinvented herself as an attractive early-20s woman with both ears on Radio 2, and it seems she may finally get the respect she deserves.

EMMY THE GREAT

PAPER FOREST (IN THE AFTERGLOW OF RAPTURE)
CLOSE HARBOUR

Decent. But IMHO would be improved if she spelled out all the words in the title. And also if there was a guest spot from Ghostface Killah.

MICHAEL KIWANUKA

I'M GETTING READY COMMUNION



Michael used to be a session guitarist for Tinie Tempah's producer Labrinth, which is confusing when you hear the hazy dusk shuffle of 'I'm Getting Ready'.

I know the cool answer here is to try and align him with Bill Withers. But no matter how many times you stick Michael in a microwave with a duck, you're not getting that out of this.

MILES KANE

COME CLOSER COLUMBIA



Miles Kane is re-releasing the best thing on his record as part of a special EP, cleverly timed to coincide with him getting more famous and this song being picked up by Guinness, Match Of The Day, and generally circulated in very overground ad-music circles. If there is a montage that can't be improved by the addition of this track, I'd like to see it. You could probably put images of Liberian child-prostitutes over this and you'd still be pumping your fist in the air.

LIVE

END OF THE ROAD, CAT'S EYES

Edited by Emily Mackay



ICEAGE

ISLINGTON MILL, SALFORD FRIDAY, SEPTEMBER 2

The Danish punk newcomers get anything but a frosty reception as they venture up north

When Iceage crash on to this tiny stage tonight, a mingled scent of just smoked roll-ups and anticipation follows the uncharacteristically sober band. There's a cool stare towards the audience but no words are exchanged as the no-posing tolerated teenagers dive gut-first into 'White Rune'. Denmark probably hasn't had this much of an impact in the north west since footballer Peter Schmeichel and his 6'4" frame invaded Old Trafford.

This is Iceage's first-ever Salford gig. The impact is intense, if not the broken bones and bloodied noses scenario their reputation boasts, and the band seem content that all eyes are on them. A brand new song sounds out next, a sludgy, string-punched drama which, as of tonight, remains untitled. During

'White Sails', vocalist Elias Bender Rønnenfelt looks almost tormented by his determination to get his point across. What that point is, exactly, remains a bit of an enigma.

At points their sound is out-and-out punk, but if Iceage have the political

Elias looks tormented by determination to get his point across

stance inevitably associated with that genre, it's yet to be determined. Though all their lyrics are hissed out in the English tongue, there's no clear communication of their ideologies.

Their use of dubious symbolism has been well documented recently, but as they career full-throttle through their

set it's clear why hardcore scenes from Scandinavia to North America have got involved with the Iceage story.

'New Brigade', which lends its name to the debut album, and another new number (again, currently nameless) are fired out, and Rønnenfelt's babyface and button nose take on the snarl of a rabid fox as he launches into a cover of 'Count Me In', a 2009 track by anti-Nazi black-

metallers Sexdrome. Iceage nail their Copenhagen peers' song and the feedback is almost unbearable yet it's purposeful too – their tour manager's efforts to resolve the noise are shunned. The brain-whipping hardcore

salute of 'You're Nothing' and playful gang vocals of live favourite 'You're Blessed' end a short but relentless set.

It's been a turbulent 35 years since the invention of punk and Iceage are by no means going to alter the lives of those who support them, but they do wrench the punk rock/hardcore hybrid into a new, European landscape. But while tonight's performance may not be among the hyped sell-out shows that have marked this band's touring progress to date, it has confirmed there's a hunger out there for young, Danish blood. For now, that's enough to leave us wanting seconds.

Kelly Murray

Watch the new video for 'You're Blessed' at NME.COM/video now

SETLIST

- White Rune
- New song
- White Sails
- New Brigade
- New song
- Count Me In
- You're Nothing
- You're Blessed

BIG DEAL

TAMESIS DOCK, LONDON

WEDNESDAY, SEPTEMBER 7

The grungey sweethearts take to the waves for their album launch – and we're totally on board

We're on a barge. Fear not, it's docked – we're not sailing. But to say that this unusual gig venue on the banks of the Thames is spacious would be like saying The Horrors could do with cutting down on the pies, or Lady Gaga needs bringing out of herself a little.

Luckily, openers Netherlands quickly warm the room with their sweet, Byrds-like harmonies. Their final track 'Sleeping' is a change of tack towards Britpop, unfortunately leaving the Crosby, Stills, Nash & Young vibes to one side. Bad decision. Next onstage, London trio Weird Dreams rip it up and start again, channelling Edwyn Collins as much as is legally allowed.

Jangly '80s indie with new wave vocals is the order of the day – think The Pains Of Being Pure At Heart if they weren't so, well, pure. Standout 'Little Girl' is the highlight of an energetic set, as the group gamely try to get the boat moving, claiming, "We're not playing another song until we float!"

When Big Deal take to the stage, condensation has combined with the rain outside to bathe the room in a muggy mist. The Thames has risen, meaning we're rocking gently back and forth. It's an atmosphere that's perfect for the duo – heavy with longing and heady with heat. Opening with the Breeders-influenced 'Chair', KC

Underwood and Alice Costelloe are well at ease. It's their album launch party, and they're in top form as they launch into 'Cool Like Kurt'. Wearing a white lace dress and an ankle bracelet, with her blonde hair over one shoulder, Alice auditions for the part of the secret sixth Lisbon sister in *The Virgin Suicides* and sings like one too, aching and sullen. Old tracks like 'Homework' – "this is one of the first songs we wrote, when we still thought it would be good to write about homework and stuff" – and 'Summer Cold' surface, alongside the newer 'Seraphine', leading KC to explain that, "This is one we recorded, and then realised that we had to learn

The atmosphere is perfect, heavy with longing and heady with heat

how to play it live." Fan-favourite 'Talk' is brooding and frustrated, and three different types of excellent.

The 11-song set finishes promptly on album closer 'Pi', as the duo have to race to another appointment. As it ends, there's a pause before clapping, and the pair look bashful. The finger-picked electric guitar hook fades gently into the air as the water washes around us, and the room breaks into applause. The boat is docked, but we're still floating. *Ailbhe Malone*



STUART LEECH, CONOR MCCONNELL, ANDY WILLISHER

SARABETH TUCEK

ST BRIDE'S CHURCH, LIVERPOOL SATURDAY, SEP 3

On her latest album, 'Get Well Soon', Sarabeth Tucek offloads some of her deep personal bereavement at the loss of her father, in a touching example of the power of grief. Rather cruelly, this event in her life has yielded her best work to date. Tonight, her mournful tunes are more even more poignant in this church setting; the gently strummed guitar echoes around underneath her hushed American accent. The delicate croon of '29'-era Ryan Adams, and Neil Young's 'On The Beach', are key references when talking of form and content, the mellow mixed with the menacing, grief and the need to rebuild your life. 'A Guide To Love, Loss & Desperation' this is not. Tucek's performance is nothing short of beautiful and deserving of all hyperbole. Her producer Luther Russell joins her on backing vocals and guitar, adding subtle touches to songs already so achingly tragic that you won't fail to be moved. 'Smile For No One' might just be the truest account of loss we've heard, and 'A View' puts the audience into a state of deferential silence. It's this respect and dignity that Dylan-loving folkies love to dish out; the closest we have is Laura Marling. It's a minor tragedy in itself that Tucek isn't as widely known here as Marling and her contemporaries – she shouldn't be indulged by folk purists only, but by anyone who possesses a soul. *Mike Doherty*

BLONDE REDHEAD

ACADEMY 3, MANCHESTER MONDAY, SEP 5

Approximately 35 minutes after they're due on, Blonde Redhead's forceful 'Black Guitar' fills a pokey top floor venue with an unmistakable, haunting charm. The previously restless bodies sway in a hypnotic rhythm as the band delve into the synth-driven, string-manipulated 'Dr Strangeluv'. A similar presence ensues when we hear a whispering 'Spring And By Summer Fall' and an epic 'Here Sometimes'. The far heavier 'SW' shows a different side to BR, furnishing their set with a barrage of headbanging. There's no pretension, though: singer Kazu Makino says from under the jet black layers of hair that hide her face, "Thank you for coming out, I thought no-one would show."



Her shyness continues with delicate giggles, which turn into the feelgood bubble of 'Silently' from '23'. Considering the tour for latest album 'Penny Sparkle' is almost exactly a year old, Makino and the brothers Pace still – after 18 years – nourish their eclectic sounds and fantastical lyrics into something pivotal when played live, leaving little opportunity for boredom. *Kelly Murray*

*My
BEST GIG
Serge Pizzorno,
Kasabian*



"Me and my best friend went to Oasis at Earls Court when we were 15. We didn't know what a moshpit was, we were innocent. If you've never been to an Oasis gig, it's carnage. It's bedlam. So we basically got pummelled. I'd been to gigs at the Charlotte in Leicester and that, but nothing can prepare you for the weight of 20,000 people jumping at the same time. And I remember thinking, 'That seems like what I wanna do. That seems like the job for me.'"

CLAP YOUR HANDS SAY YEAH

SCALA, LONDON WEDNESDAY, SEP 7

A geeky angel gargling. An Appalachian goat calling a partner to mate. Bruce Forsyth in his formative years. Whatever you hear when Alec Ounsworth sings – or rather emits his series of strained, pained wails – you'll rarely hear words. It makes their gigs an unfocused but elating experience, not just because Alec is playing his amorphous, celestial shoe-grunge intoxipop while dressed in the flat cap and specs of a Burnley whippet breeder, but because it's all down to how you interpret the snippets you catch as CYHSY build their grand melodic castles in sand. A tune you might consider profound, bittersweet and deeply melancholy – the skating pop shimmer of 'In This Home On Ice', say – can be greeted with partner-swinging delight, like it's 'Cigarettes And Alcohol'. CYHSY are a mood mirror; you take from them what you want to cast in. And tonight's crowd is in heart-burst mood. What's crystal clear, though, is that CYHSY are lying in the left-field, staring at the stadiums. Their third album 'Hysterical' is an indie-rock treasure-chest, a Clapham of riot-hot hooks, screeful solos and Killers-esque ambition. Tonight, 'Ketamine And Ecstasy' is head-spinning and uplifting; the wonderful 'In A Motel' is possibly rock's first subaqueous torch song, and 'Hysterical' and 'Same Mistake' rattle along like (respectively) 'For Reasons Unknown' and 'Mr Brightside' drink-driving. It might be tough to relate, but boy, can these guys rollick. *Mark Beaumont*

All those pedals
really are good
for your HEALTH



END OF THE ROAD

LARMER TREE GARDENS, NORTH DORSET FRIDAY, SEPTEMBER 2 – SUNDAY, SEPTEMBER 4

This boutique festival is so special even the ever elusive summer puts in a memorable appearance

As anyone with a pulse insists on going on about, we haven't had much of a summer this year – even Glastonbury didn't escape the rain, and there was so much mud at Reading it's a wonder no-one claimed Little John's Farm had mystical healing properties.

But just a week later, nestled deep in quaint olde England, little End Of The Road is bathed in glorious sunshine – and that's been the case pretty much every year since it started in 2006. This alt-folky, beardy green dell in the heart of Wessex seems, for some reason, charmed.

And this year, the line-up's pretty magical too. With most of the punters already swaying from their cider bus purchases, it's time to leave the scorching sunshine and rolling downland views on Friday afternoon and enter the dark Big

Top Tent for **HEALTH**. The returning four-piece have lost none of their violent streak, John Famiglietti windmilling his sleek hair to the deathly poundings of 'Crimewave', 'Die Slow' and two new stylish noise-disco tracks – although the intensity is probably a bit much if you've got a belly full of fermenting apple matter.

Friday night headliners **Beirut** draw a huge crowd to the main Woods Stage, where mainman Zach Condon's every word is greeted by squealing girls – but to us there's always something grating about his warbling voice and the brassy arrangements and we head off for more rimes.

Enter **The Fall**, who put in a surprisingly accessible set at the picturesque Garden Stage – well,

we mean they at least play some tracks that have already been recorded. Highlights include 'Bury Pts 1-3' and Mark E Smith turning up the bassist's amplifier so the whole glade rumbles like the inside of Lee Perry's head.

This alt-folky, beardy green dell in the heart of Wessex seems charmed

"Sunshine!" shouts **Beth Jeans Houghton** as the sun breaks through at midday on Saturday at the Garden Stage. Decked out in a wide brimmed floppy hat, the singer looks every inch the flower child, until she hawks off the front of the stage and sings, "*I know your game, bitch/I'll blow your motherfucking house down*". As the sun continues,

though, **Austra's** theatrical synth-pop is hampered by the low light in the tent (is that a see-through silver top Katie Stelmans is wearing? Or a gold chainmail smock?!).

If there's one man you can rely on to unite a festival crowd (a cosmic one, at least) it's **Gruff Rhys**. He might look increasingly like a handsome Mediterranean playboy, but the **Super Furry Animal** is as eccentric as ever. 'Gyrru Gyrru Gyrru', as Gruff explains, condenses their journey to the festival into three minutes. "Now," he declares, "we've stopped off at the garage, for... cigarettes... or crisps. Now we're picking someone up at Bristol Parkway..." "I want to marry him!" one girl screams to **NME**. Jarvis-esque national treasure status surely awaits.

For a band once dismissed as a novelty act, **Wild Beasts** sure have come a long way. While songs from 'Smother' are

Hayden Thorpe:
Wild BassistBeirut's Zach
Condon enjoys
some perp-life

swoonsome, crazed earlier material like 'The Devil's Crayon' gets the crowd riled up at the Woods Stage — even if beery bellows of appreciation are swapped for drunken approximations of Hayden's wail. The lush pop trio of 'We Still Got The Taste Dancin' On Our Tongues', 'All The King's Men' and 'Hooting And Howling' demonstrate just how special the band are.

After all that, Mogwai act as a stunning palate cleanser, their wordless drones spinning out into the dark night air. If only they'd brought Gruff Rhys out to reprise his turn on 'Dial: Revenge'. Next up, the Big Top Tent is rammed for Zola Jesus' late-night set, but Nika Danilova and her four-piece band are hampered by awful sound. It's not necessarily a bad thing, though, as the

moody intricacy of her recordings is battered into submission by her drummer and her vocal gymnastics, evoking some unsavoury turn-of-the-century synth-metal hybrid.

To refresh our ears, *NME* heads to the post-music nightlife. Swathes of woodland are lit by fairy lights, glowing deep into the trees; people gather round a piano in one glade, belting out 'God Only Knows'

and 'Let It Be', while another clearing features a forest disco, complete with a light up dancefloor, mirrorball hanging from an oak limb and a wooden sailing ship for a DJ booth. The weather on Sunday is again perfect for a sheep's milk ice cream — the only type available at End Of The Road. And perfect for Megafaun, who used to play with Bon Iver's Justin Vernon, and their summery freak-country. They get a massive crowd and are clearly touched by the numbers.

Rain begins to fall as some festivalgoers leave the site on Sunday evening — but that's the magical power of End Of The Road, bringing the good vibes while it's on then disappearing to let the weather resume normal service. For one weekend only, what a summer. *Tom Pinnoch*

VIEW FROM THE CROWD



Laura, 25, London

"I'm loving it — people are nice and the atmosphere is really calm. I hope it doesn't get any bigger, because that's why we come! It's really boutiquey, there's lots of nice food here and the music is really great. I enjoyed Beirut and Tune-Yards."

CAT'S EYES

QUEEN ELIZABETH HALL, LONDON
MONDAY, SEPTEMBER 5

Faris makes a Faustian pact with respectability

Last time we ran up against Faris Badwan he was surfing a crystal wave of rock-god clarity, gazing messianically into a festival crowd as he threw a succession of increasingly daring, spidery shapes. Now he's mumbling into the mic at the Queen Elizabeth Hall, where puffy-eyed rock musicians seek the grail of middle-aged respectability and he looks every inch the proverbial Jack Skellington dressed up as Santa Claus.

Fumbling with the cuffs of his too-short sleeves like a choirboy forced to sit through remedial class, Faris is here with esteemed lady-colleague — and, oh, who knows what else — Rachel Zeffira to perform as Cat's Eyes. Figuring they could use some help bringing their noir-ish girl-pop to life for the evening, they've enlisted the services of a six-piece choir and around a dozen orchestral players, including a (mostly bored-looking) harpist.

Hands up, Horrors fans, if you didn't expect to be here? That'll be you and me both, then, but the hybrid nature of the Cat's Eyes record — roughly one part feral, slightly starved-sounding rockers to two parts string-laden balladry — makes it difficult for the project to find a natural home onstage. Perhaps a bit more chemistry between the principals would help: songs such as

the hormonal kraut-pop track that shares the band's name cry out for Badwan and Zeffira to trade verbal blows *à la* Lee and Nancy, but the pair remain at arm's length throughout, with visuals seemingly lifted out of the *Easy Rider* acid scene offered up by way of compensation.

Of course, Badwan is far from being one of those straw men of rock who require an orchestral fanfare to give them the illusion of depth, and much of the music is solid enough to stand on its own merits, even if The Horrors man struggles to bring the right dose of charisma to the songs. Zeffira fares somewhat better in the vocal stakes, lending devious charm to tracks like 'I'm Not Stupid' and the sly, martini-tinged 'Bandit'.

By way of an encore, Zeffira returns for a solo rendition of 'Love You Anyway', a beautiful, piano-led number off the 'Broken Glass' EP bizarrely channelling the spirit of The Carpenters — again, how *did* we get here, exactly? — and Faris joins her for a climactic rendition of Pink Floyd's 'Lucifer Sam', the slinky, descending riff of which fits the band like aristocratic fingers in a velvet-lined glove. It's been a stimulating evening's entertainment, all told, but we'd trade two tins of Silvicin and all of our smudgy eyeliner for a bit more melodrama. *Alex Denney*

Eyes down: It's
Faris and Rachel's
misery bingo

ON THE ROAD WITH KURT VILE

The Philly songwriter and his Violators show few signs of flagging as their endless tour heads north, where even Mark E Smith shows up to see them

SOUND CONTROL, MANCHESTER, MONDAY, SEPTEMBER 5

It looks like The Violators have been living up to their name on this tour. As *NME* meets the three of them in the foyer of BBC Manchester, the hangovers from a weekend's boozing at End Of The Road Festival are etched on their faces. As Kurt Vile follows them out of the lift, though, he manages to muster a toothy welcoming grin and an enthusiastic reaction to the live session he's just done for Marc Riley's 6 Music show, exclaiming, "It was awesome! The guy's a legend."

Waiting fans get a surprise early glimpse of the group as, running late, they career across the road, gear in hand, and dash into the entrance of tonight's venue. Once in the dressing room, even the amiable Kurt looks like he's going to submit to the dark shadows loitering under his eyes, lightly snoozing in an armchair and protesting to us, "I'm absolutely beat, man." Then their tour manager calls. It seems he's drinking with Mark E Smith and has plans to bring him down to the show. Kurt leaps up, reinvigorated, quickly reaching for a hearty swig of whiskey. "Fuck, there's no way he's going to show up," he says, disbelieving.

NME has seen Mr Smith's name on Manchester guestlists often enough to know that often it's just blind hope on a band's part, but this time we actually clock The Fall frontman at the bar for the first couple of songs, looking remarkably coherent. He slips off as he notices us making a beeline for him, but he must be impressed by what he sees this evening. Kurt announces his arrival onstage with a brilliant solo version of 'Runner Ups' before the rest of The Violators slouch on beside him and, as though with an almighty exhale, set off into the warm psychedelic fug of their scuzzy Americana.

The performance is beyond what anyone who saw them two hours previously would've expected, the likes of 'Freak Train' and 'Hunchback' providing a driving, gritty backbone to the set and allowing Kurt to embed the more recent introverted musings from 'Smoke Ring For My Halo' into proceedings; a cover of Bruce Springsteen's 'Downbound Train' is



also included. Sound Control is packed tonight, and the crowd stand enraptured by a performance that stretches some 90 minutes.

Finally coming offstage after a two-song encore, the band seem exhausted but happy. We tell Kurt of Mark E Smith's attendance and he makes like a star-struck teenager. "You're kidding me! Fuck, I can't believe I missed the chance to meet him! Are you sure it was him?" he exclaims, to nonplussed looks from the evidently less-than-awed tour support Woods. Somewhat disappointingly, an offer of a lock-in at the bar next door is declined, but as gear is packed away we're embraced and left with the solemn promise that, "Tomorrow we'll hang out properly, promise."

STEREO, GLASGOW, TUESDAY, SEPTEMBER 6

In Glasgow Kurt's as good as his word and we start with that most wonderful of pursuits: record shopping! Is there anything (non-substance-related) that gives musicians a greater pleasure in life, other than being onstage? The long-

haired singer certainly seems engrossed in browsing the aisles of Glasgow's Monorail Records. In one corner his bandmates are digging out everything from a new age Deuter record to the latest Wooden Shjips album, while Kurt browses the CD racks, confessing that he doesn't really buy vinyl anymore, before – somewhat bizarrely – nipping off into the toilet for a quick shave.

A quick browse through his purchases reveals a few touchstones that inform his own sound – John Lennon's 'Mind Games,' Richard Hell and the wonderful scuzz of 'Up For A Bit With The Pastels'. However, he's most excited about a curio from this year, Brian Olive's 'Two Of Everything', imploring us to listen to it when we return home. That duly noted, we follow him outside to a vintage clothes shop with a rather garish array of neck scarves; our

frivolities are cut short, however, by an irate shop owner, and we scarper with a chuckling Kurt in tow.

At Stereo we're met with a dressing room that somewhat screams nuclear bunker chic; an oppressive, narrow, graffiti-laden room, it forces various bandmembers into incongruous positions against the wall and Kurt to style his hair in the upstairs toilets. The alcohol's flowing, but only to numb the discomfort.

Seeking the chance to escape, Kurt heads to the local newsagents for cigarettes, once again giving fans an early glimpse as he sidles nervously through the upstairs bar, stopping occasionally for hi-fives and handshakes, blushing when punters whisper his name to each other.

Finally out of sight, we decide to stop for a drink. "I'm going to feel such a sense of accomplishment at the end of this tour," Kurt enthuses. "We played to 900 in Copenhagen and I was, like, 'Wow, so many people from this other country are into us'. It's hard, though. I've got a wife and a young kid, but they understand this is what I have to do, strike while the iron's hot or whatever. It's cool doing it with the guys as well – it's something we feel we all want to do in life and I can't see that changing any time soon."

He's been touring since February, but there's no sign of fatigue. Tonight's performance is another stunning one, and again the room is heaving. The setlist is still mainly drawn from 'Childish Prodigy', 'Blackberry Song' perhaps the most impressive tonight in its ability to silence a particularly noisy Glaswegian crowd. Afterwards a bottle of Scotch is polished off post-haste, and the previously stoic dressing room dissolves into a boozy haze. Finally, having loaded up their brashly yellow tour van, we see them off just as our legs are about to buckle. Kurt's still going strong, however. "I'm a machine, guys!" he says, before, with a final cheeky grin, he hops into the van and is whisked off into the night. *Simon Jay Catling*

VIEW FROM THE CROWD



Andy Monaghan, Frightened Rabbit guitarist

"This was the first time I'd seen Kurt and The Violators play acoustic songs. They seem so coherent onstage now; there's a great balance between soft intimacy and rhythmic intensity."



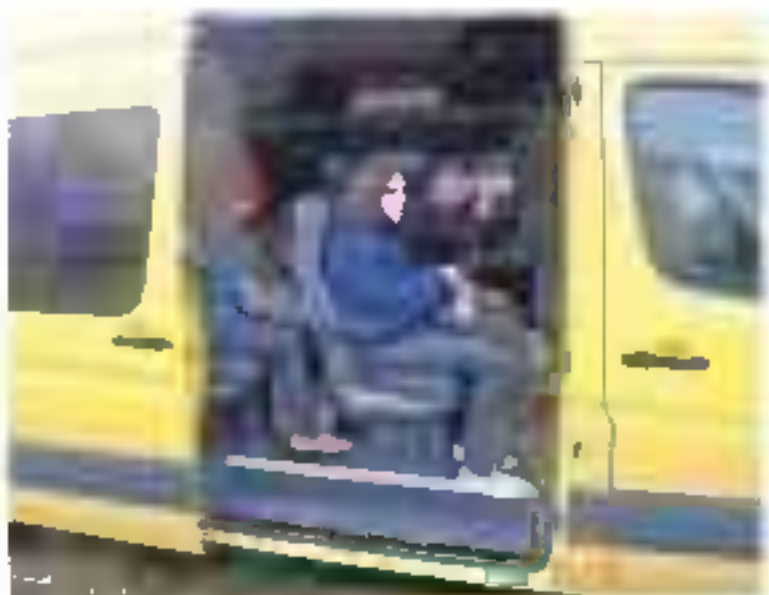
Manchester, Monday, 8pm
A Kurt welcome, exiting BBC Manchester HQ



Manchester, Monday, 8.20pm
"Not sure these hair tips are going to do you much good to be honest"



Manchester, Monday, 9pm
Kurt and his Violators improvise after the Dairy Lea requested on their rider fails to materialise



Glasgow, Tuesday, 3pm
Eating crisps in a bright yellow Transit while it pisses it down? This is the life, boys



Manchester, Monday, 10pm
A stumbling Mark E Smith is just out of shot



Glasgow, Tuesday, 7pm
"We heard we might have scale-down the venue, but this is ridiculous!"



Glasgow, Tuesday, 8pm
Kurt didn't take the Scottish 'summer' into account when he packed for the tour



Glasgow, Tuesday, 4pm
No, Kurt, that really is Vile



Glasgow, Tuesday, 4.30pm
"Right, where's that War On Drugs album...?"



Glasgow, Tuesday, 5pm
He didn't find it, evidently



Manchester, Monday, 9pm
Kurt in the act...

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STARTS: Cardiff various venues, Oct 20

DON'T MISS

With summer a distant memory, thank heavens for SwN, Cardiff's multi-venue hut of new music that'll tide you over until it's time to get the tent out again. Last year saw legendary shows from Islet, The Vaccines (on the NME Radar Stage) and Truckers Of Husk. This year is set to be just as awesome – among the bigger names are Esben & The Witch, pictured above (let's hope for previews of album two), The Joy Formidable (same for them) and Fixers. The newer acts include one-man Arcade Fire Dancers, NME Radar Tour acts Niki & The Dove and DZ Deathrays, Radio 1 lady Jen Long's band Effort, Bombay's pal Lucy Rose, electronic wunderkind Seams, the already much-loved Theme Park... We could go on, but that'd spoil the fun of discovering them all for yourself.

NME.COM/festivals



ANDY BURROWS

STARTS: London Hoxton Underbelly, Sep 21

Burrows is the nicest man in rock – he's even taken Mel "Conservative" C for a pint.

NME.COM/artists/andy-burrows



THE WAR ON DRUGS

STARTS: London Corsica Studios, Sep 27

No-one can get enough of these mates of Kurt Vile and their fuzzy second album.

NME.COM/artists/the-war-on-drugs



MARCUS FOSTER

STARTS: Sheffield Leadmill, Oct 7

Communion's artiest hope heads out with The Pierces in October, and headlines his own tour from Nov 1.

NME.COM/artists/marcus-foster



JAPANESE VOYEURS

STARTS: Cardiff Clwb Ifor Bach, Oct 18

Hope the Fiction Records five-piece play 'Sicking And Creaming', not enact it.

NME.COM/artists/japanese-voyeurs



GLASVEGAS

STARTS: Cork Savoy, Oct 22

A last stretch of dates for 'EUPHORIC /// HEARTBREAK \\\\' before James Allan and co head back into the studio.

NME.COM/artists/glasvegas



SUMMER CAMP

STARTS: Lancaster Library, Nov 9

Sankey and Warmsley introduce crowds to Condale, the fictional town of their debut album, on their first headline tour.

NME.COM/artists/summer-camp



TOM VEK

STARTS: Glasgow Arches, Nov 10

In a fit of ale-addled enthusiasm during Vek's set at Leeds, one NME staffer declared him the British LCD Soundsystem. Decide for yourself here.

NME.COM/artists/tom-vek



CASIOKIDS

STARTS: Southampton Joiners, Nov 21

Finally – after three rad early singles, Bergen's bouncy synthpoppers release their debut album in January, previewing it here.

NME.COM/artists/casiokids



DEATH IN VEGAS

STARTS: Glasgow King Tut's, Dec 3

With new album 'Trans-Love Energies' out on Sep 26, expect to hear classics and new tracks on this tour.

NME.COM/artists/death-in-vegas



SURFER BLOOD

STARTS: O2 Academy Brixton, Dec 8

Following the 'Tarot Classics' EP, Surfer Blood support The Vaccines at Brixton, and play ATP (12).

NME.COM/artists/surfer-blood



PRIMAL SCREAM

STARTS: Edinburgh Concert In The Gardens, Dec 31

There might be some getting loaded and some good times at Primal Scream's bash.

NME.COM/artists/primal-scream



KAISER CHIEFS

STARTS: Llandudno Cymru Arena, Jan 27

The future for Ricky Wilson and co seems less medieval, more schlepping round the UK on tour.

NME.COM/artists/kaiser-chiefs

PRIORITY

Our customers can get Priority Tickets to thousands of gigs across the UK up to 48 hours before general release.

Text PRIORITY to 2020 to register. When Priority Tickets are gone, they're gone. Terms apply.



PICK of the WEEK

What to see this week? Let us help



METRONOMY

STARTS: Torquay Attic, Sep 18

NME
PICK

Of all 2011's great success stories, seeing Metronomy become one of the country's most beloved pop groups has been heartening in the extreme. 'The English Riviera' marked a turning point for the band, taking on a new line-up and tempering their electro dabblings with a brilliantly creepy, smooth sheen. 'The Bay' is undoubtedly one of the singles of the year, if not *the* best awkwardly danceable song since Hot Chip's 'Over And Over'; and that's not to mention its equally wondrous video, where Joe, Anna, Gbenga and Oscar frolic around England's south coast accompanied by crystal blue waters and a litany of attractive dames doing synchronised leg splays. This tour sees them play the Royal Albert Hall as well as the Torquay and Totnes of Joe Mount's childhood – a fitting victory lap for one of our brightest and best.

NME.COM/artists/metronomy



Everyone's Talking About THE WAR ON DRUGS

STARTS: Leeds Brudenell Social Club, Sep 14

Bands and journalists have been tipping the Philadelphia quartet's latest album, 'Slave Ambient', everywhere *NME* treads. It's not hard to see why – a woozy ode to getting the hell outta town, it spins FM radio classics into hypnotic, hopeful echoes. NME.COM/artists/the-war-on-drugs



Don't Miss TUNE-YARDS

STARTS: London Hoxton Bar & Grill, Sep 15

Those complaining about a lack of political music haven't spent enough time with Tune-Yards' 'Whokill', a riotous record that takes in police shootings and sexual politics while also being a Technicolor, fun delight. Merrill Garbus plays this tiny show prior to supporting Beirut at Brixton the next day. NME.COM/artists/tune-yards



Radar Stars FEAR OF MEN

STARTS: Manchester Castle, Sep 20

Although the Brighton/London five-piece witter about making music that evokes "Werner Fassbinder films, forests and Ancient Egypt", the reality is much simpler. Latest single 'Ritual Confession'/'Spirit House' makes like The Sundays on a beach ramble, with vocalist Jessica evoking some of Electrelane singer Verity Susman's righteousness. NME.COM/newmusic

WEDNESDAY

September 14

BATH

Polly & The Billets Doux Bell
01225 460426

BIRMINGHAM

Archer HMV Institute (Temple)
0844 248 5037

BRIGHTON

Anja McCloskey Latest Music Bar
01273 687171
Fighting Fiction Sticky Mike's Frog Bar
01273 749 465
Otis Gibbs Green Door Store
07894 267 053

BRISTOL

Falling Into Difference/Smile, Lookalive! Croft (Front Bar)
0117 987 4144
Po' Girl St Bonaventure
0117 929 9008
Turbogelst Thekla 08713 100000

CARDIFF

Jointpop Undertone 029 2022 8883
Rise To Remain/The Safety Fire Clwb Ifor Bach 029 2023 2199
Toots & The Maytals University
029 2023 0130

DERBY

Goregasm Old Bell 01332 343701
Wheatus The Vic Inn 01332 74 00 91

DUNDEE

Jon Fratelli Doghouse 01382 227080

EDINBURGH

Ben Poole Voodoo Rooms
0131 556 7060

GATESHEAD

Bob Geldof Sage Arena
0870 703 4555

GLASGOW

B Dolan/Dan Le Sac The Arches
0141 565 1000
Callhoun Brel 0141 342 4966
Three Blind Wolves O2 ABC
0870 903 3444

The Wonder Years/Valencia King Tut's Wah Wah Hut 0141 221 5279

GUILDFORD

Attack! Attack! Boilerroom
01483 539 539

LEEDS

Beng Beng Cocktail Packhorse
0113 245 3980
Kill It Kid Nation Of Shopkeepers
0113 203 1831

The War On Drugs/Alexander Tucker
Brudenell Social Club 0113 243 5866

LEICESTER

Cosmo Jarvis Musician 0116 251 0080
Polarsets Soundhouse 07830 425555

LIVERPOOL

The Bluetones O2 Academy
0870 477 2000

LONDON

Alex The Great Buffalo Bar
020 7359 6191
Among Brothers Barfly
0870 907 0999
Awolnation XOYO 020 7729 5959
Bob Rafkin/The Kitchen Drinkers Milfords 020 72401441
The Cambodian Space Project Windmill 020 8671 0700
Clock Opera Hoxton Square Bar & Grill
020 7613 0709

Crystal Fighters O2 Shepherd's Bush
Empire 0870 771 2000

David Lemaitre/Erin Lang & The Foundlings Slaughtered Lamb
020 8682 4080

David's Lyre Social 020 7636 4992

Dog Is Dead Tamesis Dock
Everafter Half Moon 020 7274 2733

EMA/Waters Cargo 0207 749 7840
Jafre Cantu-Ledesme/Paul Clipson
Cafe Oto 0871 230 1094

Jodie Marie St Pancras Old Church
Last Man Standing/Songdog/
The Fallen Leaves The Bowery
020 7580 3057

The Miserable Rich Old Queen's Head
020 7354 9993

Peter Bruntell/Alex Lapinski/
Dan Whitehouse Borderline
020 7734 5547

Royal Treatment Plant Bull & Gate
020 7485 5358

Scarlet Grey Monto Water Rats
020 7837 4412

The Show Is The Rainbow/Neon
Highwire Roadtrip 020 7253 6787

Sparrow & The Workshop/
Mercedes/Alex Winston Proud
Galleries 020 7482 3867

Standard Fare/Red Shoe Diaries
The Lexington 020 7837 5387

Steve Cropper + The Animals
Millfield Theatre 020 8807 6680

Substatic/Remember The Hurricanes/Bitterbridge Dublin
Castle 020 7485 1773

The Sunday Morning Service/The
Good Suns/Cairo Son Zigfrid Von
Underbelly 020 7613 1988

Tape 93 Feet East 020 7247 6095

Unfamiliar Friends Party/Lime
Headed Dog/Polar Kid New Cross Inn
020 8692 1866

Ximena Sarinana Lock Tavern
020 7485 0909

Your Life In Ruins/Despite
My Deepest Fears Garage
020 7607 1818

MANCHESTER

G love Ruby Lounge 0161 834 1392
Handsome Furs/Little Scream Deaf
Institute 0161 330 4019

Young Guns/Every Avenue/The
Xcarts Academy 3 0161 832 1111

Jon Gomm The Castle 0161 237 9485

NEWCASTLE

Adele O2 Academy 0870 477 2000
Slow Club Cluny 0191 230 4474

NORWICH

Sam Baker Arts Centre 01603 660 352
Shadows Chasing Ghosts/Avosetta/
Depth Waterfront 01603 632 717

NOTTINGHAM

Dry The River Bodega Social Club
08713 100000

OXFORD

The Loose Salute Bullington Arms
01865 244516

We Astronauts/The Old Grinding
Young University 01865 270000

PORTSMOUTH

Howling Bells/Cold Specks
Wedgewood Rooms 023 9286 3911

SHEFFIELD

Karlina Francis Forum 0114 2720964

SOUTHAMPTON
Heights/Feed The Rhino Joiners
023 8022 5612

SUNDERLAND

Riff X/Mother Firefly Paddy Whacks
0191 564 1010

WOLVERHAMPTON

David Ford Slade Room
0870 320 7000

The Deborah Bonham Band/Dirty
Shoes Robin 2 01902 497860



DANNY NORTH, STEWART LEECH, RICHARD JOHNSON, DAN DENNISON, ANDY WILLISHER, PA MELA LITTEY

THURSDAY

September 15

BELFAST

Dolly Parton Odyssey 028 9073 9074

BIRMINGHAM

Cosmo Jarvis Rainbow 0121 772 8174
Give Up The Ghost/We Humans Hare & Hounds 0870 264 3333

The Shortcuts/The Shaker Heights Scruffy Murphy's 0121 333 3201

Trying The Tides/Time Of The Mouth O2 Academy 3 0870 477 2000

Young Guns HMV Institute (Library) 0844 248 5037

2nd Side Made Actress & Bishop 0121 236 7426

BRIGHTON

Among Brothers The Hope 01273 723 568

Betraying The Martyrs The Hydrant 01273 608 313

Rhob Cunningham Latest Music Bar 01273 687 171

Treetop Flyers Green Door Store 07894 267 053

BRISTOL

B Dolan/Dan Le Sac/Buddy Peace Fleece 0117 945 0996

EMA Thekla 08713 100000

Heights/Feed The Rhino/Bats About

Bats Croft (Main Room) 0117 987 4144

Peggy Sue Louisiana 0117 926 5978

CANTERBURY

You Save You Beer Cart Arms 0871 230 1094

CARDIFF

Blue Gillespie/Square Game Undertone 029 2022 8883

My First Tooth/Fjords/Andrew Rhys Lewis 10 Feet Tall 02920 228883

Wheatus Clwb Ifor Bach 029 2023 2199

CARLISLE

The Wonder Years/Valencia/Such Gold Brickyard 01228 512 220

DERRY

Peter Doherty Nerve Centre 028 7126 0562

EDINBURGH

Wake The President Voodoo Rooms 0131 556 7060

EXETER

Turbogelst/Rat Attack Cavern Club 01392 495 370

GATESHEAD

Board In Suburbia/The Dirty Roses/ Thawn Three Tuns 0191 487 0666

Steve Cropper + The Animals Sage Arena 0870 703 4555

GLASGOW

Jon Fratelli Oran Mor 0141 552 9224

Mr Big O2 ABC 0870 903 3444

Schemes King Tut's Wah Wah Hut 0141 221 5279

Sean Taylor Brel 0141 342 4966

GUILDFORD

Without Grace Boilerroom 01483 539 539

LEEDS

Bleech Milo 0113 245 7101

Tesseract Cockpit 0113 244 3446

The Unthanks Town Hall 0113 234 8080

LEICESTER

Alright The Captain Firebug 0116 255 1228

Joel Owen Musician 0116 251 0080

Martha Bean Donkey 0116 270 5042

LIVERPOOL

Airship/Brasstronaut Shipping Forecast 0151 709 6901

LONDON

Andrea Ianni Enterprise 020 7485 2659

Aynsley Lister Half Moon 020 7274 2733

The Corderoys/The Stud New Cross Inn 020 8692 1866

Dog Is Dead Barfly 0870 907 0999

Flux Rich Mix 020 7613 7498

Goldray/Emil/Lewis Tuff Monto Water Rats 020 7837 4412

Gusgus 93 Feet East 020 7247 6095

G love Union Chapel 020 7226 1686

Howling Bells Electric Ballroom 020 7485 9006

Jason Ninnis World's End 020 7281 8679

John Fairhurst Slaughtered Lamb 020 8682 4080

Karima Francis Borderline 020 7734 5547

Little Scream Windmill 020 8671 0700

Mike Scott Purcell Room 020 7960 4242

My Disco/Blood Music/Pttrns The Lexington 020 7837 5387

Naomi Roper/Richard Walters North London Tavern 020 7625 6634

Pneu/Shield Your Eyes/Model Boat Old Blue Last 020 7613 2478

Rotten Hill Gang Rhythm Factory 020 7247 9386

Sci Fi Mafia Grosvenor 0871 223 7992

The Silver Seas/Attack! Attack! O2 Academy 2 Islington 0870 477 2000

Tav Falco & The Panther Burns 100 Club 020 7636 0933

Thieves Dublin Castle 020 7485 1773

Tune-Yards Hoxton Square Bar & Grill 020 7613 0709

The Zipheads Nambucca 020 7272 7366

MANCHESTER

Archer Ruby Lounge 0161 834 1392

Awolnation Deaf Institute 0161 330 4019

Crystal Fighters/Visions Of Trees Sound Control 0161 236 0340

Hora House Dry Bar 0161 236 5920

Laura Stevenson & The Cans The Castle 0161 237 9485

Richmond Fontaine/Laura Gibson Academy 3 0161 832 1111

Will Jeffrey/Papi Night And Day Cafe 0161 236 1822

MILTON KEYNES

Stray Stables 01908 280800

NEWCASTLE

Jody Has A Hiccup O2 Academy 2 0870 477 2000

Jon Amor Cluny 2 0191 230 4474

Three Blind Wolves/O'Messy Life Cluny 0191 230 4474

NORWICH

James Hunter Arts Centre 01603 660 352

NOTTINGHAM

Gary Numan Rock Cl 08713 100000

OXFORD

David Ford O2 Academy 2 0870 477 2000

POOLE

Panic Room Mr Kyps 01202 748945

SHEFFIELD

Sam Baker Greystones 0114 266 5599

The War On Drugs/Alexander Tucker Harley 0114 275 2288

SOUTHAMPTON

Fighting Fiction Goblets Wine Bar 023 8063 1137

Polarsets Unit 02380 225612

SOUTHSEA

Alistair Griffin Cellars 02392 826249

STOCKTON

Fool The Vault 0164 224 8224

STOKE ON TRENT

Mallory Knox Underground 01782 219944

ST IVES

Peo' Girl Western Hotel 01736 795 277

TUNBRIDGE WELLS

Voo The Forum 0871 277 7101

WOLVERHAMPTON

Sparrow & The Workshop Slade Room 0870 320 7000

YORK

Bitter Rulin Stereo 01904 612237

ABERDEEN

Eleven Eleven/This Sudden Injury/ This Murder Of Angels The Tunnels

01224 211121

BATH

Polarsets Moles 01225 404445

BELFAST

Peter Doherty Queens University 028 9097 3106

BIRMINGHAM

Graeme Clark Glee Club 0870 241 5093

I'm From Barcelona HMV Institute (Library) 0844 248 5037

Man Without Country Bulls Head

BOURNEMOUTH

Gary Numan O2 Academy 0870 477 2000

BRIGHTON

Brother & Bones Latest Music Bar 01273 687 171

B Dolan/Dan Le Sac/Buddy Pearce The Haunt 01273 770 847

Handsome Furs/AK/DK The Hope 01273 723 568

James Zablala Audio 01273 624343

Kill It Kld Prince Albert 01273 730 499

Teenage Grandad & The Mimic World's End 01273 692311

The War On Drugs/Bos Angeles Green Door Store 07894 267 053

BRISTOL

Absent Me/Good Looking Dead/ Parls Shakedown Croft (Main Room) 0117 987 4144

Dry The River/A Genuine Freakshow/Worship Louisiana 0117 926 5978

The Hinkley Veltones/Daisy Chapman Grain Barge 0117 929 9347

Memotone/Kahn Start The Bus 0117 930 4370

The Men They Couldn't Hang/ Billy In The Lowground Fleece 0117 945 0996

Sloppy Joe O2 Academy 2 0870 477 2000

CAMBRIDGE

Crashed Out/Hotwired Man On The Moon 01223 474259

Hadouken! Junction 01223 511511

CARDIFF

Among Brothers/Dancers Buffalo Bar 02920 310312

Paper Aeroplanes/Jake Morley Clwb Ifor Bach 029 2023 2199

CARLISLE

The Moonshine Daddies Club Victoria 01228 533 476

Vains of Jenna Brickyard 01228 512 220

CHELMSFORD

The Library Sufts Hooga 01245 356 811

COALVILLE

The Stiggy/Best Served Chilled Victoria 01530 814718

COVENTRY

Endless Knott Taylor John's House 024 7655 9958

DARLINGTON

Mystery Jets Inside Out 01325 381238

DERBY

The Carpels The Vic Inn 01332 74 00 91

DUNDEE

Skip McDonald Doghouse 01382 227080

EDINBURGH

Ashrays Whiski 01315 563095

EXETER

James Yorkston/Alessi's Ark/ Marcus Foster/Treetop Flyers

Phoenix 01392 667080

GLASGOW

Attica Rage Classic Grand 0141 847 0820

Crystal Fighters Stereo 0141 576 5018

FRIDAY

September 16



Michael McGoldrick St Andrews In The Square 0141 222 2128

Wake The President King Tut's Wah Wah Hut 0141 221 5279

White Heath Captain's Rest 0141 331 2722

Wilko Johnson O2 ABC 0870 903 3444

IPSWICH

Section 136/Wonk Unit/The Rom Rats PJ McGinty's 01473 251 515

LEEDS

The Black Dahlia Murder Cockpit 0113 244 3446



Redwire/Sklnt & Demoralised/The Artists Cockpit Room 2 0113 244 3446

LEICESTER

Airship Musician 0116 251 0080

Fury UK Soundhouse 07830 425555

Tubelord/These Furrows/Rosa Valle Firebug 0116 255 1228

LIVERPOOL

Archer Mojo 0844 549 9090

Das Beat/The Wild Mercury Sound/ The Polyveltdts Shipping Forecast 0151 709 6901

Jez Kerr/The Tea Street Band Static Gallery 01517078090

Oceanis Masque 0151 707 6171

LONDON

Acada Zenith Bar 0207 226 1408

Beirut/Tune-Yards O2 Academy Brixton 0870 477 2000

Bloody Kisses Underworld 020 7482 1932

The Bluetones O2 Shepherds Bush Empire 0870 771 2000

Brian Wilson Royal Festival Hall 020 7960 4242

Charlie Wilson Indigo @ The O2 Arena 0870 701 4444

Clockwork Era Buffalo Bar 020 7359 6191

The Council Rhythm Factory 020 7247 9386

Dancing Lotus/Stacks/Flying Lanterns St Matthew's Church

Dog Is Dead/Icona Pop Club NME @ Koko 0870 4325527

Flybynature/Halfway To New York/ Healer Monster Cargo 0207 749 7840

General's Wife Archway Tavern 020 72722840

Jeye T/The ICIs/Gary Powell Nambucca

SATURDAY

September 17

ABERDEEN

North Sea Gas/Craig Paton Music Hall 01224 641122

Wilko Johnson/Ian Slegal Lemon Tree 01224 642230

BEDFORD

Otis Gibbs Esquires 01234 340120

BELFAST

Frank Turner Queens University 028 9097 3106

The Lambrettas Spring & Airbrake 028 9032 5968

Warrior Soul Auntie Annie's 028 9050 1660

BIRMINGHAM

Joe Black HMV Institute (Temple) 0844 248 5037

Son Of A Lumberjack/Vault Of Eagles/Lieutenants HMV Institute 0844 248 5037

BRIGHTON

Razorlight/Example/2ManyDJs/New Young Pony Club Shakedown Festival 01273 709 709

Three Trapped Tigers/Seams/Soccer96 Sticky Mike's Frog Bar 01273 749 465

Two Spot Gobi Green Door Store 07894 267 053

The Wonder Years/Valencia/Such Gold Audio 01273 624343

BRISTOL

Among Brothers/Boxes/Stevebobb Start The Bus 0117 930 4370

The Gas Fire Engine 07521 974070

GBH/Fuk Fleece 0117 945 0996

Hadouken! Colston Hall 0117 922 3683

Lewis Costello Croft (Front Bar) 0117 987 4144

Melosa The Oxford 0117 977 6494

Moreton Vue/Steven & The Possitts Louisiana 0117 926 5978

Three Vicars/Radio Nasties/John The Mod The Lanes 0117 325 1979

The Unthanks St George's Hall 0117 923 0359

CARLISLE

Jon Amor/13 Stars Brickyard 01228 512 220

COVENTRY

The Primitives Kasbah 024 7655 4473

DERBY

The Iron Door Club The Vic Inn 01332 74 00 91

DUNDEE

Millisyeck/Kings & Cowards/Foxbeef Beat Generator 01382 229226

Otis Grand Doghouse 01382 227080

EDINBURGH

Don Nicolson Whiski 01315 563095

EXETER

Clowns/The Fireflies Cavern Club 01392 495 370

Richmond Fontaine/Beth Rowley/Hannah Peel/Laura Gibson Phoenix 01392 667080

GLASGOW

Anne-Marie Hurst Classic Grand 0141 847 0820

Cosmo Jarvis King Tut's Wah Wah Hut 0141 221 5279

David Ford O2 ABC 0870 903 3444

Factory Floor/Prins Thomas/Lindstrom/Shit Robot The Arches 0141 565 1000

IndianRedLopez Captain's Rest 0141 331 2722



I'm From Barcelona The Arches

0141 565 1000

Olympic Swimmers/Happy Particles Stereo 0141 576 5018

Peter Doherty Barrowlands 0141 552 4601

Pope/The Laynes Ivory Blacks 0141 221 7871

Mr Kamikaze/SR Radio Star Inn 01483 532 887

Sissy & The Blisters Boilerroom 01483 539 539

LEEDS

The Bluetones O2 Academy 0870 477 2000

Drumsound Warehouse 0113 246 8287

Jody Has A Hitlist/That Sunday Feeling/LYU Cockpit 0113 244 3446

Pet Accessories The Library 0113 2440794

The Trestles The Well 0113 2440474

Tubelord/Tall Ships/Brentide Brudenell Social Club 0113 243 5866

LEICESTER

Charlie & The Martyrs/Danwy Greet/The Tee Leaves Donkey 0116 270 5042

LIVERPOOL

Notion/Axis/Idle Frets O2 Academy 2 0870 477 2000

Serpentia Picket 0151 708 5318

LONDON

Adam Tunji/Bang Bang Romeo The Bowery 020 7580 3057

Alex Ward and the Dead Ends Cavendish Arms 0207 627 0698

Brian Wilson Royal Festival Hall 020 7960 4242

Carl Barat/Dkz Hammond/The Tunics Jamm 020 7274 5537

Colt.44 New Cross Inn 020 8692 1866

Daedalus/Luke Vibert/Kutnah KOKO 020 7388 3222

Ellie Rumbold/Of Arrowe Hill Silver Bullet 020 7619 3639

Emmy The Great Cecil Sharp House 020 7485 2206

Fantastic Mr Fox/Age Of Consent/This Is My TV Concrete 020 7729 1888

Gary Numan O2 Shepherds Bush Empire 0870 771 2000

Jamie Thorn & The Mystery Pacific/Jenny & Stuff/Sundanze Kid Barfly 0870 907 0999

Marina Gasolina/Real Fur/Tigercats/Eighteen Nightmares At The Lux Amersham Arms 0208 469 1499

MaryMissFairly Garage 020 7607 1818

We John & The Drummer/Dirty Mindz Hope & Anchor 020 7354 1312

Pagan Altar/Dark Forest/Wyech Hazel Old Blue Last 020 7613 2478

Papersun Hoxton Cell 020 7739 1800

Party For Jude The Star 020 7729 0167

Pronghorn/Ruby Blues The Lexington 020 7837 5387

Ravens In Paris Cargo 0207 749 7840

The Sabretooth Tiger Band/Unemployable Welsh Band MacBeth 020 7739 5095

Shabaka & Sons Of Kemet/Elan Tamara/The Kemistry/Pillarcat Cafe Oto 0871 230 1094

Sprungloaded/Young Runaways/Whitestar Bull & Gate 020 7485 5358

Z'ev/Gnod/Dethscalator Windmill 020 8671 0700

MANCHESTER

Baked A La Ska Band On The Wall 0161 832 6625

Blue On Blue/Royal Treatment Plant/Jack Roberts Night And Day Cafe 0161 236 1822

DJ Shadow/Skream/Sgt Pokes Warehouse Project 0161 835 3500

Hey Alaska Satan's Hollow 0161 236 0666

John Knox Sex Club The Castle 0161 237 9485

Mr Big Academy 3 0161 832 1111

Pegasus Bridge Sound Control 0161 236 0340

Peggy Sue Deaf Institute 0161 330 4019

Rosco Kings Arms 0161 832 3605

The Rubys/Stolen Peace/The Marlvaux Ruby Lounge 0161 834 1392

NEWCASTLE

Attack! Attack! O2 Academy 2 0870 477 2000

Kira And The Kindred Spirits O'Neills 0191 269 3001

Tav Falco & The Panther Burns Cluny 2 0191 230 4474

Wheatus Legends 0191 232 0430

NOTTINGHAM

Ruckus/Bite The Bullitt Running Horse 0115 978 7398

Tesseract/Chimp Spanner/Uneven Structure Rescue Rooms 0115 958 8484

OXFORD

MegaFauna Folly Bridge Inn 01865 790 106

Stone Foundation Cricketer's Arms 01865 726264

The Subways/Straight Lines O2 Academy 2 0870 477 2000

READING

Quiet Quiet Band Rising Sun 0118 957 2974

SHEFFIELD

Peter Bruntnell Greystones 0114 266 5599

The Tivoli/Ian Huddleston/10 Take Plug 0114 276 7093

SOUTHAMPTON

Alex Arnout Junk Club 023 8033 5445

Turbogelst Joiners 023 8022 5612

SOUTHSEA

Kill It Kid/Flonn Regan/Johnny Foreigner Southsea Festival

STOKE ON TRENT

Helghts/Feed The Rhino Underground 01782 219944

The King Blues Sugarmill 01782 214 991

SUNDERLAND

SPLIT FESTIVAL The Drums/Mystery Jets/The Rifles/Little Comets/Dutch Uncles/Beth Jeans Houghton/Beak>/Spector/Vinyl Jacket/The Generals 0191 528 4356

WAKEFIELD

Mr Shiraz The Hop 0871 230 1094

WOLVERHAMPTON

Freddie McGregor Wulfrun Hall 0870 320 7000

I Am Xander Light Bar 01902 311531

The Sweet Robin 2 01902 497860

YORK

Karina Francis/Chris Helme The Duchess 01904 641 413

Tears Of Ishtar Fibbers 01904 651 250

SUNDAY

September 18

ABERDEEN

David Ford Lemon Tree 01224 642230

BIRMINGHAM

Carleen Anderson Glee Club 0870 241 5093

Mr Big O2 Academy 0870 477 2000

Rise To Remain/Bleed From Within O2 Academy 3 0870 477 2000

BOURNEMOUTH

The Bluetones O2 Academy 0870 477 2000

BRIGHTON

The Headstart The Hope 01273 723 568

The Telescopes Prince Albert 01273 730 499

BRISTOL

Airship Louisiana 0117 926 5978

Bella Hardy Folk House 0117 926 2987

Final Flash/A Day At The Races/Bravo Sierra Croft (Main Room) 0117 987 4144

Francis Fear/Axial View/Words We Live By Croft (Main Room) 0117 987 4144

Lonely Tourist University Of West England 0117 965 6261

Three Trapped Tigers/Seams Fleece 0117 945 0996

CARDIFF

Here Lies The Enemy 10 Feet Tall 02920 228883

Marla & The Mirrors/Gindrinker Undertone 029 2022 8883

The Wonder Years/Valencia/Such Gold University 029 2023 0130

CHESTER

Masters In France/Venus De Milo Laugh Inn 01244401626

DUNSTABLE

Underage/Kill The Image Grove Theatre 0871 230 1094

EDINBURGH

David Olney/Sergio Webb Village 0131 478 7810

Otis Grand Cabaret Voltaire 0131 220 6176

FALMOUTH

The Subways/Straight Lines Princess Pavilion 01326 211222

GLASGOW

Slow Club King Tut's Wah Wah Hut 0141 221 5279

Tubelord Captain's Rest 0141 331 2722

LEEDS

Dirty Velvets HiFi Club 0113 242 7353

Face Value New Roscoe 0113 246 0778

Howling Bells/Cold Specks Cockpit 0113 244 3446

Ispysstrangers The Well 0113 2440474

Peggy Sue/Ellen & The Escapades Brudenell Social Club 0113 243 5866

LEICESTER

Eyeless In Gaza Musician 0116 251 0080

LONDON

Brian Wilson Royal Festival Hall 020 7960 4242

Collin MacIntyre Rich Mix 020 7613 7498

Counterparts/Venla Barfly 0870 907 0999

Hate Underworld 020 7482 1932

Panic Room/David R Black

Borderline 020 7734 5547

Po' Girl/The Moulettes The Lexington 020 7837 5387

SPTFYR/October Sky Bull & Gate 020 7485 5358

Vadoinmessico Garage 020 7607 1818

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Emmy The Great Glee Club 0871 472 0400

Jody Has A Hitlist Rock City 08713 100000

OXFORD

Call The Doctor Bullingdon Arms 01865 244516

Scott Matthews Glee Club 0871 472 0400

READING

The Eyes Of A Traitor Face Bar 0118 956 8188

SHEFFIELD

Aggro Santos O2 Academy 0870 477 2000

Archer O2 Academy 2 0870 477 2000

Chris Thile & Michael Daves Greystones 0114 266 5599

The Riot Before/The Cut Ups/Our Time Down Here Unit 0114 278 4540

SOUTHAMPTON

Breathe Carolina/Tek One/Tyler Mae Talking Heads 023 8065 5899

Memphis May Fire/The Color Morale/Dream On Dreamer Joiners 023 8022 5612

STOCKTON ON TEES

Sarahbeth Tucek Waiting Room 01642 780465

SUNDERLAND

MONDAY

September 19

Howling Bells,
Cockpit, Leeds**BIRMINGHAM**

B Dolan/Dan Le Sac/Dry The River
Hare & Hounds 0870 264 3333
Kids Can't Fly/Midnight Club HMV
Institute (Temple) 0844 248 5037
Nightvision Scruffy Murphy's
0121 333 3201

BRISTOL

Evacuees/Curse You Damn Kids/
Axlal View Fleece 0117 945 0996
Fallsafe/Straight Lines O2 Academy
2 0870 77 2000
I'm From Barcelona Thekla
08713 100000
Kill It Kid Louisiana 0117 926 5978
Richmond Fontaine/Laura Gibson
The Tunnels 0117 929 9008

CAMBRIDGE

Airship Portland Arms 01223 357268

CARDIFF

Joshua Coole Gwdihw Cafe Bar
029 2039 7933
Milk Maid/Vaje/My Pet Monster
Undertone 029 2022 8883

COVENTRY

Corelli Kasbah 024 7655 4473

DUNDEE

Tubelord Dexter's 01382 228894

EDINBURGH

Slow Club Cabaret Voltaire
0131 220 6176

EXETER

Breathe Carolina/Tek One/Tyler
Mae Cavern Club 01392 495 370

GLASGOW

Esmerine Stereo 0141 576 5018
Howling Bells/Cold Specks Oran Mor
0141 552 9224

Young Rebel Set King Tut's Wah Wah
Hut 0141 221 5279

GUILDFORD

Foe Boilerroom 01483 539 539

LEEDS

The Duke Spirit Cockpit
0113 244 3446
The Eyes Of A Traitor/Martyr
Defiled/Heart In Hand The Well
0113 2440474

Gary Numan O2 Academy
0870 477 2000

LEICESTER

BettySoo/Doug Cox Musician
0116 251 0080

LIVERPOOL

The Dirt Tracks Shipping Forecast
0151 709 6901

LONDON

Adele HMV Hammersmith Apollo
0870 606 3400
The Black Angels Scala
020 7833 2022
Boots Electric XOYO 020 7729 5959
Cave Painting Bull & Gate
020 7485 5358
Dan Wilson Bush Hall 020 8222 6955
David J Roch Slaughtered Lamb
020 8682 1080
Figurines Borderline 020 7734 5547
The Kemistry/Girl In A
Thunderbolt/We The Committee Old
Blue Last 020 7413 2478
Memphis May Fire/The Color
Morale/Dream On Dreamer
Underworld 020 7482 1932
Pinkunoizu Windmill 020 8671 0700
Romance Barfly 0870 907 0999

Treetop Flyers Hoxton Square Bar &
Grill 020 7613 0709

MANCHESTER

Ganglans Night And Day Cafe

Little Scream The Castle

0161 237 9485
Wheatus Moho Live 0161 834 8180

NEWCASTLE

Emmy The Great Cluny 0191 230 4474
Pegasus Bridge O2 Academy 2
0870 477 2000

NORWICH

Scott Matthews/Lotte Mullan Arts
Centre 01603 660 352

NOTTINGHAM

The Morning Parade Rescue Rooms
0115 958 8484

OXFORD

Danny & The Champions Of The
World Jericho Tavern 01865 311 775

PORTSMOUTH

Artwork Highlight Comedy
023 9229 8563

The Wonder Years/Valencia/
Such Gold Wedgewood Rooms
023 9286 3911

SHEFFIELD

Ms Dynamite Plug 0114 276 7093
Rise To Remain/The Safety Fire O2
Academy 2 0870 477 2000
Three Trapped Tigers Harley
0114 275 2288
Warrior Soul Corporation
0114 276 0262

TOTNES

Metronomy Dartington Hall
01803 866051

TUESDAY

September 20

BIRMINGHAM

Attack! Attack!/Fallsafe/Destine
O2 Academy 3 0870 477 2000
Kyte Actress & Bishop 0121 236 7426
The Subways/Straight Lines O2
Academy 2 0870 477 2000

BRIGHTON

Milk Maid Green Door Store
07894 267 053

BRISTOL

Archer O2 Academy 2 0870 477 2000
Danny & The Champions Of The
World/Marcus Bonfanti The Cooler
0117 945 0999

Future Pilots/Bad Tequila Croft
(Front Bar) 0117 987 4144

PaperPlane/Dirty Rouge/Static
Action Fleece 0117 945 0996

Phil King Coronation Tap
0117 973 9617

Sarabeth Tucke/Urusen Thekla
08713 100000

Sparrow & The Workshop Louisiana
0117 926 5978

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Breathe Carolina/Tek One/Tyler
Mae Cwib Ifor Bach 029 2023 2199

Emily & The Faces 10 Feet Tall
02920 228883

Paper Factory/The Street Orphans
Buffalo Bar 02920 310312

CHELMSFORD

Another Dead Hero Hooga
01245 356 811

DERBY

John Splers & Jon Boden Flowerpot
01332 204955

DUBLIN

Little Sister Kitchen
00 3531 670 3771

EDINBURGH

Tubelord Sneaky Pete's 0131 225 1757

EXETER

Cosmo Jarvis/The Darlings
Cavern Club 01392 495 370

FALMOUTH

Odi Miss Peapod's 0871 230 1094

GATESHEAD

Electric Parade/Negative
Impulse Three Tuns 0191 487 0666

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0141 552 9224
Gary Numan O2 ABC 0870 903 3444
North Atlantic Oscillation King Tut's
Wah Wah Hut 0141 221 5279

LEEDS

Counterparts The Well 0113 2440474

Esmerine Brudenell Social Club

0113 243 5866

Heights Cockpit Room 2

0113 244 3446

The Wonder Years/Valencia/Such

Gold Cockpit 0113 244 3446

Young Rebel Set Empire

01132 420868

LEICESTER

Among Brothers Musician
0116 251 0080

LONDON

Aaron Wright & The Aprils/Mark
Dowd Catch 020 7729 6097

Adele HMV Hammersmith Apollo
0870 606 3400

Airship Old Blue Last 020 7613 2478

Between The Buried & Me
Underworld 020 7482 1932

Bob Geldof Cadogan Hall
020 7730 4500

Bruise The Hob 0208 855 0496

Building Wilmington Arms
020 7837 1384

City Surrender/Call Back
Academy/When Giants Fall Garage
020 7607 1818

The Draytones/Gulle The Bowery
020 7580 3057

Dry The River Scala 020 7833 2022

Ethan Ash The Wheelbarrow
Flann Regan Bush Hall 020 8222 6955

I'm From Barcelona Tabernacle
020 7243 4343

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Richmond Fontaine Greystones
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Is Tropical Joiners 023 8022 5612

Metronomy Talking Heads
023 8055 5899

SOUTHSEA

Sam Duckworth Cellars
02392 826249

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Ispysrangers Harry's Bar
01782 416 567

WOLVERHAMPTON

Peter Doherty Wulfrun Hall
0870 320 7000

WREXHAM

Foe Central Station 01978 358780

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THIS WEEK IN 1980

BOWIE OPENS UP, STEVIE WONDER AND XTC LET DOWN



NO TO WONDER

Stevie Wonder's show at Wembley is reviewed, and NME's Paul Du Noyer is not overly enthused by what he sees. "Maybe after six years' absence and the relative failure of his last album, Stevie craves the kind of mass reassurance which crowd participation efforts like those tonight are designed to provide," he writes. "Me, I respect this guy and love his music, but such time-wasting charades just get me frustrated and impatient."

DESCRIPTION PILL

The opening line of Paul Rambali's review of XTC's fourth album isn't promising: "Called, for no apparent reason, 'Black Sea', it greets this reviewer with nothing so much as a bowl of Frosties on a wet morning." He continues: "It proceeds at their usual tumult; as though they were afraid to let go of some sort of brink-of-the-moment inspiration that sweeps them along. Remove the exhilaration from XTC and they'd deflate like a balloon."

MONSTER MAGIC

The thing is, you see, that – well, the reason why I haven't given any interviews in recent years is simply because I've become, I think, very private. Also, to be honest, I really don't think I've got that much to say. But why don't we just start and see how it goes?" "Scary Monsters..." the album that will herald a new, triumphant phase for Bowie in the early '80s, is ready. But currently he is engaged with another creature – he's playing The Elephant Man onstage at the Blackstone Theater in Chicago. "It's the first piece of legitimate acting I've done, per se," says Bowie, backstage. "It's a very complex and difficult role, but if I was going to jump in anywhere, I might as well jump in there."

Having said that the reason he hasn't given interviews recently is because he's become "very, very private" and that he "doesn't have much to say", Bowie goes on to talk at length about the role, but also about his Nazi salute at Victoria Station in '76 ("I was out of my mind, totally crazed. I was in a haze of mythology"), about the recurrence of Major Tom in 'Ashes To Ashes' ("Once he gets to space he's not quite sure why he's there") and many other things – from his future right back to the beginning of his career.

"I must say, I wasn't looking forward to this," he says after it's all over. "But I've been pleasantly surprised with how it's gone."

ALSO IN THE ISSUE THAT WEEK

• Paul Morley interviews a worried Ultravox. "We're in danger of being a fashionable band," says Midge Ure, "and that's horrible."

• Nick Kent's Single Of The Week is The Cramps' 'Drug Train'. "A great record for exorcising depressions," is his conclusion.

• Blue Öyster Cult are interviewed, with lead guitarist Buck Dharma declaring: "I hate most metal. It is junk. It deserves its bad reputation with music lovers."

• A full page HMV advert for Gary Numan's new album 'Telekon' is headlined 'NU PRICE FOR NUMAN'S NU ONE'.

• The Boomtown Rats are at war with their record company, and are withholding the tapes of their new album. "We own the tapes," says singer Bob Geldof. "And Phonogram won't get them until we're happy."

NME

NEW MUSICAL EXPRESS

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TAXING THE FINEST MINDS IN ROCK'N'ROLL FOR SIX DECADES

Compiled by Trevor Hungerford

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CLUES ACROSS

- 1+7D Kasabian's music will have been consigned to oblivion after a period of time (4-3 9)
 5 Bombay Bicycle Club with their own mix of a single (7)
 9 Number from The Vaccines, or a grand remix (8)
 10 Tuners adjusted to pick up an indie rock band from Washington DC (6)
 11 "_____ you for my mum, at least I'll get my washing done", 1966 (10)
 13 Marina & The Diamonds sound shocked that they had to do this number (2-2)
 14+6D "Father gets up late for work, mother has to iron his shirt", 1982 (3-5)
 15 Art-rock band who got the hump about having 'Moonmadness' in the '70s (5)
 16+23A The Band were presumably very nervous about playing this album live (5-6)
 17 (See 31 across)
 18 Going 'In _____ Of N*E*R*D' for their first album (6)
 21 With which Afrika Bambaataa and James Brown got it together (5)
 22+28D I like a fast mover with singer-songwriter from Mali (5-5)
 23 (See 16 across)
 26 To be honest, this sounds like Amy Winehouse (5)
 29 The very first woman to get possessive regarding Julian Cope's '_____ Volcano' (4)
 31+17A NME likes a commotion over a rock star (5-4)
 32 Band with some 'Killer Sounds' out just now (4-2)
 33 Strangely in the end, The Psychedelic Furs got a drummer (3)
 34 (See 8 down)
 35 "Girls will be boys and boys will be girls", 1970 (4)

CLUES DOWN

- 1 Just keep on moving to Foster The People (4-4)
 2 Legendary '60s band whose guitarists included Eric Clapton, Jeff Beck and Jimmy Page (9)
 3 US songstress who was 'Left Outside Alone' feeling 'Sick And Tired' in 2004 (9)
 4 Their numerous hits include 'Here Comes The Rain Again' and 'Thorn In My Side' (10)
 6 (See 14 across)
 7 (See 1 across)
 8+34A This evening will be the final appearance anywhere of Noah & The Whale (4-5-2-3)

- 12 "So you don't know where you're going and you wanna _____", 2005 (4)
 16 A single from Slipknot to get right up your nose (5)
 19 Oxford lads who went 'Walking Away' - and they're in leggings! (3)
 20 Neil Young album comes to fruition at a certain time of the year, we gather (7)
 23 '_____ Fatale', album by Britney Spears earlier this year (5)
 24 The _____ Brothers had hits with 'Behind A Painted Smile' and 'Summer Breeze' (5)
 25 Ashes scattered of drummer for The Kissaway Trail (5)
 27 Big _____ Dynamite was formed in 1984 by Mick Jones on leaving The Clash (5)
 28 (See 22 across)
 30 'Too _____' was a number one hit in 1983 for Kajagoogoo (3)

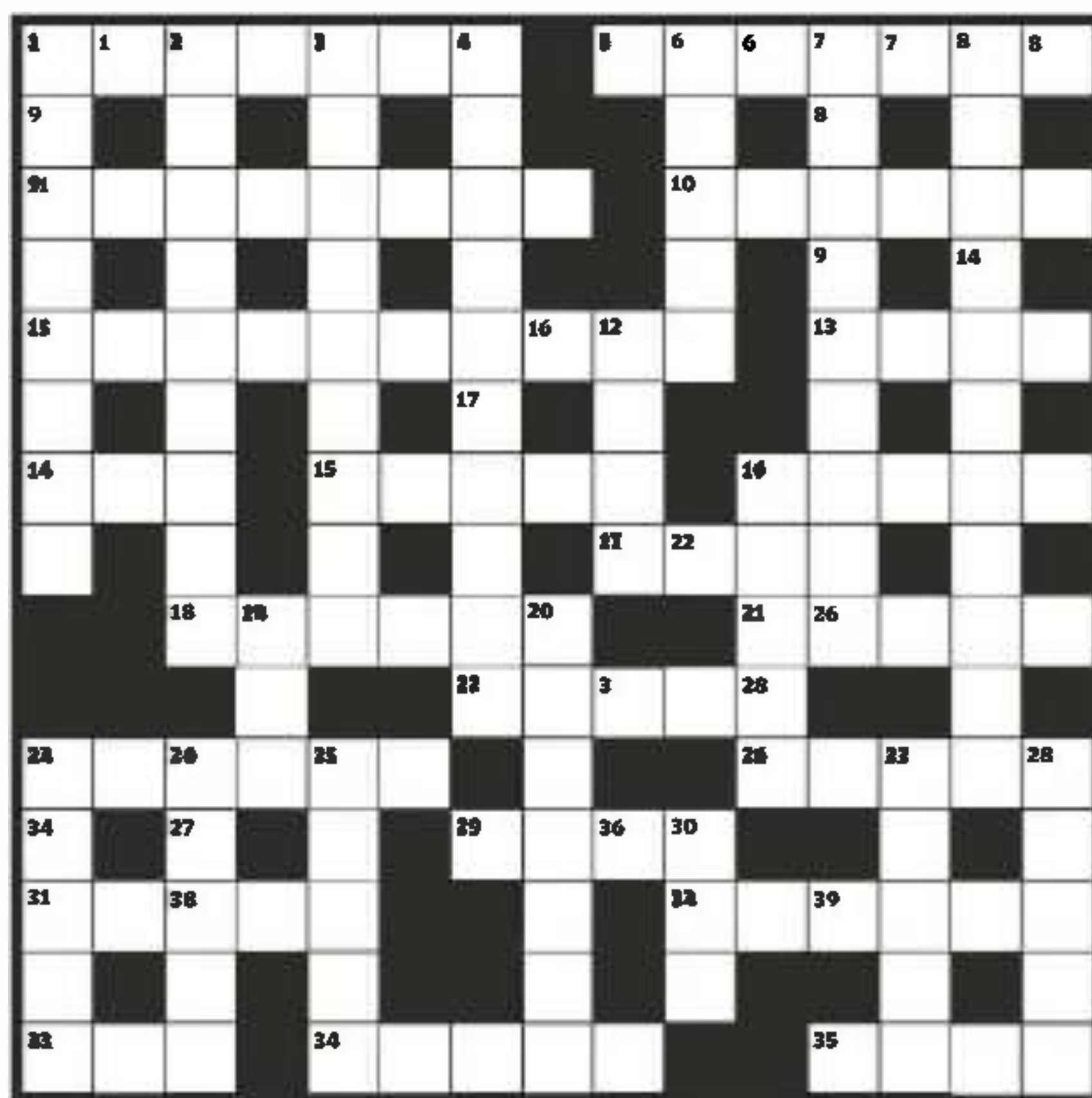
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First correct one out of the hat wins a bag of CDs, T-shirts and books!

AUGUST 27 ANSWERS

- ACROSS**
 1+10A This One's Different, 5 Skyng, 9 Rehab, 12+20D All Or Nothing, 13 Editors, 14+22A I'm On My Way, 15+21A Dark And Long, 17 No Rest, 18 Red, 19 Fan, 24+16D The Drowners, 25+35A Cat Stevens, 26 FBI, 27 Vee, 28 North, 31 Maine, 32 Rug, 33 Rosie, 34 Gas
DOWN
 1+19D Turn And Face Me, 2 Inhaler, 3 Ooberman, 4 Eddie, 6 Keep On Running, 7 Ideas, 8 Gotham, 11 Friendly Fires, 14 It's A Hit, 23 Mavers, 29 Rice, 30 Hats



COLLECTORS' CORNER

BJORK

Call yourself a super fan? Here are the gems that no Björk obsessive should be without



TAPPI TIKARRASS - MIRANDA

(1987)



Previously in a punk outfit called Exodus, Björk joined her new band

In 1981 and was eventually part of a considerable development in style, most noticeable on their full-length debut. Here the more aggressive side of the band was still present and correct, but so was disco and pop. Even early on, the singer's willingness to experiment was already evident.

Need To Know: The band's name means 'Cork The Bitch's Ass' in Icelandic.

THE SUGARCUBES - LIFE'S TOO GOOD

(1988)



The indie band which brought Björk to the world's attention

released their debut album after single 'Birthday' topped John Peel's Festive 50 in 1987. The record built on the promise of that track, and helped kickstart a consistent run of releases, which only ended shortly before Björk started making her solo record, 'Debut', in 1992.

Need To Know: The Belgian band dEUS named themselves after a song on this record.

808 STATE - EX:EL

(1991)



Björk has said in the past that her interest in the

burgeoning club culture which informed much of what eventually appeared on 1993's 'Debut' kicked off here, when she co-wrote and sang two tracks ('Qmart' and 'Ooops') on the Mancunian electronic band's third full-length album in 1991.

Need To Know: Bernard Sumner of New Order/Joy Division also guests on the record.

SELMASONGS

(1993)



The soundtrack to Lars Von Trier's movie *Dancer In The Dark*, in which

Björk plays the lead character Selma. A lot of the lyrics here differ from the ones used in the movie - this was probably because the soundtrack was out before the film, and there was a worry over revealing too many plot details.

Need To Know: 'I've Seen It All', Oscar-nominated for Best Original Song, features Thom Yorke's vocals on the soundtrack, but not in the film.

FANMAIL

YOU GET IN TOUCH, WE RESPOND, THINGS GET OUT OF HAND

Edited by Lisa Wright



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The Big Issue

What everyone's talking about this week



THE PETE GOES ON...

From: Amy Gwinnett
To: NME

It's a funny thing, being a Libertines fan. They're the only band I have ever felt so strongly about that I would rather the members were happy with each other and disbanded, rather than unhappy together and making excellent records. Unlike, say, the Gallagher brothers, where my general feeling is more for-fuck's-sake-I-don't-care-if-you-kill-each-other-just-make-another-'Definitely Maybe'-and-not-another-'Different Gear...'. Pete'n'Carl have always inspired the kind of devotion that means, more than anything, I just want them to be happy. So while I would very (very, very, very) much like another 'Up The Bracket', I'd rather just know that they're getting on. After "I know you lie, I know you lie, I'm still in love with you" etc, it seems only fair. But did the phrase "tickety bibble" make anyone else go slightly teary?

NME's response...

Another week, another torrent of emails about Dochers and Carlos. The majority of you are behind our prodigal sons as the will they/won't they re-reunion debate rumbles on (with some heartwarming opinions,

cheers Amy). What can we say? The Twitpic Carl uploaded of their recent reconciliation was a lovely surprise. As was the revelation that Pete was texting Carl lyrics from 'Time For Heroes' as the London riots bled on. But

they do seem more at ease with each other down the pub than in the studio... so maybe things are best left as they stand. I mean, the thought of The Libs trashing the legacy is a stomach-churning prospect. But me

personally? I'm well up for a 10-year anniversary show where they play 'Up The Bracket' (and B-sides) - LW

Get in touch at the above addresses. Winners should email letters@nme.com to claim their voucher

...AND ON

From: Paul Lane

To: NME

How nice it is to see that Pete Doherty seems to be in a good place at the moment! Meeting up with Carl again, staying (what seemed like) sober for his Leeds set and packing out a tent despite what a lot of naysayers said in the build-up to this year's festival. I know he's obviously still got a long way to go before he's properly home and dry, but finally it looks like our boy's making some real effort. Damage has been done, of course - irreparable damage, some would say - but good on Pete for at least trying.

From: Richard Wiggins

To: NME

My main worry before seeing Pete Doherty live for the first time on Sunday at Reading was that he would have become some sort of 'former self' tribute act. But I needn't have worried; he was insanely good. After the gig we snuck backstage and got a chance to chat to the man himself. The first thing we noticed is that he was surprisingly sober, I'd say completely sober. He was funny, chatty and eager to hear what we thought of the performance, then initiated hugs. I'm still buzzing.

From: Sadie

To: NME

Just how amazing were The Horrors at Reading Festival? I was dubious as to whether they would pull off their new album live, but it was EVEN BETTER. The songs were energetic and anthemic, and I love how much your mag supports them, as they are helping to lead the way for

British musicians and get stronger with every album. However, I was disappointed with the review of Pete Doherty's set. Was the writer not watching it? His set was well received by the crowd, and he played a brilliant show. What more do you want from the man?

From: NME

To: Sadie

First off, Sadie's right about The Horrors: they're simply unstoppable right now (and deservedly so too). But in defence of Jamie Fullerton, whose Leeds review sparked the latter part of your letter, well, here's the problem: Jamie's about as big a Libs fanboy as they come (and I don't say that lightly - I myself spent my formative years dreaming longingly of 112a Teesdale Street, so I can spot his type a mile off). So his criticisms wouldn't have been made lightly at all. And also, he was kinda right about the lack of new songs in Pete's set - the only unreleased one was 'Stranger In My Own Skin', which has been a staple of his live sets since about 2009. So it's hardly *that* new. While your words of alliance do bode well for Pete in the long run, it's probably fair to say that Jamie was genuinely writing from a fan's point of view, rather than making some ill-judged remarks in spite or jest. Y'know, he's on the same side as you lot... - LW

MILES VAIN

From: Emily Collinson

To: NME

I've never been much of a Miles Kane fan, I've got a few of his songs but I would never go out of my way to see him live - his arrogance frustrated me and always

DAVID ELLIS, MARIO VIVANCO

put me off. However, I saw him at Leeds Fest and it was a great performance. He actually isn't as bad as I thought.

From: NME
To: Emily Collinson
 A ringing endorsement there Emily. What you don't know, however, is that before the show Miles actually insisted that we provide custom-made Chelsea boot wellies and ensure that he be escorted at all times by two of Friendly Fires' hula dancers. Arrogant, perhaps not, but the man's got demands. It's nice to see the power of festival goodwill winning people round, though... - LW

KING COCKER

From: Ingrid
To: NME
 I've just finished reading your Reading and Leeds review special. I was glad to see you delivering the rightful praise to Pulp and The Strokes. As I practically grew up listening to them (the other epic headliners I only got into in my early teens), it was a mind-blowing experience to see both live in one night and I found your description of Jarvis Cocker as "...all silver-tongued tangents, tales about the invention of petrol and monitor-humping joygasm" to be hilarious. The man is a god.



STALKER

From: Lucy Davies
To: NME
 "We met Lee from Viva Brother when they played a gig in Northampton. Their set was very good."

From: NME
To: Ingrid
 It's good to know that our lavish praise of the thrusting Lord Jarv and his gang of indie darlings struck a chord, and your Pulp-based profferings certainly couldn't be more true. Muse and MCR may have bought up every firework in the factory, but (in my opinion at least) Jarvis was the jewel in the crown without needing even so much as a sparkler. Uh owwhhhh! - LW

From: Mark Rodgers
To: NME
 I saw Patrick Wolf's performance at the Reading Festival. What a cunt.

From: NME
To: Mark Rodgers
 Touché - LW

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Lady Gaga and Katy Perry are for the slammer. The artists are due to be banned in China due to the 'vulgar' content of their songs. The Ministry of Culture over there has announced that all the tracks on its 100-strong blacklist must be submitted for government screening or they will be banned from China's legal streaming and download services, as well as radio. This is based on a 2009 directive designed to rid songs containing 'poor taste and vulgar content' from Chinese culture. Katy Perry's 'Last Friday Night (TGIF)' is there -

with its references to three-way sex and drinking to excess. Equally, Lady Gaga comes up trumps with a six-pronged attack on morality, sexuality and religion as 'The Edge Of Glory', 'Judas', 'Marry The Night', 'Hair', 'Americano' and 'Bloody Mary' are all up for the chop. So, we're opening up Tune 101. Based on Orwell's Room 101 in 1984, we're asking NME.COM users to nominate a track that they'd like to be annihilated - be it because it's in poor taste, you find it offensive, or it was recorded by Olly Murs. *Read the rest of Alfbhe Malone's blog in full at NME.COM/blogs*



Best of the responses...

I'd say Muse but it doesn't solve the real problem of all their tosser fans. Same issue with Green Day.
Euan Pennycook

'Firework' by Katy Perry. It's a joke. Her voice is

Auto-Tuned to within an inch of its life, the lyrics are moronic, and all this on a song allegedly about the wonders of being original and true to yourself. BY KATY PERRY!
Astrid Fernandez

Everything by Justin Bieber, everything by Mumford & Sons, everything by The Wanted.
Ali Welford

'Sex On Fire' and 'Use Somebody' - Kings Of

Leon. The worst songs to be released in the last decade, surely.
Alex Morris

Let's just say pop music of the 21st century?
Zachary Reid Snwider

PIAS POETRY

From: Romy Berits
To: NME
 As I procrastinated for an hour and a half, arranging my DVD collection, I found the inspiration I needed to write a 'due-in-the-next-day' poem for my advanced higher English class. I read the articles in NME about the rioting and the horrific destruction of Sony's distribution warehouse - I thought it deserved a poem. Thanks for saving my arse...

Vinyl crackling under the stars,
 The warehouse treasured the rhythm of guitars,
 Indie music made familiar in the blaze,
 Lost in the destruction, dread and haze
 Sensational creation consumed in an ember,
 Looters care not, with no surrender,
 A vault protecting history in composition,

Ballads extinct through one rioter's decision

Rare records were all to be found,
 Not the anticipated contents from a storeroom,
 on the other side of town,
 Choral collections were not desired,
 So, the hooded pack set the structure on fire

Are artists themselves to be blamed for this violence?
 Have lyrics prodded and provoked this defiance?

From: NME
To: Romy Berits
 While the tenuous rhyming couplet has never been our tool of choice, y'know, 10 points for effort here - LW

TURNING TABLES

From: BT and LA Duck
To: NME
 Adele has been knocked off her perch in Australia by

local independent artist Gotye (pronounced Got-e-air). He's Number One on the Singles Chart with 'Somebody That I Used To Know' feat. Kimbra (you can check out the video clip on YouTube) and also Number One on the album chart with 'Making Mirrors'. Love reading NME down here even though it's a week behind.

From: NME
To: BT and LA Duck
 While there's no denying she's got a pair of lungs, we're all for someone finally overthrowing Adele's ultimate takeover of The Whole of Popular Music. Suffice to say we didn't think it would be this guy. First off, he sounds like Sting. Secondly, the track is about as radio-friendly as Devendra Banhart crying into a box of kittens. And thirdly, the video features

Gotye and Kimbra naked and slowly being covered in surrealist painted triangles. It's the equivalent over here of Adele having her crown stolen by a pre-Vaccines Jay Jay Pistolet. And we all know how successful he was. Oh yeah, and this track has about FOUR AND A HALF MILLION plays on YouTube. WTF?! - LW



STALKER

From: Ellen
To: NME
 "I met Felix from The Maccabees after their show in Portsmouth. What lovely, lovely guys."

DOES ROCK'N'ROLL KILL BRAINCELLS?

TESTING MUSICIANS' MEMORIES AFTER A LIFETIME OF ABUSE

This Week

EXAMPLE

QUESTION 1

The video to 'Watch The Sun Come Up' mixes real life with cartoon, which you clearly nicked from what famous video from the 1980s?

"[Starts humming tune] 'Take On Me', A-ha. I think we did it quite well."

Correct



'Watch The Sun Come Up's A-ha-inspired video

QUESTION 2

You tried your hand at stand-up comedy for BBC2's The Culture Show in 2008 [YouTube 'Example Does Stand Up' - Comedy Ed] and performed in Hammersmith under which three comedians?

"Harry Hill. Richard Herring was my mentor. And... Phill Jupitus!"

Correct. Er, why stand-up comedy?

"I needed to get on TV because my first album [2007's 'What We Made'] was shit. They said, 'Do you want to come on The Culture Show?' I said, 'What, to perform?' They said, 'No. Is there anything else you think you could learn in a month?' I stupidly said 'stand-up comedy' and to this day it's the hardest thing I've ever done."

QUESTION 3

You were originally signed to Mike Skinner's The Beats and sang backing vocals on 'The Hardest Way To Make An Easy Living' in The Beats' makeshift recording studio, which used to be a what?

"Fucking hell, that's a good question. It was near Kew Bridge, and it was a little shed that used to be Geoffrey Kemp Insurance Consultants."

Correct. Good memory! Did you and Mike really record your vocals in the bogs?

"We did. There was a sign up that said, 'No shittin', just spittin', 'cos obviously us rappers spit and that. It had a sliding door so no-one had a dump or a piss in there, we had to go down the café."



QUESTION 4

You and Wretch 32 sampled The Stone Roses for the single 'Unorthodox'. How long does the original version of 'Fools Gold' go on for as stated in its full title? "5:27?"

Wrong. 'Fools Gold: 9:53'. Any feedback!

"Mani likes it. He came up at a gig in Guernsey and went, 'Where's Example? I want to thank him for all the money he's made me.'"

QUESTION 5

You're called Example because your initials, which

spell EG, are the abbreviation for which Latin phrase?

"'Exempli gratia'. When I was 12 I used to do mixtapes with this other rapper from school who'd called himself Lexus, after the car, as you do when you're 12. My name is Elliot John Gleave, so we had EJ Cool, but that was awful so he came up with Example."

Correct

QUESTION 6

You won the Royal Mail's Poet Of The Year competition in 1992. What did you win?

"A computer for my school. But my school already had about 2,000 computers because we were sponsored by ADT Technology so it was a bit pointless."

Correct

QUESTION 7

In what order do the rappers come out in Tinchy Stryder's 'Game Over'?

"Giggs. Professor Green. Tinie. Devlin. Me. Chipmunk. Tinchy."

Correct

QUESTION 8

Complete the following lyrics: "At first you made me smile/It was nice for a while/But then you turned vile..." [Starts singing to tune of Lily Allen's 'Smile'] "I cussed I should've seen from a mile/You told them a pile/Why'd you act like a child?"

Correct. From your first ever single, 'Vile'. Has Lily ever brought it up?

"I've toured with her but we never really spoke about it."



Lily looking fresh as a daisy

QUESTION 9

Why can't your website be www.example.com?

"Because in textbooks, if they give an example of a website, it's 'www.example.com', so no-one's allowed to have it."

Correct

QUESTION 10

'Changed The Way You Kiss Me' got to Number One. Name three other songs with 'kiss' in the title

"'Kiss' by Prince. 'Kiss From A Rose' by Seal. And 'Kiss Kiss' by Holly Valance!"

Correct

Total Score
9/10

"My mum told me to eat a cod liver oil capsule every morning to help my memory so that's why I did so well!"

Go to NME.COM/blogs to see the full Braincells hall of fame (and shame)

Coming Next Week

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