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"WE RECORDED MISSILE IMPACTS AND MADE IT INTO A BEAT" THE LIBYAN RAPPERS MAKING REAL REBEL MUSIC

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ON REPEAT

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



TONY BENNETT AND AMY WINEHOUSE

Body & Soul

It has passed through the hands of Billie Holiday, Frank Sinatra and now to Amy. Ensnared in a swath of sugary orchestration and cocktail hour piano, Winehouse's vocal is ramshackle and sophisticated, kicking with enough spirit to lift this ballad to the heavens.

Priya Elan, Assistant Editor, NME.COM

SUMMER CAMP

Probably Right

Poor Elizabeth Sankey. She loves him, he doesn't care, it's driving her crazy. Time to break out the flanger bass and Shangri-La harmonies for the perfect soundtrack to one of those '80s teen movies in which a young Sarah Jessica Parker develops powerful feelings for the class rebel, only to discover that he's actually a ghost.

Fraser McAlpine, writer

LANA DEL REY

Blue Jeans

Hard to believe that someone in possession of a song as perfect as 'Video Games' could muster much more, but smoke-voiced songwriter Lizzy Grant has whipped out another belter for the B-side, a street-tuff Mazzy Star wallow in strings and samples, lust and loss.

Emily Mackay, Reviews Editor

ARIEL PINK

Witchhunt Suite For WWII

We're not sure whether it's touching or creepy to release a 16-minute chill-synth sax opus to mark 9/11, with a video featuring Twin Towers destruction cut against clips of babes in bikinis and featuring a man with an enormous white beard for no fathomable reason, but we'll give the totally batshit Ariel Pink the benefit of the doubt.

Jamie Fullerton, Features Editor

TRASH TALK

Awake

Lee Spielman would make the perfect alarm clock, grinding the microphone into his teeth while simultaneously spitting saliva and lyrics and spraying

blood from a gig injury – there's no way you could sleep through that. Pure hardcore genius from the Sacramento punks.

Abby Tayleure, writer

DOG IS DEAD

Hands Down

Has anyone told Dog Is Dead they're not actually a massive band? Because the Nottingham quintet have a habit for penning gigantic, multi-harmony Mumford anthems (in this case augmented with a short Explosions In The Sky wall of guitar) destined for way bigger venues than they're currently squeezing themselves into.

Tim Chester, Deputy Editor, NME.COM

FIONN REGAN

100 Acres Of Sycamore

The spotlight may have moved on from Fionn Regan since his Mercury-nominated debut, but he's still one of our finest singer-songwriters – Sufjan Stevens with an Irish accent. The title track from his third album finds him in typically bucolic mood, mooning over a complex and unattainable paramour. Duff metaphors aside (*"the swan of your heart"*), it's great.

Luke Lewis, Editor, NME.COM

THE STRANGE BOYS

Me And You

Austin, Texas' favourite wackos return more rejuvenated than ever – even managing to *better* their best song ('Be Brave'). 'Me And You' is catchy as nits, daubed in honky-tonk and laced with brilliant timeshifts throughout. Basically, it's the *Charlie Brown* theme tune as played by the Stones, circa 'Exile On Main Street'.

Matt Wilkinson, New Music Editor



WILD BEASTS

Thankless Thing

Whereas 'Smother' circled the void left by a broken relationship, this new B-side gives broken love form as a 'Thankless Thing', and pummels it with an uncharacteristically aggressive rhythm section. It's glorious, not least Hayden's lusty cry of *"oob-HOO! Ooob..."*

Laura Snapes, Assistant Reviews Editor

TRACK
OF
THE
WEEK

FLORENCE + THE MACHINE

Shake It Out

Florence's thought police are allowing us to call 'Shake It Out' a single. We had to call the first single from 'Ceremonials', the lugubrious 'What The Water Gave Me', a 'teaser' track, despite it being available to buy and having a video. Yet, listening to this just once, it makes sense, leaving you in no doubt that this is what a *single*, in the truest sense of the word, is supposed to sound like, exploding into an invincible rush of a chorus that

somehow manages to channel Enya while still sounding magnificent.

Vocally, this is her finest hour to date, really, properly *singing* where plenty of 'Lungs' simply saw her shout. However,

as one might expect, the order of the day is still pagan poetry, singing spookily and enigmatically about cutting out her graceless heart and how *"it's always darkest before the dawn"*. Or at least, that's how it seems – so it rather kills the mood when you find out that it's about having a hangover and wanting to quite literally *shake it out* by running around a bit. If there's one thing you don't want to do to an addled bonce, it's shake it. You should know that by now, Florence. It might not be a crowded market, but Flo once again proves that as a doyenne of early 20th-century chamber pop, she remains unsurpassable.

Dan Martin, Writer

*It somehow manages to
channel Enya while still
sounding magnificent*

Simply amazing.



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UPFRONT

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

Edited by Dan Martin

PULP AND MUSE STEAL THE SUMMER!

And that's official. The results of NME's 2011 Festival Survey are in...

MAIN EVENT

Pulp and Muse have emerged as your clear winners from the flood of entries in our 2011 Festival

Survey. You've been voting in your thousands, and you unequivocally crowned Jarvis Cocker's Britpop veterans the returning kings of festival season. You voted them Band Of The Summer in honour of their heroic run across the Isle Of Wight, Glastonbury, Wireless, T In The Park and Reading and Leeds.

But it was Muse you voted as your favourite single moment of the summer. Their 'Origin Of Symmetry' show was the close-run favourite, with 19 per cent of you picking it. The Teignmouth trio also romped home in the most spectacular stage show category, with 54 per cent of the votes.

Elsewhere, though, Pulp again pretty much swept the board, with a third of you voting 'Common People' as the anthem of the summer. Unsurprisingly, Jarvis Cocker also had your favourite onstage banter, with 47 per cent of the vote. Meanwhile, you chose their hook-up with The Strokes at Reading as your favourite onstage collaboration.

The Vaccines' incredible year continues with over half of you naming them the summer's best new band, but it was Two Door Cinema Club who narrowly beat The Horrors, Bombay Bicycle Club and Miles Kane as the breakthrough band you reckon are most likely to return as headliners. But for next year, your fantasy bill of headliners would be The Killers, Foo Fighters and Red Hot Chili Peppers. The vast majority of you, 86 per cent, are certainly not tired of reunions, and while Carl Barât have said it won't happen, top of your list for next year are The Libertines.

The tragic events at Pukkelpop and in Indiana haven't put you off the festival experience, with over 90 per cent of you feeling safe. And encouragingly, 81 per cent reckon festivals do enough to be green. Value for money didn't score so highly, with nearly half saying that UK festivals were 'a bit on the pricey side', although only 4 per cent branded them a 'total rip-off'.

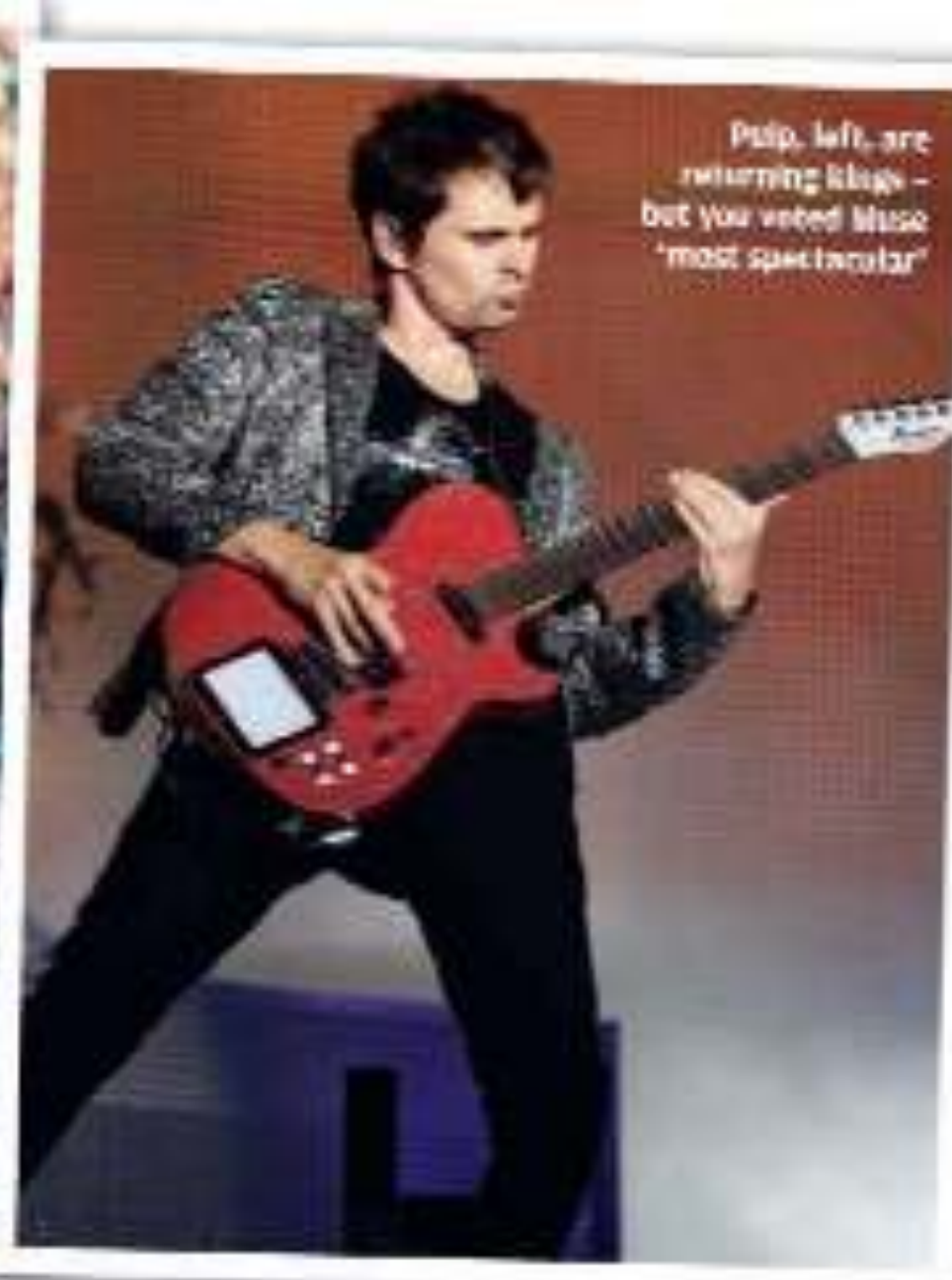
Reading and Leeds emerged as the best major festival with 46 per cent of the vote, facing down Glastonbury's 28 per cent. With no Glasto next year, only 57 per cent of you said you weren't bothered, and out of the people who were,

most of *them* picked Reading and Leeds as their alternatives. The twin sites, you reckoned, also had the best value for money and the best campsites, although – listen up, bosses – the worst toilets.

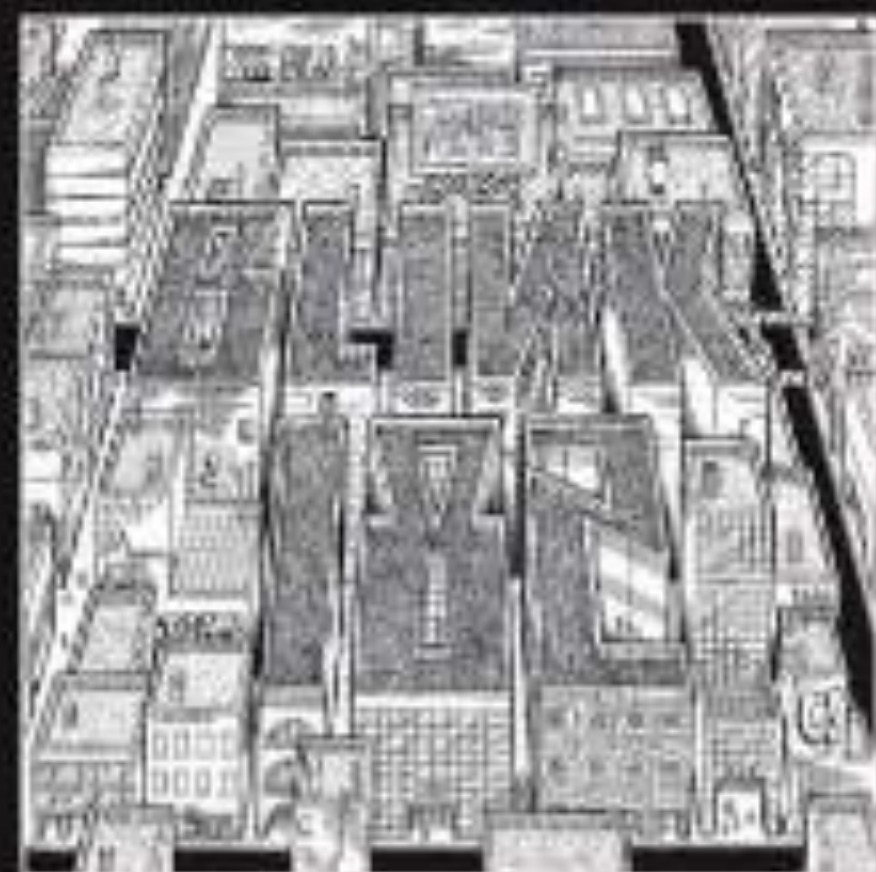
Some of your horror stories included the five different people who remember an excrement-encrusted girl being pulled out of a trench at Leeds, a punter trapped in a portable toilet by a falling

fence, someone passing out in the loos after trying to hold their breath, and, constantly, the lack of loo roll. Inventive substitutes included ponchos, socks, other people's tents and leaves.

And yet, overwhelmingly, you still love the festival season. Michael Eavis said earlier this year that festivals are "on their way out" – but 91 per cent of you thought he was talking rubbish.



Pulp, left, are returning kings – but you voted Muse 'most spectacular'



NEIGHBO

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ALBUM FROM BLINK-182 FEAT
"UP"

Which social networking tool did you use most while onsite? **Facebook**

What was 2011's defining festival moment?

Muse at Reading and Leeds

What was the best anthem of festival season 2011?

'Common People', Pulp

"Festivals are on their way out. We may only have three or four years left" – Michael Eavis

91% of you disagreed with this

Do you feel safe at festivals?

YES 92%

How would you rate the value for money of UK festivals?

Total rip-off 4%

A bit on the pricey side 43%

Decent enough for what you're getting 25%

It's a holiday with all my favourite bands 28%

What was the best major festival of 2011?

Who was this year's best breakthrough band?

Did you take any drugs at this year's festivals?

YES 19%

NO 67%

RATHER NOT SAY 14%

"We couldn't think of anything to get you so we brought sunshine..." With lines like that, **Jarvis Cocker won best banter** with

47%

Two Door Cinema Club

What was the best small festival of 2011?

ROCKNESS

Who was this year's best new band?
The Vaccines

Do festivals do enough to be green?

YES 81%

What was the best festival campsite?

Bootylicious! 26% of you thought Beyoncé had the best outfit

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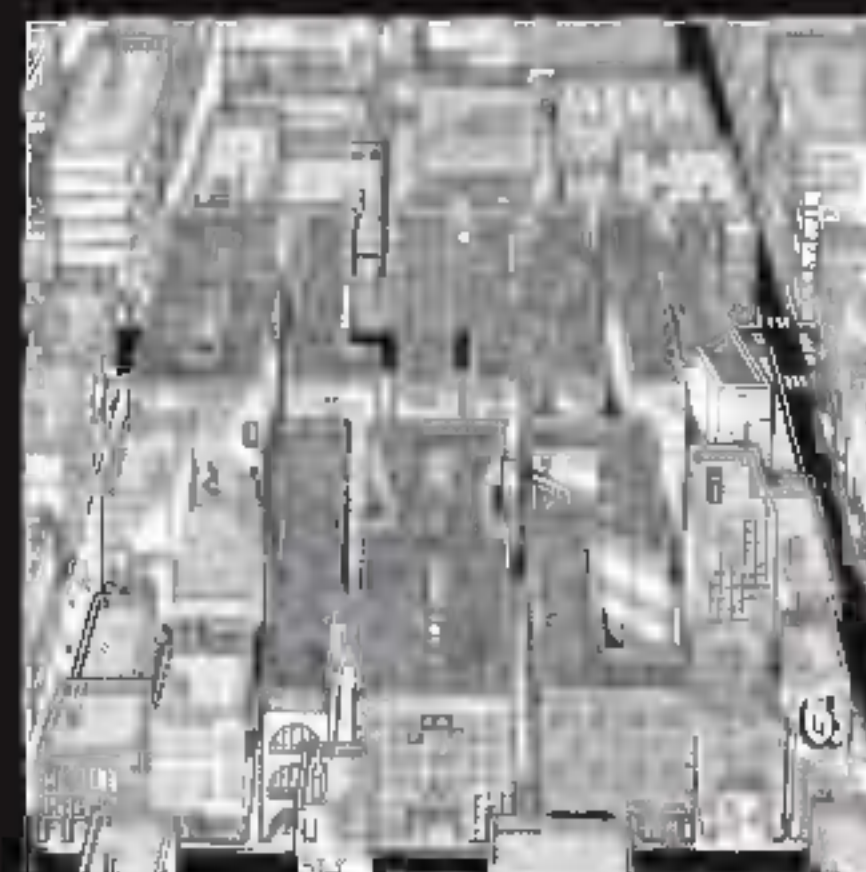
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JARVIS COCKER

"TURNING ALL NIGHT" 26.09.11



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HAS KELE BEEN THROWN OUT OF BLOC PARTY?

Mr Okereke thought his band were on a break. Then he spotted the rest of them going into a New York recording studio without him...

THE BIG QUESTION

Kele Okereke has a new solo EP out and, by the sound of things, it's a good job. Because it looks like his Bloc Party bandmates

have not only decided to carry on without him, they've not even told him.

NME caught up with Kele with the intention of talking about his new EP, 'The Hunter', due out on October 31. But the singer, now resident in New York, had a shocking revelation. "I was actually eating lunch outside a café about three weeks ago, just here on 8th Avenue, and I saw somebody walk past and I recognised the haircut. It was Russell [Lissack] but he had

seeing his (former?) bandmates in cahoots without him meant he was taken aback. "I took a photo of them because I couldn't really believe it, and I put it on my blog. They haven't said anything to me. I have absolutely no idea what's going on right now."

Would Kele even want to go back, after what he saw?

"That's the question for the four of us, really. But it's a very strange time right now, I must tell you."

Oh dear. For now, Kele indeed has his new seven-track EP to take his mind off things. Recorded once again with producer XXXChange, it sees him plough further on with the disco odyssey he started with 2010's debut solo LP



Kele in solo mode and (inset) baring all for a press shot and (below) the damning evidence

"They haven't said anything. I don't know what's going on"

KELE OKEREKE

headphones on and he was carrying a guitar. I was like 'Hey!' but he didn't see me and I followed him round the corner and then I saw Matt [Tong] and Gordon [Moakes] and Russell all standing outside this rehearsal space and they were all carrying their instruments. I was like, 'Wow, what's going on here?' They all went inside, so I think *something's* going on, but I've got no idea what. I hope I haven't been fired. I don't really know what's going on, because we haven't really spoken recently, and I'm a bit too scared to ask."

Kele himself says he has "no idea" where rumours the band would be back in action this autumn came from, so

'The Boxer'. "I certainly enjoy it," he says of his new musical identity. "I made the record with the producer two years ago. That was something that we did completely locked away, and then the songs started to live on their own more and we started playing them live. It was very liberating to realise that was very easy to do. So I carried on writing for a year and working with loads of different producers. Writing like this has been very therapeutic for me. If 'The Boxer' was a celebration, I think this one

sounds a bit more melancholic, really."

'The Hunter' features collaborations with Sub Focus, Fred Falke, RAC and Qness. Lead track 'What Did I Do?' is a duet

with Lucy Taylor, former singer with Citadels and now mainstay in his touring band. "It was inspired by all those classic duets," says Kele, "like 'Especially For You' by Kylie

and Jason, or Cerys Matthews and that guy from Space."

But the biggest surprise is the cover of 'Goodbye Horses', the Hindu philosophy-inspired track by 1988 one-hit-wonder Q Lazzarus, and made famous in serial killer flick *The Silence Of The Lambs*. "The first time I heard that song in 2005 I was completely spellbound by it. It has a shimmering kind of atmosphere. It's a very moving recording and I've just always loved it. Everything about it speaks to me. It's about the idea of transcendence to me, and I see that really clearly."

Hopefully this elemental calm will see Kele through his confrontation with the rest of Bloc Party...

RICHARD JOHNSON

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SAVE OUR SMALL VENUES: THE SAGA CONTINUES...

The government wants to relax licensing laws. A moment of sense, or another nail in the coffin?

SPECIAL REPORT

On the face of it, the deregulation of live music licensing laws announced last week looks to be one of those policies that *The Thick Of It's* Ollie would describe as, "Something sexy and eye-catching, that's free and universally popular and instantly applicable, and which no-one could possibly object to."

The joke, obviously, is that there's no such thing. Nonetheless, the new plans would cut through the bureaucratic red tape of the 2003 Licensing Act, which requires pubs and clubs wishing to host live music to apply for expensive

small clubs and up-and-coming bands, and I think that this will really benefit acts," he explains. "Ticket prices could come down and venues and promoters will have less costs going out. On the other hand, it could potentially lead to venues popping up that aren't equipped for live music, and who could exploit new acts. It could also make it harder for current venues to survive. Take Glasgow. It's saturated due to the number of pubs and clubs offering live music and, because crowds are split, you might end up in a situation where they become non-existent."

The impact the change will have on already-established venues – many of which, as highlighted by *NME's*

campaign to find Britain's best small venue earlier this year, are already struggling – is unclear.

"Our entire industry is reliant upon a vibrant grassroots scene"

FEARGAL SHARKEY

entertainment licences. Surely a good thing for grassroots music? Feargal Sharkey, head of industry body UK Music, certainly thinks so. "The success of our entire industry is reliant upon a vibrant grassroots music scene," he tells us. "These are the places where raw talent emerges. Nominees at the Mercury Prize all began their careers playing in the back rooms of pubs and clubs... we are delighted that the government has adopted such a forward-thinking approach."

Not everyone's so sure. Independent Glasgow-based promoter and DJ Craig McGee is one of those the new legislation is aimed at helping, but he feels conflicted. "I work with many

We spoke to the minister for tourism and heritage, John Penrose, who is behind the plans. He was adamant the shake-up would be positive. "Small venues have been closing at a heck of a rate over the last five years," he argues. "We want to give them a chance to reopen, and give some new ones a chance to open too... and life will be a little easier for existing venues because they'll have fewer forms to fill in."

The implementation of these changes is months away, but a mass consultation has been announced, and your opinions – as well as those of promoters, venues and performers – are being sought. To submit your views go to culture.gov.uk/consultations/8408.aspx



The Horrors play at London's tiny Shackwell Arms on July 11, 2011

NME
EXTRA

On the front of this issue you'll find a six-digit code.

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 - More gold from the *NME* archive as Johnny Rotten unveils PiL in 1978
 - Your chance to win signed Kasabian and Drums albums
 - An exclusive playlist from this issue including tracks from Florence + The Machine, and The Cure
- Sorry, but this is only available to UK print edition readers until midnight on September 27. Fear not, there'll be a new code next week with more bonus bits!

DJ MEHDI: 1977-2011



The world of electronic music was left reeling last week after the death of Ed Banger Records stalwart, DJ Mehdi at the age of 34. The French-Tunisian producer and DJ – real name Mehdi Favéris-Essadi – played Bestival with his Carte Blanche partner Riton only days before his fatal accident. The artist died after falling seven metres through a glass mezzanine floor at his home in Paris during Riton's birthday celebrations on September 13. Three others were also injured.

Friends took to Twitter to pay tribute to the Daft Punk collaborator, with Toddla T writing "Rip Mehdi... A top bloke xxxx". Chromeo, who featured on Mehdi's 2007 single 'I Am Somebody' said, "We lost our brother. No words." Radio 1 DJ Annie Mac revealed that she was "speechless for the loss of DJ Mehdi". Skream, who played Bestival with Magnetic Man added, "Can't believe I was with you Saturday."

WORDS: BARRY NICOLSON PHOTO: RICHARD JOHNSON

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PIECES OF ME CEE LO GREEN

The lady-killing soul man on Ziggy Stardust, mockney heist flicks and “the ultimate American icon”, Iggy Pop

My first album

‘THE LOOK OF LOVE’ BY ABC

“My sister bought it for me as a birthday gift, because the title track was my favourite song. And I played it to death. It was a very seductive record for a child, because it has this sugary, plastic quality. It’s very pop, but at the same time, it’s a very deep and well-made bit of artistry.”

My first gig

THE JACKSONS, VICTORY TOUR, FULTON COUNTY STADIUM, ATLANTA, 1984

“I must’ve been five or six, and I was completely inspired, blown away. They were such a powerful unit of performers, they were dazzling. They opened up with ‘Can You Feel It’, and I can still remember those horns, and the feeling they evoked in me. I refer to it often as a moment when my life changed.”

Right now I’m loving

BLACK VEIL BRIDES

“I really like the way a band looks, and here is a band with a really strong look. The first time I saw a picture of them, I thought they seemed great – so many bands are going around being really casual these days, but here was a bunch of guys who were brave enough to go for the whole package.”

My favourite lyric

‘SIXTEEN’ BY IGGY POP

“‘I’m an easy mark with my broken heart’. First of all, I love Iggy Pop. Everything he’s ever done. And I think that song captures what it’s like to be the lonely side of 16. Iggy’s laying his problems on the line: what it is to be awkward and unaccepted in life, while everyone else is having fun around you. Lyrically, it has that barbed, pained poetry of all of Iggy’s best works.”

My favourite movie

SNATCH

“I like a good Brit gangster flick, so I like all of Guy Ritchie’s stuff. I like American gangster movies too, but for me, as an American, I feel like the British ones have an added quality to them. Because the culture is unfamiliar, you get away from a lot of the clichés. They’re more gritty, less stylised.”

My favourite album

‘RAW POWER’ BY IGGY AND THE STOOGES

“Iggy Pop is the ultimate American icon, like the anti-working class hero, this drugged-up rebel kid with too much energy who’s thumbing his nose at the world. ‘Raw Power’ is probably the best Stooges album, because it’s so loud. It’s been mastered very high in the mix, so it leaps out of the speakers at you like being socked in the jaw.”



The book that changed me

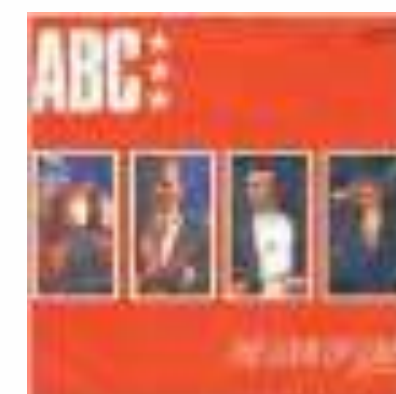
BEHOLD A PALE HORSE BY WILLIAM COOPER

“It’s about conspiracy theories. You know – the new world order, the Illuminati, the One World Government, UFOs, the JFK assassination, the war on drugs... I wouldn’t say I still believe everything in it now, but it was a great stepping stone, a real eye-opener to what goes on.”

My style icon

DAVID BOWIE

“David Bowie is the master of style. I take a lot from all his different eras, but if I had to choose one from them all, it’s gotta be Ziggy Stardust. He made himself into this impossible alien, and what people forget is that he went against the prevailing trends – all those authentic-looking guys with sideburns and waistcoats.”



Clockwise from main: Cee Lo reacts badly to a joke about his glasses; William Cooper’s conspiracy-mad *Behold A Pale Horse*; Bowie as Ziggy Stardust; ABC single ‘The Look Of Love’; Iggy And The Stooges’ ‘Raw Power’; *Snatch*; Black Veil Brides looking glum at The Crow fan convention – fair enough, it was a shit film

PETER ROBINSON *vs* KELLY CLARKSON

The Texan warbler talks ponies and psychopaths



FYI

• Kelly Clarkson's new song sounds a bit like Bruno Mars, but we didn't have time to ask her about that due to extended farmchat

• We bet Kelly does eat those pigs

• And we bet she loves it

Hello, Kelly Clarkson.
"How are you?"

I'll be honest, I'm feeling sick.
"Man that sucks. I'm sorry."

I don't need your sympathy, I just want you to be aware that if you hear a sort of retching sound at any point during the interview, it is actual retching.
"I'm looking forward to that."

If I were to offer you one marshmallow to eat now, or two to eat in 20 minutes, which would you go for?
"Two in 20 minutes."

That's good news, because if you were to go for the one now you'd be more likely to be a murderer.
"OH MY GOD I'm glad I answered correctly. That's like that thing about people who kiss with their eyes open! If you kiss with your eyes open there's something really wrong with you psychologically. I mean, who kisses with their EYES open? That would be weird, you're so close."

Well, maybe you want to open your eyes briefly to check that the other person doesn't have their eyes open.
"Yes! Just to check you're not with a psychopath!"

Have you ever met anyone who has later turned out to be a killer?
"No, that would suck."

Last time we spoke, a couple of years ago, you told me you had seven horses, four miniature horses, and eight dogs. What's the tally now?

"Oh we have a LOT more now. It's like a rescue ranch now. We have 30 dogs, 14 horses. We still only have three ponies and four minis, but we have goats now, two pigs we rescued..."

What are the pigs called?

"I gave them to my brother, they're called Miss Daisy and Boss Hog."

Will either of them be eaten?
"NO! We're not eating them!"

Some people like that kind of thing.

"Oh I eat PORK, don't get me wrong! But I'm not going to bake my own! I can't do this! I can't maim them then eat them, that's frickin' wrong!"



Do you ever sit on your miniature horses and pretend to be a giant?

"Erm... (Laughs) No, they're too small to ride. But we do have a big fat pony called Puff and you could totally ride Puff. Usually I ride the horses though."

Is there anything from the animal kingdom you wouldn't allow into this zoological paradise you've created?

"There are elephant sanctuaries about 100 miles from where we are – which in Texas isn't that far because we're all spread out – and people have asked if I would ever take in something that big. And I'm like, 'No'. Leave that to the elephant sanctuary. I think there's a tiger sanctuary in Texas too!"

You want to be careful with the tigers.

"We would never have tigers."

Do you think there's too much pressure on artists to come up with good music?

"I mean MAYBE, but I'm not one of those... I'm making pop music, and I mean, we're not writing 'Imagine' by John Lennon here..."

Thank God for that. It's schmaltzy and naïve.

"No, but what I'm saying is, I'm not trying to be Bob Dylan."

Stylewise, perhaps.

"(Ignores ill-judged joke) That's not my goal. My goal is to make – and the music I like is – fun, mainstream music. That's what I'm meant to do."

Well, that's the end of the interview. How do you think it went?

"Oh my god it was AWESOME."

THIS WEEK'S TOP 20

THE NME CHART

1 5 FLORENCE + THE MACHINE
'WHAT THE WATER GAVE ME'
RCA

2 33 THE VACCINES
'MORGAARD'
Epic

3 14 BOMBAY BICYCLE CLUB
'SHUFFLE'
RCA

4 4 LANA DEL REY
'VIDEO GAMES'
Capitol

5 1 THE STROKES
'MACHU PICCHU'
Rough Trade

6 17 ARCTIC MONKEYS
'THE HELLCAT SPANGLED SHALALA'
Domino

7 6 KASABIAN
'DAYS ARE FORGOTTEN'
S&W

8 7 MARINA & THE DIAMONDS
'RADIOACTIVE'
Polygram

9 31 BEN HOWARD
'KEEP YOUR HEAD UP'
RCA

10 9 TOM VEX
'AROUSÉ'
W

11 8 HOWLER
'I TOLD YOU ONCE'
Rough Trade

12 24 CAGE THE ELEPHANT
'RIGHT BEFORE MY EYES'
Warp

13 20 THE DRUMS
'MONEY'
RCA

14 23 TWO DOOR CINEMA CLUB
'UNDERCOVER MARTYN'
FISAR

15 18 THE RAPTURE
'HOW DEEP IS YOUR LOVE?'
W&A

16 13 TRIBES
'SAPPHO'
RCA

17 43 FRANK TURNER
'IF EVER I STRAY'
Island

18 3 MILES KANE
'COME CLOSER'
Cherry

19 **NME** NOEL GALLAGHER'S HIGH
FLYING BIRDS 'AKA... WHAT
A LIFE!' (feat. Peter Dinklage)

20 11 GIVERS
'UP UP UP'
Parlophone

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Listen to the Top 40
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NEW TO NME RADIO PLAYLIST

- FRIENDLY FIRES
'Hurting'
- FLORENCE + THE MACHINE
'Shake It Out'
- DJ SHADOW FT
TOM VEX
'Warning Call'
- KASABIAN
Tracks from
'Velociraptor!'
- THE BIG PINK
'Stay Gold'

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.

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RADAR

FUTURE STARS, BREAKING SCENES, NEW SOUNDS...

Edited by Matt Wilkinson



ABOUT
TO
BREAK

LANA DEL REY

She's got Jagger's lips, Nancy Sinatra's hips... and one of the songs of 2011

Are you for real?" Following the insane online success of menacingly sad ballad 'Video Games', that's the main question that Lana Del Rey – aka 24-year-old Lizzy Grant – is getting asked this week, as legions of press invade her swanky west London hotel room. For anyone who's heard 'Video Games' and its B-side, 'Blue Jeans' (a 'Wicked Games' esque tale of lost love), they'll want to know the answer too. The glossed over past as Sparkle Jump Rope Queen, tales of moonlighting as a trapeze artist in Alabama, of multiple reinventions for a stab at the big time and *those* lips (she's never had work done, she says) – it's hard to know quite what to believe about her.

Clutching a cigarette between two-inch blue fingernails, Lizzy's more timid than the sultry webcam clips of her singing in the promo for 'Video Games'. Blinking under heavy lashes and auburn curls, she laughs when *NME* asks about the rumours "I'm not a trapeze artist! Though I was born on the day of the worldly rapture, June 21."

An unhappy, closed-off "cerebral" girl at school in remote Lake Placid, Grant escaped to New York aged 18 to study metaphysics and pursue her dream of being "part of a high-class scene of musicians", working random Craigslist jobs to fund it. "I would move people, paint houses, wear sports jackets for pictures in truck magazines. It felt like fighting for survival for such a long time. No money, no place to live – I've been in more dangerous situations than other people," she says, cagily.

After a shelved album with producer David Kahne, a show at CMJ two years ago got Lizzy a British manager, who said the UK would adore her. He was right – she's just signed to Interscope Polydor, 'Video Games' is creeping up the Radio 1 playlist, and a London date sold out in 30 minutes. "When things go absolutely nowhere for so long, you can tell when the energy is shifting around a project," she says, tying a knot in her vest. "Things really have changed. It's weird. I've been like... *Is this real?*" You and us both, Lizzy. We can hardly believe our luck. *Laura Snapes*

NEED TO KNOW

- **FOR FANS OF:** Chris Isaak, Cat Power
- **IN THE UK:** Lana Del Rey plays London's Madame Jojo's, October 5
- **BUY IT NOW:** 'Video Games'/'Blue Jeans' (out October 17)
- **ON NME.COM:** Hear both of the above tracks
- **BELIEVE IT OR NOT:** Lizzy's good pals with Marina, who she met over Twitter and bonded with over a love of American culture

The Buzz

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



1

ARTHUR BEATRICE

With perhaps the most secretive and hyped online personae since WU LYF, Londoners Arthur Beatrice are finally starting to crawl out of the shadows. Following sporadic live appearances over the past few months, the band – whose sound is pitched somewhere between the minimalist expertise of The xx and the loping, fragile beauty of Wild Beasts – have seen the record industry practically fall over itself to get onboard in the past few months. The band themselves have stayed silent, apparently intent on honing their songs until they deemed them decent enough to present to the wider world – and with a high-profile show at London's Shacklewell Arms already in the bag (check *Radar* next week for the review) along with more dates in October, that time's now fast-approaching...



2 THE NETHERLANDS

Actually hailing from Southampton rather than the Lowlands, the Big Deal-endorsed four-piece are yet to release anything official, though three tracks are online at Placestohaunt.com. 'Sleeping' and 'Amour' evoke ghostly murmurs of Elliott Smith, while 'Something Or Nothing' has an altogether more trippy vibe.



3 FRIENDS GET SLEAZY

When we first encountered NYC-based Friends they were drowning in a sea of ESG comparisons. Not that there's anything bad about that, obviously, but it's heroically pleasing to get hold of new single 'I'm With You' and bask in its dirrrty, TLC-tender zeal. Hear it for yourself at NME.COM/newmusic now.



4 SKELLY ALERT: THE SUNDOWNERS

The Coral's James and Ian Skelly continue their power-in-numbers takeover of the music world. Following cousins Neville Skelly and, er, Miles Kane, come The Sundowners, the new band from brother and sister Alfie and Fiona. Ethereal Byrds-esque melodies meet sassy Fleetwood Mac vocals: not bad.



5 MOZART PARTIES' DEBUT

October 31 sees the release of Mozart Parties' debut proper, the ace 'Black Clouds'. Although the song has been online a while now, B-side 'Raining At The Crossroads' is completely new. Out on Merok, both tracks serve as a handy taster of what to expect from MP mainman James Bennett over the next few months.

JACK BEVAN, JACK TAYLOR



BLESSING FORCE LAUNCHES NEW RECORD LABEL

Foals-affiliated Oxford collective also plan compilation album and a publishing house



Ever since Foals daubed the words 'Blessing Force' onto the studio wall of their shared creative lair, the phrase has become synonymous

clapping in a crowd," Mears explains to *Radar*. "The point of it is that the bands can do what they want in the way they want to do it rather than having to play by any rules. It's alongside that DIY idea but we're not being DIY. We're not rejecting the mainstream music industry; we just want to create our own thing within the industry that already exists."

Further enforcing the collaborative intentions of the group, the 'Bruxism' EP

with a burgeoning group of Oxford natives, with Yannis and co at their core. Now, with Andrew Mears of Pet Moon and his former Youthmovies bandmate Al English at the helm, the collective's concept has moved into a more solid form.

Blessing Force – the record label – will kick into gear with the release of Trophy Wife's debut EP

'Bruxism' on October 17 – but that's not even the half of it. A compilation is planned for release around the end of 2011, as well as a series of multimedia nights and even a publishing arm, Blessed Press, which will be putting out books by Mears and artist Charlotte Freeston.

"All of our friends who aren't musicians are artists, and we're all about borrowing a cup of sugar so it made sense to knock on each others' door and support our work in a way that was more present than just

"Bands can do what they want, not play by any rules"

ANDREW MEARS, PET MOON

features guest producers on each of its six tracks – including James Yuill, Plaid and Foals' Yannis.

"With Yannis, we went in and had an intense three days in the studio and came out with this track 'Wolf' at the end of it," Trophy Wife drummer Kit Monteith says, adding: "It was quite nice relinquishing a little bit of control – it was liberating! Especially when it's someone like Yannis who's quite full on!" Expect *Bruxism* force, then... *Lisa Wright*

BAND CRUSH



Mark Foster of Foster The People on his favourite new band

"Gardens & Villa are a really good band.

They're like a downbeat Talking Heads whose sound is very '80s, with a lot of synths. The singer, Chris Lynch, also plays a bansuri, which is like an Indian wood flute, so that's good. He's got about seven or eight of these things strapped to his back which are all tuned differently when they play live."

SCENE
REPORTBEATS AND
BANGERS WITH
TODDLA T

The yappy Sheffield electro maestro introduces some of his fave new acts



Yagga yooo, readers – I'm Toddla T and I'm gonna be popping up every now and again letting you know what's exciting from the underground. First up, meet **Redlight**, formerly known as DJ Clipz. Hugh Pescod has crafted his blend of house, dubstep, rave and bashment to

perfection of late. His first compilation's due out late this year/early next, but if you can't wait that long, catch him supporting Tinie Tempah soon. Moving on, we've got **Scru Fizzer**. I'm obsessed with trying to find new people to work with, so a lot of my spare time is spent looking at new rappers and singers on YouTube. I'm not going to lie, roughly one in 10 excites me... but this lad really popped out. Reminiscent of early Dizzee, his fast flow and sharp delivery cuts through a lot of emcees right now. Check his tune 'Fizzy Flow' for an example of his steeze.

West London soul sensation **Cleo Sol**'s another one to check. She came on my radar a few months ago when I was watching a load of music videos online and her latest tune sees her team up with the UK's biggest reggae star right now, Gappy Ranks.

It's a lovely feeling when you're at Carnival and the biggest tunes are homegrown. That was the case with **Stylo G** at Notting Hill this year. His UK dancehall bangalang 'Call Mi A Yardie' really stands up to the Jamaican stuff, and I sense there's plenty more to come. Finally, let's chat about someone

I first met in Sheffield while I was living there. This guy came into the shop I worked in and asked to interview me for his magazine, *Brut*. His enthusiasm and knowledge was brilliant, and to cut a long story short, about a year later I started getting promos about someone called Mosca. I was impressed with the way this guy managed to fit so much UK soundsystem culture into his music. Then I saw a picture of him and realised it was the same lad I met in Sheffield. His biggest tune to date is just about to drop on the Numbers label. Mosca - we salute. SICKA!"

NEXT WEEK'S COLUMNIST:
Lee Spielman from *Trash Talk*

TODDLA'S
TOP 5

REDLIGHT
'Stupid'

SCRU FIZZER
'Fizzy Flow'

CLEO SOL
'High'

STYLO G
'Call Mi A Yardie'

MOSCA
'Done Me Wrong'



Cleo's been to a few festivals this year... going on that wrist

5
TO SEE

*This week's
unmissable new
music shows*

DEATH GRIPS
XOYO, London
September 25

**VARIOUS
CRUELITIES**
Rainbow,
Birmingham
September 24

ZAP ZAP ZAP
Bar Centro,
Manchester
September 24

LOVE INKS
(pictured)
CAMP Basement,
London
September 22

FEAR OF MEN
Spanky Van Dykes,
Nottingham
September 21



Inland Sea: or a 'lake', as some people would have it

BRISBANE
BIGSOUND 2011

BRISBANE, AUSTRALIA SEPTEMBER 7-9

CAUGHT
LIVE

Now in its 10th year, Brisbane's Bigsound festival is a three-day, SXSW-style ragaround based in the city's Fortitude Valley. Eight venues, 80 artists and Alan McGee making a load of dumb comments about the PIAF fire – what's not to get over-excited about?

This year, Melbourne quartet **World's End Press** and their Rapture-infused jitter-pop draw the crowds and hype, but it's 10-piece **Inland Sea** who really thrill, boasting an immediate air of Beirut and a record collection surely containing some Fleetwood Mac. Opening with the cappella 'Lord, I Am Waiting', they manage to bring the sweat-soaked Zoo venue to a tear-inducing silence... before breaking it with a set of wonderfully Arcade Fire-esque, instrument-swapping delight.

Back in their hometown after a stretch of international prepping for their Emerge NME Radar Tour dates next month, **DZ Deathrays** pack outdoor venue The Bakery, while fellow UK visitors **Bleeding Knees Club** also

return home triumphantly. While it's easy to reach for DFA 1979 to describe the former, it's certainly not a comparison we utter lightly, with the venue's speakers left for dead by the final, triumphant cymbal crash.

Up the road, the attic of the Woodland Bar bears witness to **Belles Will Ring** in all their crushing guitar pop brilliance, while later in the glossy Electric Playground venue, the shambolic **Velociraptor** (not a Kasabian tribute, believe it or not) bring precisely 13 bodies to the party, including the DZ boys and an old bearded man with a tambourine. Their

*Inland Sea bring the
sweat-soaked venue to
a tear-inducing silence*

Strokes-indebted rock'n'roll mess somehow coheres into perfect organised chaos, though, with the crowd more invaded than the stage.

Closing proceedings in the Black Bear Lodge, **Avalanche City** break hearts with glorious single 'Love Love Love'. It all just goes to show that there's some mighty-fine untapped talent making hay over on the other side of the world right now... *Jen Long*

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THE RIGHT TAKE OUTS STORE

CONVERSE



CHAA

SKULLS, FUR COATS, EPIC BOSH – WE ALL KNOW THE TACTICS OF THE “CARTOON” **KASABIAN**. BUT AS THEY TAKE DARK NEW ALBUM ‘VELOCIRAPTOR!’ STOMPING THROUGH LONDON AND PARIS, **HAMISH MACBAIN** FINDS THE LAST GANG IN TOWN FIGHTING FOR A PLACE IN ROCK’N’ROLL HISTORY

PHOTO: DEAN CHALKLEY



ARGH!

[illegible]

"All of a sudden, you can't be taken seriously if you do," he continues. "I just think that all my favourite musicians – they're all fucking out of their minds, they looked incredible. Just 'cos they had make-up



"We got big off a record with a cover where I'm dressed as a priest, you know," Serge smiles. This is true. As we all now know, the 'West Ryder Pauper Lunatic Asylum' gamble paid off bigtime, which means Kasabian, while loved as they always will be



Days later, early in the morning, we're on the Eurostar to Paris in business class, surrounded by... well, by business. Men in suits, punching away at BlackBerries and iPads, eyeing the round, looking bunch at the end of the carriage with suspicion. The plan is to do interviews with Tom and Serge separately on the journey. It's a full, bursting train, which lends a hushed air.

"IT'S NICE
BEING A
CARTOON.
SERGE
DREW ME!"
TOM



KASABIAN'S EVOLUTION

THEIR CAREER
THROUGH THE
PAGES OF NME

conversations. Well, as hushed as you can get with Tom Meighan.

Kasabian's singer is exactly how he's been portrayed in all those interviews: he spits out a scattershot volley of opinions on everything from the music he's digging ("The Horrors made a great album. Warpaint. Ironony. I love The Kills!") to the riots ("Fuck! It was terrible. There was no motive whatsoever, people who went up in smoke. That's rubbish. It's absolute bullshit. You must feel the same.") He's a big ball of uncontrollable, childlike, ADD-addled energy, and enormously funny to boot.

"I am a cartoon. That's what I am," he grins. "Big black eyes and a big round nose. Yeah! This ball of like... I'm the Tasmanian Devil, that's what I've been called before. It's pretty much true! And it's nice being a cartoon, it really is. I'm the Mickey Mouse of the band, ain't I? And Serge is Walt Disney. He drew me!"

Without any kind of prompt or pause for breath, Tom Meighan cuts to the chase.

"I'm glad we made a fucking great record. Fucking glad," he beams. "Do you reckon it'll be bigger than 'West Ryder...'? It could be big, this one, couldn't it?" The short answer is yes. As you will now know, 'Velociraptor', Kasabian's fourth album, certainly makes good on the earlier promises of its writer, Serge, that it would be "a jukebox album, with one tune after another. Where 'West Ryder...' was an initially beguiling, sprawling, splatter paint psychedelic affair, this one takes all those characteristics and compresses them into a set of super immediate pop songs. So this time around

there is no room for brief, krautrock-tinged interludes. Even the longest tune on there, the Serge-sung 'Acid Turkish Bath (Shelter From The Storm)', contains no fluff whatsoever within its six minutes.

What that song *does* contain is Kasabian's songwriter asking the question, "*Is there a place for me in history?*" Again, this is them recognising that rock'n'roll needs not just to sell loads, or even be great music, but to *matter*.

Serge. "We're in a lucky position because we do sell a lot of albums, and get played on the radio. We're a rock'n'roll band, and there ain't many left, but we *can* reach a lot of people, and that needs to happen. We need more bands, you know what I mean? It'd be nice if this album was the spark, and it just fucking ignites things."

Tom, of course, concurs. "Inspiring kids to be in bands and do guitar music, that's what it's about! It's lovely when I see kids getting all nervous and shy with their mum and dad. If I'm in town and they are all like (*gasps*) and their jaws just drop. That's what the whole rock'n'roll thing always was: people who loved Elvis and people who loved Eddie Cochran wanting to be in rock bands. Passing the torch."

Admirable aims, for sure, but to an extent it still seems like



MAY 1, 2004

Just ahead of breakout single 'Club Foot' coming out
TOM: "We've got the balls, the tunes and the fire. Walk into a pub with

one of our tunes playing and it gives you that swagger. We make fight tunes, music to gear you up for ripping the music scene to shreds."

OCTOBER 23, 2004

After their self-titled debut album had landed
SERGE: "Please, people, buy our album. We

need to sell more records. That's fucking greedy, isn't it? But you've got to sell albums. Otherwise we'll all be back in Burger King!"

JULY 8, 2006

A month before second album 'Empire' was released

SERGE: "We've left that crazy fucking E-popping rock'n'roll behind and gone for a more classic approach. As soon as you hear it, it's a classic, from one to 11. It's up there with some of the best records ever made. It's us saying we'll still be here in 10 years."

MAY 30, 2009

The week before 'We're Ryder Pauper Lunatic Asylum' came out
TOM: "I think the album shows how beautiful we are as a band, how beautiful we've become. It was an ugly duckling, but now it's grown up. It's kind of flowered, blossomed. I think we've matured in every way."





Kasabian are operating in a field of one. Whereas you can easily trace a lineage from, say, The Strokes right through to The Vaccines, you would be hard pushed to name a band who appear directly indebted to Kasabian's mesh of rock band histrionics and Prodigy-inspired, get-up-on-your-feet beats. This is a compliment, by the way, and the reason why 'Velociraptor!' could be the most important album they have made. Because now they have shrugged off all the preconceptions that people previously had of them – the lad rock thing – this is the one that people are coming to with open, expectant ears.

As Serge accurately puts it: "West Ryder... wiped the slate clean for us."

Kasabian have noticed the difference in the dozens of interviews they've already done for this album. Whereas before it was – again, in Serge's words – "people coming to us and being like, 'We've already written the piece, now we're just gonna get a couple of quotes and fill in the gaps'", now the interviews are focused on what they're all about, what they stand for. People are looking for meanings, alongside the cartoon characters.

Tom: "I think Serge has written these songs about past experiences, and that's something we haven't touched on before. We always write about surrealist things, like, 'John was a scientist/He was hooked on LSD' (from 'Cutt Off'), stuff like that. It's like, the old songs were fun to sing, but the new ones are a bit more... I remember singing 'Goodbye Kiss' in the studio and I got really, really emotional. As the song went on, I remember getting a bit shaky, and just closing my eyes by the second verse. It was weird."

"I'M ATTRACTED TO THE DARK SIDE" SERGE

The "past experiences" thing is definitely accurate. There are many lyrics that yearn for the now gone wild days of youth (all of Kasabian, bar Tom, are dads now, don't forget).

And while Serge is adamant that he "doesn't want to over-explore it, because everyone kind of knows everything about everything now, so it's nice to

have a bit of mystery", it's difficult to misinterpret a song that is titled 'Let's Roll Just Like We Used To', and contains imagery of "running through fields, when we were young" with "our hearts lost in a circus". Or the line in 'Goodbye Kiss' that goes "rock'n'roll sent us insane/I hope someday that we will meet again". Or the pay-off in 'Man Of Simple Pleasures' – a song that Tom calls "a milestone" – that says: "I see no future so leave me alone in the past".

Tom: "That's a great line. It's not, 'I wanna live in the '60s' or whatever. It's just we're at that age and reflecting on what's happened since we were young. We're going through all the memories and we're looking back. Maybe it's because we've got families. I don't know, to be honest. But I feel that by singing these songs on this record, we've achieved a lot. It's an homage to what we always wanted to be."

Serge: "There's certainly a lot of reflecting going on. But I think that's just down to it being the

fourth record. We've been in this band since '97, so there's been a lot of history, and there've been a lot of elements that we can look back on."

Talk of which brings us to 'La Fée Verte', the Serge sung confessional that is something of a centrepiece on 'Velociraptor!'. It's a song he describes as "an epic odyssey" and "a sound I've always dreamt of having on a record – like it was recorded between '68 and '73". On it, he sings of going "out for milk three days ago" of meeting "Dalt in the street" (by whom he means Noel Fielding); of "dogs in the street" and how "everyone's a star"; and then there's the chorus: "Everyday, I've got someone bringing me down. I've got the eyes of a madman..."

Serge: "I suppose I have a tendency to be attracted to the darker side of the personality – creatively, it's the source I go to because I just feel comfortable there. It's like the big pop song on the album, 'Goodbye Kiss', is a break-up song. It's not 'we fell in love and everything worked out', it's like 'we had a great time, but it's fucked now, you'd best fucking walk away'. I probably go there quite often."

This uncharacteristic lyrical negativity is prominent elsewhere. On the minimal, electronic 'I Hear Voices', Tom sings, "My soul you can have it 'cos it don't mean shit. I'd sell it to the devil for another hit". Even the preposterously upbeat title track talks of "the pressures of so-called normal behaviour". And going back to 'Man Of Simple Pleasures', there's a resentment of "all these man made rules".

Tom: "Years ago everyone wanted all the obvious quotes from us, and we'd totally buy into it 'cos we were young and we were still wet behind the ears. Now we've grown up, yeah, but you could sit over there (motioning to where the rest of the band are sitting) and listen to what we're talking about. We're arguing about boiled eggs and shit like that. It's like a zoo."

Paris is not to be the Paris of legend today. Straight off the Eurostar, we are bundled into people carriers and whisked straight to a TV studio on the outskirts of the city where, after a quick soundcheck, there is eight hours sitting around in a green room to be done. Normally, this would be a drag. Luckily, Kasabian have a singer who makes being bored impossible.

Tom talks about songs he's written and the possibility of a solo covers record ("I wouldn't mind doing an album full of Motown songs. Do it when I'm about 50. Maybe"). He produces a plate of pasta covered in ketchup from the microwave that one of Kasabian's crew carts all over the world with the band. He says to Serge: "I might have a shower, just to calm myself down." The time passes swiftly. Then his energy manifests itself in a performance that



is nothing short of incendiary. Kasabian play 'Re-wired' for the first time ever and it's explosive. 'Days Are Forgotten', 'Velociraptor!' and 'Switchblade Smiles' also get an airing, as do some old faves in a short set (well, we say old faves, but the first two albums are represented only by 'Shoot The Runner'. Everything else is taken from 'West Ryder...' and beyond). By 'Fire', Tom is up in the audience, handing out percussion instruments, telling the crowd, bizarrely, that he feels "like a wet hedgehog up here".

Outside, there are autographs to be signed, and photos to pose for, then the hotel bar. Nothing too strenuous, though: there are interviews and radio sessions to be done from 9am tomorrow, and Kasabian know this. They make it clear that, no matter how big they get, they're a band that would never let anybody down. Still, guess a couple won't hurt, eh?

TOM: "POP CANDY" SOLO STAR?

THE MUSICAL PLANS OF MR MEIGHAN, IN HIS OWN WORDS

"My songs are lovely little luscious pieces of pop candy music. I wrote this song called 'My Baby Don't' which is pretty cool. I did have a song called 'Religion' which I played Noel years ago and it fucking did his head in – I played it about a million times to him at about 7am! I got a song called... something about the sun going down... I can't remember. I've got a few bits and bobs that I just put down when I'm drunk. If I thought I had something that was good enough for Kasabian, I'd bring it to Serge and he'd help me develop it. He's always helpful. If I can write something as good as Serge's standard, then maybe one day. But that's a high standard!"

NME EXTRA For exclusive hidden content, including Kasabian's first ever NME cover feature from 2004, plus the chance to win one of 10 signed copies of 'Velociraptor!', head to NME.COM/extra. See page 10 for details



Clockwise from above: Tom provides, erm, a spectacle in Sheffield; at London's KOKO earlier this month; how come he's not sweating?; Serge, AKA Mr Tambourine Man



A surreal promotional image for a comedy drama. Three nude individuals—a woman with dark hair and blue lipstick, a man with glasses and a beard, and a woman with blonde hair—are lying in a bed of various vegetables. The woman with dark hair is at the top, the man is in the middle, and the blonde woman is at the bottom. They are surrounded by items like green bell peppers, red tomatoes, yellow lemons, and green leafy vegetables. A yellow starburst graphic is positioned over the man's torso.

**FRESH
MEAT**

**New comedy drama
Wednesdays 10pm**



PUBLIC

NOT

*John Lydon spits back against accusations of selling out as he hits the studio with **Public Image Limited** for the first time in 20 years. **Mark Beaumont** braves the poison tongue to hear the inside story of the post-punk pioneers – and gets told off for “twat talk”*

PHOTO: ANWAR HUSSEIN/HULTON ARCHIVE/GETTY IMAGES

No hack would expect a warm welcome at the House Of Lydon, no matter how many buttery crumpets they came bearing. For all the signs of a playful mind dotted around this converted Cotswolds barn studio – the banana in a bowl signed ‘Johnny Rotten Was Ere’, the song list on the wall celebrating all things ‘Tits’ – his reputation precedes him, from that Bill Grundy interview in 1976 to the *I’m A Celebrity*... jungle.

And yet, in person, the snarling punk antichrist soon apologises for his curtness (“I’m tired from being brilliant”), then gazes across the hillside at a flock of lambs due for weaning, hawks in a breath of farmyard air, spits it out at his feet and sighs. “It’s not bad, this country life.” He turns his head to make sure we catch him. “Butter pun intended.”

Whether as the face of creamy spreadables or a confrontational punk visionary, Lydon is unrelenting, uncompromising. Having created the serrated sound of the guitar rock future with the Sex Pistols, he saw beyond the punk sonics to the core of the scene’s ideology and gave it one more creative twist.

That twist was Public Image Ltd, formed with ex-Clash guitarist Keith Levene and burgeoning bass hero Jah Wobble upon the Pistols’ demise in 1978: a band packaged as a corporation that was also a vehicle for unrestricted artistic freedom. For 14 years he released challenging, intelligent records of dub-heavy post-punk noise that often sounded like two Transformers fucking and threw up stone-cold classics such as ‘Rise’ and ‘This Is Not A Love Song’.

And, for the 19 years since the money ran out after PiL’s last album ‘That What Is Not’, Lydon has been turning every trick – Pistols reunion, reality TV show, ad campaign – to raise funds to come here to Wincraft Studios and record the first PiL album since 1992.

“I needed a big, serious chunk of money,” he says. “These were the chaps I wanted most [drummer Bruce Smith, guitarist Lu Edmunds and bassist Scott Firth]. There are other members that were in PiL but all of them wanted overwhelming pay packets, so fuck off, cunts.” We spoke to Keith Levene – he felt hurt at not being included. Lydon grimaces. “Yeah? Dip in your pockets, like I have. Hurt? That selfish, spiteful fucker.”

He claims you should be calling it The John Lydon Band. “Should’ve, right at the beginning.” He gives a wonk-toothed grin.

Lydon is an ever-bubbling cauldron of arrogance, anger, insight, wit, spite and charm. He’ll ignore questions to spout forth on anything from drug laws to Amy Winehouse (“another stupid rock death... the press practically murdered her”) to the Murdoch empire (“dismantling our culture in the most cynical way”) to his new-found ability to hold his breath “for almost two minutes”.

He exists on a churning ocean of emotion, carried wherever the last eddy leads. That’s probably why, bored and frustrated that the Pistols wouldn’t work on his anti-religious diatribe ‘Religion’ in 1977, the seed for PiL was planted.

The Pistols could’ve developed,” he says. “[But] they were scared of going beyond their limitations. I only know what a limitation is once I’ve gone past it, like a speed limit. The idea was not to get stuck in [that sound] but to carry on. The Sex Pistols was where I learnt to write songs, and I enjoyed it, but the subject matter was... well, the Shitsdom. Institutions, regimes, the disenfranchised. One album, and I’d said it.”

Lydon and Levene, outsiders in their own bands, had talked about playing together as early as July 1976, and Lydon – whose tastes extended beyond punk to take in roots reggae, Captain Beefheart, Can and The Velvet – was keen to work with his old dub-loving mucker Jah Wobble, who was proving a much more capable bassist than Sid Vicious. “[PiL] was a clean slate. The record company was to trying to entrap me into a Sex Pistols Part 2 kind of thing, and that was very uninteresting.”

PiL’s 1978 debut album ‘First Issue’ – pieced together from ‘borrowed’

guerrilla sessions after the money ran out early (“it was easy to ring up the studios and find out what times bands had left and go in and lay down a track, so I can say, ‘Thank you, Jam!’”) – was a challenging tornado of Levene’s freeform metallic riffs, Wobble’s deep-dub basslines and Lydon’s open-hearted, atonal whines about Sid Vicious (‘Low Life’) and his own Pistols *nom de plume*, Johnny Rotten (first hit ‘Public Image’). Did the early PiL want to antagonise their own audience? “Some songs are deliberately that way,” Lydon nods, “but not in a pantomimey way. To try to get a Parisian audience to respond was almost impossible. You could quite easily hear a penny drop. At other events it was just non-stop booing, which I got to really like.”

PiL’s 1979 masterpiece ‘Metal Box’ was made in an aura of paranoia: the band were largely living in Lydon’s speed den in Chelsea, plagued by police raids and overshadowed by Levene’s heroin use. Even so, it was here that PiL’s blueprint was perfected.

More personal attacks (‘Albatross’ was aimed at Pistols manager Malcolm McLaren; ‘Bad Baby’ was Levene’s nickname) mingled with real-life horror stories about kidnap and rape (‘Poptones’), IRA gunmen (‘Careering’) and the death of Lydon’s mother (‘Death Disco’) on a punk-meets-krautrock album that would prove a cornerstone of post-punk. It must’ve been tricky, following the Pistols and ‘Metal Box’, for Lydon not to gaze around at modern music and think, ‘Hang on, I invented most of this.’

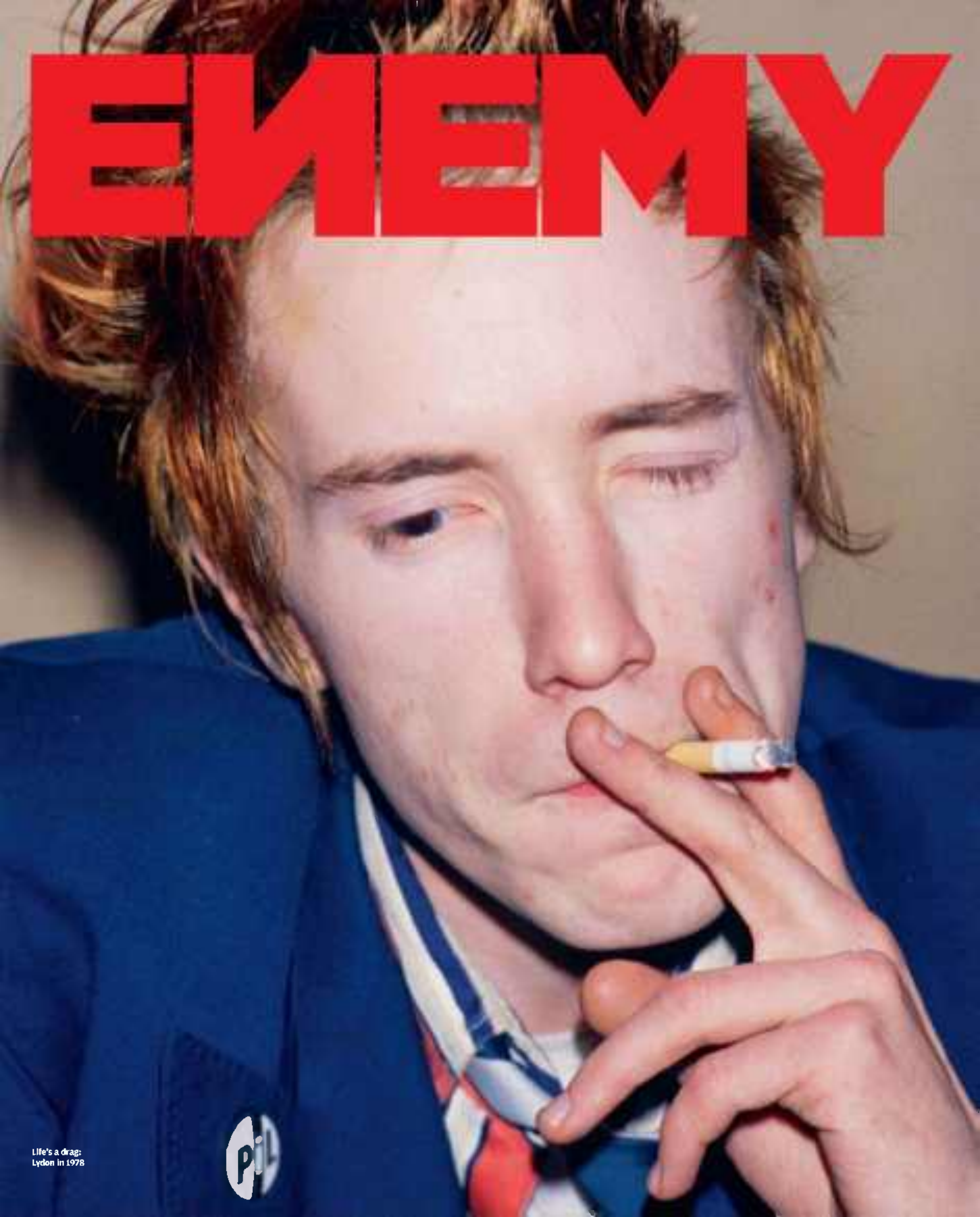
“It has occurred,” he agrees. “It’s difficult for me to put the radio on because it’s like, ‘Fuck, they’ve nicked everything.’ But that’s not bragging, that’s being disappointed in my fellow human beings for being so damn lazy.”

By 1981’s über-‘difficult’ ‘The Flowers Of Romance’, Wobble had left, Levene was AWOL and Lydon was recovering from a spell in Ireland’s Mountjoy Prison for “hitting two policemen’s fists

**“ONE
PISTOLS
ALBUM,
I’D SAID
IT ALL”**
John Lydon



ENEMY



Life's a drag:
Lydon in 1978



with my face. It was so threatening and violent but at the same time Irish, so deeply funny."

One performance of 'Flowers...' at the New York Ritz sparked a riot when the crowd realised that the band, hidden behind a projection screen throughout, were just playing the album on a turntable. "Somebody started pulling the canvas that all of this stage set was on, and that made the record skip... riot!" Lydon chuckles. "It was advertised as a live performance, which it wasn't supposed to be. It was a video. We never got round to actually filming the people."

The '80s saw PiL take a more commercial turn, having a surprise – nay, perverse – hit with 1983's anti-hit single 'This Is Not A Love Song' and later employing mainstream rock sounds and chart-friendly hooks on the likes of 'Rise'. Did people accuse you of abandoning your principles? Lydon splutters. "It takes one twat to say this on the internet and before you know it, everyone's assuming it's true. That's a spiteful, dumb thing to say. There's two songs in there (*boiks a thumb towards the studio*) that deal with that very subject."

So you had *some* comeback for going mainstream? "I've got a record company telling me I can't write hit singles, and I've got sarcastic journalists telling me I've gone commercial. Don't fucking lay no law on me. Unless you know *all* the details and know what pure fucking hell I've gone through with record companies, year after year... it's dark, poisonous stuff. You're regurgitating twat talk."

There's the claws. The claws that emerge when questioned over his breaking of a cultural boycott to play in Israel ("I don't play to no government. I go to Israel to play to human beings. I got 6,000 Jews to sing 'Allah' on 'Four Enclosed Walls'") or the controversy that ensued when Kele Okereke accused him of racist abuse at Summercase festival in 2008.

"Who's Kele?" John winces. We remind him. "He can fuck off, he's lying, plain and simple. He's a fucking liar. Was he on the bill? No, he wasn't. What was he doing there? He certainly wasn't welcome in my area. I'm signing autographs at four in the morning and there's a kerfuffle in the corner involving him. Well tough titters, but it certainly had nothing to do with me. To my way of thinking, he was trying to sell a duff album and using me as some kind of publicity hike. Deal with my lawyers, you lying fuck... there's an awful lot of jealousy that goes on, inter-band jealousy. When you read those nonsenses, you've really got to question them and not me. And take it back to the source of that red



Clockwise from above: Lydon shows his sweet side in 1985; onstage in New York, 1992; Lydon, stepdaughter Arl Up and Wobble in 1978



herring and slap him senseless with his kippers."

And the claws that spring out when you question whether the Country Life ads have jeopardised his legend. "Oh, now you're being *really* ridiculous! The music should

do the talking, and it's the same person that's done all of these things, and he's only 54 years young and he still has a hell of a lot to do. I don't view myself as a pop star and if people want to see me that way then they're being really foolish. And I don't treat fools lightly."

Have you killed off the idea of 'selling out'? If you're selling butter, surely anyone from Iggy to Liam is now allowed to sell anything? A smirk. "I doubt if they could do it as well. I watched Iggy, someone said, 'You can't get insurance if you're in the entertainment business!' So that's wrong. Everyone can get a bit of butter."

It's unfortunate that Lydon's petulance and persona have threatened to eclipse his musical brilliance – he is, after all, the man who turned punk's dumb spark into an enduring, intelligent, cultural glow for decades afterwards. It's a glow he's trying to stoke on the new PiL record, merging Arabic tones, modern metal moods, dub and goth-tinged guitars on tunes currently titled

'Bang Bang', 'Reggie's Song', 'One Drop' and 'It Said That'. Sadly, we don't get to hear 'Tits'.

"I'm trying to be more open," he says of his latest lyrics. "I'm taking bigger risks. It's quite a beautiful, strange thing that I've always loved about music, that I can hear anything anyone's doing in a room, even moving a piano across some old wobbly tiles; the bing, bong, bang and clatter will immediately come to mind in words to me, like landscapes. I suppose nature has a theme, and I'm just picking up on that instinctively."

He suddenly sounds serene. "I enjoy every moment of being alive," he says. "and I know it can be taken off me at any second. I want to die with a clean slate, so I don't do the dirty on anyone, I don't cheat on anyone, I've never stolen from anyone, I don't hurt people, I don't believe in violence."

That wonky grin again. "I don't need to. My words are my bullets."

NME EXTRA For exclusive hidden content, including PiL's first NME cover feature from 1978, head to NME.COM/extra. See page 10 for details

For a Lydon video interview, see NME.COM/video

PUBLIC IMAGE LTD ALBUM BY ALBUM



'FIRST ISSUE'

Dub scree and anti-religious rhetoric that spawned first hit 'Public Image' and gallons of anti-Lydon bile.



'METAL BOX'

Unflinching, challenging and sporadically ambient – and among the most influential albums in post-punk.



'FLOWERS OF ROMANCE'

The 'difficult' third album dipped into loops, synths, and African and military percussion.



'COMMERCIAL ZONE'

A 'hijacked' album of demos released in the US by Levene after they were scrapped by the band.



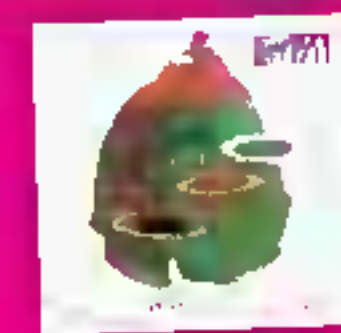
'THIS IS WHAT YOU WANT... THIS IS WHAT YOU GET'

Officially the fourth album, includes the hit 'This Is Not A Love Song'.



'ALBUM'

A relative hit that melds metal, synths and guest slots from Steve Vai, Ginger Baker and Tony Williams.



'HAPPY?'

Doomy material, combined with an '80s rock production, saw PiL adopt mainstream accessibility.



'THE LOVE SONG ALBUM'

More upbeat lyrically (despite a track about a bomb on Air Force One) and musically, with a dance edge.



'THAT WHICH WE ARE'

The pop, dance and rock vibes of 'Happy?' and '9' are left behind for a plunge into MTV thrashcore.



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Bringing it all together





Jonathan contemplates
getting a round in
at Hoxton Square
Bar & Kitchen

HIT HARD NEVER BEAT EN

*The Drums' new album split the critics, but they took that as a compliment. As they return to the UK for its live launch, **Jaimie Hodgson** finds the band beefed up and unflinchingly honest*

PHOTOS: ANDY WILLISHER

Jacob Graham is edging away from the stage on which his band have just soundchecked in a tasteful pond-green turtleneck, looking ponderous. The opening conversational gambit concerns the Dalek-esque fortress of modular synths that's replaced his brittle tambourine, brittler guitar combo that remained his live arsenal until barely six months ago. "A few weeks back we were in rehearsals practising some of the songs from the first album and Myles turned to me and says, 'Could you just remind me of how that part on this song goes?'," he says, referring to one of his band's two new session players. "I just had to say, 'I'm sorry, I'm afraid I have literally no idea.'" Things are moving so fast in The Drums' new 'Portamento' world, even they're not quite keeping up.

It's still less than two years since *NME* stood sweat-encrusted outside London's now defunct Flowerpot venue, having just witnessed what felt at the time like one of the most incendiary debut UK performances in forever. It was the one that everyone had been waiting for, the one no-one could stop debating. In the dispersing throng, Boy George stopped to herald the arrival of these "four brilliant rentboys", and the world immediately began deconstructing their backing track, their performance art, their picture-perfect petard and, occasionally, even their blissfully breezy quick-fix hits.

For frontman Jonathan Pierce those days already appear the stuff of surreality. "It's a very strange experience, trying to piece together the specifics," he laughs in a pan-Asian eatery a few yards from tonight's venue in Hoxton Square. "It's like this mist

just dropped on us to make us think and act a certain way – this insane bullish tunnel-vision." Jacob is reminded of his trademark Morris-dance-stroke-exorcism dance routines that opened every show. Round he'd twirl, ignoring the simple twangs echoing over the backing-track that controversially ruled their first lap of gigs, guitar stood patiently to one side. "I'm literally sat here in total disbelief when I think of what I did," he sits, wincing. "I don't have any idea what was going on at all. I have no regrets, I smile when I think of it. But it definitely feels like a different person."

Considering the transformations that have brought 'Portamento' into being, on record it's pretty much business as usual; the same tissue-thick ditties grounded in all things indier-than-thou and '80s, if more synthetic and minimalist now than ever. While it feels disrespectful on this, its day of release, to bring up the smattering of divided and non-committal reviews, we both know it's an inevitability. "I've read a lot of things saying, 'Well, it just kinda sounds like the first album,'" Jacob shrugs, "which I take as the highest compliment. We always wanted to be the kind of band you can rely on."

Although tonight's room is roughly the same size as those on that first run of gigs on these shores, the giant cream banner and 'Portamento' lightbox arrangement gives away the warm-up-show status of this week's run – the band are playing a triple-header of mini club

shows in the capital to seed their return. Peachy-cheeked tweens circle outside in pristine 'Summertime' EP tees – later, as the band take the stage, the young, hungry beings of 2009 have become considered, controlled creatures. Jacob now cowers behind his machines à la Roxy-era Eno and Johnny flops across the stage like a rag-doll, the voguing choreography and preposterous delivery of old replaced by a rapturous, unaffected croon. "Every song we wrote before felt like we were painting our own pictures or making our own movies. It was a lot of fun, but I was left hungering for more songs that felt a part of me and my life," he explained earlier. "It got to the point when playing this ludicrous character every night stopped feeling honest. When you can't believe yourself onstage, it's obvious and the opposite of what I want our shows to be. We believe ourselves again now."

Out, along with the pantomime and pomp, is the fabled backing track. Tonight, Connor Hanwick – absent from tonight's interview, on account of his girlfriend, The Pains Of Being Pure At Heart's Peggy Wang, being in town – assumes new rhythm guitar

duties. Replacing him on drums, and winning the prize for The Drums' most manly member, is new Aussie live player Chris. Add to this preppy new lead guitarist Myles and the

all-new live Drums sound muscular, touting the kind of rock that'd send The Field Mice squeaking back into their holes. It's not just old cuts like 'Best Friend' that feel reimagined; even new offerings such as 'Book Of Revelation' and 'How It Ended' are far more epic than their spindly album versions. The Drums, it would seem, have become rather pro. "The choice to go live shows us facing up to reality," Jonathan answers, defensively, when we note the new brawn. "I hope it doesn't end up coming off too rock. I don't want to lose that fragility that made us." ▶

◆◆WE BELIEVE IN
OURSELVES AGAIN◆◆
Jonathan Pierce



DRUMS ON TOUR

The band have been peddling 'Portamento' all over the US and Europe this summer. Here are Jonathan's highs and lows...

TESTING

"It was this one here, the Hoxton show. We are suckers for nostalgia and it felt like we were back at The Flowerpot three years ago. Boy George was at The Flowerpot, and he was also at Hoxton Square Bar & Kitchen... ah, loyalty."

WORST CASE

"The Mercury Lounge in New York last March. We were completely exhausted, it was a train wreck. I invited an old friend I hadn't seen in years, he looked at me with pity in his eyes, so I told him to go fuck himself and we haven't spoken since."

UPCOMING DATES

Sunderland Ashbrooke Sports Club, Split Festival (September 18), Birmingham HMV Institute (November 28), Newcastle O2 Academy (29), Leeds Metropolitan University (30), Glasgow O2 ABC (December 3), HMV Edinburgh Picturehouse (4), Cambridge Junction (5), Portsmouth Pyramids Centre (6), Bristol O2 Academy (8), London O2 Shepherd's Bush Empire (9), Manchester HMV Ritz (10)

Clockwise from top left: Drumming up business; a fan Hoxton surfing; backstage at The Lexington; new guitarist Wyles Matheny



Fast-forward approximately 22 hours, we're above The Lexington pub in Islington. The Drums are musing the entry they'll make to Nick Grimshaw's '1,000 Albums' feature on air that evening; right now Jonathan and Jacob are bickering over tracks from Blueboy's 1994 long player 'Unisex'. Blueboy pretty much represent the purest distillation of indie, both in music and ideals, making standard bearing Sarah Records labelmates The Field Mice look and sound like sell-out unit shifters. In the end they deem it "too obvious" and start brainstorming something less cardigan. It's a pertinent reminder of the band's musical schooling, one that exists in spite of commercial motivations. Whereas Nirvana tried out a Steve Albini-produced third album and couldn't handle the realness of the results, The Drums tested out cult indie legends Starflyer 59 behind the boards – but recoiled at the sheen. "We didn't enter this with stars in our eyes," Jonathan reminds us. "We started this whole project significantly older than most budding guitar bands, we weren't teenagers. We'd had time to figure out that rock stardom wasn't a desirable outcome, or something that would do any good for our band or our personalities." Pierce's car-crash tenure in

major label synth band Elkland springs to mind as he muses the showbiz conveyor belt. "That whole thing feels worse over here. You speak to Brits about the most mediocre celebrity and they're like, 'Ahh mate, they're a blahhdy leg-end!'" he spits, breaking into comedy mockney. "And you're thinking, really? Are they? No-one hungers fame like you Brits... For me, the times fans have approached me in hysterics I've felt so

awkward I've not known what to do. I don't understand how people can hold court like that after shows, like, 'Come to me my children!'"

While the band's earnest 'getting real' rhetoric seems dull on paper, it was written into 'Portamento's' DNA. "We thought of the title and cover image the day after the first record came out. The three of us were just like, 'Well, that's the name and that's the cover.' Adam stood there going, 'Really? I dunno guys... are you sure?' A lot became clear that day," he smiles, with catty glee. It's the first and last time the excommunicated guitarist is mentioned, barely a footnote in 'Portamento's' prologue. "Bands need to be realistic with their shelf life. Why look back on eight albums and think, 'Well, I stand by the first three.' Make three, make your mark and get the hell out." Two down, then.

◆◆WE DIDN'T ENTER THIS WITH STARS IN OUR EYES◆◆

Jonathan Pierce

NME EXTRA

For exclusive hidden content, including the chance to win one of five signed 'Portamento' CDs, head to NME.COM/extra. See page 10 for more details.

Watch the video for The Drums' 'Money' at NME.COM/video now



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Playing in the wreckage of the old regime: FB-17

“THIS MUSIC WAS FORBIDDEN DURING GADDAFI’S REGIME. WE WOULD BE KILLED”

*Their guitarist is handy with a rocket launcher. They make beats from the sound of exploding missiles. Emerging from the rubble of post-revolution Misrata, **FB-17** are the first of a new breed of young Libyan musicians experiencing their first ever taste of freedom. **John Cantlie** takes cover*

PHOTOS: JOHN CANTLIE

We arrange to meet at 10pm in downtown Misrata, about the only place in this besieged city that hasn't been blown apart by guns and missiles. The whiplash crack of AK-47 fire still echoes around the town, but that's 'happy fire', overjoyed inhabitants shooting victoriously into the air. The rebels have won, Gaddafi's troops have been forced out and Misrata is free for the first time in 42 years.

But freedom has come at a terrible price: over 1,500 killed and half the town reduced to rubble. Some journalists refer to the place as Misratagrad. Not one person here doesn't know a friend or loved one who was killed or wounded in the fighting, and yet they are all agreed on one thing: it was worth it.

FB-17 stands for February 17, the day the Libyan Revolution began in Benghazi, eastern Libya. Fuelled by events in neighbouring Tunisia and Egypt, the unrest spread until the whole country was up in arms. All the members of FB-17 fought in some way; guys as young as 18 who had only seen action in Hollywood films learned overnight how to fire an rifle, how to move under fire, how to kill.

"We've all lost friends," says 22-year-old lead singer Mohamed 'Modce' Derraja, who worked as a translator before the war. "Last week our best friend died on the battlefield in Tripoli. But we are proud of him for what he's achieved. He was a funny guy with a huge heart, and he lived and died like a man."

During the Battle of Misrata, Modce made Molotov cocktails and set car tyres on fire on the streets, the

black smoke blinding Gaddafi's troops. Haq, the quiet, brooding vocalist, was a dead shot with an RPG and used "to launch grenades into the windows where snipers were shooting to blow them out".

Islam Ahmed Almadani, just 18 years old and going by the name of 'Covo', is the group's recording and computer tech, and set up a rebel Facebook page to help fan the flames of the revolution from his bedroom. Hip-hop and rap music are traditionally about oppression and hardship, but these young men have actually lived through and fought their way out of a brutal dictatorship. It is reflected in their music, a mix of ballads and angry rap, and while the lyrics are often clichéd and the melodies simplistic, there is a rawness and absolute passion that makes it very real.

"We only started recording as a group when the revolution began," continues Modce. "Such things were not allowed during Gaddafi's regime."

"If you wanted to make music it could only be traditional and you had to sing about how Gaddafi was a great man, all this shit," says Covo. "The very idea of

Libyans making rap music was laughed at, it was completely forbidden. We had to play in secret. If we'd have been found, the secret police would have beat us. You couldn't say 'we hate Gaddafi', you'd go missing."

They name their inspirations as a bizarre mix of Take That, Metallica, Tupac and the Wu-Tang Clan. Haq, the RPG man, says James Blunt is his favourite vocalist. It's a smorgasbord of the most unlikely musical combinations you can imagine.

Produced to a remarkably high standard on a six-year old PC, the 13 tracks on their album, 'No More Lies', moves from 'Kan Zman', a rap of pure hatred towards the outgoing regime, to 'Day After Day', a piano ballad about forgetting and moving on: "For freedom/For a better tomorrow/We have to end this horror/We have to purge the motherland/Together in one voice/We raise our hands".

It reads like strong cheddar written down, but you only have to look at what's left of Misrata to see where it comes from. And they can sing, too. Many of the choruses are in English, while Arabic has a lilt to it that sounds French when spoken fast, the 'R's rolling together. It flows off the tongues of brothers Abdullah and Akim Elwafi at high speed.

**“LAST WEEK
OUR FRIEND
DIED IN BATTLE”**
MODEE

Libyans are buoyed along by a wave of excitement never before felt by this generation. Several bands have come out of the revolution, most from Benghazi in the east, but the feel of eastern Libya is very different to the more modern west. The lyrics are about freedom, but the sound is very much old school Arabic. ►



Clockwise from below: teenagers celebrate in Tripoli; anti-Gaddafi artwork in Misrata; Abdo (left) and Cenator of FB-17; boy poses with gun in front of a destroyed pro-regime tank; girl celebrates the fall of Tripoli



General tastes aren't always so traditional – everywhere you go in Libya now, there is graffiti tipping its hat to established Western bands: Pink Floyd, The Rolling Stones, Foo Fighters. It's the ability to openly express one's like of a foreign group (and even the freedom to paint graffiti) that is as much a drive for the Libyan people as making music themselves

We've been surprised by our popularity in Misrata and in other cities across Libya," says Modee. "Our style is so non-traditional that we thought it might bomb, but most of the new Libyan music is still traditional, so I guess we appeal to a younger generation looking to move on from the past."

Moving on at huge risk, as we've heard. In 2007, Abdullah was chased by secret police for weeks because a song he wanted to record was about life under Gaddafi. He made the mistake of showing the lyrics to a recording studio in Tripoli and they telephoned the wrong people. He ran from Tripoli, changed his name and stayed in Misrata for two months to avoid capture.

WHO ARE FB-17?

MODEE



Responsible for all the English lyrics in their music, Modee has a gift for languages and studied in Cambridge in July 2009 for six weeks. He loved the lifestyle in Britain and, of course, Cambridge's fine cathedral.

CENATOR



The joker of the pack, he's crazy about football, and when he gets up to speed he's the best rapper in the group.

COVO



A computer wizard and excellent musician, he has played piano since the age of nine and got to Number One in the Libya charts when he was just 12.

HAQ



Quiet and with a dry sense of humour, Haq doesn't talk much and keeps himself to himself, but he loves to sing and plays lead guitar.

ABDO



The driving force behind the group. He's been trying to sing since 2007 and went to many studios, but they would only record traditional Libyan music.

"It wasn't until now that we could record that song, 'Come Back 2 Home,'" he says, of their new lyrical freedom. "It's about a family that had enough of Gaddafi and left Libya for 10 years, and how when they come home they find that the

whole country has been turned upside-down by what he has done."

Does he know this family?

"Of course," he says. "They are mine."

FB-17's studio is what you might call lo-fi, although as you might expect, that's more by necessity than design. "We recorded the first five songs in Covo's



bedroom," laughs Modee. "It was a strange place to make music – it's only four metres square."

Their stock of instruments amounted to an old electric guitar, a Yamaha 1000 keyboard and a sackload of riffs and samples pinched from the internet. Sometimes they had to stop recording when they were involved in the fighting themselves, or when the bombs got too close. "At times Grad

"GRAD MISSILES WERE FALLING VERY CLOSE" MODEE

missiles were falling very close," says Modee. "We recorded some of the impacts and tried to work those as a beat."

"The power was often down and we'd lose whole sections of music if I didn't frequently save them," recalls Covo. "But thank God for the internet. That's how we learned to play the guitar, watching seminars on YouTube and learning how to play the chords. It was the only thing the old regime couldn't control, and it's been every Libyan's window into the world outside. In 1983 and also 1993, the Libyan people tried

to revolt. The rebels started fighting like they did this time – but without any connection to each other or the outside, Gaddafi squashed the revolution, killed many people and nobody even knew. The internet changed that, and it's important to us now as a band. It's difficult to get our music played on the radio, so we post our music online."

These five young men, who just a few weeks ago were engaged in fierce fighting, have witnessed the toppling of a foul regime and, during all this, were putting down their wartime experiences, their first glimpses of what it might be like to be free, down on record. You wonder what it *really* feels like.

"Freedom with a new taste," says Modee. "In Europe and America you are so lucky to be born with freedom of

HOW THE LIBYAN REVOLUTION UNFOLDED

FEBRUARY 17

A protest against the regime in Benghazi is brutally cut down by Libyan security forces. "They fired huge anti-aircraft bullets into a crowd of unarmed people," says one eyewitness. During the days ahead, protests across the country gather in strength and violence.

FEBRUARY 27

The National Transitional Council is set up under the leadership of Mustafa Abdel Jalil, in an effort to co-ordinate rebel attacks across the country.

MARCH 19

NATO enforces a no-fly zone over Libya, launching Tomahawk missiles against government security forces. Within two weeks, Gaddafi's ability to launch air strikes and use armoured vehicles against rebel forces is systematically denied.

APRIL 7

Gaddafi's widespread use of foreign mercenaries is reported by Reuters, with estimated numbers around 7,000-10,000 being paid around £2,500 per month to attack rebels and protestors. The use of black mercenaries from Niger, Chad and Kenya introduces a possible racial element into rebel counter-attacks.

MARCH-MAY 15

The city of Misrata becomes the scene of the bloodiest fighting in Libya, as government forces launch assault after assault to take it back from occupying rebels. With the city's 300,000 occupants largely still in place, a vicious siege continues until the middle of May, when the last pro-Gaddafi forces retreats.

JUNE 27

International warrant issued for Colonel Gaddafi's arrest.

AUGUST 6-10

Riots in London are supported by the Gaddafi regime, the colonel claiming that "the people of Britain are rising up to support their brothers in the war against terrorists here in Libya".

AUGUST 20

Rebels encircle Tripoli and, after just four days of fierce fighting, the capital is declared clear. Gaddafi's whereabouts unknown, members of his family have fled into neighbouring Niger and Algeria. An estimated total of 50,000 people have been killed in the February 17 Revolution.



speech. It's your right, but for us this is a whole new feeling. Now we can speak however we like, and for us it's an incredible sensation."

"We are very proud of Libya now," says Covo. "Our pride has been stepped on too many times in the past, but what the Libyan people have achieved here is something to be proud of. Of course we are angry about what has happened in the past, but now we look to the future. The new Libya is going to take time, and we have to start from the beginning. We want our music to reflect the people of new Libya, to tell them to have pride and to live in peace."

"The fighting is over now, Gaddafi has gone and there is no need to have a gun. We committed acts of violence during the revolution, but if someone enters your house with a tank what are you supposed to do?" he asks. "We had to defend ourselves."

REVIEWS

ZOLA JESUS, KAI FISH, MARCUS FOSTER

Edited by Emily Mackay



DUM DUM GIRLS

ONLY IN DREAMS SUB POP

Dee Dee Penny reveals surprisingly hidden depths with an album that digs a clutch of doleful diamonds from beneath the Girls' sugary scuzz



It would have been a prescient soul who foretold that Dum Dum Girls would unwittingly foreshadow their own future with a throwaway cover of a track originally penned by a moody, and decidedly scuzz-free, son of Salford. Frontwoman Dee Dee Penny, better known for lyrical fripperies about schoolyard crushes, was the last person we'd expect to follow in the maudlin tread of Morrissey, when she proffered her own take on 'There Is A Light That Never Goes Out', his paean to eternal loneliness.

Admittedly, their rickety rendition of The Smiths' classic came smothered with their customary layer of thick, sludgy guitars and

treacly girl-group harmonies. But when Dee Dee's mother was diagnosed with, and later succumbed to, a terminal illness during the making of Dum Dum Girls' second album, one suspects Moz's heartbroken ruminations suddenly assumed rather more pertinence. 'Only In Dreams', then, is Dee Dee's own stab at love-lorn mourning – and while a grisly backstory doth not always a masterpiece make, the album's finest moments come when she takes a *Misery*-sized sledgehammer to the youthful irreverence of yore and reduces it to rubble. The sonic skeleton of debut 'I Will Be' remains largely intact, but now it's fleshed out with a newfound heart-trodden heft.

So while 'Bedroom Eyes' still comes with a C86-indebted jangle, there's nothing breezy about her fretful obsession with an estranged lover, or her angsty yelp of "The sunrise creeps, but I don't care/ There's no hope for any sleep if you're not here". Likewise, the '60s dream-pop arrangements of 'Teardrops On My Pillow' sound as honeyed as ever, but belie a more anguished state of skulking solitude, in which Dee Dee is confronted with only empty memories of a former life and "nothing in its place". There's a hankering for the past that runs throughout 'Only In Dreams', remnants of a former life such as the "necklace that you used to wear" and "bed where you used to sleep" on 'Wasted Away'. That such hopelessness is buoyed by a smooth, rockabilly groove makes it oddly affecting.

Nowhere is this new found tenderness more dazzling than 'Coming Down', a red-eyed ballad with giant scrapes of spangled guitar and 21-gun salute drums. Channelling Yeah Yeah Yeahs at their most swoonsome, it's a velvety ode to the crushing realisation of a love affair soured, Dee Dee lamenting: "I close my eyes to conjure up something/ But it's just a faint taste in my mouth". And only the most stony-hearted customer could fail to be seduced by her bitter rejoinder of "Have you ever had a real heart?/ I don't think you'd know where to start", neatly summarising how it feels to have your heart trampled on by an insouciant paramour.

If there is a quibble to be had, it's that the brief sojourns into nonchalance, such as 'Caught In One', seem all the more trite for rubbing shoulders with such genuine fist-in-mouth emoting elsewhere. And while the likes of, say, Blondie could skirt from one frenzied state to another without missing a beat, it takes a Debbie Harry-sized level of brilliance to do so. Dee Dee's transitions, such as the bipolar switch between 'Bedroom Eyes' and the throwaway 'Just A Creep', are decidedly more clunky.

Yet all is forgiven on swansong 'Hold Your Hand' as the fuzz is dispersed by ringing, shimmering chords and Dee Dee sighs, "From dreams you wake to shock/ To find it's true", nailing that feeling of universal fear that's gripped us all at some point, when you open your bleary eyes, forgetting what kept you tossing and turning all night, before being sucker-punched in the gut by reality. When Dum Dum Girls eschew blithe posturing in favour of lifting the lid on moments like those, then the pleasure and the privilege are all ours. **Ben Hewitt**

7

DOWNLOAD: 'Coming Down', 'Wasted Away', 'Teardrops On My Pillow'

THIS IS HARDCORE

what our numbers add up to

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

NICOLA ROBERTS

CINDERELLA'S EYES A&M



Cheryl Cole recently tweeted that she was "gutted" Twitter doesn't have emoticons, because "they help me express what I'm saying..." That's precisely why Nicola Roberts is the better popstar. Not caring who it offends, 'Cinderella's Eyes' racks up Roberts' insecurities and triumphs, and gilds them into gems, from the kitchen sink crazy stomper ('Gladiator'), to genuinely affecting (the Joe Mount-produced 'I'). It's the rallying cries that work best, though: see the brilliantly bratty 'Beat Of My Drum', and the title track which spins like the *Doctor Who* theme getting ratted on poppers. Unlike Cole's bland brand pop, Roberts' debut wears its infectious personality all over its multi-coloured face. **Laura Snapes** **7**
DOWNLOAD: 'Porcelain Heart', 'I', 'Lucky Day'

ROOTS MANUVA

4EVEREVOLUTION

BIG DADA/BANANA KLAN



Rodney Smith, aka Roots Manuva, was trading in wry, humorous Brit-hop back when a teenage Mike Skinner was still chained to a games console. With '4everevolution' Smith continues to avoid the genre's default Americanisms and instead dabbles in proggy electronic wizardry ('In The Throes Of It'), warped R&B ('Takes Time To') and sleekly produced, astute socio-political commentary ('Who Goes There?'). Smith's career may have taken a wayward track while Skinner prospered, but it seems this natural eccentric and chameleon has outlasted the young pretender. **Ash Dosanjh** **7**
DOWNLOAD: 'Who Goes There'

BRETT ANDERSON

BLACK RAINBOWS EMI



Brett Anderson's never been one to shirk a ludicrous metaphor. Twelve years after hitting on a girl that was "the colour of a magazine", the daft loon's prancing merrily 'neath 'Black Rainbows' on his post-Suede reunion Return To Rock Form. The record boasts maybe his finest solo single to date in 'Brittle Heart', plus a clutch of mid-tempo rockers that scrub up nicely – even if the seedy Soho glam of yore is replaced by a leadenly earnest tone. The puzzling lyrics remain, though: "give me your ashtray eyes", "your hair is like the autumn" etc. Honestly Brett, you'd make a rubbish police witness. **Alex Denney** **6**
DOWNLOAD: 'Brittle Heart'

DEATH IN VEGAS

TRANS-LOVE ENERGIES PORTOBELLO



It might be pushing it to call Death In Vegas' Richard Fearless the British James Murphy, but Fearless might well have recognised himself in the self-lacerating lines of LCD Soundsystem's 'Losing My Edge', not least because its list of hipster touchstones – Can, Suicide, The Sonics, "every seminal Detroit techno hit" – sounds exactly like the ingredients for this record. Fearless himself assumes vocal duties, although Austra's Katie Stelmanis is also occasionally employed to help the music transcend the dank analogue dungeon of its creation. Yes, this is record collection rock – but Fearless has a particularly good record collection. **Sam Richards** **7**
DOWNLOAD: 'My Loft Your Acid'

FACES TO NAMES...

What the reviewers are doing this week



LAURA SNAPES

"I was a judge at the Popjustice £20 music prize, where Nicola Roberts lost out to The Saturdays. Not even my drunken bum-wiggling to 'Beat Of My Drum' could save her."



EMILY MACKAY

"I got up to all sorts of mischief at the Mercury Prize, and got a hug off Guy Garvey for my troubles. He gives, as you might imagine, an amazing hug."



BEN HEWITT

"Trying to find somewhere to live has left me rather fretful, so I've chosen to listen to Blondie's peerless 'Heart Of Glass' instead. Every day. For at least one hour."

KAI FISH

LIFE IN MONOCHROME MUSIC FOR WOLVES

Mystery Jets' bassist flies solo with an impressive debut that's as wide-ranging as it is soul-baring



Consult Ye Olde Handbook Of Rock'n'Roll Stereotypes and, nestled between the unhinged drummer and the egotistical frontman, lies the picture of nonchalant

cool – the bassist, a breed generally content to wear their instruments slung low and their enthusiasm levels even lower, and usually the last person you'd imagine emerging out of the shadows into the solo project spotlight. OK, of course there've been a few notable exceptions – Macca and Kim Deal for two – but they were always swanning above and beyond their stations anyway.

That Kai Fish – Mystery Jets' resident four-string twanger – has, out of the blue, come up with an independent offering makes for somewhat of a surprise. Even more of a surprise, however, is that away from the chirpy '80s pop of his day job, Fish turns out to be an affective, emotive wonder. Introspective from the off ("I'm close to tears most of the time recently/ Since I discovered that I didn't have the heart" begins 'Erasing The Young'), 'Life In Monochrome' blazes in glorious Technicolor, dipping its toes into a wealth of influences but united by honest, human sentiment. Written (lyrically, at least) over the course of a single train journey, the album is an exemplary exercise in catharsis. From the ebullient highs of piano stomper 'Secret Garden' or 'Homerton Baby' – a virile romp, all decked up like Smith

Westerns playing at being Marc Bolan – to the swooping lows of 'Windows In Mirrors', with its looping guitars and scattered drum patterns that plunge the depths of melancholia in Radiohead-esque fashion, 'Life In Monochrome' bares its soul, uncensored, for all to see. It is, you'd imagine, the kind of record that Carl Barat tried to make.

If that all sounds a little over-sentimental, however, then fear not – any possibility of wrist-slitting musical self-indulgence is entirely quelled by the sheer, wide-eyed eclecticism on offer. 'My Anima' leads off on a Joy Division-recalling bassline before turning into a swaggering '90s anthem, while 'Real Life' is all Casio chintz and speak-singing à la Metronomy. Then there's 'Solar Plexus Of The World', wrapped up in brooding strings, and centrepiece 'Cobalt Cheeks' – blessed with a chorus that soars with the particular strain of lighters-aloft epicness that the likes of Biffy Clyro and Blur have slain hearts with.

It's the kind of album that makes you wonder how Fish could be truly content in the tween-friendly arena of 'Two Doors Down' (for tween-friendly this most certainly is not) and, indeed, why his clearly impressive talents have been kept relatively hidden until now. While Mystery Jets have perfected a particular vein of joyous pop, it seems that Fish's intentions are, intriguingly, not so black and white. **Lisa Wright** **8**

DOWNLOAD: 'Cobalt Cheeks', 'Windows In Mirrors', 'My Anima'





ZOLA JESUS

CONATUS SOUTERRAIN TRANSMISSIONS

Nika doesn't re-invent her wheel, but nor would we



It's funny in a way that Nika Roza Danilova has chosen to name her third album after a philosophical idea that describes the innate drive of living beings to develop

themselves. If there's one thing we thought about the glorious, gloomy wallowing of 2010's 'Stridulum II', it was that, sexy as it was, it didn't leave much room for development. That instantly recognisable pain-storm of a voice, the chilly spaces, the massive power-ballad chest-clutching choruses were so stylised and perfect, you had to wonder where she'd go from there.

And it's with only the tiniest disappointment that we can report: pretty much right back there again. 'Conatus' represents a subtle growing into what is very much a trademark sound, with only the tiniest of mutations, polishes and tweaks. Most innovative are lead track 'Vessel', with a more pronounced, menacing industrial clank to offset Nika's apocalyptic bellow, and the more upbeat, Cold Cave-ish synthpop of 'Seekir'. 'In Your Nature' reins in the *sturm und drang* for a warm, vibrant

pulse, offering breathing space from the constant high-stakes drama.

Mostly, though, 'Conatus' gives you a more polished version of exactly what you'd want from a Zola Jesus album. Whether the fact that it's a teeny bit shricky is a problem is a matter of opinion; you seldom hear fervent Stereolab or AC/DC fans bemoaning the fact that it all sounds a bit... the same. Perhaps it would help to foreground the ideas a bit more; she's clearly a smart cookie (secondary education and uni completed in three years each, ta very much) but the thematic patterns of 'Conatus' remain tantalisingly out of reach, buried beneath full-bore belting. Still, though the likes of the somewhat charmless 'Lick The Palm Of The Burning Handshake' and the over-indulgent piano ballad 'Skin' do make you long for a little more variation, the classically Zola swoop and clank of 'Avalanche' and the fuzzy, electrostatic hymn of 'Collapse' are so blackly, bleakly beautiful, you feel churlish for quibbling. Ah, who needs evolution anyway? You say 'iPad', I say 'sabre-tooth tiger'. *Emily Mackay*

7

DOWNLOAD: 'Vessel', 'Avalanche', 'Collapse'

MARCUS FOSTER

NAMELESS PATH COMMUNION



Rather than the mysterious road less travelled that the title of his debut album suggests, Foster's steps are pretty easy to trace. Released on Communion, the label

that sprang from the Mumford-associated club night, the emoting folk-rock here is hardly a surprise. Yet if his path is well-trodden, he swaggers along it in style. There's more room in this world for the sassy, moody, Tom Waits-styled 'Shadows Of The City' than there is for the mopey balladry of 'I Was Broken', but the range of moods here is impressive. A little further from the beaten track, and we might have something. *Emily Mackay*

DOWNLOAD: 'Shadows Of The City'

6

APPARAT

THE DEVIL'S WALK MUTE



Sometime superproducer Apparat recently split from his previous duo, Thom Yorke's favourite sci-fi soundboard fiddlers Moderat. His

fourth solo outing suggests the Berlin electro alchemist's occasional genius has slipped. A melodramatic, downbeat affair, 'The Devil's Walk' plods rather than pelts. Unable to tap into the realm of dark hearts as dark music should, a sense of frustrated writer's block lingers, as if these overwrought expressions of melancholy are little more than a cover for Apparat having nothing meaningful to say. *Alex Hoban*

DOWNLOAD: 'Black Water'

4

THE RIDER

What we're buying and enjoying this week



Exhibition In Bloom

Twenty years since 'Nevermind', this show includes Kurt's clothes, destroyed guitars and rarely seen photos. On September 22, there's an album playback with a Q&A from a guest panel. *The Loading Bay, London*



Gadget

Maxell Audio Wild Headphones

These fancy cans provide brilliant sound, and the plush ear cushions are not just comfy, but stylish too, available in three different zingy designs.

"Someone called and said Kurt died. I just lost it."



Book

This Is A Call: The Life And Times Of Dave Grohl

Written by former *Kerrang!* editor and punk expert Paul Brannigan, this biography goes some way to discovering the real man behind the beard.

THIS WEEK'S SINGLES

reviewed by NME's
REBECCA ROBINSON



JOE GODDARD FEAT VALENTINA

GABRIEL GRECO-ROMAN



Joe Goddard. He is in Hot Chip, apparently, but so what? It doesn't excuse this deathly shallow chillwave for robots with no sense of humour.

While Valentina may have what we in the biz would refer to as "a canny pair of pipes", so did Enya, and she's still utterly tedious. Besides, they're merely a sticking plaster over this gaping void of hipster dross that would struggle to provoke an emotional reaction from Amanda Holden on her period.

FRIENDLY FIRES

HURTING XL



Despite sounding like it wouldn't be out of place on Steve Wright In The Afternoon, there's something a bit Sophie Ellis-Bextor about this single (a lavish compliment, obviously). It's good, though

- there's a nerdy vibe that comfortably offsets just how *southern* they are, which doesn't make you want to grab them and squeeze their throats until their little legs stop shaking. Which is kind of cool.

FEIST

HOW COME YOU NEVER GO THERE

POLYDOR



Thank fuck there's a new Feist single out - in another month or so, ad execs would be reduced to banging pans with sticks and hollering like chimps. It's *fine*, but if it were to survive an apocalypse and be the only remnant of our civilisation discovered by future explorers, we'd probably be so retrospectively ashamed we'd fire the nukes all over again.

THE RIFLES

TANGLED UP IN LOVE EMI



Stop the press! This is **INCREDIBLE!** The Rifles still exist! Same old story, in case for some *schadenfreude*-laden reason you're interested: acoustic guitar and

trite lyrics lead with crushing inevitability to "soaring" guitar solo of moderate technical ability which, in turn, careers into the obligatory slow bit with chanting vocals. Frantic refrain, ill-thought-out climax, fade. Buy it for your dad, if he's a dick.

LET'S BUY HAPPINESS

DIRTY LAKES GHOST ARC



This lot are bank-rolled by dear padre the Hairy Biker, and reluctant as we are to end up dead in an idyllic country

lay-by with a rustic ham in our mouth, it isn't much cop. Pleasant indie-by-numbers that won't get you hot under the collar.

PURO INSTINCT

STILYAGI MEXICAN SUMMER



While to the untrained eye, weird Aryan twosome Puro Instinct might look like the sort of band whose biggest achievement was the release of their

debut tote bag, this song is several different flavours of rad, brimming with ethereal genius. It could have been written by 'Gala'-era Lush and for that alone, it made us swoon clean off our chair.

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NME

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LIVE

KAISER CHIEFS, THE RAPTURE

Edited by Emily Mackay

BESTIVAL

ROBIN HILL COUNTRY PARK, ISLE OF WIGHT THURSDAY, SEPTEMBER 8 – SUNDAY, SEPTEMBER 11

The most inspired bill of the summer gives the UK festival season a fitting send-off

With 55,000 folk in annual attendance, Bestival is undoubtedly one of the biggest draws of the UK festival season yet, this year, it's also one of the strangest. In a summer where curators have resolutely played it safe, Rob da Bank's island extravaganza is the anomaly, a festival ruled by the weirdos. Setting the precedent on Thursday evening is Santigold, who, ever the shy and retiring type, chooses to remind everyone of her existence by dressing up as some kind of pink space-age air hostess. And while we're all for a bit of Britney meets Nicki Minaj chic, she really needn't have worried so much.

With the sizeable tent bursting at the seams and the filthy strains of 'Creator' still sounding surprisingly fresh, her challenge to MIA's genre-crossing throne is seemingly not over quite yet. Patrick Wolf, a man with almost unrivalled potential to come across as a complete tool, is happily on form on Friday too – smiling gracious thank-yous and inciting an entire crowd singalong of 'Magic Position'. Graham Coxon, meanwhile – a man who by rights should be heralded like an axe-wielding deity, draws a depressingly small crowd to his early evening slot. "This is our last festival of the summer so we're gonna have some fun," he grins before launching into a grungy new number with about as much crowd-

pleasing potential as a set of My Bloody Valentine B-sides played entirely on a musical saw. It's great – partly because the likes of 'Spectacular' and 'No Good Time' are underrated gold dust and partly because Graham, forgetting his words and giggling like a mischievous schoolboy, is clearly having a hoot.

Over on the Rizlab stage, Friendly Fires are halfway through their stint as curators. Bringing together the likes of SBTRKT, Totally Enormous Extinct Dinosaurs and Frankie Knuckles for a series of one-off collaborations, FF prove their dance expertise with aplomb, though our secret hopes for a headline set go sadly unmet. It's left to Los Campesinos! to close the day and, while they may be reduced to a mere

seven-piece following the departure of violinist Harriet, Gareth and his gang are sounding stronger than ever. 'The Sea Is A Good Place To Think Of The Future' is transformed into LC's own gut-wrenching 'Spanish Sahara', and, just two days after its release into the blogosphere, even new track 'By Your Hand' is greeted with expectant cheers. Saturday is Bestival's fancy dress day, and Oh Land has come as the girl you always hated in sixth form. Immaculately decked out in black fringing, ridiculously gorgeous and in possession of cooing, dulcet tones and a series of sultry pop bangers, she's

BIG MOUTH

What the punters thought



Jess, London
"The Cure were beyond incredible, it was like a life changing experience. The entire thing was like a whole other world. After it finished, it was so good my friends and I didn't even want to see anything else. We all said we could go back now and be happy."



Clockwise from main pic: Incredibly, this wasn't Björk's actual fancy dress; looks like PJ Harvey came as a kind of weirdo Johnny Cash; Santigold is the hostess with the most tunes; definitely not the crowd for Graham Coxon or Zola Jesus; The Cure during their three-day set; Slipknot make a surprise appearance at the bash; Friendly Fires' Ed Macfarlane shows, erm, Hawaiian flair



annoyingly perfect. Oh, and she's a dancer. And probably got straight As too, we'd imagine. Goddamnit. Less self-pity-inducing are forthcoming Radar Tour headliners **Wolf Gang**, who unleash the joyous likes of strutting stomper 'Stay And Defend' to an impressively large crowd. Like Mystery Jets or Two Door Cinema Club before them, Max McElligott and his mates seem to have that all-important indie pop gene that fires itself straight into teenagers' hearts.

Fresh from her Mercury Prize triumph, **PJ Harvey** makes for one of the most incongruous sets of the weekend. Flanked on all sides by a stage covered in brightly lit hearts and smiley faces, her ravaged tales of war and despair prove an uncomfortable fit. Yet somehow, amongst all of Bestival's hippy frivolity, the sombre weight of 'Let England Shake' hangs heavier than ever.

And so to one of Bestival's undoubted coups. Taking to the stage for a whopping two and a half hours, **The Cure** summon up a whole universe so full of hope and heartbreak we're left in total shards. Masterfully interspersing crowd-pleasers with more cerebral introversions, Robert Smith and co conduct themselves with near perfection. A staggering 'A Night Like This' is thrown out early, while 'Other Voices', backed by swathes of smoke and a clear night sky, is torturously gorgeous.

Another group that know a thing or two about heartache is **The Drums**, who bring their melodic melancholy to Sunday afternoon. Having been unceremoniously dumped by guitarist Adam Kessler, their new line-up tries to

pick itself up and carry on, but is still clearly hurting inside. With Jacob now assigned to button pushing duty, Jonathan is left without a foil. It feels more like we're watching a bitter singer and his newly assembled backing band, and worse, the perk in their lyrics has disappeared entirely. In comparison, a

Bestival is one of the biggest UK festival draws and, this year, one of the strangest

year or so out of the limelight seems to have propelled **The Maccabees** from doe-eyed young things into returning heroes. If 'Wall Of Arms' upscaled their ability to create absolutely bursting heart swells, their forthcoming third effort should cause joy-ridden organ failure across the board.

Night falls on the last day and **Zola Jesus** absolutely slays the three and a half people that bother turning up to watch her, but all eyes are on the little Icelandic woman dressed as a blue-and-gold tribal clown. Backed by a choir of moshing blondes, **Björk** is entirely not of this world. Focusing heavily on her new album 'Biophilia', but ending with a crashing run through of 'Declare Independence', her ethereal tones and gentle electronics may not, as even she admits, be standard festival fare. "But we don't care!" she says, and in the Sunday darkness they're utterly mesmerising. As fireworks bang and white paper hearts waft through the air to the strains of The Horrors' 'Still Life', it seems that Bestival might just be the best of all. **Lisa Wright**

For more pictures and reports from Bestival and all the summer's events, head to NME.COM/festivals

SPEND LESS, GIG MORE



WOLF GANG

EMERGE STIMULATION DRINK FUELLING EMERGING NEW MUSIC

After a summer of brain-bashingly brilliant festivals you're probably not just out of pocket but in need of a damn good wash. The washing bit you'll have to sort out for yourselves, but we can certainly help with your rock'n'roll-related poverty. With an RRP of 35p, Emerge's range of low cost sports and energy drinks will help kickstart your autumn without further bankrupting you. In fact, Emerge will be giving away free samples to thousands of lucky students during Freshers Week. Dedicated to new music, they're also sponsoring the Emerge NME Radar Tour, headed up by the brilliant Wolf Gang and featuring sonic warlocks SCUM and disco deviants Niki & The Dove.

To join in with the Emerge spirit of keeping costs at a minimum but having the maximum amount of party funtimes, here's some hints on how to keep gig nights as cheap as Ke\$ha's stagecoach.

HOW TO GET PAID TO GIG

It might not be the most glamorous career in the world, but working behind the bar at a music venue is the perfect way to actually earn money while you check out what treats the current live scene has to offer. Talk about a win/win situation. If it's brand new bands you're after then hit up smaller venues and pubs with your CV, though if you'd rather spend your Wednesday evenings in the company of Bombay Bicycle Club or Nosh & The

Whale, ask for work at larger concert halls or student unions.

HOW TO GIG FOR FREE

If you'd rather not pull pints throughout shows – which, to be fair, can be a bit distracting when it comes to gazing longingly into the dreamy eyes of Rebecca Slow Club or Justin Vaccines – then why not get writing for a music blog or even starting up one of your own? Most bands have online PRs who are dying to fill up their guestlists with folk who'll write about their artists. Working for your student newspaper will also see you reaping the rewards of being a music journal, ie plenty of free gigs, free music and the love and admiration of your peers. Ahem.

HOW TO GIG FOR CHEAP

It might sound obvious, but the smaller the band, the smaller the ticket price. Hell, even those had to start out playing the back room of their local pub. Luckily, right now little bands are where the most exciting action is at. Make sure you follow every hip blog and Twitter account out there to find out who the latest buzz bands are and then, when they play the 100-capacity basement dive near you, you'll be the first to pick up cheap-o tickets. Then, when in 12 months' time they're playing an enorme-dome, you can be all smug about having seen them back in the bargain days.



NIKI & THE DOVE



S.C.U.M



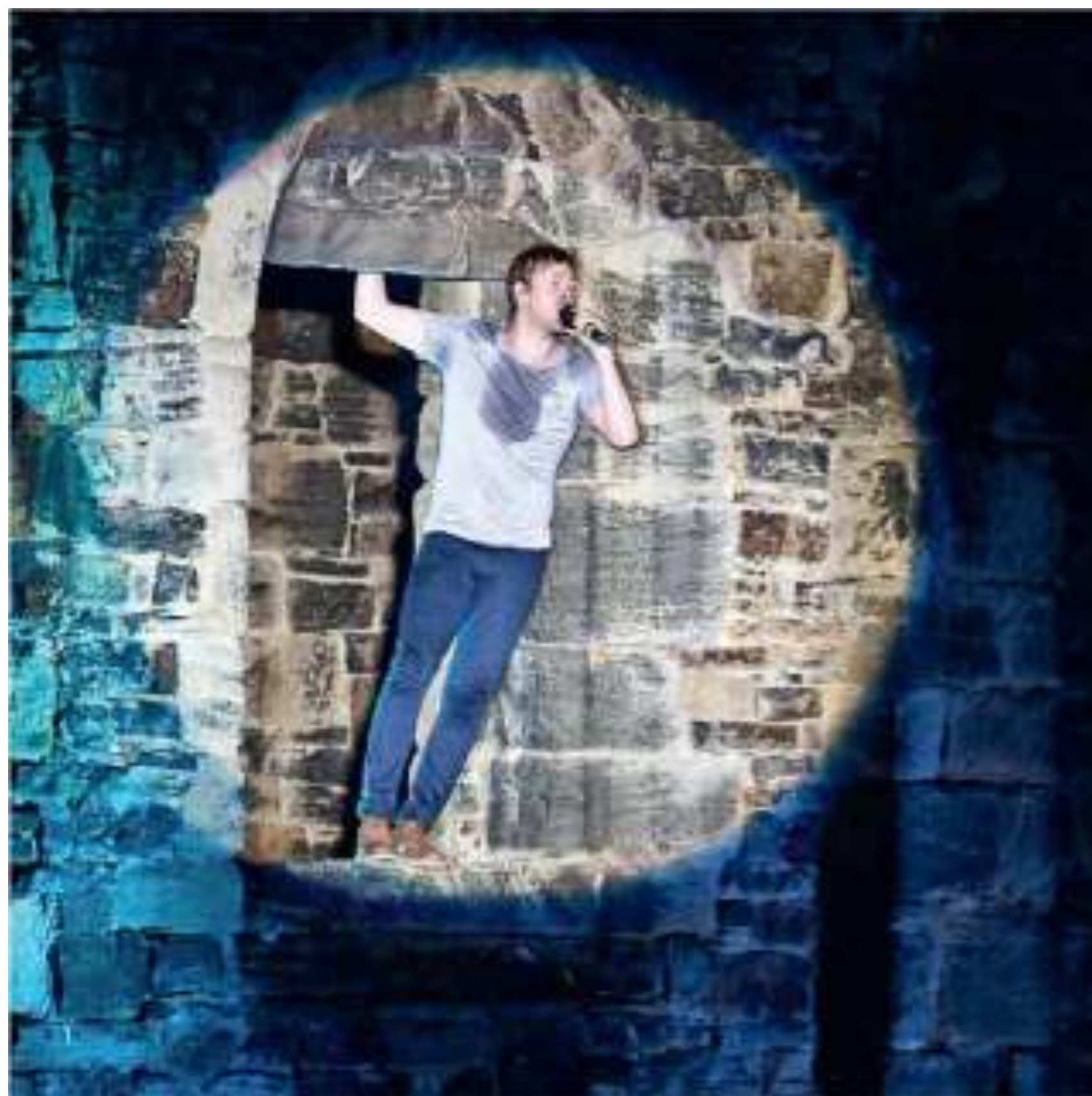
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Emerge are giving away five pairs of tickets for every night of the Emerge NME Radar Tour. Emerge is all about you spending less, so stop wasting your cash and head over to facebook.com/emergestimulationdrink to

be in with a chance of winning and being mightily impressed by Wolf Gang, SCUM and Niki & The Dove. You must be at least 18 years old and be residing in the UK to enter.





KAISER CHIEFS

KIRKSTALL ABBEY, LEEDS SATURDAY, SEPTEMBER 10

Don't jump, Ricky – the people of Leeds are still in love with your band's greatest hits

"Is this fucking good, or what?" asks a beaming Ricky Wilson, as well he might. Kaiser Chiefs, you see, are the first pop group ever to play a concert at Kirkstall Abbey, a Cistercian monastery on the edge of their native Leeds, and in front of a 10,000-strong hometown crowd they're pulling out all the stops: we're talking confetti cannons and fireworks here, folks, and – of course – all the hits.

It's a beautifully ornate setting for an ostentatious set, what with the stage straddling the ruins of the once-grand abbey, and the decidedly changeable weather delivering a series of rainbows before eventually giving way to a full moon as night creeps in through the stones. Quite what the monks who founded it 850-odd years ago would think about thousands of drunken Leedsians bellowing 'I Predict A Riot' on their doorstep we're not entirely sure, but widespread debauchery is largely assuaged by the length of the bar queues. Whatever the level of intoxication in the crowd, the Kaisers' opening salvo of old favourites

'Everyday I Love You Less And Less' and 'Never Miss A Beat' very much set their stall out for the evening – it's a veritable Best Of set. Given that recent fourth album 'The Future Is Medieval' is such a return to form after 'Off With Their Heads', though, it's a bit of a shame not to hear more than six songs

from it. That said, it's also noticeable how the response to the newer stuff is largely muted in comparison to anything drawn from 2005 debut 'Employment'. For many here tonight, of course, Kaiser Chiefs will never top the likes of epic set closer 'Oh My God' and '... Riot', but, really, is that what the band are interested in, six years on? 'Little Shocks' is their most daring musical move to date, the moody 'Child Of The Jago' is an intense, spacey slow-burner, while much of the rest of '... Medieval' sees a band as interested in experimenting with different guitar sounds as writing stadium-filling choruses. Reinventing the wheel can wait, though, because whatever the future might hold, it's hard to argue with Ricky's assessment of the present. **Rob Webb**

BIG MOUTH
What the punters thought



Macca, 24, Liverpool
"I thought they were really good tonight, but it seemed to take a while for the crowd to get warmed up. It's a lovely place to have a gig, too, so it felt like a bit of a special occasion, and they're definitely a band who play well in front of the big audiences."

L-VIS 1990

FABRIC, LONDON

FRIDAY, SEPTEMBER 9

The Night Slugs electronic label has done much to cherry-pick the best of the British club and electronic scene and catapult it into headier climes. Tonight, co-founder L-Vis 1990 is taking another potshot at the disco zeitgeist with a live debut that employs a light cavalry of vintage hardware to span the gamut of retro dance stylings. And Fabric's own historic roots as an underground cold meat cellar are reborn too – it's just that now the meat's still twitching and hot. Unfortunately, the tunes sound much like Chromeo's millionth unremarkable electro-funk album. Tonight there's nothing sacred in history repeating itself. **Alex Hoban**

ROBERT STILLMAN

KOMEDIA, BRIGHTON

SUNDAY, SEPTEMBER 11

While Stillman's latest album, 'Machine's Song', acts like a portal back to old fairgrounds on piers, he leads us on a different journey altogether sat on his organ/kickdrum set-up tonight. The likes of 'Broadwar' recall Beirut on a ragtime tip, and a triptych in tribute to the late guitarist John Fahey is shrouded in ghostly Americana tropes. Occasionally his purely orchestral songs feel like they'd be best married to a plaintive vocal, but a piece where he imagines how it would sound to feed a piano roll in backwards prove that sometimes his own febrile creativity is just the ticket. **Laura Snapes**

THE RAPTURE

XOYO, LONDON THURSDAY, SEPTEMBER 8

They coulda been contenders, but for now the catalogue feels more patchy than catchy

It would take a hard heart not to want loveable yelping-puppy-dog frontman Luke Jenner and his band to come good. But despite writing the punk-funk revival's biggest non-LCD anthem, 'House Of Jealous Lovers', they've failed to capitalise on early success. Even the biggest fan would have to concede they have never managed more

only released a week ago. This is their problem; they throw together last season's slightly unloved and out-of-date ideas haphazardly like the post-punk TK Maxx.

Things don't really kick off until the Pigbag-like, sax-skronking 'Get Myself Into It' – and then they blow the fucking walls out with an atomic-

powered 'House Of Jealous Lovers', which ends with Jenner taking a triumphant stagedive. Things don't let up that much with their

They're the goofy youngster along for a ride with LCD's coolest kid in school

than two bangers per album, meaning they'll probably have a killer greatest hits CD in eight years' time. They remain a formidably tight live act, though. They open tonight with the polished but already dated title tracks from their last two albums, 'Pieces Of The People We Love' and 'In The Grace Of Your Love', one of which was

'Metal Box'-era PiL homage 'Echoes' either. But then things slump back into tired pastiche. The Rapture are essentially the goofy youngster along for the ride with LCD Soundsystem's coolest kid in school, like Cameron in *Ferris Bueller's Day Off*, or Bulgaria in the Second World War. Roll on that 2019 Greatest Hits Tour. **John Doran**



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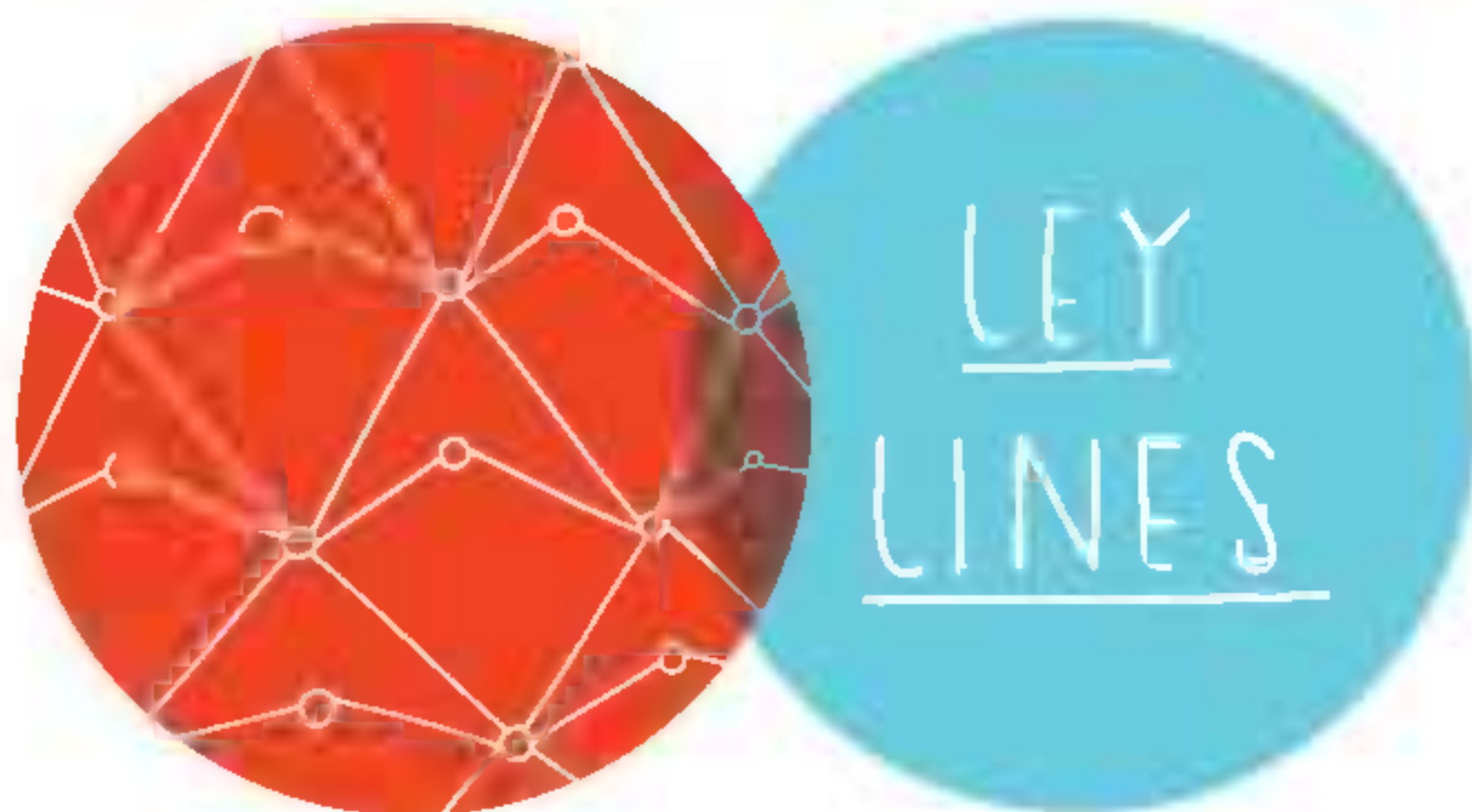
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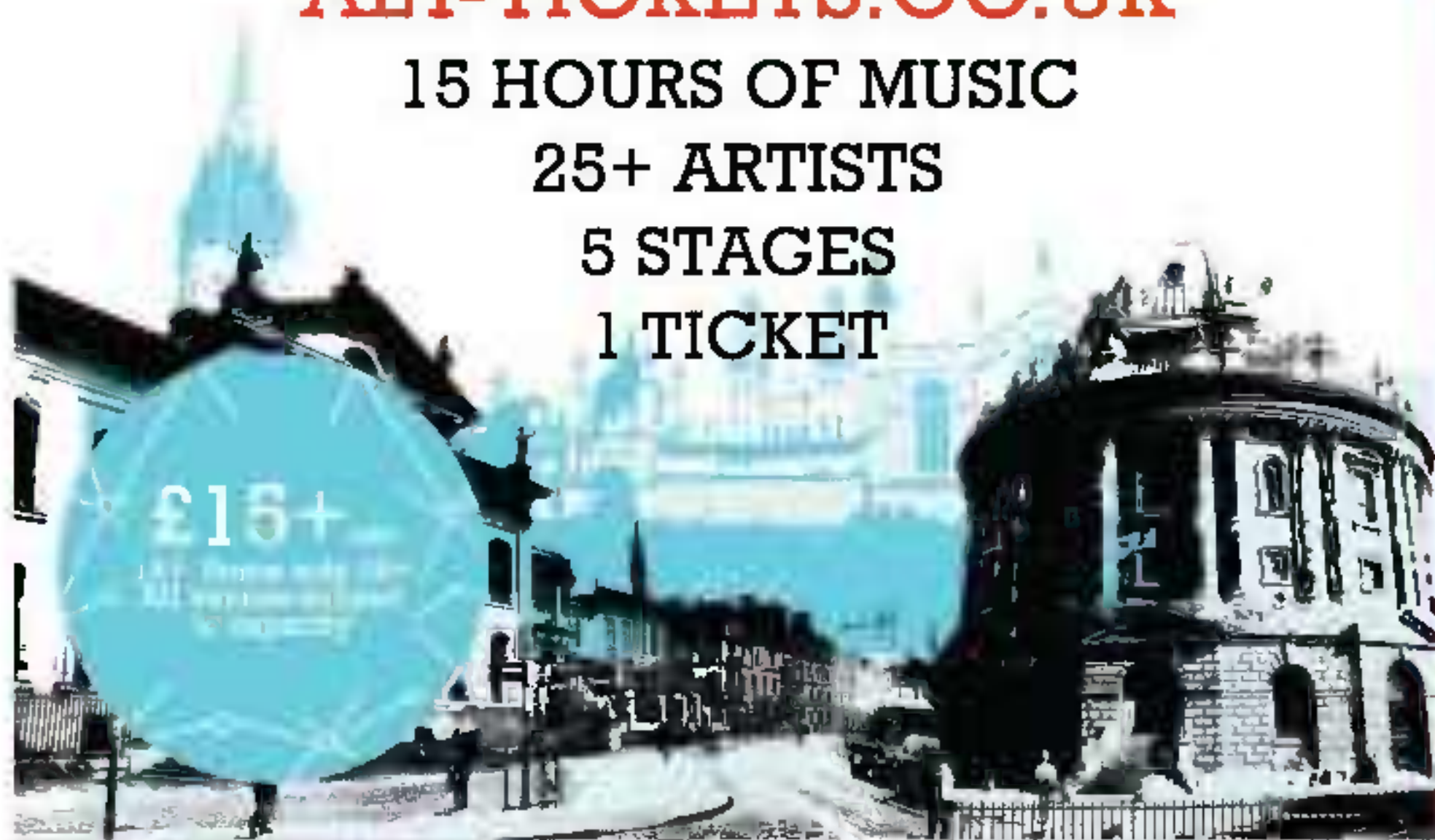
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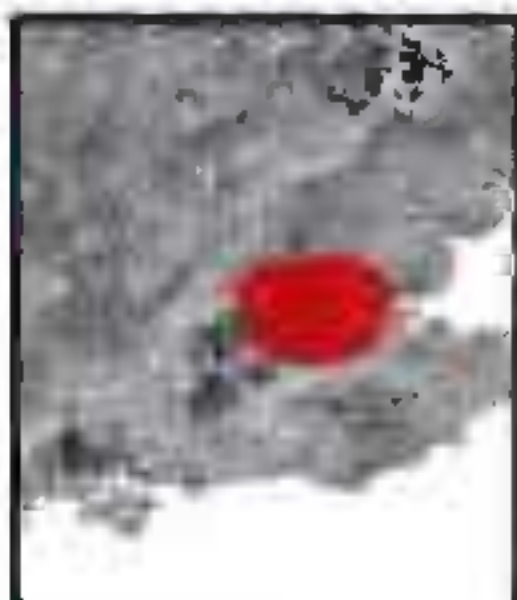
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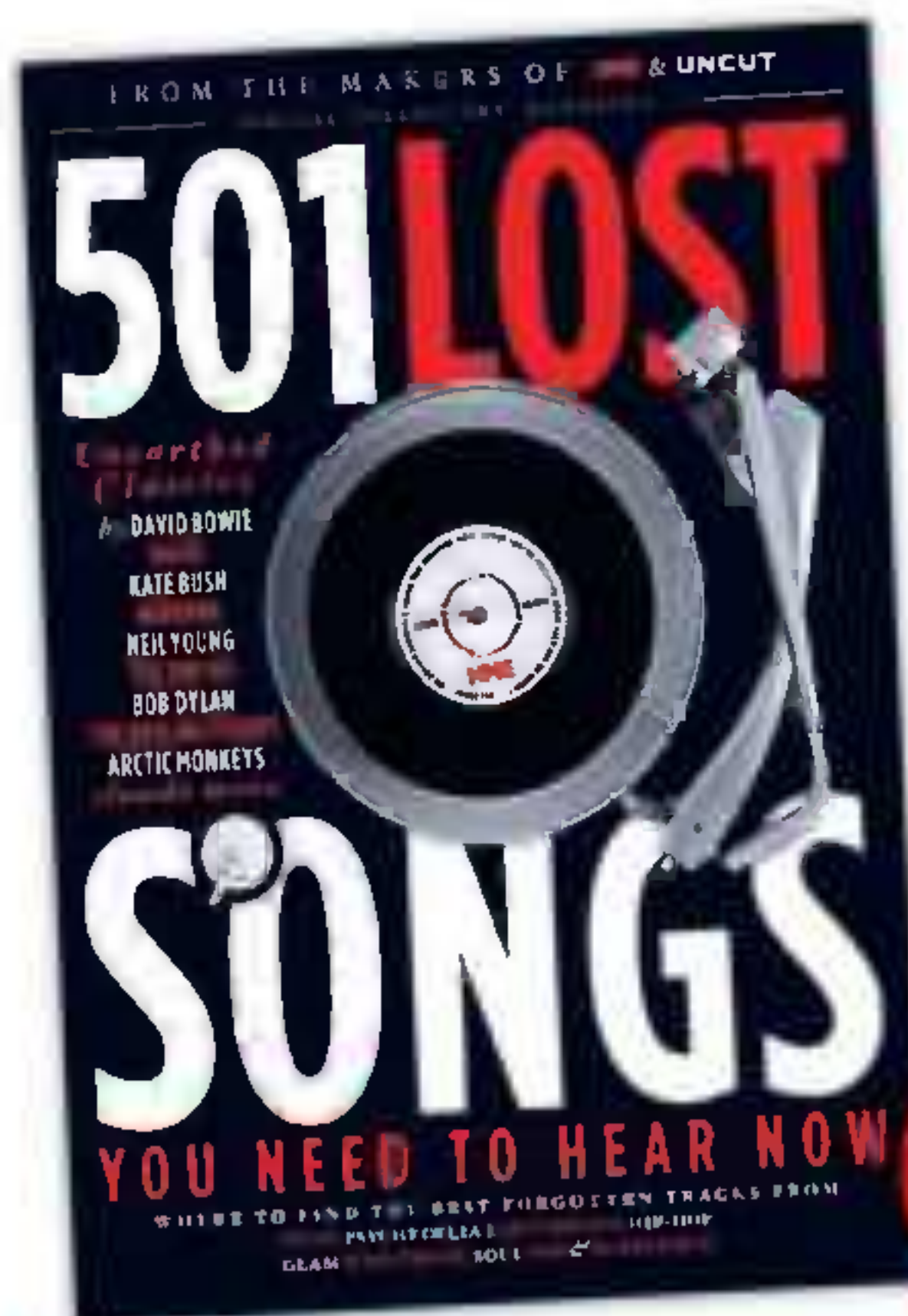
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GIG GUIDE

THE UK'S BIGGEST GUIDE TO THE WEEK AHEAD

Edited by Laura Snapes

BOOKING NOW



CONSTELLATIONS FESTIVAL

STARTS: Leeds University, Nov 12

DON'T MISS

After making its debut last year with a cracking line-up – Liars, The Vaccines, Los Campesinos! – Leeds' one-day indie festival returns with an equally stellar roster for 2011. Wild Beasts (pictured) and Yuck are dual headliners, with the one and only Stephen Malkmus & The Jicks, The Big Pink – with material from forthcoming album 'Future This' – and soppy lovelies The Antlers following close behind. It's the bottom of the bill that's full of giddy thrills, however: Sparks-lite shimmers Dutch Uncles, 'Pablo Honey'-plunderers Gross Magic, the swoonsome Summer Camp and royally smart Spector litter the line-up, along with Islet (debut album material and fifth member ahoy!), *Radar* favourites Outfit, Eagulls, Fear Of Men and Zulu Winter. Supernovas and newly twinkling stars aplenty. NME.COM/festivals



MICHAEL KIWANUKA

STARTS: London Bush Hall, Sep 21

Communion's oaky-voiced smoothie heads out on his first full headline tour.

NME.COM/artists/michael-kiwanuka



CRAFT SPELLS

STARTS: London Lexington, Oct 11

Radar favourite Justin Paul Vallesteros plays his debut UK shows. If the thought of taking Memoryhouse to a disco appeals, pop down.

NME.COM/newmusic



SPECTOR

STARTS: Glasgow Nice'n'Sleazy, Oct 12

The foppish fivesome announce Spectour 1 (see what they did?) as well as supporting the Kaisers, Slow Club and Summer Camp.

NME.COM/artists/spector



BRAINWASH FESTIVAL

STARTS: Leeds various venues, Oct 14

The Icarus Line, Tubelord, Dananananaykroyd (pictured) and Pavement's Steve West, plus tons more.

NME.COM/festivals



BINNACLE FESTIVAL

STARTS: London Old Blue Last, Oct 15

Outfit (pictured), Gross Magic, Active Child, Seams, Taragana Pyjama, Patten and more play the "micro festival of future sounds".

NME.COM/newmusic



REAL ESTATE

STARTS: Brighton Hanbury Ballroom, Oct 23

New Jersey trio tour janglin' and banglin' new record 'Days', their first for ace British label Domino.

NME.COM/artists/real-estate



TINCHY STRYDER

STARTS: O2 Academy 2 Liverpool, Nov 9

A round of intimate shows to preview material from Tinchy's new album on what he calls The Rollercoaster Tour. Buckle up.

NME.COM/artists/tinchy-stryder



HOWLER

STARTS: London Garage, Nov 16

Minneapolis' greatest guitar hopes announce their first London date, prior to supporting The Vaccines on their November mega tour.

NME.COM/artists/howler



GANG GANG DANCE

STARTS: London ULU, Nov 23

The psychedelic loons are joined by About Group, featuring Hot Chip's Alexis.

NME.COM/artists/gang-gang-dance



ZOLA JESUS

STARTS: London Heaven, Nov 23

The warbly devilish one plays an inappropriately named venue with support from the glorious EMA.

NME.COM/artists/zola-jesus



FIRST AID KIT

STARTS: London Bush Hall, Dec 6

The Söderberg sisters grace London on the back of their bittersweet new album 'The Lion's Roar', on Wichita.

NME.COM/artists/first-aid-kit



WILD FLAG

STARTS: London Lexington, Dec 8

Carrie, Rebecca, Mary and Janet play their debut UK show. Tickets sold out in a sniff; sell your soul to get in.

NME.COM/artists/wild-flag

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PICK of the WEEK

What to see this week? Let us help



BIG TALK

STARTS: Glasgow Arches, Sep 24

NME
PICK

Ronnie Vannucci's story is a humbling one. He's gone from white wedding chapel photographer papping the marital mistakes of the seriously sozzled to drumming for one of the world's biggest bands, and using his downtime to make the most ridiculous, cock of the walk guitar album possible as Big Talk. The name? A joke, to make the project seem less wanky than performing as Ronald Dante Vannucci. The lyrics about it never being too early for whisky? Genuinely inspired by midday studio piss-ups. Yeah, his debut solo album is probably being outstripped in the charts by Viva Brother's 'Famous First Words', but no-one's pretending Ronnie's the new Grohl. Instead, treat this tour as an epic Ultimate Power night, the chance to dance on the bar, drown yourself in Jack, and believe that the open road is yours to conquer. NME.COM/artists/big-talk



Everyone's Talking About FACTORY FLOOR

STARTS: Bristol Arnolfini, Sep 24
Celebrating the Bristol gallery/venue's 50th birthday this weekend, north London noise beasts Factory Floor head out west to join Anika (think Nico gone dub), mysterious electronic types Hype Williams (who haven't retired, despite threats to the contrary) and Optimo man JD Twitch. NME.COM/artists/factory-floor



Don't Miss SHABAZZ PALACES

STARTS: London Madame Jojo's, Sep 27
Ishmael Butler has been in this game as long as you've been out of nappies, but it's his new project that's got everyone raving: Shabazz Palaces have dark and dingy beats that echo like ping pong balls around a dungeon, Themselves-like smoothness, and amazing synchronised dance moves. NME.COM/artists/shabazz-palaces



Radar Stars FOE

STARTS: Manchester FAC 251, Sep 21
When she was a kid her classmates thought she was a witch, she's obsessed with PJ Harvey and suffers from hallucinations: welcome to the world of Foe, aka Hannah Louise Clark, whose grungey harmonium anti-fairy tales are the point where Marina (who's a big fan) meets early PJ Harvey (albeit very, very lo-fi). NME.COM/artists/newmusic

WEDNESDAY

September 21

BATH
Growing Old Men Bell 01225 460426

BIRMINGHAM
Danny & The Champions Of The World Hare & Hounds 0870 264 3333
Eleanor McEvoy/AI Lewis Glee Club 0870 241 5093
Hayseed Dixie HMV Institute (Library) 0844 248 5037
Tubelord Rainbow 0121 772 8174
The Wonder Years/Valencia/Such Gold 02 Academy 3 0870 477 2000

BRIGHTON
Airship Green Door Store 07894 267 053
No Consequence/Actions To Onslaught The Hydrant 01273 608 313
Various Cruelties The Hope 01273 723 568

BRISTOL
Benny Sensus Croft (Main Room) 0117 987 4144
The Bluetones 02 Academy 0870 477 2000
Cosmo Jarvis/The Darlings/Jacket Fleece 0117 945 0996
The Morning Parade Thekla 08713 100000
The Morning Parade/Love Inks Thekla 08713 100000

CARDIFF
Fever Fever Undertone 029 2022 8883
Is Tropical Clwb Ifor Bach 029 2023 2199
Onslaught/Gama Bomb The Globe 07738 983947
Scott Matthews Glee Club 0870 241 5093
The Shallow Souls/Satan's Camaro/Asha Faria-Vare Buffalo Bar 02920 310312
The Wombats/The Good Natured/Zen Arcade University 029 2023 0130

DERBY
Virtues The Vic Inn 01332 74 00 91

DUNDEE
The Computers Beat Generator 01382 229226

EDINBURGH
North Atlantic Oscillation/Miaoux Miaoux/Disco Polls Voodoo Rooms 0131 556 7060
Peter Doherty HMV Picture House 0844 847 1740

GLASGOW
Rise To Remain/Bleed From Within/The Safety Fire King Tut's Wah Wah Hut 0141 221 5279
Three Trapped Tigers Captain's Rest 0141 331 2722

GUILDFORD
I Remember Tapes/James Cleaver Quintet Boileroom 01483 539 539

LEEDS
The Little Darlings Sandinista! 0113 305 0372
Memphis May Fire/The Color Morale/Dream On Dreamer The Well 0113 2440474
Metronomy Cockpit 0113 244 3446
Richmond Fontaine/Laura Gibson Brudenell Social Club 0113 243 5866

LIVERPOOL
Gary Numan 02 Academy 0870 477 2000
Jody Has A Hitlist/LYU/Adelaide Masque 0151 707 6171

LONDON
Andy Burrows Zigfrid Von Underbelly 020 7613 1988
Avril Lavigne HMV Hammersmith Apollo 0870 606 3400
Between The Burled & Me/Animals As Leaders Underworld 020 7482 1932
Big George & The Phillistines/Dan Leno Buffalo Bar 020 7359 6191
Big Hat/The Snares/Shirley Said Roadtrip 020 7253 6787

Darren Hayman/Tigercats/Hexicon Wilmington Arms 020 7837 1384
David Ford 02 Academy 2 Islington 0870 477 2000
Dick Pearce/Peter Downes Hideaway 020 7561 0779
The Duke Spirit Scala 020 7833 2022
Elephant 12/Kai Lavelle MacBeth 020 7739 5095

Esmerline Union Chapel 020 7226 1686
Franko Barfly 0870 907 0999
Jack Liebeck/Guy Johnston 100 Club 020 7636 0933
Jodie Marie St Pancras Old Church 020 7580 3057

Kyril Grinder Boston Arms 020 7272 8153
The Low Suns/Ronika Hoxton Square Bar & Grill 020 7613 0709
Megan Henwood/Samantha Whates Slaughtered Lamb 020 8682 4080
Michael Kiwanuka Bush Hall 020 8222 6955

Rizzle Kicks XOYO 020 7729 5959
Sarabeth Tucek Windmill 020 8671 0700
Scarlet Grey Monto Water Rats 020 7837 4412

SJW/Memories Forgotten/CTZN X
New Cross Inn 020 8692 1866
Teeth/Pens/Gross Magic The Lexington 020 7837 5387
Thank Pablo Half Moon 020 7274 2733

Turbogeist/Antlered Man/Whales In Cubicles Garage 020 7607 1818

MANCHESTER
Boxes Night And Day Cafe 0161 236 1822

The Eyes Of A Traitor Alter Ego 0161 236 9266

Foe FAC 251 0161 27 27 251

Graeme Clark Band On The Wall 0161 832 6625

Jon Fratelli Ruby Lounge 0161 834 1392

Kill It Kid Deaf Institute 0161 330 4019

Kyte Roadhouse 0161 228 1789

Treetop Flyers The Castle 0161 237 9485

MILTON KEYNES
Steve Ashley Stables 01908 280800

NEWCASTLE
Sparrow & The Workshop Cluny 0191 230 4474

Viva Brother 02 Academy 2 0870 477 2000

Young Rebel Set Cluny 2 0191 230 4474

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Hard-Fi/Dirty Goods Waterfront 01603 632 717

NOTTINGHAM
Breathe Carolina/Tek One/Tyler Mae Rock City 08713 100000

Fear Of Men Spanky Van Dykes 0115 924 3730

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THURSDAY

September 22



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ABERDEEN

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Heights/Feed The Rhino The Tunnels 01224 211121

BELFAST

The Enemy/Ash/Cashier No 9 Ulster Hall 028 9032 3900

BIRKENHEAD

Steve Cropper + The Animals Pacific Road Arts Centre 0151 666 5023

BIRMINGHAM

The Bluetones O2 Academy 0870 477 2000
The Risk/Gallows Hill/Ambersand Scruffy Murphy's 0121 333 3201
This Burning Age Hare & Hounds 0870 264 3333
Wrath/Screen Blue Murder/VeXen O2 Academy 3 0870 477 2000

BOURNEMOUTH

Burn The Fleet Champions 01202 757 000

BRIGHTON

Ahab Latest Music Bar 01273 687 171
I'm From Barcelona Concorde 2 01273 673 311

BRISTOL

An Axe/Daddy Long Bones/The Short Life Of Gracie Fleece 0117 945 0996

Call The Doctor Mother's Ruin 0117 925 6969
Tubelord/The Naturals/Archimedes Croft (Main Room) 0117 987 4144
Van Morrison Colston Hall 0117 922 3683

CAMBRIDGE

Fever Fever Portland Arms 01223 357268
Hard-Fi/Dirty Goods Junction 01223 511511

CARDIFF

Ghostpoet Arts Institute 0871 230 1094
Henry's Funeral Shoe/Guille/Andrew Rhys Lewis 10 Feet Tall 02920 228883
Kill It Kid Clwb Ifor Bach 029 2023 2199

Panic Room/David R Black The Globe 07738 983947

Tom Ståde Glee Club 0870 241 5093

CARLISLE

The Computers/Black Jash/Misery Addicts Brickyard 01228 512 220

CHELMSFORD

Platform Location/Machine Gun Men/Lloyd Coombes Hooga 01245 356 811

DUNDEE

Found Dexter's 01382 228894

EDINBURGH

Kris Drever Bongo Club 0131 558 7604

EXETER

Fighting Fiction Cavern Club 01392 495 370

GATESHEAD

Blitz/Vertigo/The Villeins Three Tuns 0191 487 0666

GLASGOW

Jakii Nice'n'Sleazy 0141 333 9637
Memphis May Fire/The Color Morale/Dream On Dreamer Ivory Blacks 0141 221 7871

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Avril Lavigne HMV Hammersmith Apollo 0870 606 3400

Boxes The Bowery 020 7580 3057

Danny & The Champions Of The World Bush Hall 020 8222 6955

Death In Texas/Victor Vendetta Enterprise 020 7485 2659

Death In Vegas/Andrew Weatherall/Richard Fearless Fabric 020 7336 8898

Dirty Revolution Nambucca 020 7272 7366

Gang Colours/Dubloke MacBeth 020 7383 5095

Glenn Hodge World's End 020 7281 8679

Love Inks CAMP Basement 0871 230 1094

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Pino Scotto/Hell In The Club/Diaries Of A Hero 93 Feet East 020 7247 6095

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Proxies Stereo 01904 612237

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FRIDAY

September 23

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Maya Jane Coles/FC/Kahuna/Dave Begg Forum 01224 633336
Ryan Shirlow & The Bloody Marys Lemon Tree 01224 642230

BATH

Sarabeth Tucek Chapel Arts Centre 0122 5404445

BIRMINGHAM

Dry Greed/Vera Bremerton Wagon & Horses 0121 772 1403

Elysium/Sixdaysober/Mantis Defeats Jaguar Actress & Bishop 0121 236 7426

Guile Flapper 0121 236 2421

Gypsy Fire O2 Academy 3 0870 477 2000

The Little Unfocussed Sunflower Lounge 0121 632 6756

Polarsets/Polo Lounge/The Culture Rainbow 0121 772 8174

Rockstar Route 44 0121 708 0108

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South Of Heaven Sound Circus 01202 551802

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Cosmo Jarvis Green Door Store 07894 267 053

Fink St Mary's Church 01273 698 601

Ice Black Birds/Twin Brother/The New Union The Hope 01273 723 568

The Scam World's End 01273 692311

Scarletta/Run Young Lovers Latest Music Bar 01273 687 171

South Central/The Japanese Popstars/Riskotheque Concorde 2 01273 673 311

BRISTOL

Bravo Brave Bats/Pinot Grigio The Hatchet Inn 0117 929 4118

Foe/Annette Berlin/Gils Gils Croft (Main Room) 0117 987 4144

No More Heroes Golden Lion 0117 939 5506

Vinyl Warning Fire Engine 07521 974070

CAMBRIDGE

Tempa T Junction 01223 511511

CARDIFF

Sigriya/Ironbird/Thorun Buffalo Bar 02920 310312

Van Morrison St David's Hall 029 20877 8444

CARLISLE

Rose Kemp Brickyard 01228 512 220

CHELMSFORD

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EDINBURGH

Emmy The Great Pleasance 0131 556 6550

Ghostpoet Sneaky Pete's 0131 225 1757

Lea De Laria Voodoo Rooms 0131 556 7060

Umbilical Chord/Old Bones Wee Red Bar 0131 229 1442

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Hackman Cavern Club 01392 495 370

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Devlin Princess Pavilion 01326 211222

GLASGOW

Between The Buried & Me/Animals As Leaders King Tut's Wah Wah Hut 0141 221 5279

The Dead School/Battle For 2nd Place Box 0161 236 4355

Eyes Own O2 Academy 2 0870 477 2000

The Little Kicks/Underclass/Painted Money Stairway 0141 221 1009

Metronomy Oran Mor 0141 552 9224

Stuntman Mike/Only Gully Man/Sound Over Silence Cathouse 0141 248 6606

This Silent Forest Nice'n'Sleazy 0141 333 9637

United Fruit/Lady North Captain's Rest 0141 331 2722

Warrior Soul Ivory Blacks 0141 221 7871

GUILDFORD

Kids Can't Fly Community Centre 01483 575349

Wheatons Bolleroom 01483 539 539

HOVE

Slimshack/The Stuntmen Brunswick 01273 735254

LEEDS

James Zabiela O2 Academy 0870 477 2000

Minnie & The Victors Duck & Drake 0113 246 5806

Modern Superstitions/Pete & The Pirates Cockpit 0113 244 3446

The Pretty Things Brudenell Social Club 0113 243 5866

Quiet Rebellion Seven Arts 0113 262 6777

Secret Circuits Milo 0113 245 7101

LIVERPOOL

Alex Hulme 3345 0151 708 6345

Cattle & Cane Masque 0151 707 6171

Guardians/Prairie Dogs/Last Days Of Disco Shipping Forecast 0151 709 6901

Mike Badger View Two 0151 236 9555

Savage Outlaw/Spines/That Aeon Familiar Zanzibar 0151 707 0633

Slow Club Kazmier 0871 230 1094

Thinking Strannack/Autoson/Blake's View O2 Academy 2 0870 477 20

FRIDAY

September 23



◀ CONTINUED FROM PAGE 59

Stewart Mac Grand 020 7223 6523
Toy Hearts Blackheath Halls 020 8318 9758
Ut/Trash Kit/Peepholes The Lexington 020 7837 5387
Warehouse Republic New Cross Inn 020 8692 1866
Wildlife/Eat Y'Self Pretty The Horatia 020 7503 9421
The Wonder Years/Valencia Kings College 020 7834 4740
World Service Project/Synkoke Vortex Jazz Club 020 7254 6516
MANCHESTER
Andreas Varady Band On The Wall 0161 832 6625
Annie Mac/Jack Beats/MS Dynamite Warehouse Project 0161 835 3500
Avril Lavigne 02 Apollo 0870 401 8000
Green Plastic Revival/The Naked Veins/Minor Blues Academy 3 0161 832 1111
The Hidden Revolution Sound Control 0161 236 0340
Kissy Sell Out/Union/Gold Teeth Sankey's 0161 661 9668
Mr Hudson Spinningfields 0161 839 5587
Teeth/Ghosting Season/From The Kites Of San Quentin Kraak 07855 939 129
Uncle Big Bad Fuel Cafe 0161 448 9702
Various Cruelties Night And Day Cafe 0161 236 1822
Young Rebel Set Deaf Institute 0161 330 4019
MILTON KEYNES
Breathe Carolina/Tek One/Tyler Mae Craufurd Arms 01908 313 864
Gaoler's Daughter Watershed 07935 641 660
Panic Room Stables 01908 280800
NEWCASTLE
The Bodysnatchers The Station 0871 230 1094
Clock Opera/Mammal Club/Waskerley Way Cluny 2 0191 230 4474
David Lord/Peter Skeen Bridge Hotel 0191 232 6400

Fenech-Soler 02 Academy 2 0870 477 2000
Johnny Phonix & The Cut-Out Kids Cumberland Arms 0191 265 6151
Patched Up Heroes/The Langtails/Artisam Dog & Parrot 0191 261 6998
Richmond Fontaine/Laura Gibson Cluny 0191 230 4474
NORWICH
Jehst/Micall Parknsum Arts Centre 01603 660 352
NOTTINGHAM
David Olney/Sergio Webb Maze 0115 947 5660
The Eyes Of A Traitor/Heart In Hand/Martyr Defiled Rock City 08713 100000
Is Tropical Bodega Social Club 08713 100000
I'm Being Good/Hookworms/Bad On Chameleon 0115 9505097
Junction Tap & Tumbler 0115 941 3414
Love Inks Rescue Rooms 0115 958 8484
Memphis May Fire/The Color Morale/Dream On Dreamer Stealth 08713 100000
Paper Cape/Funkasaw/Band Of Jackals Horse & Groom 0115 970 3777
Pesky Alligators The Greyhound 0115 943 0250
OXFORD
The Singing Adams/Alphabet Backwards/The Yarns Jencho Tavern 01865 311 775
PLYMOUTH
Crazy Arm/Damerels/Fighting Fiction White Rabbit 01752 227522
POOLE
Township Comets Lighthouse 01202 685222
PRESTON
Molk Vant Mad Ferret 07919 896 636
SHEFFIELD
Mark McKnight/Seamus Blake Millennium Hall 0871 230 1094
Spiders/Skint & Demoralised/Lost State Of Dance Plug 0114 276 7093
STOKE ON TRENT
The Computers Underground 01782 219944
Francesca Sugarmill 01782 214 991
Reparation Harry's Bar 01782 416 567
ST ALBANS
The Revivals/Columbia Horn 01727 853 143
SUNDERLAND
American Girl Smugglers 0191 514 3844
SWANSEA
David R Black Garage 01792 475147
TUNBRIDGE WELLS
James Cleaver Quintet/Dangerous/We Have Black Bones The Forum 0871 277 7101
WAKEFIELD
Leatherface/Milloy/Protectors The Hop 0871 230 1094
WOLVERHAMPTON
Jon Fratelli/Khalilq Slade Room 0870 320 7000
WREXHAM
The Subways/Straight Lines Central Station 01978 358780
YORK
Kate Rusby Fibbers 01904 651 250

SATURDAY

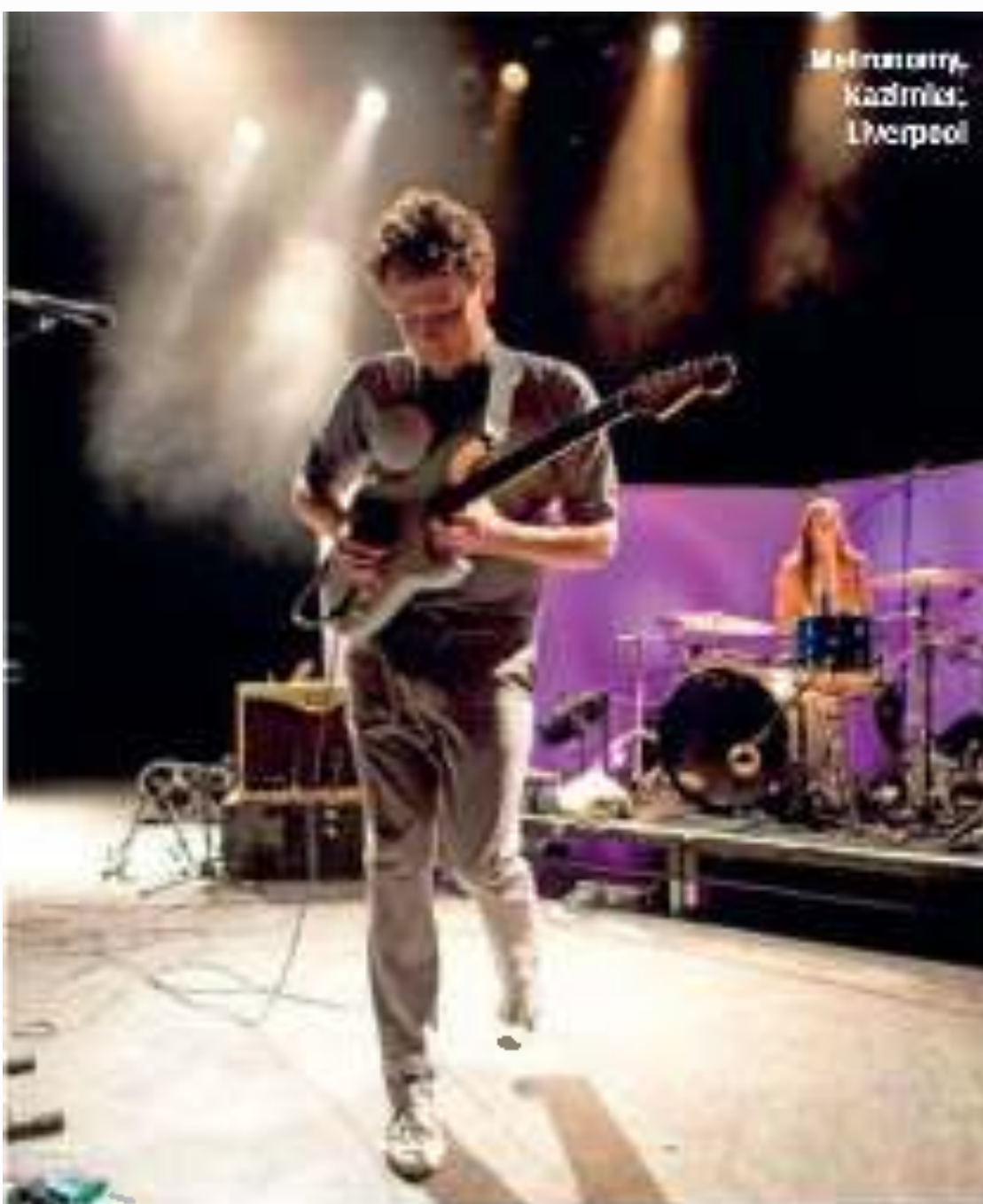
September 24

ABERDEEN
Lafaro The Tunnels 01224 211121
BEDFORD
Richmond Fontaine/Laura Gibson Civic Theatre 01234 269 519
BELFAST
Eddie Reader An Droichead 028 9028 8818
Not Squares Queens University 028 9097 3106
BIRKENHEAD
Mothership Pacific Road Arts Centre 0151 666 5023
BIRMINGHAM
Fenech-Soler HMV Institute 0844 248 5037
The Illuminations/The Grey Goose Actress & Bishop 0121 236 7426
Soclo Sukl/Skeewhiff Wagon & Horses 0121 772 1403
Various Cruelties Rainbow 0121 772 8174
BOURNEMOUTH
Jamie George/Dismantled/Oh Man! Old Fire Station 01202 503888
BRIGHTON
Beth Orton St George's Church 01273 279448
The Bitter Springs/Asbo Derek The Hydrant (Downstairs) 01273 608313
Kyte The Hydrant 01273 608 313
The Music Box The Globe 01273 770 685
Pope Joan/Foresteers/Live Like Kings The Hope 01273 723 568
Skint & Demoralised Audio 01273 624343
Young Legionnaire Sticky Mike's Frog Bar 01273 749 465
BRISTOL
Factory Floor/Anika/Hype Williams/JO Twitch Arncliffe 0117 929 9191
Psycho-Delia Smith Fire Engine 07521 974070
Real Dead Bodies/Langur Croft (Front Bar) 0117 987 4144
Scott Matthews/Lotte Mullen Thekla 08713 100000
The Singing Adams The Cooler 0117 945 0999
The Twang Fleece 0117 945 0996
Ut/The Big Naturals/EC Dawson Croft (Main Room) 0117 987 4144
CAMBRIDGE
Daniel Beduschi/Joseph Ogborn Missing Sock 01223 812 660
Jonny Kearney/Lucy Farrell Haymakers 01223 367417
Josh T Pearson Junction 01223 511511
The Wombats Corn Exchange 01223 357851
CARDIFF
Jen Jeniro/Sen Segur Clwb Ifor Bach 029 2023 2199
CARLISLE
The Religion Of Tomorrow Club Victoria 01228 533 476
COVENTRY
James Walsh Kasbah 024 7655 4473
DERBY
The Beekeepers Old Bell 01332 343701
Charly Coombes & The New Breed The Vic Inn 01332 74 00 91
The Struts/Micro Jupiter The Vic Inn 01332 74 00 91
Virgil & The Accelerators/The Menkulls Flowerpot 01332 204955
DERRY
Bressie Nerve Centre 028 7126 0562

DUNDEE
Cerebral Bore/Threshold Sicks Beat Generator 01382 229226
EDINBURGH
Adele/Amos Lee Usher Hall 0131 228 1155
EXETER
Devlin Phoenix 01392 667080
Male Bonding/The Cut Ups Cavern Club 01392 495 370
FALMOUTH
Chris Woods/Cole Stacey/Joshua Caule Miss Peapod's 0871 230 1094
GLASGOW
Big Talk The Arches 0141 565 1000
Crystal Antlers Admiral 0141 221 7705
Danny & The Champions Of The World King Tut's Wah Wah Hut 0141 221 5279
Ghostpoet Captain's Rest 0141 331 2722
Lifestream/System/Patriots 02 ABC2 0141 204 5151

Hey Alaska Fox & Newt 0113 243612
Insect Guide/Wind-Up Birds Empire 01132 420868
Matt Belmont Band Royal Park Cellars 0113 274 1758
LEICESTER
Martin Rossiter V Theatre 0116 255 6507
LIVERPOOL
The Blue Meanies Cavern Club 0151 236 1964
The Farm/Ian Broudie/Sound Of Guns Olympia Theatre 0151 263 6633
Love Inks/Gross Magic/All We Are Williamson Tunnels 0871 230 1094
Metronomy Kazimier 0871 230 1094
Morvern Callar/Valet Dukes/Police Squad Shipping Forecast 0151 709 6901
Pete & The Pirates Mojo 0844 549 9090

Rodeo Massacre/Babe Shadow Old Blue Last 020 7613 2478
Silent Alliance/The Basket Tribe/Lonely Bird Nambucca 020 7272 7366
Steve Cradock/Steve Diggle/Pop Levi/The Animals Cherry Cola Crawl Festival
MANCHESTER
All The Young Night And Day Cafe 0161 236 1822
Echo & The Bunnymen Palace Theatre 0161 242 2503
The Headstart Dry Bar 0161 236 5920
Kai Fish Deaf Institute 0161 330 4019
Living Room Fuel Cafe 0161 448 9702
Milk Maid Kraak 07855 939 129
Turbogeist/Trophy Husbands Sound Control 0161 236 0340
Vinny Peculiar Kings Arms 0161 832 3605
Visionquest/Seth Troxler/Lee Curtiss Warehouse Project 0161 835 3500
Zap Zap Zap Bar Centro 0161 226 6082
MIDDLESBROUGH
Young Rebel Set Empire 01642 253553
MILTON KEYNES
Hold Your Horse Is Watershed 07935 641 660
NEWCASTLE
Pine Hill Haints/Serious Sam Barrett Cluny 0191 230 4474
Team A Vs Team B/Dirty Bastards/Atlantic Drive Cluny 2 0191 230 4474
Treetop Flyers Cumberland Arms 0191 265 6151
Wonky Chomp Star Inn 0191 222 3111
NEWCASTLE UNDER LYME
Nightvision Rigger 01782 616602
NOTTINGHAM
Afrojack Gatecrasher 0115 910 1101
Albertain Maze 0115 947 5650
Eleanor McEvoy Glee Club 0871 472 0400
Feed The Rhino Rock City 08713 100000
Fink Rescue Rooms 0115 958 8484
Onslaught/Gama Bomb Ballroom Teeth Stealth 08713 100000
OXFORD
Empty Vessels Wheatshaf 01865 721 156
The Wild Mercury Sound Jencho Tavern 01865 311 775
PRESTON
Let's Buy Happiness Mad Ferret 07919 896 636
Rico Rodriguez/Ska Face 53 Degrees 01772 893 000
SALISBURY
Gulle Old Ale House 01722 333113
SHEFFIELD
Is Tropical Harley 0114 275 2288
Pistola Kicks Plug 0114 276 7093
Viva Brother Leadmill 0114 221 2828
SOUTHAMPTON
The Neon Tigers/Beatitudes/Leon Harvey Talking Heads 023 8055 5899
STOKE ON TRENT
The Velocet Underground 01782 219944
ST IVES
Joey The Lips Guildhall 01736 796888
SUNDERLAND
Mojo Hand Smugglers 0191 514 3844
SWANSEA
Lee Mitchell/Paper Aeroplanes Chatterbox 01792 463980
TUNBRIDGE WELLS
Jon Fratelli The Forum 0871 277 7101
YORK
Dreadzone Fibbers 01904 651 250



Processed Beats/The Lysergic Suite/Jumpers Knee Flat 0/1 0141 331 6227
Remember Remember/Clorinde Stereo 0141 576 5018
The Subways/Straight Lines Oran Mor 0141 552 9224
Umbilical Chord 02 Academy 0870 477 2000
Miss The Occupier/Meanwhile City Stairway 0141 221 1009
GUILDFORD
Hayseed Dixie Boilerroom 01483 539 539
Jody Has A Hitlist Community Centre 01483 575349
Karina Francis Star Inn 01483 532 887
HATFIELD
Wheatus The Forum 0844 477 2000
LEEDS
Angelic Upstarts The Library 0113 2440794
Between The Buried & Me/Animals As Leaders Cockpit 0113 244 3446
Black Slate Wardrobe 0113 222 3434
Hang The Bastard/Deal With It/Ironclad Fenton 0113 245 3908

LONDON
Animal Circus Cable Street Studios 020 77901309
Breathe Carolina/Tek One/Tyler Mae Underground 020 7482 1932
Cosmo Jarvis Borderline 020 7734 5547
Dead Rat Orchestra/Savaging Splines Cafe Oto 0871 230 1094
Dick Venom & The Terrortones/The Calls Hope & Anchor 020 7354 1312
Dirtbug New Cross Inn 020 8692 1866
James McKean & The Blueberry Moon Bull & Gate 020 7485 5358
Joe Driscoll Slaughtered Lamb 020 8682 4080
The Kits Cargo 0207 749 7840
Le Mystere Des Voix Bulgares Barbican Centre 020 7638 8891
New Zealand Shapeshifter 02 Shepherds Bush Empire 0870 771 2000
The Others/The Supernovas The Lexington 020 7837 5387
Pusla T Rhythm Factory 020 7247 9386
The Raveonettes/The Electric Soft Parade/Electricity In Our Homes Garage 020 7607 1818

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SUNDAY

September 25

ABERDEEN

Josh Wink Snafu 01224 596 111

BIRMINGHAM

Between The Burled & Me 02

Academy 3 0870 477 2000

Echo & The Bunnymen Symphony

Hall 0121 780 3333

Headstart/Chasing Skylines HMV

Institute (Temple) 0844 248 5037

Scott Matthews Glee Club

0870 241 5093

Slaid Cleaves Kitchen Garden Cafe

0121 443 4725

BOURNEMOUTH

Jody Has A Hitlist Champions

01202 757 000

BRIGHTON

Call The Doctor The Hydrant

01273 608 313

Eleanor McEvoy Komedia

01273 647 100

Fighting Fiction/Language The Hope

01273 723 568

Iam:yourhero Latest Music Bar

01273 687 171

Ut/The Sticks Prince Albert

01273 730 499

Web Evening Star 01273 328 931

BRISTOL

Hard-Fi/Dirty Goods Anson Rooms

0117 954 5810

John Otway & The Big Band Fleece

0117 945 0996

John Spiers & Jon Boden Colston

Hall 0117 922 3683

Moscow Drug Club The Oxford

0117 977 6494

Slow Club/Sweet Baboo The Cooler

0117 945 0999

CARDIFF

Dead 'Til Friday/Oceanfall/Divide

Buffalo Bar 02920 310312

Luke Leighfield/Jose Vanders/

Horizon Undertone 029 2022 8883

Male Bonding The Globe

07738 983947

DUNDEE

Wheatu's Dexter's 01382 228894

EDINBURGH

The Dykeenies/Jakil/Modern Faces

Equid Room 0131 225 2564

Pete & The Pirates Cabaret Voltaire

0131 220 6176

GLASGOW

Adele/Amos Lee 02 Academy

0870 477 2000

A Skylit Drive/I Set My Friends On

Fire/Woe Is Me Garage 0141 332 1120

Connan Mockasin King Tut's Wah Wah

Hut 0141 221 5279

Ian Wallace Stairway 0141 221 1009

Jacques Greene 02 ABC2

0141 204 5151

Love Inks Captain's Rest 0141 331 2722

Ricky Ross/Davie Scott Oran Mor

0141 552 9224

Uberbyte Classic Grand 0141 847 0820

Woodenbox/Treetop Flyers Stereo

0141 576 5018

LEEDS

Breathe Carolina/Tek One/Tyler

Mae Cockpit 0113 244 3446

Crystal Antlers Brudenell Social Club

0113 243 5866

Flink HiFi Club 0113 242 7353

Kyte The Well 0113 2440474

LEICESTER

Derrin Nauendorf/Tony Alles

Musician 0116 251 0080

Wilko Johnson/Ian Siegal 02

Academy 0870 477 2000

LIVERPOOL

Backyard Scientists/Freedom Of

The City Zanzibar 0151 707 0633

Outfit/Cave Painting/Meta Music

Shipping Forecast 0151 709 6901

LONDON

Death Grips XOYO 020 7729 5959

Emeralds/Fennesz Barbican Centre

020 7638 8891

James Yorkston/Smoke Fairies/

Kassidy Garage 020 7607 1818

Kid Karate/Ice Black Birds Hoxton

Square Bar & Grill 020 7613 0709

Rosie May Slaughtered Lamb

020 8682 4080

Tim Barry/Josh Small/Mike Scott

Underworld 020 7482 1932

White Arrows Borderline

020 7734 5547

Zoo Zero/The Vetoos/Grimus Old

Blue Last 020 7613 2478

MANCHESTER

Is Tropical Deaf Institute

0161 330 4019

Rise To Remain/Bleed From Within

Roadhouse 0161 228 1789

Viva Brother Academy 3

0161 832 1111

When Saints Go Machine The Castle

0161 237 9485

Wolfcatcher/Written By Thieves/

The Ginellis Academy 4 0161 832 1111

NEWCASTLE

Ewan McLennan Cluny

0191 230 4474

The Railway Club The Tyne

0191 265 2550

Remember Remember Cluny 2

0191 230 4474

The Subways/Straight Lines 02

Academy 0870 477 2000

NOTTINGHAM

Richmond Fontaine Glee Club

0871 472 0400

SHEFFIELD

Danny & The Champions Of The

World Harley 0114 275 2288

The Nimmo Brothers Greystones

0114 266 5599

SOUTHAMPTON

Broken Links/Jake Morley/Brook

023 8055 5366

Shadows Chasing Ghosts Joiners

023 8022 5612

STOKE ON TRENT

Polarsets Sugarmill 01782 214 991

WOLVERHAMPTON

Voodoo Johnson/Die So Fluid Slade

Room 0870 320 7000

WREXHAM

Xerath Central Station 01978 358780



Hard-Fi, Anson Rooms, Bristol

MONDAY

September 26

ABERDEEN

Jake Morley/Boy With Compass Cafe

Drummond 01224 624642

BATH

Dao & The Black Caravan Bell

01225 460426

BIRMINGHAM

Young Rebel Set Rainbow

0121 772 8174

BRIGHTON

David Olney/Sergio Webb Prince

Albert 01273 730 499

BRISTOL

Between The Burled & Me 02

Academy 2 0870 477 2000

Tim Barry/Josh Small/Warren Malla

Croft (Main Room) 0117 987 4144

Various Cruelties The Cooler

0117 945 0999

The Wombats Colston Hall

0117 922 3683

Young Legionnaire/The

Last Republic/Flights Fleece

0117 945 0996

CAMBRIDGE

Heights/Feed The Rhino Haymakers

01223 367417

CARDIFF

Sophie Barker 10 Feet Tall

02920 228883

COVENTRY

Cave Painting Kasbah 024 7655 4473

Fighting Fiction Taylor John's House

024 7655 9958

DERBY

Echo Rain The Vic Inn 01332 74 00 91

EXETER

Codex Alimentarius/Furyborn

Cavern Club 01392 495 370

GLASGOW

All The Young King Tut's Wah Wah Hut

0141 221 5279

Archer 02 ABC2 0141 204 5151

Lafaro Stereo 0141 576 5018

Pete & The Pirates Captain's Rest

0141 331 2722

LEEDS

Josh T Pearson Brudenell Social Club

0113 243 5866

North Atlantic Oscillation The Well

0113 2440474

Rise To Remain/Bleed From

Within/The Safety Fire Cockpit

0113 244 3446

Straight Lines Cockpit Room 2

0113 244 3446

LEICESTER

The Breakdowns Soundhouse

07830 425555

Treetop Flyers Musician

0116 251 0080

LIVERPOOL

Gama Bomb/Onslaught/Fallen Fate

Masque 0151 707 6171

Male Bonding/Evol Shipping Forecast

0151 709 6901

LONDON

Boom Bip XOYO 020 7729 5959

Conor Owen/John McIvor/Ryan

Keen Social 020 7636 4992

Dave Tice & The Heatwaves Dublin

Castle 020 7485 1773

Echo & The Bunnymen Palladium

020 7494 5020

The Good The Bad/The Cut-Outs/

Hot Fiction Madame Jojo's

020 7734 2473

H Hawkline/Spectres/The Lobster

Boat Buffalo Bar 020 7359 6191

John Vanderslice The Lexington

020 7837 5387



Jon Fratelli Garage 020 7607 1818

Keel/Young Blood Underworld

020 7482 1932

The Morning Parade Scala

020 7833 2022

Scott Matthews/Sam Brookes/Lotte

Mullen Bush Hall 020 8222 6955

Shadows Chasing Ghosts Barfly

0870 907 0999

Slaid Cleaves Slaughtered Lamb

020 8682 4080

Slow Club/Spectrals/Tom Williams

& The Boat 02 Shepherds Bush

Empire 0870 771 2000

White Arrows/Call The Doctor Bull &

Gate 020 7485 5358

Zola Jesus Toynbee Hall

020 7247 5681

MANCHESTER

Big Talk Academy 2 0161 832 1111

The Civil Wars/The Staves Night And

Day Cafe 0161 236 1822

Connan Mockasin Deaf Institute

0161 330 4019

Love Inks The Castle 0161 237 9485

Metronomy Academy 0161 832 1111

NEWCASTLE

A Skylit Drive/Woe Is Me/

Sleeping With Sirens 02 Academy 2

0870 477 2000

Danny &

THIS WEEK IN 1991

'SCREAMADELICA' HITS, CROWES MISS, KYLIE REBRANDS

20 September 1991 55p 9(US) 3.25



PRINCESS POSSIBLE

Kylie's fourth album, 'Let's Get To It', is forthcoming, but to the indie kids, her name is still mud. She's keen to prove she's more than a puppet. "They wanted me to be happy, colourful, smiling... the girl next door. That was what made me successful, but at this point it would have been lying. Stock, Aitken and Waterman didn't want me to change. I've shown them... now I'm working with them, rather than being part of the production line."

STONE'D CROWES

The key accusation levelled at Chris Robinson is that he and his band, The Black Crowes, are derivative. "These days everybody knows that the Stones were into Robert Johnson, Jimmy Reed," he argues. "In the early days nobody really paid much attention, a lot of white kids were listenin' to a bunch of white musicians applying black music influences. It's only when we get asked all these questions we're asked to consider where it all comes from."



THE THIRD TIME LUCKY

Bobby Gillespie is flying high: "To a lot of people I think music is a commodity, it's something you put on the mantelpiece and it's there, like a set of golf clubs or an ironing board, whereas to us it's a holy thing, and none of us are even religious."

As their third album has only been out for just three days, it hasn't yet converted much of the world to the cause. But *NME's* James Brown is onboard. "The story of Primal Scream is one of hits and myths," he writes, "of how they took their exceptional taste and wrote their own songs around it, coming up with *Screamadelica*, an album of beauty. It's hard not to be absorbed by the full stretch of different styles on the LP, the way they smooth over into each other. Such is the talent of the ultimate pop fan. Which is what Gillespie is."

Bobby enthuses that his band's listening habits take in "gospel, reggae, freeform jazz, country blues, old disco, rockabilly, punk rock, soul, house", and reveals that he had told label boss Alan McGee that "I wanted Prince or Jimmy Page to produce us, and he laughed at me". He also outlines Primal Scream's mission statement. "People like Bolan and Bowie made albums that sounded different. That change is important to music."

"It took the Velvets 20 years before anyone gave them a gold disc, but look how much influence they had."

ALSO IN THE ISSUE THAT WEEK

• The live section is edited by Steve Lamacq and features reviews of Moose, Fabulous, Fudge Tunnel, Milkfloat, Leatherface, Sun Carriage, The Butterflies and Screaming Jets.

• 'The Best Of The Pogues' is awarded seven out of 10 by Editor Danny Kelly, who believes that the band deserve "a far better monument" than this.

• Single Of The Week is The Field Mice's 'Missing The Moon', while the runner up is Brand New Heavies' 'Never Stop'.

• It's reported that REM have slammed their forthcoming 'Best Of' collection, compiled without their consent.

• There is breaking news about the sad death of Rob Tyner, lead vocalist with The MC5, who suffered a heart attack at the wheel of his still-parked car.

NME

NEW MUSICAL EXPRESS

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THE LEGENDARY NME CROSSWORD

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

Compiled by Trevor Hungerford

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CLUES ACROSS

- 1+26D Bombay Bicycle Club's set is something else (1 9-4 2 3)
9+11A Muse going back to the roots of harmony (6-2-8)
10+21D "He's walking around in this dress that she wore / She is gone but the joke's the same / _____, isn't she?" 1981 (6-2-4)
11 (See 9 across)
13 The Smashing Pumpkins took to the road needing repair before heading east in 1998 (5)
14 The Cure were at their peak with album 'The _____' (3)
15+16A Under which name ex-UNKLE member Josh Davis records solo (2-6)
19 Carol very upset getting a Tim Buckley album (5)
21 A bit of ill-behaviour between Foxy Brown and Jay-Z..... (3-2)
22a bit of an opportunity to be Naughty By Nature (1-1-1)
23 'Go Outside' to find New Yorkers with abnormal practices (5)
24 (See 8 down)
25 EMI not about to release a single from Lil' Kim and Puff Daddy (2-4)
28 One hit for '80s act that had 10 Top 10 hits (4)
30 Broken bone having got left inside with British Sea Power (5)
31 Sad Café named their album in 1979 after confusion with their own name (7)
32 Dutch band, also known as Clan Of _____, whose albums include 'Medusa' on 4AD (5)
33 How to show agreement when given a hand at Metro Station (5-2)

CLUES DOWN

- 1 Tom Vek's work has got him excited (7)
2 Kooks' release raises a rather personal question (2-2-2)
3 A Shadows' number amongst the naff bits (3)
4 Civil unrest on the air during The Dead 60s (4-5)
5+7D Play a number by Hot Hot Heat? I'd rather leave it for some other time (2-3-3)
6 I'm ok pal - care to cavort around to Radiohead? (5 6)
7 (See 5 down)
8+24A London location of Live 8 concert in 2005 (4-4)

- 12 Studio album from The Rapture or a 'best of' album from Pink Floyd (6)
14 "And if you wanted to buy me flowers, just go ahead now / And if you like to talk for hours, just go ahead now", 1993 (3-7)
17 Mama _____ was the big voice of The Mamas And The Papas (4)
18 Plenty of honour in store here for Portishead (5-3)
20 Rash move made about LP by guitarist with Mott The Hoople and Bad Company (6)
21 (See 10 across)
26 (See 1 across)
27 Don't think ill of X-Ray Spex as they had a '_____ Free Adolescence' (4)
28 Skunk Anansie's feeble effort at a song (4)
29 Mickie _____, who had it all nearly, as producer for likes of The Animals and Donovan and own record label RAK (4)

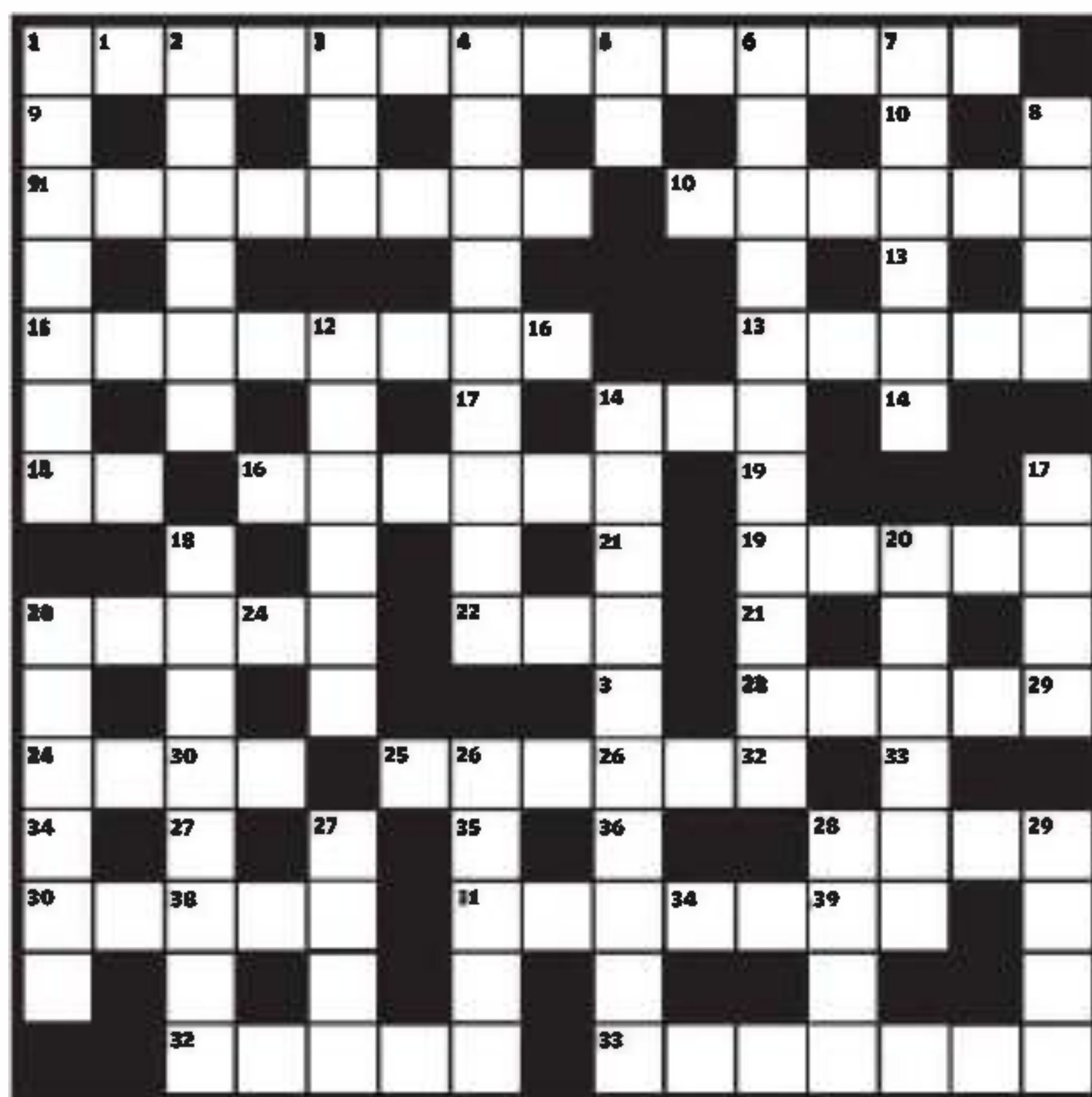
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SEPTEMBER 3 ANSWERS

- ACROSS**
1+11D Our Perfect Disease, 8 Oingo, 10 Starry Eyed, 12 Silence, 13+24D Half Moon Street, 16 Sly, 17 Remedy, 19 Chase, 21 Mai, 22 Wilco, 23+29D Tre Cool, 25 Nye, 26+37A Alright Still, 28+15A In The Pines, 30 Ed Nash, 33 Eamon, 34 Axel, 36 Tears
DOWN
2+14D Up All Night, 3 Pyramid Song, 4 Reebop, 5 Eyes, 6+7D To Lose My Life, 9 Nina Simone, 10 So Here We Are, 18 McLaren, 20 Arnval, 27 Ha Ha, 31 Die, 32 Air, 35 XO



COLLECTORS' CORNER

FACTORY RECORDS

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



ORCHESTRAL MANOEUVRES IN THE DARK - ELECTRICITY (1979)



A leftover from Andy McCluskey and Paul Humphrey's

first band The Id, the Scouse electro-pop duo's debut was originally released on Factory, and remains one of the band's most popular songs. This was their only release on the Manchester label.

Need To Know: The single was supposed to be produced by Martin Hannett, but the released version was the band's original demo.

THE DURUTTI COLUMN - RETURN OF THE DURUTTI COLUMN (1980)



The debut album from the gloomy guitar band whose critical acclaim never quite translated into serious sales - although they were hugely influential on the UK indie scene. The destructive sandpaper sleeve and album title were inspired by Situationist jokes... how very Factory.

Need To Know: Guitarist and mainman Vini Reilly played on Morrissey's 1988 debut solo LP 'Viva Hate'.

JAMES - JIMONE (1987)



Debut EP from a band that would go on to achieve

huge success long after their departure from Factory Records. According to the group's 2000 biography *Folklore*, they were fearful of ruining their best songs when they entered a studio, so instead they opted to record their three worst tunes to date.

Need To Know: 'What's The World?' was covered by The Smiths - a live version is the B-side of 1987's 'I Started Something I Couldn't Finish'.

NORTHSIDE - CHICKEN RHYTHMS (1991)



Much-maligned 'baggy' band whose

moderate success came after The Stone Roses and Factory's own Happy Mondays had scored massive commercial breakthroughs. Features a couple of UK Top 40 hits ('My Rising Star' and 'Take 5'), but the most notorious song on here was 'Shall We Take a Trip', which details the joy of necking LSD.

Need To Know: The record was produced by The Lightning Seeds' frontman Ian Broudie.

FANMAIL

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

Edited by Rebecca Robinson



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The Big Issue

What everyone's talking about this week



IS BAGGY BACK?

From: Alex Riding
To: NME

Having listened to the new Bombay Bicycle Club album on loop all week, it's quite incredible how they've mashed together their previous records with a new 'baggy' sound. With recent third albums from The Horrors and Noah & The Whale taking a similar approach, 'genre' is looking like an increasingly redundant concept in how we identify the music we like (although those in the know have been making this point for a while. I mean, 'dance' music? It's all bloody 'dance' music, darling). Hurray for young bands mashing together seemingly disparate influences to make something new. Unfortunately, it seems to take three albums for this to yield results (and be shown to be more than a fluke). And with record labels feeling the pressure, how many fresh bands will be given the time and space to fumble the first record, mature on the second and change the game with the third?

NME's response...

Some good points, well made, Alex. Who would've thought back in 2007 that the Dalston garage freaks who spawned 'Strange House' would go on to make a record as genre-defining and forward-thinking as 'Skying'? Or that the promising teenage musings of 'I Had the Blues...' would lead to an album that's been

compared to Radiohead? Both The Horrors and BBC are prime examples of bands discovered at a time their talent was raw, but who have then been given the time to develop from their awkward adolescence into something truly more wonderful. With the fallout of the recent PIAS fire meaning that indie labels are facing an even

greater uphill struggle than usual, it's fair to say that this level of investment will be harder to maintain than ever before. But if there's one thing we can be sure of from the torrents of support flooding in, it's that labels, bands and fans are certainly not ready to give in just yet. Just this year we've already had amazing

debut albums from the likes of The Vaccines, Anna Calvi, Frankie & The Heartstrings and so many more - just think how good they could be by album three. Heck, maybe there's even a hope for Viva Brother... - RR

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

KING JARV #343

From: Robyn

To: NME

On Wednesday August 31, I put on my oversized corduroy jacket and trundled down to Brixton Academy in search of a few pints and the chance to say goodbye to the band of the summer. With me and my mates being borderline stalker-ish Jarvis fans, the pressure was on for this comparatively intimate gig to live up to our expectations. But we weren't expecting something *this* blimmin' good! As well as everyone's favourites (because who could go to watch Pulp and not scream for 'Babies' and 'Disco 2000'?) the setlist contained rarer songs like 'Wickerman' and 'Sunrise', all accompanied by the brilliantly demented dance moves of a certain Mr Cocker (especially the borderline striptease of 'This Is Hardcore!'). There will be those who label this reunion tour as an exercise in nostalgia or as something with no relevance in the modern world; for example, Nick Santry's comment in the September 3 issue that "[The Strokes are] with the times and Jarvis just isn't". But this seems to miss the point. As someone far too young to remember "the first time", I didn't enjoy myself because of some nostalgia kick. The sentiments of songs such as 'Mis-shapes' and 'Common People' are still as justifiable in 2011 as they were in the '90s, and neither is this a band that have lost any of the knack of engaging and exciting an audience. Dear Pulp, please don't leave it quite so long next time!

From: NME

To: Robyn

Bravo Robyn! The idea that Pulp are less relevant than a bunch of 30-somethings who still insist on wearing leather jackets is crackers, you tell 'em - RR

READING & WEEDS

From: Corinna

To: NME

I would just like to enquire whether Gavin Haynes in the Reading and Leeds review issue was at a different festival to the rest of us, as from what I witnessed, and the general consensus afterwards, Pulp most definitely blew The Strokes out of the water. I know NME has a long love affair with The Strokes, as I do, but come on, their set reeked so much of 'going through the motions' that it made Oasis' last few gigs together look like they actually gave a shit. Pulp were incredible from start to finish, Jarvis making every effort to engage the audience with his wit, charisma and clever lyricisms, which are as relevant today as they ever were. Long may Jarvis and co reign, and I pray there is more to come from them!

From: NME

To: Corinna

Gavin Haynes just wants a quiet life, OK? Far from the violent vagaries of people with opinions. He is ready for death to overtake him, so please pat his forehead mildly and nod receptively as you strap him to the gurney, find a suitable vein, apply the saline solution, and switch the IV mechanism to potassium chloride. Nod. Smile. Don't talk about shite indie. In that order - RR

THE DRUMS ARE HIS FAVOURITE BAND, NO REALLY

From: Joe

To: NME

Having heard The Drums' 'Portamento' I felt moved to dispute Mike Williams' dismissive and lazy review in last week's issue.

Clearly, Mr Williams has had the fortune to have lived a life without sorrow, moving him to verdicts such as the nonsensical "the whole thing reeks of a man begging for psychological issues with the same twatty desperation the bored middle classes beg for wheat allergies". Sorry? Of course the record is emotionally heavy, but when did it become a bad thing for music to be inspired by a depth of emotion? It is painfully clear, not just from the stark simplicity of the lyrics but everything the band have ever said about themselves in interviews and so on, that there is absolutely no attempt to feign real problems. To say that The Drums "preen and pose from start to finish" is again a severe misunderstanding. "Seriously, don't do it to yourself." Well thank you for that intelligent and insightful journalism, I will anyway.



STALKER

From: Dylan Brady

To: NME

"Here's me with Mr Alex Turner at a Miles Kane gig. Matching leather jackets unintentional!"

From: NME

To: Joe

Newsflash pal! All people in bands are punchable posers. There's no bigger affectation in the world than standing on stage in an act of concerted cool in front of TOTAL STRANGERS and acting like you're a loser. Anyway, in this case, Mike even goes on to say the album's a good un, despite all the poor-me shit from moany old Pierce! So chill out! - RR

IS THIS IRONIC?

From: Robbie

To: NME

Last year's X Factor winner Matt Cardle releases his debut album ('Letters') next month and has promised to deliver a rock album. Could he be the one who gets rock music back in the charts?

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So, it's pretty much over. The four-month summer festival season, which began back in May with The Great Escape and took in a frankly ludicrous number of weekends across the UK and Europe culminating with Bestival, is wrapping up for another year.

What did you make of it, and how did it compare to previous years? Will 2011 go down as a vintage year, or are festivals, in the words of England's patron saint of tent life, "on the way out"?

Let's start with the debate: are there too many of them? The big



argument a month ago was that the closure of numerous events - and the fact some festivals didn't

sell out - was a sure sign that things were going tits up. I'm not sure either of those hold water.

First up, most of those forced to close - Devonroxx in Devon, London's Carnival del Pueblo, Oxfordshire's Amplitude - don't, and have never, constituted 'festival season' in my book. New promoters might have a go, and fail, but that's totally separate to the established calendar. And if any of the big guns are concerned about sales, they can always drop ticket prices, book a handful less bands, or shove in a couple more Motorola posters... Read the rest of Tim Chester's blog in full at NME.com/blogs

Best of the responses...

My defining summer moment was Hop Farm, singing along to Patti Smith's 'Ghost Dance' and Prince. I went to seven festivals and I don't think there are too many. **Becky Barns**

I saw Arctic Monkeys at V and The Strokes at Reading in the space of a week. One can't have any complaints. **Ishmael Ankwur**

V Festival was a Friday night clubbers' extended

vacation. Twas rubbish. **James Blake**

Highlight? It has to be Pulp, both at Glasto and Reading. They made me feel sorry for The Strokes. **Oscar Wilson**

Beyoncé won it for me. Was not expecting much at all but she really did step it up for Glasto. Plus she was so taken aback by it all that it made it even more special. **Siân Rossiter**

From: NME

To: Robbie

To nick a joke off the thinking man's arsehole Brian Limond, "Imagine you went to find out Matt Cardle's date of birth on Wikipedia and discovered that he died two months ago. You'd be like that: legend." - RR

NO-ONE CARES WHAT ALAN MCGEE THINKS!

From: Danny

To: NME

Some of us are still out there 'fighting the indie wars'... Alan McGee's comments about the PIAS warehouse fire were made by someone who's a deserter. The going got tough, he couldn't handle it, and he ran away. He's a quitter and a coward in silly hat and 'shades'. A turncoat. There's no point in soliciting his views these days. Why? 'Cos he's now an irrelevance. About as

important in music as Cliff Richard. He knows that, so he tries to be controversial to try to stay relevant. I think he doesn't even believe in what he says.

From: Oliver

To: NME

The trendy dad's trendy dad Alan McGee's PIAS comments this week are interesting not for their bitter, ill-informed sentiment but for the undeserved coverage they have been given. Has the democracy of web 2.0 left us so leaderless that we look to the creepiest man in pop for guidance and opinion? He invested in one great band (*arguable* - RR), made a lot of money, then became the Hugh Hefner of indie clubbing. A 21st-century Medici he is not.

From: NME

To: Danny, Oliver
Unemployed Gordon Strachan impersonator and

walking midlife crisis Alan McGee in publicity seeking shocker?! Personally, I don't think anyone can be too surprised by his comments - in future maybe we'd all do well to just nod wearily next time he pipes up - RR

RUN FOR COVER

From: Katie

To: NME

Having read that The Killers intend to add more heavy guitar sounds to their next album I feel they are trying too hard. While I'm delighted they're making new music, I think they should go back to their old sound. 'Hot Fuss' was a brilliant album and they have been unable to produce anything near to the same standard since. The Killers are not a guitar-heavy band, and I think they would please fans excited about their return most if they stick

to what they are good at. Only time will tell whether they'll pull it off or not, but I'm looking forward to hearing their new music.

From: NME

To: Katie

I think they should record an album of Killers covers. That would be good wouldn't it? - RR



STALKER

From: Lily Burton

To: NME

"Meeting Tribes after Underage Festival was definitely worth the wait. They gave us free T-shirts!"

DOES ROCK'N'ROLL KILL BRAINCELLS?

TESTING MUSICIANS' MEMORIES AFTER A LIFETIME OF ABUSE

This Week

COREY TAYLOR SLIPKNOT

QUESTION 1

During an MTV video selection, which '80s hit single did you once describe as 'the heaviest song ever written'?

"David Bowie, 'Ashes To Ashes'."

Correct

"I'm serious, man, listen to the lyrics in that song, that shit is heavy."



QUESTION 2

You wrote the lyrics to Slipknot's first album in a porn shop. What was it called?

"The Adult Emporium."

Correct

"It's called something else now, I think, but it's basically the Walmart of porn."

QUESTION 3

How much did one fan reportedly pay for a copy of Slipknot's demo album 'Mate. Feed. Kill. Repeat.' in 2007?

"Oh wow, will you give me to the nearest hundred?"

The nearest 10

"Tough. OK, I'm going to go with... 1000 bucks."

Correct, it was actually \$990.50

"Fuck, that's a hell of a lot of money right there."

QUESTION 4

You sang on 'I'm Not Jesus' on Apocalyptica's 2007 album 'Worlds Collide'. Name two of the other singers who also sang guest vocals.

"Cristina from Lacuna Coil's definitely on there and I have a feeling that Till from Rammstein's on there too."

Correct. Three

Days Grace's Adam Gontier was the other

Correct. Three

Days Grace's Adam Gontier was the other

QUESTION 5

You had to drop 'Purity' from Slipknot's 1999 debut



album in order to avoid legal action. What replaced it?

Correct

"That was actually my audition track. I took that song into the studio and I'd quickly written the lyrics, so I did it and

after literally one take, the guys were like 'You got this.'"

QUESTION 6

You recorded a solo track, 'Bother', for the Spiderman soundtrack, which also saw an appearance from Slayer's Kerry King. Which pop-punk band's track did he record a guest

guitar solo on?

"Oh fuck, I know this. It's Avril

Lavigne's ex-husband, what is it? (Starts humming the words to 'Fat Lip') ... Sum... Sum... Sum 41."

Correct. That took a while

"It's weird, I know those guys. I was actually all set to do a radio session with them, we were going to play 'Master Of Puppets' and I was going to sing, but I got too sick to do it. I'd rehearsed with them and everything."

QUESTION 7

Stone Sour are named after an alcoholic cocktail. If I wanted to make one, what exact ingredients would I need?

"Whisky, orange juice and sour mix, but you can use Amaretto too. It's the sour mix that's the key."

Correct

QUESTION 8

What nickname did Slipknot percussionist Shawn Crahan say you were known by in your hometown of Des Moines before you joined the band?

"Oh god. Let's see, according to Shawn Crahan, there have been a few, most of

which aren't repeatable, but before Slipknot... I'm going to go with 'That fag from Stone Sour'."

Wrong. 'The King Of Des Moines'

"Oh well, wow, I've never ever heard that before. I'll take it, though. The King never knows what his subjects call him, do they?"

QUESTION 9

You released a single, 'X-M@S', over Christmas last year to try and topple The X Factor like Rage Against The Machine did, but sadly it fell a little short in sales. What number did the track actually chart at?

"I have no idea, Number 12?"

Wrong. It went into the UK Singles Chart at 37

"Damn. Well, that's me, I'm Number 37."



Slipknot weren't the same after they got rid of the bellersuits

QUESTION 10

Your new autobiography is concerned with the Seven Deadly Sins, but according to the Greek monk Evagrius Ponticus (the man widely credited as the inventor of the concept), there are in fact eight deadly sins. Which one didn't make it?

"Oh, I don't know. But I'm going to guess 'guilt'?"

Wrong. Self-esteem or hubris, apparently

"Oh, now see, that just proves how stupid the whole thing is. You can't enjoy anything with religion."

Total Score
7/10

"Oh, see that's not so bad. I'm OK with that, it's better than I'd imagined I'd do."

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

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GUY I WAS
10 YEARS
AGO”**

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GALLAGHER
FLYS FREE
OF HIS PAST**



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