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# ON REPEAT

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



## RIHANNA

We Found Love

Gigantic and chart-eating as the chorus is, we can't help but feel that by coming back with what is effectively a guest spot on a Calvin Harris track, RiRi is selling herself short. That said, we felt much the same when we first heard 'Only Girl (In The World)' and that worked out alright.

**Dan Martin, Writer**

## EL PERRO DEL MAR

What Do You Expect

Sweden's Sarah Assbring dons the social commentator hat for this, her urgent, dubstep-tinged take on the recent riots. It builds with slimline grace, via layers of news report samples and a simple plea to "look at the streets", invoking the spirit of Paul Hardcastle's Vietnam-referencing '19'.

**Priya Elan, Assistant Editor, NME.COM**

## EMELI SANDE

When You Are Near

A cut from the latest episode of *Later*. With *Jools Holland*, 'When You Are Near' shows Emeli in her natural habitat – just a voice and backing, and by gosh is it gorgeous. Her vocals slide silkily around the words, leaving bare notes lesser singers would embellish. Someone coax her off the dancefloor and leave her by the piano forever.

**Ailbhe Malone, writer**

## JIM REID

Black And Blues

Even if you've never heard The Jesus And Mary Chain (soon to reissue their entire back catalogue), their fuzzy snarl has been drawn on by so many recently that you'll feel like you have. This new track by frontman Jim Reid is heavy with sweet, sleepy evil.

**Emily Mackay, Reviews Editor**

## SPECTRALS

Get A Grip

Even though autumn is closing in, Spectrals are bringing the beach back.

Shimmering guitars and louche vocals combine with tom-toms for a sound that's better suited to swimming pools than to sorting out the central heating. Hey, we're not complaining.

**Michelle Burke, writer**

## CANT

Be Around

Chris Taylor from Grizzly Bear has got himself a thick synth-probe, and he's going to use it to sweep across your frontal lobes like a musical MRI scan while a nurse administers funky chuntering bass to an unhappy ghoul. Thankfully the side-effects are completely benign.

**Fraser McAlpine, writer**

## FRIENDS

I'm His Girl

Brooklyn's Friends get electric for their latest, a funky little track rather similar to The Phenomenal Handclap Band that abounds with plugged-in piano, elastic basslines and syncopated cowbell in the best possible way. They cover Ghost Town DJs' 'My Boo' on the B(oo) side too, which is all the more reason to add them to your pals.

**Tim Chester, Deputy Editor, NME.COM**

## BORN BLONDE

Radio Bliss

Their first single may have established them as more-than-competent space-rock adventurers, but this follow-up shows Born Blonde are equally capable of classically structured songs that belong on the medium mentioned in the title – while never losing that all important best-experienced-at-3am feel.

**Hamish MacBain, Assistant Editor**



## ENTER SHIKARI

Sssnakepit

The St Albans trance-metallars might have just returned from sunning themselves in Thailand, but they've left none of their intensity on the beach. The first taste of their third LP slams through the genres at their usual bruising pace, going from old skool drum'n'bass to crushing hardcore in a heartbeat. Ssstonking.

**Tom Goodwyn, writer**

TRACK  
OF  
THE  
WEEK

## THE JOY FORMIDABLE

Anemone

The Joy Formidable said it themselves on the last song of their debut, 'The Big Roar': 'The Greatest Light Is The Greatest Shade'. It's rare that bands actually learn to paint with fewer strokes and show their bare bones, as Wild Beasts did to stunning effect with 'Smother'. But going by this, the choicest cut from The Joy Formidable's new EP 'The Big More' (bravo,

very clever), Ritzy and co have made this progression remarkably quickly.

Much of their debut was a ballistic beast, with even the more delicate moments like 'Maruyama' and 'Llaw = Wall' glowering

menacingly. Having been around live for a while, the newly recorded version of 'Anemone' is a chillingly empty thing that seeps in gently like cold realisation carried by the dawn, recalling some of Mogwai's more delicate moments. Ritzy's voice is spectral, almost reduced to a beneath-the-sheets whisper. Happily, they've stuck to the old adage about the calm coming before the storm – almost three minutes in, after a few teasing bass builds, the intimacy turns to a soft, widescreen maelstrom. These new shades suit them down to the ground.

**Laura Snapes, Assistant Reviews Editor**

*It's rare that bands  
actually learn to paint  
with fewer strokes*

**NME**  
EXTRA

Go to [NME.COM/extra](http://NME.COM/extra) for an exclusive stream of 'The Big More' EP. See p13 for details





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# UPFRONT

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

*Edited by Dan Martin*



EM in 1986 (l-r):  
Mike Mills, Peter Buck,  
Michael Stipe, Bill Berry



# OUT OF TIME

## REM: 1980-2011

*After bursting from post-punk obscurity in Athens, Georgia, **REM** created a blueprint that would define indie music – then they conquered the world's arenas on their own terms. **Alan Woodhouse** salutes a truly independent band*

**L**ast Wednesday (September 21), a story appeared on REM's website: the 31-year career of one of America's first 'indie' bands had come to a close. Frontman Michael Stipe said in his message: "All things must end, and we wanted to do it right, to do it our way." Just like they always did. REM blazed a trail that many would follow, sticking devoutly to their principles while at the same time making some of the most vital rock music ever.

**I**t was in January 1980 that student Stipe wandered into the Wuxtry record store in the college town of Athens, Georgia and started up a conversation with the guy behind the counter, an affable young man named Peter Buck. The two quickly became friends, bonding over what Stipe referred to as "weirdo music" like Television, The Velvet Underground

and someone who would go on to be a collaborator, Patti Smith. The oddball pair decided to form a band, with Stipe as singer and Buck on guitar. Three months later, joined by University Of Georgia students Mike Mills and Bill Berry on bass and drums respectively, the as-yet-unnamed outfit made their live debut at a party in a converted church.

In that fertile post-punk breeding ground there were hundreds of people doing the same thing (including The B-52's in the same town). But REM stood out from the pack. They always would, mainly due to their unique frontman, whose mumbling, enigmatic vocal style beguiled listeners.

Rapidly building up a devoted following, the four piece very quickly decided that they wanted to do things their way or not at all. They could lay claim, alongside US contemporaries Sonic Youth and Hüsker Dü, to being among the first bands who kicked off what became known as 'indie'.

After releasing an acclaimed debut single 'Radio Free Europe' on the small Hib Tone label in 1981, they elected to sign to IRS Records rather than a major. Their new bosses gave them the freedom to develop over the course of one EP (1982's 'Chronic Town') and five incredible albums into what *Rolling Stone* magazine described in December 1987 as "America's best rock'n'roll band".

Their full-length debut album, 1983's 'Murmur', is still rightly thought of as one of alternative rock's greatest and most important works. Here was a band who muffled their drums for fear of sounding too bombastic, who refused to incorporate guitar solos or synthesizers into their work because they wanted the music to have a timeless quality, who wouldn't lip-sync in their videos. Confirmed fans such as Kurt Cobain (who Stipe was scheduled to collaborate with shortly before his death) and Thom Yorke (more of whom later) were certainly paying attention.

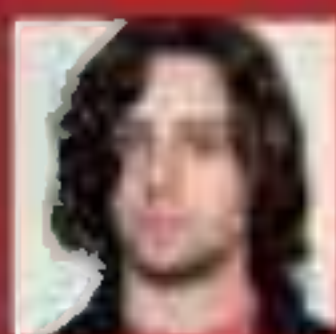
As well as touring relentlessly, REM released an album a year until 1987, gradually building up a bigger following while subtly updating their sound. The big breakthrough came in 1986 when they hired producer Don Gehman to work on their fourth album, 'Lifes Rich Pageant'. Gehman encouraged them to adopt a more radio-friendly, upbeat

**REM**  
*did things  
their way,  
or not  
at all*



# Everybody hurts

Musicians on why they'll miss REM



FELIX WHITE,

of the band

"'Green' was one of the first records I owned. I loved it, and thinking back it was a perfect introduction to alternative pop. I used to love REM

for their immediacy and ease with melody, almost like nursery rhymes. Listening back now, all the little wails in the record, the guitar sounds and straightforward intent make it the same record it was then. It kind of sounds dated... but in a cool way, if that makes sense, like making music was simpler then."



GARY POWELL,

"'Losing My Religion' was my indoctrination into the world of REM, then with Dirty Pretty Things a few years back I performed on the same bill as them at the Rock En

Seine festival in Paris. It was a great show made even better by me being able to hang out with Peter Buck. He and the rest of the guys still had such a passion for music, especially about some of the new artists of the day. Many will miss the passing of such a great band, but their body of work will be a testament to their integrity as artists and individuals."



FRANK TURNER

"It is, in short, just a real, real shame. REM have always come across as so much more than a stadium indie band, though they were probably the

first of those – and pretty much the best of those, too. I always admired how they worked their way up from the American rock underground through loads of touring in their early days, and they always kind of felt like a punk band, in the greatest sense of the phrase, to me. They've left one hell of a legacy."



Triumphant at Twickenham: REM's last UK show, Aug. 2002



Tibetan Freedom Concert, Washington DC, 1998



Peter Buck and a still-hirsute Stipe on the road in 1983

approach, and suggested to Stipe he might like to make his vocals clearer. There were also far more prominent harmonies from Mills and Berry – this would become an integral part of REM's sound. Buck's guitar rang out louder, signalling a step away from his trademark rhythmic jangle.

The next album, 'Document', expanded on this sound while taking swipes at Ronald Reagan's America, which they saw as corrupt and money-obsessed. The I.P., the group's last for IRS, brought a long-awaited commercial breakthrough, going platinum in their home country and spawning a US Top 10 hit in 'The One I Love' (which was famously ripped off by Oasis on 1995's 'Morning Glory'). They showed that concentrating on what you believe in and sticking to your principles was no barrier to success and,

in doing so, opened the floodgates for the slew of alternative acts who made commercial headway in the '90s (including the likes of Pavement, Beck and Jane's Addiction), something which would have been unthinkable before REM.

In 1988 REM signed to Warner Bros after the expiry of their contract with IRS, mainly because they had concerns over distribution. The same year they released their major label debut 'Green', which in typically contrary fashion was their most experimental record to date. It sold four million copies worldwide, and featured the band's first UK Top 10 hit, 'Orange Crush'. The subsequent tour was REM's biggest and most visually developed yet. The group, who were never shy about expressing their politics, took Greenpeace on the

road with them, setting up a stall at each venue so fans could be encouraged to engage with environmental issues.

REM spoke out about a number of other causes close to their hearts. At the 1991 MTV Video Music Awards, Stipe famously wore white shirts emblazoned with various slogans including 'rainforest', 'handgun control now' and 'love knows no color'. They also performed at the 1998 Tibetan Freedom Concert in Washington DC alongside Radiohead, and participated in the 2004 Vote For Change tour, supporting US Democratic presidential candidate John Kerry. They were heavily involved in the politics of their hometown, Athens, donating funds to local charities and helping renovate historic buildings. For eager fans like me, the combination of their amazing music and ability to





The three-piece REM at Glasto in 2003

educate without being preachy was intoxicating and addictive.

After taking the longest break of their career to date, REM returned in 1991 with a single featuring a mandolin and no chorus (though Stipe did agree to lip-sync in the award-winning video). The result was their biggest worldwide hit, 'Losing My Religion'. The subsequent album 'Out Of Time' and its quickly released follow-up 'Automatic For The People', which featured another worldwide sensation in 'Everybody Hurts', sold millions, making them at this time the world's biggest rock band. Remarkably, they refused to tour during this period. They were certainly confident in their choices – Stipe told *NME* in 1991, "I don't think we've ever made a mistake." Kurt Cobain told *Rolling Stone* around this time: "I don't know how that band does what they do. God, they're the greatest. They've dealt with success like saints, and they keep delivering great music."

**R**EM returned to the live circuit after a six-year break in 1995, following the release the previous year of the rockier 'Monster', which was another huge seller, but was less critically acclaimed than its two predecessors.

Despite being at their commercial peak, it was now that REM's fortunes started taking a downward slide – the tour was beset with problems, including health issues. Three of the band's members were hospitalised, most

significantly Bill Berry after suffering a brain aneurysm onstage in Lausanne, Switzerland. Buck told *NME* in 1996: "We were in Switzerland for four weeks, and for two of them we didn't know whether Bill was going to live or die. We thought he might be paralysed." Berry was back in the drumstool just over two months later, but it was the beginning of the end for him. The tour was completed and the band released 'New Adventures In Hi-Fi', recorded mostly on the road, in 1996, and re-signed to Warner Bros for a reported world-record \$80 million. However, in October 1997, Berry left REM – but only under the condition that they carried on without him.

Stipe said after Berry's departure: "A three-legged dog is still a dog. It just has to learn to run differently." Run differently they did, with 1998's 'Up' and 2001's 'Reveal' moving into more electronic territory, the latter being a clear influence on Radiohead's 'Kid A'. The two bands bonded when Radiohead supported REM on the 'Monster' tour (Thom Yorke said of Stipe to *NME* in 1995: "He's coped with fame very well, which helps me, 'cos I'm having to fight certain aspects of it at the moment").

It was clear REM's commercial peak

had passed and they missed Berry. There were high points in this period – the band's biggest UK hit single, 'The Great Beyond', was lifted from the *Man On The Moon* film soundtrack in 2000, there were two Glastonbury headline slots in 1999 and 2003 and, also in 2003, a greatest hits Warners-era album called 'In Time', which sold well. There was one noticeable low point when, in 2001, Buck was arrested after getting drunk and behaving erratically on a plane from Seattle to London. He was charged with offences including common assault, but was cleared after blaming a bad reaction to a sleeping pill. And getting a character reference from Bono.

Just as things seemed to be looking up musically, 2004's 'Around The Sun' surfaced and was universally disliked, even by the band themselves. Although 2008's driven, concise 'Accelerate' and this year's equally snappy 'Collapse Into Now' were better than they're given credit for, the band's seeming infallibility had now been shaken to the extent that there was a grave danger that their legacy would be tarnished forever.

They were still a thrilling live act, though, and as I discovered when

interviewing Stipe before

they headlined T In

The Park in 2008,

they were still

fighting the good

fight – the singer

spoke warmly of

Obama's US. And

what now goes down

as their final UK gig, at

Twickenham in August

2008, was one of the

REM's greatest

back on an incredible

career. They can take

their place alongside

Pixies, The Cure, The

Smiths and, of course,

Nirvana and Radiohead as

a band who made it on their own terms, and who inspired the

likes of Arcade Fire to do it on theirs.

Even Coldplay (who covered 'Everybody

Hurts' in REM's native Georgia by way of

tribute last week) have managed to almost

perfectly replicate their move from cult

indie band to stadium-filling superheroes

with a conscience.

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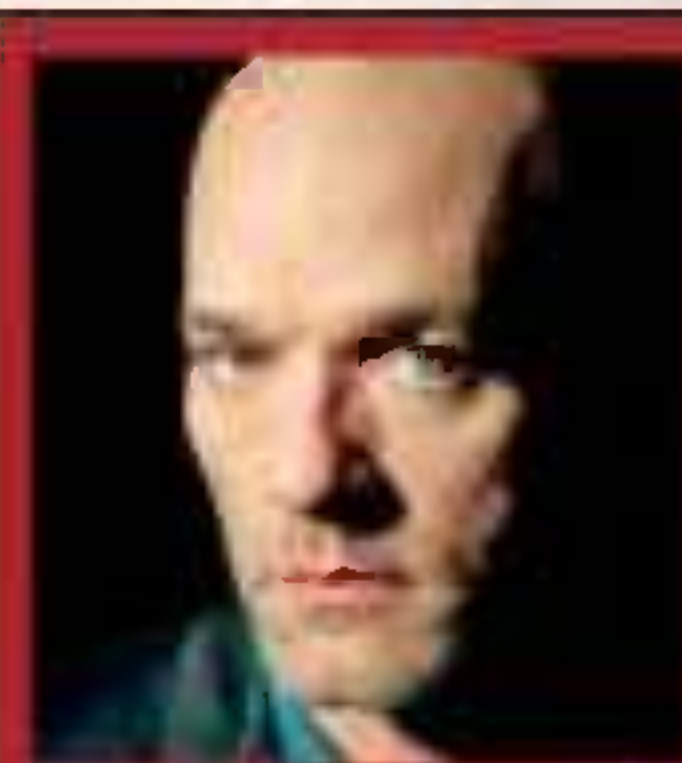
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from 1994, head to [NME.COM/extra](http://NME.COM/extra).

See p13 for details

**PLUS**

We mark the end of REM with a limited run of special editions of this week's *NME*. Head to [NME.COM/STORE](http://NME.COM/STORE) to buy yours now



## New adventures for Michael

*NME's Dan Martin on why REM's split could bring the best out of the frontman*

The snide shrugs of 'about time' from some quarters that met REM's passing tell only half the story. Their decision to split is not the pensioning off of a confused dinosaur, but a huge opportunity to usher in the next great phase of one of rock's most compelling peacocks, Michael Stipe.

REM's dogged determination might have become stagnant in the end, but Stipe never did. Not in the barbed insight of his lyricism, not his anti-establishment, righteous interrogation of politics and gender, nor his understanding that the best rock stars should look and act like space aliens. Michael 'Short Film' Stipe was a cliché even in the '90s, but it's the musical possibilities that we should be truly excited about. These days Peter Buck seems more happy making records with Gary Lightbody that are less interesting than what Snow Patrol are doing. Stipe, not saddled by Buck's conservative jangle, has the chance to make the record that one would suspect he always wanted.

A punk-rock reinvention growling along with Fucked Up? A poppers o'clock disco record with Hercules And Love Affair? An ideological/political about-face which sees him embrace sunshine city hedonism with Ronnie Vannucci? Perhaps we should stop fantasising – we could never hope to second guess. But the point is, whatever he does is going to be more fun than 'Collapse Into Now'. "I'm tired of being this solemn poet of the masses," he once said, "the enigma shrouded in a mystery."

Michael Stipe from REM is dead. Long live Michael Stipe.



# REM: ULTIMATE GUIDE

World-straddling FM rock albums, underappreciated gems, songs about arable farming — **REM** got it all down on record. **Mark Beaumont** is your guide to the best of their music

## THE MASTERPIECE

**AUTOMATIC FOR THE PEOPLE** (1992)



For a record taking in insanity, universal pain, alienation and death, it's incredible how uplifting 'Automatic For The People' is. It whispered in

the ear of the anguish at the core of the human condition but dared to speak of transcendence. When 'Man On The Moon' mourned the tragic mania of famed performance artist Andy Kaufman, it painted him as a glorious, unearthly figure, and hinted at the hope he may have faked his own death. When 'Sweetness Follows' opened with a funeral organ hum and Stipe's devastating cry of "Readying to bury your father and your mother", it ultimately concluded that the mourning listener should "Live your life filled with joy and thunder".

When 'Everybody Hurts' addressed the suicidal and alone, it held out a hand of simple solidarity that made it arguably the biggest tear-jerker in modern music. 'Automatic...' was a crutch for anyone who'd ever felt loss, and it hugs the top end of all Best Album Ever polls like a reliable confidante. It was also a brave step for REM. With the previous year's 'Out Of Time' having cemented their position as the edgy stude-rocker's alternative band of choice, it was a bold statement of maturity, barely 18 months later, to shed their shiny happy sheen and make a brooding, adult record. But it stunned as much as it shocked: 'Nightswimming' set a standard of piano ballad beauty rarely touched for the rest of the '90s, 'Man On The Moon' surpassed even 'Losing My Religion' in terms of college rock radiance and 'Automatic For The People' became a benchmark and cornerstone of end-of-the-century rock.

**KEY TRACK:** 'Man On The Moon'



Brit of all right:  
REM won Best  
International Band  
in 1992 and 1993



## THE CLASSIC DEBUT

**MURMUR** (1983)

On first listen in the spring of 1983, you might have thought this album had been recorded over 24 angry and frustrated hours by a band who'd accidentally found themselves and their instruments stuck down a mine shaft. A few more spins, though, and 'Murmur' exposed its new metallic wonders. Taking the raw clatter of punk, US garage-rock and the twang of country, REM had created the first glimmer of Americana — Stipe's barely audible echo deep beneath his band's aural sprawl was the sonic symbol of the individual lost and screaming in a vast, confusing and fast-moving country. It was their debut single 'Radio Free Europe' that epitomised the record, combining the alienation of US youth with a road-trip atmosphere. This college radio hit would make REM America's coolest underground band.

**KEY TRACK:** 'Radio Free Europe'



## THE EPIC 'ROAD' ALBUM

**NEW ADVENTURES IN HI-FI** (1996)

Perhaps they were feeling a little grubby from all the studio gloss that had swathed the records that preceded this, were yearning for their home-made origins or wanting to placate their old-school fans, but whatever the reason, for their 10th album REM took eight-track recorders out on the road while touring 'Monster' and recorded the bulk of it at soundchecks and rehearsals. Hence the record's restless, jittery feel, the recurring theme of travel ('Departure', 'Leave', 'Low Desert'), and the album's sleeve, a desert shot from a moving vehicle, as grand and unfocused as this ambitious, sporadically wonderful album. Tellingly, it's the songs recorded post-tour that root the record — particularly 'E-Bow The Letter', featuring Patti Smith as an evil hypnotist in the chorus.

**KEY TRACK:** 'E-Bow The Letter'



## THE BIG STEP FORWARD

**LIVES RICH PAGEANT** (1986)

You didn't have to be a historical treatise on arable farming in the 19th-century Reconstruction era to be an REM song in the mid-'80s, but it helped. So, come the summer of 1986 and their fourth album, they decided it was time to lighten up a bit, scrub the mud off Stipe's vocals until they were audible and take a bold step towards the brighter folk/rock sounds that would define their next four albums. The politics that had smattered 'Fables Of The Reconstruction' were still present, but aimed forward rather than back — the aching 'Fall On Me' and the trammelling 'Cuyahoga' both addressed environmental issues. This album saw their appeal expand and their musical boundaries widen accordingly. They'd soon be the premier indie-rock band in America.

**KEY TRACK:** 'Fall On Me'

## THE REST

**RECKONING** (1984)

Featuring US college classics 'Pretty Persuasion' and 'So Central Rain (I'm Sorry)'

**FABLES OF THE RECONSTRUCTION** (1985)

A wordy, worthy album of rural imagery and alt.folk

**DOCUMENT** (1987)

REM crack the mainstream with a barrel of gun-kissing riffs

**GREEN** (1988)

Awash with bubblegum pop and political grandstanding

**OUT OF TIME** (1991)

The commercial breakthrough, shifting 16 million copies

**MONSTER** (1994)

This one found REM experimenting with glam rock

**UP** (1998)

Here REM 'discovered' electro, between classic bangers such as 'Walk Unafraid'

**REVEAL** (2001)

Touted as 'Automatic For The People 2'. Bono was a fan...

**AROUND THE SUN** (2004)

Too 'establishment' for most, despite the ace 'Leaving New York'

**ACCELERATE** (2008)

A largely successful attempt to revive their fuzzy '80s roots

**COLLAPSE INTO NOW** (2011)

A round-up of ballads, rock-outs, mandolin waltzes and experimental surprises

## AUTOMATIC FOR THE PLAYLIST

- Wolves, Lower (1982)
- Pilgrimage (1983)
- Try Not To Breathe (1992)
- Near Wild Heaven (1991)
- Maps And Legends (1985)
- Fall On Me (1986)
- Imitation Of Life (2001)
- Losing My Religion (1991)
- What's The Frequency, Kenneth? (1994)
- E-Bow The Letter (1996)
- All The Best (2011)
- The Great Beyond (2000)
- The One I Love (1987)
- Cuyahoga (1986)
- World Leader Pretend (1988)
- Living Well Is The Best Revenge (2008)
- Let Me In (1994)
- Perfect Circle (1983)
- So Central Rain (I'm Sorry) (1984)
- Driver 8 (1985)
- Gardening At Night (1982)
- Orange Crush (1988)
- Leave (1996)
- Disturbance At The Heron House (1987)
- At My Most Beautiful (1998)
- Find The River (1992)
- Country Feedback (1991)
- Radio Free Europe (1983)
- Man On The Moon (1992)
- It's The End Of The World As We Know It (And I Feel Fine) (1987)
- Everybody Hurts (1992)



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# MATT HELDERS' GUIDE TO PORNO STARDOM

*Arctic Monkeys' video for new single 'Suck It And See' reveals more of their drummer Matt Helders than you've ever seen before...*

## BEHIND THE SCENES

He's a world-renowned drummer with Arctic Monkeys and a hipster fashion designer for Supremebeing. But now Matt

Helders has added another unlikely, and rather saucy, string to his resumé.

Helders takes centre stage in the video for the band's new single 'Suck It And See', which takes the Monkeys' world of the strange to even greater heights. In the *Mad Max*-inspired clip, Helders races through the desert on motorbikes, plays with crossbows and runs from gangs, before taking refuge in a desert shack and having angry sex with an unnamed girl. Flummoxed, we caught up with him to find out what the hell was going on. It seems the drummer's already getting fluent in the language of seasoned erotic actors.

"It's good when it's not just like a porno – like, you can do it in a tasteful way," Matt told *NME*. "It's hard to watch it even now, but it's still got a quality to it. You know, it just makes it a bit more respectful."

**"It's not just a porno – it's done in a tasteful way!"**

**MATT HELDERS**

So then, how did it feel to fake doing the nasty with a stranger in front of a roomful of cameras and a crowd of lighting crew?

"Mostly it was her doing stuff, so I just had to go with it," he continued, not entirely convincingly. "She was the one getting most of the directions. I'd only just met her but, yeah, we managed to do the job. Very nice girl."

Did the drummer take much persuading?

"It wasn't going to be me originally, it was just gonna be an actor and an actress. The guys who had filmed the other videos for the album gave us the concept and the treatment and we liked the idea 'cos it was a bit different. One night they were out with Alex and they were discussing it – they were having a casting for the girl but they were struggling to find the boy. So, yeah, I just did it. And I liked it."

That sounds like a no, then. And has his poor mother seen it?

"I thought it was going to get a reaction. I mean, it's a bit racy and it's me, innit? I'm not an actor so it's hard for people to remove themselves from it actually being me. But I don't dress like that. Not quite."

## MEANWHILE... WHEN BAND PORN GOES WRONG

Foo Fighters caught the unfortunate end of baring all when they came up with a 'hilarious' promo for their US tour. In it the band arrive at a truck stop, all caps and moustaches, retire to the showers and strip to their boots, indulging in the most homoerotic inter-band display since The Libertines' reunion. The clip attracted the attention of the infamous Westboro Baptist Church (as featured on Louis Theroux's show) who decided to picket the

band's show at Kansas Spring Centre on September 16 over their teaching of "fornication, adultery, idolatry and fags". Undeterred, the Foos gave as good as they got, taking to a truck and serenading the bigots with original composition 'Keep It Clean', in which Trucker Grohl sings about going out to get him some "good man muffins".

They say these things come in threes... so who will be the next band to get their kit off?





## BEEF ALERT! WRETCH 32 CALLS TYLER 'PINK'

One is the poster-boy for polite British chart-topping hip-pop. The other is the potty-mouthed prince of Californian brat-hop. But Wretch 32 has a different analogy that could spark yet another beef for Tyler, The Creator. He's likened him to Pink.

Reacting to the controversy that Odd Future have caused, Wretch told *NME*: "It's weird because I didn't realise the guy [Tyler] was that young. When I first heard it I was like, 'What the hell is this guy doing?' It doesn't excuse it because, to be honest, someone like Chipmunk is young and there have always been kids in this industry, but I think you have to look at it in a different light. If you're into that, go for it." But he then went on to make an analogy that we're not sure Tyler would be so happy with: "We can't all be Beyoncé; somebody has to be Pink."

Meanwhile, Wretch spoke about how his community of Tottenham is reacting to devastation caused by the riots this summer. He said: "Obviously, it's a tragic series of events, so my main thing is just trying to get everything back to normal. There's a place where people can go and donate clothes to people who lost their homes and I gave some money to them. We're thinking about doing an event that I'd organise."



Tyler wishes Wretch had kept his mouth shut

## **NME** EXTRA GIG TICKETS, PLAYLISTS, AMAZING ARCHIVE FEATURES AND MORE...

**B**onus goodies alert! On the front of this issue you'll find a six-digit code. That's your key to unlocking a treasure trove of extra articles, competitions and music. Head to [NME.COM/extra](http://NME.COM/extra) and you'll find...

- "Jack White? He looks like Zorro on doughnuts!" This and other morsels of genius from a classic *NME* feature with this week's cover star, Noel Gallagher, plus a video interview in which he declares his love for U2's 'Achtung Baby'
- Part one of REM's interview with *NME* from 1994, when he broke his lengthy silence to promote new album 'Monster'
- The first ever *Radar* feature for Marina, before she and her Diamonds went 'Radioactive'
- Your chance to win a signed set of Noel Gallagher solo singles
- Up for grabs! A pair of tickets for every date on the Emerge NME Radar Tour
- An extra special playlist from this issue, featuring Best Coast, Metronomy, Kai Fish and Robyn

This is available only to UK print edition readers until midnight on October 4. Watch out for a whole new host of goodies next week!



## BLOC PARTY: "WE ARE AUDITIONING NEW SINGERS"

*Russell Lissack admits that the other three have been jamming – but there are "no bad vibes", apparently*

**T**he rest of Bloc Party admit they are indeed planning to carry on without Kele, but say they haven't gone behind his back.

In the light of the singer's revelations last week that he had spotted them going into a New York rehearsal space without him, *NME* contacted guitarist Russell Lissack to get his version of events. He told us that Kele's commitment to his club-banger solo career meant that Russell, Matt Tong and Gordon Moakes were left with no choice but to reconvene. "It's not really a secret because Kele's been pretty busy doing solo stuff and it looks like he's going to be doing that a bit longer. The other three of us wanted to meet up and make music. We were talking about just doing an instrumental thing but now we might see if we can get a singer as well, to properly put some music out and play some shows."

Russell also said they would not be afraid of calling the new band Bloc Party. "Because it's the three of us, I guess there'd be some degree of expectation from people to at least play the songs we wrote. I don't think any of us [including Kele] would object to that."

The band will hold auditions in the coming months, but the guitarist did seem vague over whether Kele knew or not. "We've still got the same

management and stuff, so he might have known, he might not. He's doing his own thing and we wanted to play together, so it wasn't like we were going behind his back."

Could it be that the four members have cooked this whole thing up together to get one over on the press, and beef up interests in both their projects?

Russell says not: "I haven't spoken to Kele for a couple of months, I guess since the festivals when I was doing stuff with Ash. But there's no bad vibes."





TALKING  
HEADS

# JUDGING LANA DEL REY ON HER LOOKS IS PATHETIC

*The new queen of 'Hollywood Sadcore' is causing a storm of comments on the blogosphere. It's just a shame, says NME's Laura Snapes, that most of them are misogynistic, faux-ironic drivel*



"OK song, Botox girl!" "She's pretty good, fake lips or not" "A horrible person that's a poor example for women everywhere."

"Apparently a lot of dorks have boners for her narcotised, surgery-mutated face."

For all the acclaim for her debut single, 'Video Games'/'Blue Jeans', it's unlikely that anyone would want to trade places with Lana Del Rey, aka 24-year-old Lizzy Grant. The above comments are just a handful of the criticisms made about her on indie-leaning website Stereogum and are indicative of a wider, knuckle-dragging response to the videos for the single – both feature chopped YouTube footage of Hollywood old and new, blossoming flowers and vintage cartoons. Cast in sepia and looking like a teenager's Tumblr on a

Considering those comments above, and thousands more elsewhere, the possibility that she's had surgery apparently makes it fair game to use her face as a measure of the quality of her swooning, hip-hop-inflected ballads. Of course, image and pop are inextricable; it's futile to argue otherwise – XL boss Richard Russell's recent comments about Adele's wholesome image being more worthy than Rihanna's knicker-clad approach were silly – and there's nothing wrong with a discussion about how the two relate. Equally, there's nothing wrong with having a big fat crush on a pop star, or even having lustier feelings – but that doesn't make it acceptable to perv in public. You may splutter, "BUT IT'S THE INTERNET! IT'S JUST FUNNY, MARY WHITEHOUSE!", but I still reserve my right to be disappointed.

It doesn't take a genius to deduce that the comments on sites such as Stereogum come from a perceived threat to authenticity, particularly on the part of bloggers rankled that she's risen through their

world, and vehemently wanting to point out that they're not going to be duped by it – despite Grant never having made any claims to being indie, whatever that means these days.

The way commenters and bloggers have responded to Lana Del Rey goes beyond her appearance. As well as the revealing old photos, online there are countless old songs and Myspace accounts for Grant's past projects, some promising, some ropey. By her own admission she's been chasing success since the age of 17, with her *nom de stage* picked by managers. Despite her songs slowly surfacing through YouTube,



she's signed to Interscope and shares a UK publicity team with Beyoncé.

The snarky responses make even less sense when you consider how many lauded musicians have dodgy pasts in bands, or as models or similar. It's depressing that they try and disguise insecurities with misogynistic ideas about what a "real (female) artist" should look like – as if being attractive precludes you from making music of worth. Coming from the cosy confines of sites like Gorilla Vs Bear and Stereogum, it's assumed that comments about "dick-sucking lips" are permissible when they come coated in irony and educated backgrounds.

Of course, loving her songs doesn't mean you should wholeheartedly buy into her

"Hollywood sadcore" image and shtick, but there's a difference between a quizzical eyebrow and a sexist sneer. Perhaps this is naive, but I took her change of image as a fully committed bit of performance art, with Grant transforming herself into a sad-eyed starlet for the role, just as Marilyn Manson physically transformed himself – though of course, that's still extreme. If Grant *has* had surgery to better her career, then that's not cause to undermine her considerable talent, but indicative of something far sadder. But whatever you think of her songs, don't let Lana Del Rey's face get in the way of it. You'd be cutting off your nose to spite your own if you did.

*She's perceived as a threat to authenticity – but she never claimed to be 'indie'*

loop, they're pretty standard for DIY videos in this Hipstamatic age (Grant made them herself). They also contain clips of Grant singing into her webcam while looking sultry and sad, which is what provoked the above comments. If you look up any (easily found) old photos of her, taken to promote the shelved album she made with producer David Kahne in January 2010, there's a clear difference in her lips to the way that she looks now.

When I met Grant recently to interview her for last week's *NME*, I asked whether she'd had work done. She denied it, saying she uses a lot of effects in her videos.

ZOLA JESUS  
CONATUS  
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# EMERGE NME RADAR TOUR IS GO!

Our most international line-up yet heads out around the UK next week, fuelled by crayfish, kebabs and, of course, nice films about dolphins



Can Wolf Gang stay this rapper on a 14-date tour?

## MAX McELGOTT WOLF GANG

Flame-haired symphonic pop from Kentish Town (via upstate New York)

**Why should people hang around to watch Wolf Gang?**

"We're really energetic and always get the crowd involved. Everyone really seems to enjoy our gigs. Depending on the crowd we always try to get them jumping and have the people at the front dancing."

**What's the weirdest thing that's ever happened to you on the road?**

"After a gig in L.A., we went to see Klaxons, then we all pulled up at a random house party. Our guitarist set his hair on fire by accident – he has this massive afro – by leaning back onto a candle. The smell afterwards was awful, it cleared the party!"

**What English traditions are you going to share with DZ Deathrays**

and Niki & The Dove?

"Going on tour in Britain is probably horrific for them, so we'll probably have to introduce them to kebabs at 4am after nights out. I don't think you get that culture as much in their countries, so they're in for a shock."

**Are you a clean-living band?**

"It's definitely going to get messy, there's no doubt about that. Me and the band are all bad at saying no, and not going to bed early. We always get into ridiculous situations and wake up with really bad hangovers and I don't think that's going to change."

**When you're on the road for a great length of time what item can't you live without?**

"It's really boring but it's definitely my iPhone as it's got my music on it. Recently we've been watching *Planet Earth* – it's so good when you're hungover. Those polar bears and dolphins make you feel like you have a soul again and David Attenborough's the type of guy that you'd want as your granddad."



## TOM COHEN SCUM

Melodramatic goths. Never been outside, let alone outside London

**Why should people not pop out for a fag break during your set?**

"We approach playing live slightly backwards sometimes and we don't really concentrate on playing songs from the record – we'd much rather build it up and make a wall of sound."

**Tell us your best ever tour story.**

"We played in Venice once, and somehow it was arranged that everyone got to stay in the hotel and I didn't, so our manager and I were homeless in Venice. We ended up sleeping on the water boat terminating on the other side of Venice."

**This year's Emerge NME Radar tour is a global affair – what national wisdom can you share?**

"I don't really have any – I just know London, really. I'm not very good at making tea. It's hard to say, 'Welcome to our country!' when these poor bands are going to be eating at service stations every day."

**What should people come away knowing about SCUM?**

"Erm, that we have an album out."

## MALIN AND GUSTAF NIKI & THE DOVE



Crustacean crunching Swedish electro-pop twosome

**Why should people arrive early to see you?**

Malin: "We try to make our music as organic as possible, that is our aim for this tour. We want to make people feel organic and alive at the same time, that is the goal for us."

**What Swedish traditions are you going to share with the other bands on the tour?**

Gustaf: "I would like to share the tradition of drinking very strong alcohol. In Sweden we drink aquavit or schnapps. You drink it at crayfish parties in Sweden, maybe we'll have one of those on the tour! [A crayfish party literally involves eating a lot of crayfish and drinking aquavit – *Swedish Ed*]"

**Do you have any pre-stage rituals?**

Gustaf: "One of us will choose a word for the night and bring it onto the stage. Of course, you forget the moment you get onstage because then you have to concentrate on the music. 'Playfulness' was the one we had recently."



## SIMON RIDLEY DZ DEATHRAYS



The Aussie duo who'll rock your barbecue

**Why should people arrive early to see you play?**

"We're flying in from so far away to play a gig! We like to have a lot of fun onstage and make it kinda lively. Come along, have a drink, watch us play."

**You have a reputation for getting messy. Is the Emerge NME Radar Tour going to be the same?**

"The last tour we did over there, with Cerebral Ballzy, was wild. Two people ended up in hospital, our tour manager got in a fight and we got vomited on a lot. It was pretty crazy. Every night we ended up at the party, we were all vomiting onstage. Random people would come on tour with us, and one of those guys broke his ribs, and another guy partied too hard and ended up having a fit or something at 5am, and we had to call an ambulance. It was pretty crazy, I tell you. He was OK though!"

**What Australian traditions are you going to show the other bands?**

"I guess the only really cultural thing from Australia is drinking and barbecues! Those are the main stereotypes. Maybe we could have a barbecue on tour? That'd be pretty cool."

## THE TOUR DATES

- Exeter Phoenix (October 2) \*
- Bristol Thekla (3) \*
- Portsmouth Wedgewood Rooms (4) \*
- Nottingham Rescue Rooms (5) \*
- Birmingham O2 Academy 2 (7) \*
- Manchester Club Academy (8) \*
- Newcastle O2 Academy 2 (9) \*
- Glasgow King Tut's (10) \*
- Leeds Cockpit (12) \*
- Norwich Waterfront (13) #
- Oxford O2 Academy 2 (14) #
- Stoke Sugarmill (16) #
- Brighton Concorde 2 (17) \*\*
- London KOKO (18) \*\*

\* = with Niki & The Dove  
# = with DZ Deathrays

For tickets, head to [NME.COM/radartour](http://NME.COM/radartour)

**NME EXTRA** For your chance to win tickets to the Emerge NME Radar Tour, go to [NME.COM/extra](http://NME.COM/extra). See p13 for details



# PIECES OF ME

## RONNIE VANNUCCI

*ZZ Top, Deadwood and Them Crooked Vultures we can understand, but why has the Killers and Big Talk man got a thing about Croydon?*

### *My first album*

#### **'CROWDED HOUSE' BY CROWDED HOUSE**

"That was the first one I bought with my own money. The first album I ever owned was given to me by a girl, and that was 'Head On The Door' by The Cure. They were both great records, but The Cure had more of an influence on me at the time. I was maybe 11 or 12. I just remember playing those songs 'Push' and 'Six Different Ways' over and over again. I wore the tape out. I've lost touch with the girl though, I haven't spoken to her since 1986. I hope she reads this article and gets back in contact. Petra, are you out there?"

### *My first gig*

#### **THE POINTER SISTERS**

"We got to go backstage and meet them. Vegas is a small town, or at least it used to be. The first one I went to with my friends was some punk rockabilly band called the Cadillac Tramps. Are they still around? It was at the Hunter's Theater."

### *The first song I learnt to play*

#### **'SHARP DRESSED MAN' BY ZZ TOP**

"It's a pretty standard beat and it's got that break as well. (Sings) 'Cos every girl's crazy 'bout a sharp dressed man'. It's pretty badass. I guess if I wanted to, I could still play it. I haven't had a go at it for a long while though."

### *My favourite lyrics*

#### **'ELEPHANTS' BY THEM CROOKED VULTURES**

"I don't know if it's my favourite lyric, but I really like Josh Homme's lines. He's got a lyric in the song 'Elephants' where he goes, 'Slick back my hair/You know the devil's in there'. He's got such a great way around words."

### *My favourite piece of art*

#### **ANYTHING BY THE CAT IN THE HAT AUTHOR DR SEUSS**

"He did all the illustrations for his books. It just reminds me of a time when I didn't have to write cheques."

### *Right now I love*

#### **BIG TALK**

"But if I can't choose my own band, then Deer Tick are pretty good. They're all 22, but they all look 37, and they're cool."

### *Favorite TV show*

#### **DEADWOOD**

"I especially like the script - it's just unreal. I love the character development and I love the way it's shot. I even like the way it sounds."



### *The book that changed me*

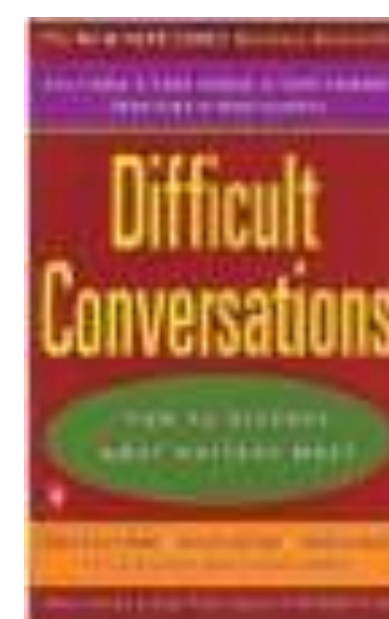
#### **DIFFICULT CONVERSATIONS BY DOUGLAS STONE, BRUCE PATTON AND SHEILA HEEN**

"It's about how to have difficult conversations, in business and so on. It's sitting on our bass player's amp right now. Our guitarist Taylor Milne gave it to me - it was required reading for his employer."

### *Favourite place*

#### **CROYDON**

"My favourite place, without a doubt, is Croydon, England. But I can't tell you what sealed the deal with Croydon - no comment, I'm afraid."



Clockwise from main: Ronnie Vannucci, possibly dreaming of south London's finest borough; Croydon itself, allegedly Ronnie's favourite place; Timothy Olyphant and Keith Carradine in Deadwood; Difficult Conversations, the Big Talk bible for resolving band tensions; Crowded House and Them Crooked Vultures' self-titled albums; the majestically bearded ZZ Top



# PETER ROBINSON Vs AMY LEE

*The Evanescence frontwoman on how she loves all their fans. All of them. Even the weird ones*

Hello, Amy.  
“(Gasping) Hello!”

**You sound out of breath, have I interrupted you?**  
“I was trying to find a quiet place in my house, I was running up a couple of storeys and now I’m on the top floor and it’s nice and quiet.”

**What is your coping mechanism when it comes to strangers in different countries shouting questions at you down the phone?**  
“To me, it’s loads and loads of coffee. It gives me a great perk.”

**Does that work with the British press too?**  
“Especially the British press.”

**So I’d like to be clear on this: it’s 5.03pm here in the United Kingdom, it’s September 15, 2011. As of now, what is the line-up of Evanescence?**  
“The line-up? It’s me, of course. Terry Balsamo, Tim McCord, Troy McLawhorn, and Will Hunt.”

**Thanks. I saw that you were recently discussing the idea of your new album being for ‘the fans’. And that seems nice. But then I was watching a YouTube video earlier today of a male Britney Spears fan. He’s in a wig and his pants, and he’s clipping things to his face and lip-synching one of her hits in his kitchen with papier-mache Britney Spears heads hanging from the ceiling, and it’s all a bit *Silence Of The Lambs*, and he’s spreading his legs and all that business. And you look at something like that and you think to yourself, there are certain fans you just want to keep well away from. So is this album for all your fans?**  
“Of course it’s for all of them! It’s funny. It’s hard for me to wrap up the record and talk about what it’s about, but I’ve been feeling a lot of nostalgia in the last month because it’s been so long since I saw our fans. I love all our fans! And yes, some of them are, um, very unusual and very creative, but we’re all different and unique! I love all our fans.”

**That was an amazingly diplomatic answer.**  
“It’s true! It’s not that I’ve never had my hair pulled out or been given a voodoo doll, but I love them all the same.”



**Interesting fact: you are almost exactly but not quite the same age as a recent star of this page, US songstress Kelly Clarkson.**  
“She came to one of my shows last month and we met for the first time! She was really into it. She said I made her cry, which was a huge compliment.”

**It wasn’t because the show was so awful.**  
“I hope not! (Laughs)”

**But imagine if it was. That would be funny.**  
(Silence)

**Well, not funny for you, but funny for me.**  
“I actually think it would be really funny.”

**You are on record as being “moved and stoked” by the reaction to your comeback. Obviously it’s possible to be both moved and stoked at the same time, but I’m wondering which of the two you experienced most?**  
“I was most moved. I’ve been brought to tears interacting with fans recently. It feels like they’re growing up now. It’s awesome. So moved, definitely.”

**But stoked also?**  
“Well, how can you not be stoked? I was stoked as well as being moved.”

**It’s good to get that cleared up. Is it a gift or a curse being as talented as you are?**  
“Thank you. I look at it as a gift.”

**We are now at the end of the interview. I’m pleased to say you passed the test.**  
“Thank you so much!”

## THIS WEEK'S TOP 20

## THE NME CHART

- 19 NOEL GALLAGHER'S HIGH FLYING BIRDS 'AKA... WHAT A LIFE!' Isis/Isles
- 1 FLORENCE + THE MACHINE 'WHAT THE WATER GAVE ME' Nonesuch
- 4 LANA DEL REY 'VIDEO GAMES' Interscope
- 43 COLDPLAY 'PARADISE' Parlophone
- 27 SCUM 'AMBER HANDS' Virgin
- 45 FIXERS 'SWIMMING IN JOHANNESBURG' Mercury
- NEW FLORENCE + THE MACHINE 'SHAKE IT OUT' K&N
- 14 TWO DOOR CINEMA CLUB 'UNDERCOVER MARTYN' Warr
- NEW THE BIG PINK 'STAY GOLD' U2
- 13 THE DRUMS 'MONEY' Nonesuch
- 7 KASABIAN 'DAYS ARE FORGOTTEN' Dunston
- 20 GIVERS 'UP UP UP!' Reprise
- 3 BOMBAY BICYCLE CLUB 'LIGHTS OUT WORDS GONE' Nonesuch
- NEW KASABIAN 'RE-WIRED' Dunston
- 2 THE VACCINES 'NORFOLK' Dunston
- 6 ARCTIC MONKEYS 'THE BELLCAT SPANGLED SHALALALA' Island
- 48 THE HORRORS 'I CAN SEE THROUGH YOU' XL
- 17 FRANK TURNER 'IF EVER I STAY' Fontana
- 9 BEN HOWARD 'KEEP YOUR HEAD UP' Nonesuch
- 26 EDWARD SHARPE & THE MAGNETIC ZEROS 'HOME' Island

## NME RADIO

Hear the chart rundown first every Monday at 7pm on NME Radio  
[NME.COM/radio](http://NME.COM/radio)

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## NEW TO NME RADIO PLAYLIST

- THE DRUMS 'How It Ended'
- MANIC STREET PREACHERS 'This Is The Day'
- TRIBES 'When My Day Comes'
- VARIOUS CHEMICALS 'Cruelties'
- NDU & THE DOVE 'The Drummer'

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



# RADAR

FUTURE STARS, BREAKING SCENES, NEW SOUNDS...

*Edited by Matt Wilkinson*



ABOUT  
TO  
BREAK

## DEATH GRIPS

*Ripping up hip-hop's rulebook with California's most abrasive new collective*

**B**efore all meaning there is rawness, and it's in rawness' name that Death Grips preach. Shrouded in the mystery and nihilism that's come to characterise 2011's leftfield hip-hop in the wake of Odd Future, rawness is the word the California collective just keep returning to. It's their central idea, their altar, their church. "Beyond raw," says producer and visual artist Flatlander, the project's mastermind. "Our sound is post-Satanic, post-Christian."

Now you mention it, in our age of post-consumer fatigue and trust-destroying social upheaval, there's something timely in a sound that speaks explicitly from beyond the principles of good and evil – even if that sound is as potentially violent and mind-damaging as this. They're like a deadly serious Tyler & Co (no toilet misogyny here, folks).

Straight from a basement in Sacramento, Flatlander, along with the frenetic and possibly dangerous MC Ride, Mexican Girl, Info Warrior and math-rock supremo and sometime

"eight-armed" Wavves drummer Zach Hill, blew a hole in the head of the internet a few months back when they unleashed debut mixtape 'Exmilitary' for free. Sampling the likes of Link Wray's classic 'Rumble', snippets of Jane's Addiction and even Charles Manson (all playing second fiddle to MC Ride's disturbed screaming, we might add), their heavy, introspectively macabre beat-soup was a disarming expression of their universe. Netizens dug their new science and downloads skyrocketed, and what's more, the stems and a cappellas for 'Exmilitary' have now been released online for followers to refit for their own ends.

With a strong visual style, Death Grips' YouTube account seems more like an abrasive video-art installation, while their live shows are all-inclusive carnivals of chaos. As Flatlander describes it, "the whole room becomes an instrument." They're currently recording a debut proper that could very well redefine hip-hop in 2012, and their arrival in the UK – they're here until the end of September – promises a right raw ransacking of British shores. *Alex Hoban*

### NEED TO KNOW

- **BASED:** Sacramento, California
- **FOR FANS OF:** Odd Future, RZA
- **CATCH THEM LIVE:** They're on tour in the UK until the end of September
- **ON NME.COM:** Stream 'Exmilitary' in its entirety
- **BELIEVE IT OR NOT:** Someone once brought a fully functioning guillotine to one of Death Grips' early shows, in honour of their song of the same name



# The Buzz

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



1

## ASAP ROCKY

Born in Harlem, Rocky – real name Rakim – and his crew (ASAP) have just been signed by Sony for gazillions. Their biggest tune 'Purple Swag', which features Rocky donning a T-shirt stating "fuck swag", chalked up a massive 100,000 YouTube hits in a week, and their latest offering – the Codeine-drenched 'Trilla' (listen to it on [NME.COM/newmusic](http://NME.COM/newmusic)) is just as infectious. Working with Clams Casino on forthcoming mixtape 'LiveLoveA\$AP' and sending the likes of Drake so loopy he ended up messaging the *wrong* Twitter account to state his admiration, they're fast breaking out of The Big Apple's confines. Oh, and if you were wondering, the ASAP stands for Accumulate Status And Power.



## 2 ALT-J

The band formerly known as Films make their debut with double A-side single 'Bloodflood'/'Tessellate' on October 10, playing their debut London show a few days before it at The Victoria in Dalston (October 6). Expect jilted rhythms, jaw-droppingly intricate song structures and ace harmonies to boot.



## 3 STAND UP AGAINST HEART CRIME'S 'COFFEE & CIGARETTES' VIDEO

These siesta-loving Barcelonans know how to make the most of their off-hours. If The Drums took drugs to make music to take drugs to, they might have wound up with this summery, coma-like confection. Proof that the best parties last well past daybreak.



## 4 FAIREWELL'S 'BORN UNDER A BAD SIGN'

One-man, bedroom-recorded project: check. Lo-fi production: check. Inane lyrics: well, kind of. That's where the Washed Out comparisons end – because the first track to drop from Fairewell's debut album 'Poor, Poor Grendel' (out December 5) is actually about shopping at Tesco. In the snow.



## 5 SAD BONES' 'BACKYARD DREAM KILLER'

Loud and proud from Washington, this three-piece offer Dischord-esque indictments. The guitars still scrawl'n'scream like their DC forebears, but Bones leave sloganeering by the wayside. They may be politically apathetic but, musically, there's nothing slack about 'Killer'.



Ella rocks the 'human chick'

# ARTHUR BEATRICE

SHACKLEWELL ARMS TUESDAY, SEPTEMBER 13



Precisely 62 seconds of music by Arthur Beatrice existed online prior to this gig, the band's first officially announced

performance in no less than 96 days. Given the lack of exposure, the fact they've managed to bring together such a heaving, buzzing audience speaks volumes. Meticulously rehearsed, they're mesmerising in their own way – a cryptic concoction of early Wild Beasts freakishness offset by an endless array of unexpected song-shifts and The xx's gentle subtleties.

From the off, it's clear that the four-piece – a drums, bass, keys and guitar ensemble led by striking frontwoman Ella Girardot and partner-in-vox Orlando Leopard (both real names, as far as we can gather) – aren't too fazed by the hype surrounding them. The word 'nerves' doesn't appear to enter their lexicon and, for the most part, their seven-song set doesn't disappoint. Girardot is undoubtedly the focal point, dressed down in a beanie hat that de-ices some of the frostiness of the music engulfing her. While she looks vaguely like a young Hope Sandoval, her voice recalls the more otherworldly tones of Kate Bush. She's also got one hell of a death-stare.

Musically they revolve around organ and keyboards, swapped between the two singers throughout (they begin with a churchlike call-to-arms, not too dissimilar to WU LYF's 'LYF'). Sometimes, they veer into punk-funk territory, as on set-closer 'What We Hoped To Achieve', but it's their sprawling centrepiece 'Midland' that wins everyone over. Initially sneaking its way in with a load of so-wrong-it's-right piano lines, it has a catchy as hell chorus that comes out of nowhere and is by far and away the most euphoric, uplifting part of the gig. And when it's all over? They simply slink offstage without as much as a goodbye... *Matt Wilkinson*

*A cryptic concoction of early Wild Beasts freakishness and The xx's gentle subtleties*

## BAND CRUSH



*Stuart Braithwaite of Mogwai on his new favourite band*

"I really like this band called The Soft Moon. They're somewhere between new wave electronic stuff but with Joy Division/Sonic Youth guitars. I've only heard them on record but they're great."



SCENE  
REPORTTRASH TALK'S  
LEE HITS THE  
HARD STUFF

*LA's resident punk and metal expert returns to Radar with some top tips*



My friend from New York told me to check out this band **Out Crowd**, saying they kill it. So, I checked them out, and they had me hooked from the first song. They're a straight up hardcore band from Atlanta who remind me of early Agnostic Front, but with a little bit more Oil!

Next up are a band I met a few years back in Holland when we were on tour there called **Cornered**. They've always been super nice and hospitable to us, and they also fucking rip. They play hardcore in the same vein as Madball, Merauder and Breakdown, and when I saw them a couple of weeks ago in Santa Barbara kids were killing each other. **Face Reality**, who are a youth crew band from Detroit, are also worth your time. They capture the '80s style of hardcore and are clean cut, straight-edge youth crew at its finest.

Elsewhere, **DNF** are a power-violence band from Los Angeles with our drummer Sam on bass. I saw them a couple months ago at a house and they totally killed it. Their singer looks like he's gonna bite someone's head off or some scary shit. They have a new record called 'Hurt' coming out on High Anxiety, which I'd highly recommend you check out.

LEE'S  
TOP 5

**OUT CROWD**  
'Blue Bloods'

**CORNERED**  
'Fuck Off'

**FACE REALITY**  
'Seeker'

**DNF**  
'Hunger Pains'

**UNITED YOUTH**  
'United Youth'

And finally, the last band I got for you this week are called **United Youth**. They're from a place called Wilkes Barre in Pennsylvania; they only have a demo out but are completely at the top of their game. Kids have been going apeshit over this band. They take influence from the late '80s NYHC scene, and their demo is four songs in just under three minutes – so you know they aren't fucking around! It's released through Back To Back Records, and I may be wrong about this, but I heard the singer for them is just 15. If that's true, it's a mindblower...

**NEXT WEEK'S COLUMNIST:**  
Radio 1's Huw Stephens

5  
TO SEE

*This week's  
unmissable new  
music shows*

**FEVER FEVER**  
Arts Centre, Norwich  
September 29

**WEIRD DREAMS**  
(pictured)  
Shacklewell Arms,  
London  
September 30

**TEETH**  
Cellar, Oxford  
October 1

**FOE**  
King Tut's Wah Wah  
Hut, Glasgow  
October 2

**VARIOUS  
CRUELITIES**  
SOYO, Sheffield  
October 3

DOG IS DEAD  
GET SPOOKY

*"We're writing about religion and death,"  
they tell Radar ahead of Halloween single*

RADAR  
NEWS

They might sound like the apple-cheeked offspring of Mumford & Sons, but forget the jaunty exterior: Dog Is Dead are about to get dark. The

Nottingham five-piece have a new single out on Halloween – and it's the broodiest thing they've done to date.

The track, called 'Hands Down', is the band's first release for Atlantic Records after a lightning-swift rise to prominence which saw their music featured on the BBC's Glasto coverage before they'd even signed a deal, as well as being cherry picked for the finale of *Skins* fifth series.

Speaking about the decision to release it on October 31, singer Rob Milton told Radar: "Everything's gradually getting darker with us, especially lyrically. The chorus on 'Hands Down' is like this perfect declaration of love – just a big confirmation – but then on the verses there are themes of religion and death..."

Sounding a little like a Church Of England

choir tackling Arcade Fire's 'Intervention', 'Hands Down' was produced by David Kosten, whose work with Bat For Lashes and Everything Everything Milton is a big fan of. Indeed, Kosten looks set to feature again on the band's debut album, due to be recorded in November and released in spring 2012.

Apparently the boys will be exploring slightly weirder psychedelic territory for the record (all are big fans of Mercury Rev and The Flaming Lips), but before that they're giving away a new three-track

*"Everything's getting darker  
with us, especially lyrically"*

**ROB MILTON, DOG IS DEAD**

acoustic EP, called 'Confessions', via [Dogisdead.co.uk](http://Dogisdead.co.uk) from September 27.

There's also the small matter of a supporting stint on tour with Bombay Bicycle Club. "We'd love to be in a position like theirs by our third record," says Rob. "We're a really ambitious band, and we're still a long way from where we'd like to be. There's a lot of stuff we're itching for people to hear..." *Alex Denney*





# EASY RIDING

**HONDA'S NEW VISION 110 SCOOTER** is the ideal way to manage your busy life effectively. Whether you're after a lazy catch-up with friends or need to zip along to something more pressing in good time, this snazzy, cost-efficient and super roadworthy bike is a great mode of transport that combines style, reliability and ease of use. After hearing that *NME* photographer Vic Frankowski had always wanted to try his hand at scooters but never actually got round to it, Honda hooked him up with his very own model and told him to report back a week later. He completed a one-day CBT (Compulsory Basic Training) course and he was free to hit the streets. Here's how he got on...

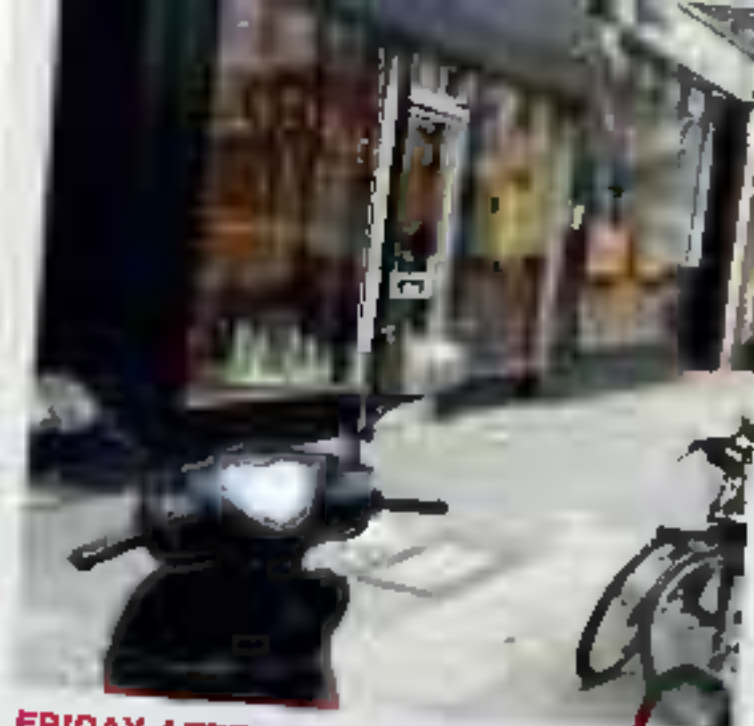
## THE NEW HONDA VISION

**110** is available to buy for £1,499 (with financing road tax and first registration). It's cheap to run - more than 100 miles on a fiver of petrol! - and also cheap to own, with low-rate finance available, low road tax and low service costs. Oh, and parking is free and there's

no congestion charge to pay either! Honda pulls out all the stops when it comes to safety too, which is why the new Vision 110 has Advanced CBS Combined Braking System. For more peace of mind, ask your dealer for more info. For more information please see [Honda.co.uk](http://Honda.co.uk) or call 0845 200 8000.



**MONDAY MORNING, NME HQ**  
Here's me and the Honda. I've gotta say, it was pretty invigorating to feel the warmth on my back as I hit the open road...



**FRIDAY AFTERNOON, CLERKENWELL**  
Finally, a bit of 'me time' - a tattoo consultation where I drew up a beauty of a design: a vintage Hasselblad camera. It's gonna be my next tatt!



**TUESDAY, SOUTHWARK**  
Time to chill out before the *Just 4's* addition gig later tonight - and parking the Vision is a helluva lot easier than finding space for a car round here!



**WEDNESDAY, CENTRAL LONDON**  
From the shoot I went for a quick meeting about an exhibition I'm helping to plan. Zipping through rush-hour traffic easily and safely was a joy.

**THURSDAY**  
WHERE VIC GOT SHOT BY HONDA  
The ideal shot from the situation here, as I was the one getting rather than the other way round for once!







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**BT**



Bringing it all together



# “WHAT AM I LISTENING TO? FUCKING EVERYTHING!”

HOW DOES **NOEL GALLAGHER** SPEND HIS DAYS IN 2011? RIDING THE TUBE, DEVOURING NEW MUSIC ON HIS IPAD AND, FINALLY, LAUNCHING HIS ALBUM. **HAMISH MACBAIN** GOES UNDERGROUND WITH THE CHIEF

PORTRAITS BY **DEREK MINNIE**

Of all the new things in the life of Noel Gallagher circa 2011 that you might not expect, perhaps the most surprising is an Oyster card (non-London readers: this is a cashcard-sized piece of plastic that you charge up with credit to use public transport in the UK capital). Yup, that's right: the writer of the fourth biggest-selling album in British chart history is now a regular user of the Tube. This is “solely for practical reasons”. Every day right now he's finishing interviews at lunchtime, then heading to rehearsals with the High Flying Birds in Bermondsey. In a car, with traffic, this would take over an hour, and with all that's going on at present, that's time that he can ill afford. So on the tube he goes, “touching in” with the lunchtime commuters. Yeah, heads turn as he does so, and there might be the odd “Alright, chief!” but less than you'd expect. Noel favours standing in the middle by the carriage doors, not being a fan of “sitting opposite someone, having to stare them out”. His people do worry, he says, and send someone with him if they can. He can see the people taking sly camera phone pics, but rather than being confronted. In fact, it turns out he's only been hassled once, “by two Scottish tourists. I dunno what they thought I was doing on the Tube, but they were flabbergasted”. ▶









**A**side from new single 'AKA...What A Life' "proving very difficult", the rehearsals to which he's heading are going well. Bar closer 'Stop The Clocks', all the new album will be played on the tour, plus B-side 'The Good Rebel' and – camera phones at the ready, YouTubers! – another brand new song. Then, of course, there's that catalogue to dip into. Noel timed the set the other day and, finding it to be "fucking very short", has upped the number of Oasis songs "from four, to six. In fact, it could actually be seven or eight now".

Other new things – besides the new travelcard, the new band, the new album and the new setlist – include: the house in Little Venice with the garage that's been converted into a gym ("That shit HAS to be done in private!"), shared with wife of four months Sara, their sons Donovan and Sonny, and sometimes daughter Anais, who's still "apoplectic with rage" that her dad turned down the chance to be a judge on *The X Factor*.

And then there's the iPad, which Noel Gallagher is now well into. Unlike Paul Weller ("He says iPods are like 'fucking evil little fridges!'"), he is, albeit late, embracing the digital age with aplomb. He's on email ("the little red number that tells you how many you've got? Never less than 150"). He particularly likes the 'listeners also bought' tool on iTunes, and only this morning was directed, having purchased three Incredible Bongo Band tunes, to "some fuckin' strange breakbeat album", which he dipped into as well. He then also bought Kraftwerk's 'Numbers', which "they used to play in The Hacienda".

"I have to say – and this needs to be said – I have spent more money on music since I've got a computer," he notes. "That's how I listen to music now. People always ask me, 'What you listening to?' And it's like, 'Fucking EVERYTHING!' I always have the iPad on shuffle, and you can be listening to Erik B & Rakim, then The Band, something off 'Hacienda Classics', Bert Jansch and U2... and that's just in the shower."

During one such shuffleathon, in fact, he was playing the then-'Importance Of Being Idle'-esque 'AKA...What A Life' (or 'Ride The Tiger' as it was called until "a moment of clarity"), when 'Strings Of Life' by Rhythm Is Rhythm popped up. "A light came on, and I was thinking, 'That piano riff is in the same key', and I started to sing along with it. So I got out my Dictaphone and I redone a demo with that kind of rhythm and sang over it and thought, 'Yeah, this is going to work.' I played it to my missus and she was like, 'At fucking last, something you can dance to!' so, yeah, I'm really pleased with how '...What A Life' has turned out."

Oh yeah, and there's one other new thing that's currently going on. But, "I can't talk about it, because I'll get sued. If you talk about it, you'll get sued. If anybody at NME mentions it, they'll get fucking sued, too. And if anybody reads the words 'court case' their brains will get sued, by Liam."

So, moving swiftly on...

**T**o the 'High Flying Birds' album, then, which is nearly with us. In next week's issue of NME, you can read Noel's in-depth track-by-track guide, but for now let it be said simply that he thinks it's "a fucking great album".



Noel in the 'Death Of You And Me' video. He's a serious artiste, y'know

In addition, he is more than happy with how 'The Death Of You And Me' was received, and its chart position (Number 15), especially given that Radio 1 "are just fucking refusing to play it, because I'm nearly 45".

"Maybe," he smiles, "if it was Noel Gallagher featuring Professor Green, it would have been Number One. I looked at the Top 100 midweeks and it was Number Eight and I was thinking, it just looks so weird my name there, with the fucking little trumpets in among Pitbull and fucking Rihanna and everyone 'featuring' someone else. I was the only person in the Top 100 playing a guitar that day, and I was the only person over 28. I guess it shows you that a good song is a good song. But I refuse to get too excited about that."

He switched the next single around at the last minute, too, on a whim, just because "the record label is mine and not funded by anyone else, so





# 66 I'M NOT HAVING THAT QUIFF! 99

NOEL ON 2015 MUSIC TALKING POINTS



Not having it: Turner's quiff and (right) Mumford's waistcoat



I can just phone up the office and go, 'We're going with '...What A Life' instead of 'If I Had A Gun' now 'Why? Because I fucking said so!' You get the distinct impression he's enjoying being solo.

"And the day before I finished the video," he continues, "Russell Brand was like, 'Can I have a cameo?' Initially I said 'Fuck that', but we rewrote a load of stuff and he's in it now as some sort of crazed... well, you'll see it. He wears a top hat, it's fucking ridiculous."

The other songs are all cherry-picked from the Noel Gallagher archives, with the oldest, 'Stop The Clocks' ("the last postcard from the Oasis years"), stretching as far back as the beginning of the new millennium. Noel is also pleased the album "is telling a story" but won't call it a concept album "because that would be shit". At the same time...

"Subconsciously – because I was doing the two albums at the same time and I gave the Amorphous [Androgynous, with whom he's releasing his second, psychedelia based solo album next year] a load of songs and kept these ones for myself – subconsciously I must've been thinking of something," he says. "I was staggered by the way I sequenced it, when I wrote them out. I was thinking, 'This is telling a story...'"

Concept album or not, he is sure of one thing.

"I know this is the best collection of songs I've written for a long fucking time," he says.

"I know that this is the most concise, literal and lyrical album I've written for a long time and that it says more about me as a songwriter because it's all me, apart from the drums and some of the keyboards. I have no expectations for it, because all the things

I expected from it, I've already achieved."

This you can easily believe. There is nothing, really, for Noel Gallagher to prove. Liam may have said he was "miffed that people thought Noel carried the band for the last 18 years", but the doubts people had about whether the rest of Oasis could survive without their

leader and songwriter were understandable because, as Noel put it quite simply at that press conference back in July, he wrote "all the songs that mattered". Yes, like the Beady Eye album, the High Flying Birds record is largely comprised of songs that were written while Oasis were still a going concern. But in stark contrast to 'Different Gear, Still Speeding', as you might expect, poise and world-class craftsmanship are favoured over brash get-up-and-go exuberance. ▶

## "THIS IS THE MOST LITERAL AND LYRICAL ALBUM I'VE MADE" NOEL

### ARCTIC MONKEYS' RETURN TO FORM

"I don't know if I'll ever hear that, but they're having fun. It's not like I'm saying 'oh, that's good'."

### 'NEVERMIND' 20 YEARS ON

"I don't know if I'll ever hear that, but they're having fun. It's not like I'm saying 'oh, that's good'."

### THE MUMFORD & SONS BACKLASH

"I don't know if I'll ever hear that, but they're having fun. It's not like I'm saying 'oh, that's good'."

### THE HORRORS MAKING ANOTHER MASTERPIECE

"I don't know if I'll ever hear that, but they're having fun. It's not like I'm saying 'oh, that's good'."



SKYING







TORRI  
AVENUE

Noel Gallagher  
AKA... what the  
fuck are you  
doing on my  
front steps?



The newer songs on the record are 'Everybody's On The Run', 'Soldier Boys & Jesus Freaks', 'AKA... What A Life!' and 'AKA... Broken Arrow'. (There's no link between those two, by the way – they just both had different titles at the taping stage, the latter formerly known as 'I'm On The Side Of The Angels', hence the AKAs). But 'Dream On', for example, was demoed with Gem "towards the end of the 'Dig Out Your Soul' sessions". And two of the album's strongest songs, 'Everybody's On The Run' and 'If I Had A Gun' – also the two that got bootlegged at soundchecks and put up on YouTube – were written in a purple patch on the last South American tour, when Noel had stopped travelling with the band.

"That's when it was at its fucking lowest ebb," he remembers. "That was it. It was my decision. Mine and Liam's relationship, it got so fucking bad, it was like, 'I'm gonna do everybody a favour here, I'm going to travel alone, because it's a bad atmosphere.' I'm alright being on my own. So at that point I was

## "THE MORE SUCCESSFUL THIS IS, THE LONGER I'LL DISAPPEAR" NOEL

writing, not for any specific reason, just because I had a lot of time to kill."

Completing the set are the two songs that continue with Noel's fondness for brackets in songtitles: the charming, low-key '(Stranded On) The Wrong Beach', and '(I Wanna Live In A Dream In My) Record Machine'. The latter – along with 'Stop The Clocks' – will be familiar to fans, having leaked back in 2008. And the same song, as it turns out, may well also have been the straw that broke the camel's back.

Noel: "That was recorded for 'Don't Believe The Truth', and the vocals never got finished. I can't remember exactly what happened, but it never got finished. And when we recorded it again for 'Dig Out Your Soul', I remember being in the foyer of the W hotel in Los Angeles, and Liam had just got back, and we had two days left, and I said 'We've got to do the vocals on this today' and he said, 'No, we've got to do 'I'm Outta Time' first because that's a more important song.' And he never got round to doing it. So when it came round to do this album I thought, 'It's already around on the internet, if it doesn't come out now it never will,' so I changed the key to suit my voice and off you go. But, yes, that's one of the ones he's thinking in his head that he's sung on."

So there's no version in existence in the vaults somewhere with him on it?

"No. If he can produce one then, well... but I don't own one."

Anyway, that was then. Now there is a solo record, the creator of which is made up with how it has turned out. He has other songs already written ("There's some that are out there online already, that were just snippets of things that people have found, and I'd forgotten about. Then you hear them and go, 'I should really finish that off'"). He has no real long-term plans, saying that "right now, I can't see myself doing anything other than writing songs and taking holidays, writing songs and taking holidays". He likes the fact that "whatever's about to happen is out of my control, so I can just wait and see. It's almost like the time 'Definitely Maybe'

came out: you just put it out there and you think, 'Well, what is going to fucking happen?'"

And what if it's an Adele-sized success?

"Well, let's put it this way: if this is a success, the more successful this is, the more time I'll disappear for!"

And so we move on – as of course we must – to The State Of Rock'n'Roll. Noel is at pains to point out, at the end of all this, that "and I know this won't get printed, but I'm 45 next year, and I'm not supposed to have an opinion on it".

But while we're here... after a long, considered pause...

"On the surface, things seem diverse, but they're not. There's a big '80s influence. You see different-looking artists who are quite successful, but when you scratch the surface, they're all the fucking same. And there doesn't seem to be anything that's come along since Arctic Monkeys and Kasabian. There's bands that are good, make good records, but you see them on the telly at Glastonbury, and they're just not interested in having it."

So what's missing?

"Big bands become iconic fucking bands because there's that other thing that's more than the music. We won't call it the 'x' factor, but it's something else. It's a frontman like Bobby Gillespie or Liam, or it's a partnership like John Squire and Ian Brown. It's *something*. The music's great, that's undeniable, and you can take it home and listen to it, but there's *something* that drags you along to the gigs in the pissing rain, that means you have to be there. Now, as I said, I could be fucking wrong, but I don't see

## TURN OUT YOUR POCKETS

WHAT DOES NOEL NEVER LEAVE HOME WITHOUT?

### £5 NOTE

Folded into four these days, of course, rather than rolled.

### NOKIA 6301

Noel: "I leave my phone on silent all day, 'cos I don't like the sound of it ringing..."

### DOOR KEY

For the house, dummy.

### OYSTER CARD WALLET (BLACK)

Noel: "I'm gonna top it up today, in

fact, I've got as much right to use public transport as anybody else!"

### PACKET OF MARLBORO 72S AND RED CLIPPER LIGHTER

Noel: "I've just discovered these in the States: it's 72 per cent of a Marlboro Light. So you don't smoke as much."

### VISA CREDIT CARD

Not likely to ever have been declined, one would imagine.

many of those kind of stars any more. Everybody's a bit timid and there's a lot of songs that are just... generic guitar-pop."

Noel Gallagher pauses again, though, and looks for a positive to end on.

"I have to believe, and I guess you do too, and I guess most people do, that something has to be on the way somewhere. There has to be someone in a rehearsal room, somewhere, thinking, 'We're gonna fucking destroy this.' Surely we can't be sitting here saying, 'That's it.' It can't be!"

"I hate when older people say, 'Oh, I've heard it all before.' Rock'n'roll is only the retelling of a story for a new generation. And

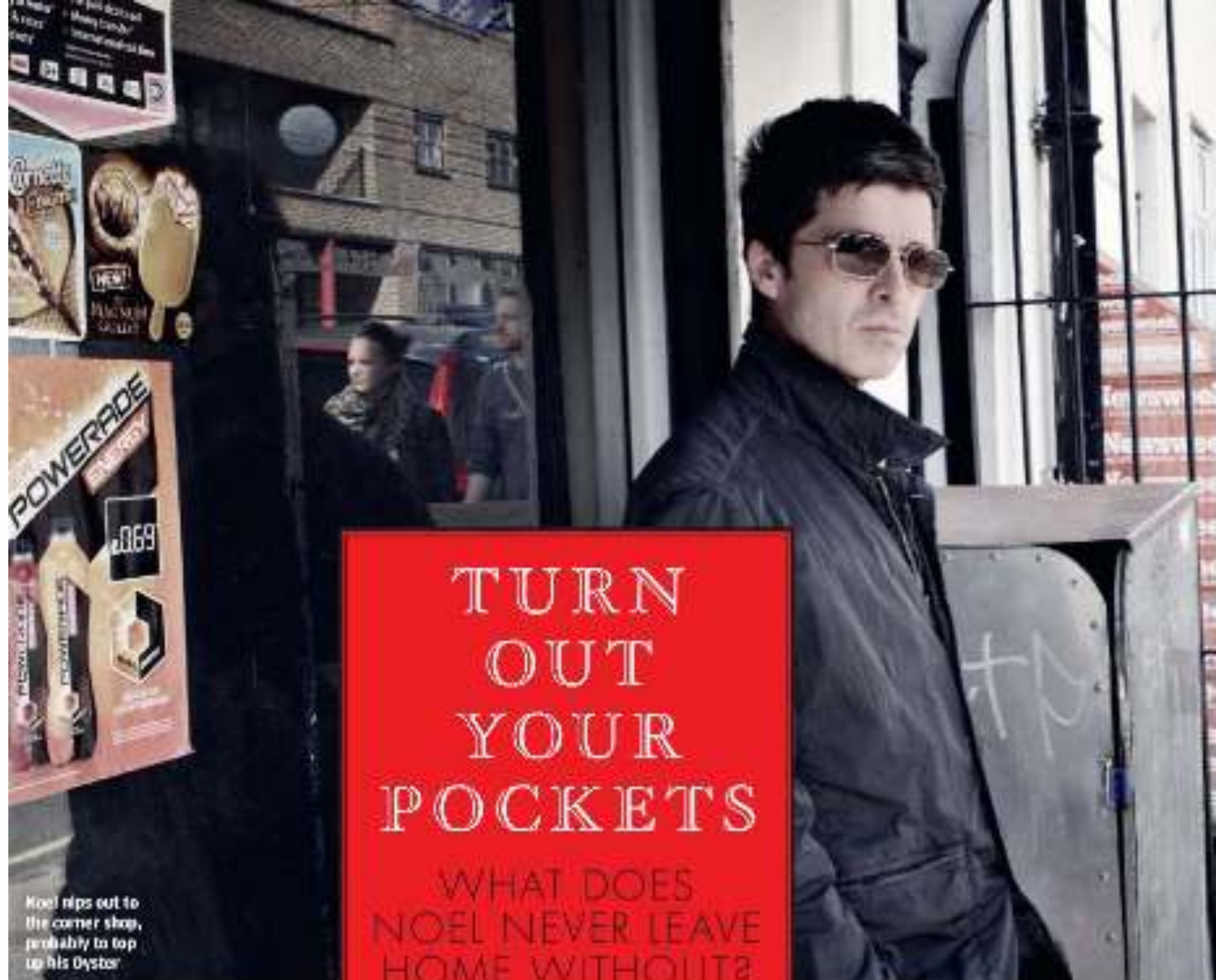
someone has to retell the story for the fucking 15-year-olds. And I think a star is born somewhere who will come up with a generation who are not aware of rock'n'roll, and are not aware of the stories, the myths and the legends of the rock'n'roll game, and they will tell it to them. It's on the way."

We live in hope. And while we do, it's great to know that one of the old guard is still holding his own. In terms of both the music, and that all-important *something* else.



For exclusive hidden Noel Gallagher content, including a classic interview from December 2005 and the chance to win signed copies of The Chief's solo singles, head to [NME.COM/extra](http://NME.COM/extra). See p13 for details

Follow the complete history of Liam and Noel's rock relationship at [NME.COM/photos](http://NME.COM/photos)









# CRISIS

Her ascent from slacker to indie star pushed **Best Coast's** Bethany Cosentino towards meltdown. **Alex Denney** joins her recovery process for album two

PHOTOS: AMY BRAMMALL

**H**ow many of us can properly boast that, when we hear what other folk are saying about us, we honestly don't give a fuck? Face it: when most people take the trouble to tell you they're not bothered by all the chit-chat, the subtext is more often than not just exactly the opposite. So when Bethany Cosentino, freshly recovered from a bout of chronic fatigue that was two weeks and 25,000 miles in the making, tells us she couldn't give a monkey's about the pressures of being a pop star, why is it we can't quite bring ourselves to believe her?

We don't mean to sound nasty: after all, giving at least *some* of a fuck proves you still care. It's just the charismatic Best Coast singer has had a lot on her plate this last 18 months, so much so you could forgive her for zoning out at the controls a little — since cracking the Billboard Top 40 with debut 'Crazy For You', Bethany's been forced to confront her newfound status as an indie pin-up, deal with critics who say her lyrics are lazy, and swat away endless questions about her well-publicised love of pizza, weed and (especially) cats. It is, frankly, a relief the girl still gives a damn.

Still, there's no question she's back on fighting form. A few short weeks ago the air miles were stacking up, and Bethany found herself running on empty. Finally taking herself to the docs, she was diagnosed with chronic fatigue and an ear infection, and a slew of UK dates had to be cancelled while she was laid up for a week. Now back on the road in Blighty (and with a slingful of songs reportedly written for a new record), it seems the time off has done Bethany the power of

good: "I'm being so *emo* in this interview!" she squeals at one point, as if *NME* wasn't the best shoulder in the world to have a good cry on.

**I** just hadn't stopped touring in two years," says Bethany backstage at Liverpool's Mojo venue, looking Stevie Nicks-resplendent in fedora hat and high-waisted shorts. "As soon as I got home from our last show in San Francisco it was like, 'I can't do this', so I had a week off at home in my bed. When you're touring that much you don't really have chance to get all your thoughts together, you just feel crazy and all over the place. It's like you're setting yourself up for some weird body/mind meltdown."

So what's been the matter?

"Different things. The past year-and-a-half has been awesome, but I've also been kind of bummed out. I went from being a 22-year-old girl who worked a part-time job to a 24-year-old who's travelled the world and done all this stuff. That doesn't happen to most people, and when it does happen it's more like a gradual process. But with us it was like 'BOOM! You're a band, now off you go.' So yeah, I've had to deal with some personal things — but I'm sure you'll hear all about them on the next record, ha ha!"

While we'll admit that Bethany's daily rounds are unlikely to trouble the pages of *National Enquirer* just yet, even a small dose of fame can be a strange and unnerving thing. Making light of the situation, she recalls her mortification at being asked to pose with fans while dressed in her scruffs at the local shop, but clearly, there are wider issues at stake here.

"As the singer in a band people want you to be hot and skinny and they want you to dress nice," she reasons. "It's hard, but I feel like I've finally gotten to a point where I don't care about that anymore. It's like I finally figured out what confidence is. Obviously I'm a human being and I mess up, but it's all about internally being proud and happy with the person you are. And I hadn't felt that way for a long time."

Bethany admits there were times out on tour when exhaustion made her act like a "bitch" towards bandmates, and guitarist Bobb Bruno lets slip his nickname for her in diva-like moments is 'Bratty B'. But she says the break was "like someone just stuck a shot in my arm and injected me with all this positivity",

**"AS SOON AS I GOT HOME FROM THE LAST SHOW I WAS LIKE, 'I CAN'T DO THIS'"**

*Bethany Cosentino*



and it's this attitude that the band bring in spades to Liverpool tonight, with a show that sends the kids crazy and finishes up, bizarrely, in a cover of Blink-182's 'Dammit' with tourmates Spectrals.

"Let's play 'What's My Age Again?' next time!" gushes Beth delightedly after the show, and if that's not a sign that she's feeling better, we don't know what is.

**R**ewind a sec to just before the show and, happily, there's talk of a second album.

Bethany says she's sent 16 songs to Bruno's email addy — although he claims he's opened only eight, the lazy sod. Of the tracks she's written, which the band hope to knock into shape after they finish touring in October, Bethany says many explore slightly mellower, more ballad-like territory than the scuzzy surf-pop of 'Crazy For You', with a passion for elegiac shoegazers Mazzy Star and country legends like Loretta Lynn and Patsy Cline coming to the fore. Much of this, she explains, had to do with finally learning to trust her own voice.

"When I say 'country' I don't mean an actual country record, I just mean borrowing things from the country genre like drum styles and slide guitar, or thinking more about my vocals," she says. "I want this record to be me doing some actual *singing*. 'Cos with the first one I wasn't very confident, I was afraid to sing onstage"





"You talkin' to me?"  
Bethany hopes to  
get Scorsese to  
direct her next video

It's great when  
you spot a  
fellow cat lover  
in the audience



so I made vocals that were a bit milder. Now I'm ready to let my freak flag fly!"

With any luck, it'll be a flag worth rallying round. Bethany's raw, expressive vocals are spookily in line with country's plain-spoken attitude to heartbreak — and it's worth remembering that hillbilly music has undoubtedly produced some of the most formidable female stars of all time.

"Right now I'm just looking up to all these confident, strong frontwomen," she agrees. "I'm a sucker for a beautiful voice, so to hear those women singing beautiful ballads that are so emotionally charged is incredible. And lyrically it's just so relatable. They write about heartache, about getting drunk and cheating on people... Loretta Lynn even had a song about birth control ['The Pill'], in an era when that stuff was meant to be hush-hush."

Details on the record are so far murky, but Bethany says there is one track, 'The Only Place', written as an

**"I USED TO BE AFRAID TO  
SING ON STAGE. BUT NOW  
I'M READY TO LET MY  
FREAK FLAG FLY!"**

*Bethany Cosentino*

ode to her native California, and one about her fear of dying (tentatively called 'My Life'). Another song slated to appear, the quietly smouldering 'How They Want Me To Be', strikes an unusual note of defiance ("I don't want to be how they want me to be") from the normally laid-back Bethany. What do they want you to be, exactly?

"That song is about a difficult time I was going through with people saying stuff like, 'I just wish Bethany would write better lyrics', or 'I wish she wouldn't be such a stoner'. People have said my lyrics sound like a 12-year-old's diary, but that's kind of the point! I wanted to make music you didn't have to sit with and think, 'What the fuck is this girl talking about', you know? And so [that song] is just me being like, 'Well, guess what, I don't give a fuck.'"

Ah, that phrase again. Maybe Bethany's been schooled in the art of not giving a fuck by Drew Barrymore, whose *West Side Story* ish video for 'Our Deal' has made waves online and features *Kick Ass* star Chloe Moretz in the leading role (Bethany: "Chloe's the most composed 14-year-old I've ever met — when I was 14 I was fat and had acne and braces, and wore a cat collar because I thought that was cool"). Drew first approached the band as a fan at a

## SCREEN Dreams

*Beth's dream  
music video  
collaborators*

### MARTIN SCORSESE



With  
[former  
actress/  
industrial

musician] Sasha Grey  
are partners-in-crime.  
And Stevie Nicks is in  
it, in a witch costume."

### TYLER PERRY



With  
Larry  
David and  
Diane  
Keaton,

and Chloe Moretz as a  
bad teenager. This one  
would be super-dark,  
but funny?"

### SPIKE LEE



Starring  
Gwyneth  
Paltrow  
and  
Denzel

Washington, Bobb's  
favourite actor.  
Leonardo Di Caprio is  
the bad guy."



Chloe Moretz  
in the 'Our  
Deal' video

recent show in L.A., and she and Bethany have since become friends. What's she like? "She's very sweet, just a real ball of energy. She's very New Age Californian, it's impossible to be around her and not to have a smile on your face."

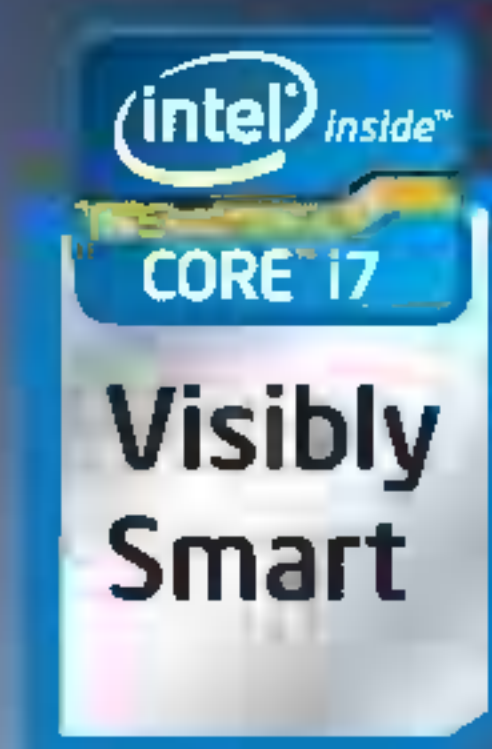
Nearly time to go, is there anything else we're forgetting? "You didn't ask me the cat question," says Bethany, a touch sarkily we might add. OK then, here goes: if you could push a button that meant you'd never be asked about your cats again by a single journalist, would you push it?

"Yes."

Watch an exclusive 60-second interview  
with Bethany at [NME.COM/video](http://NME.COM/video)



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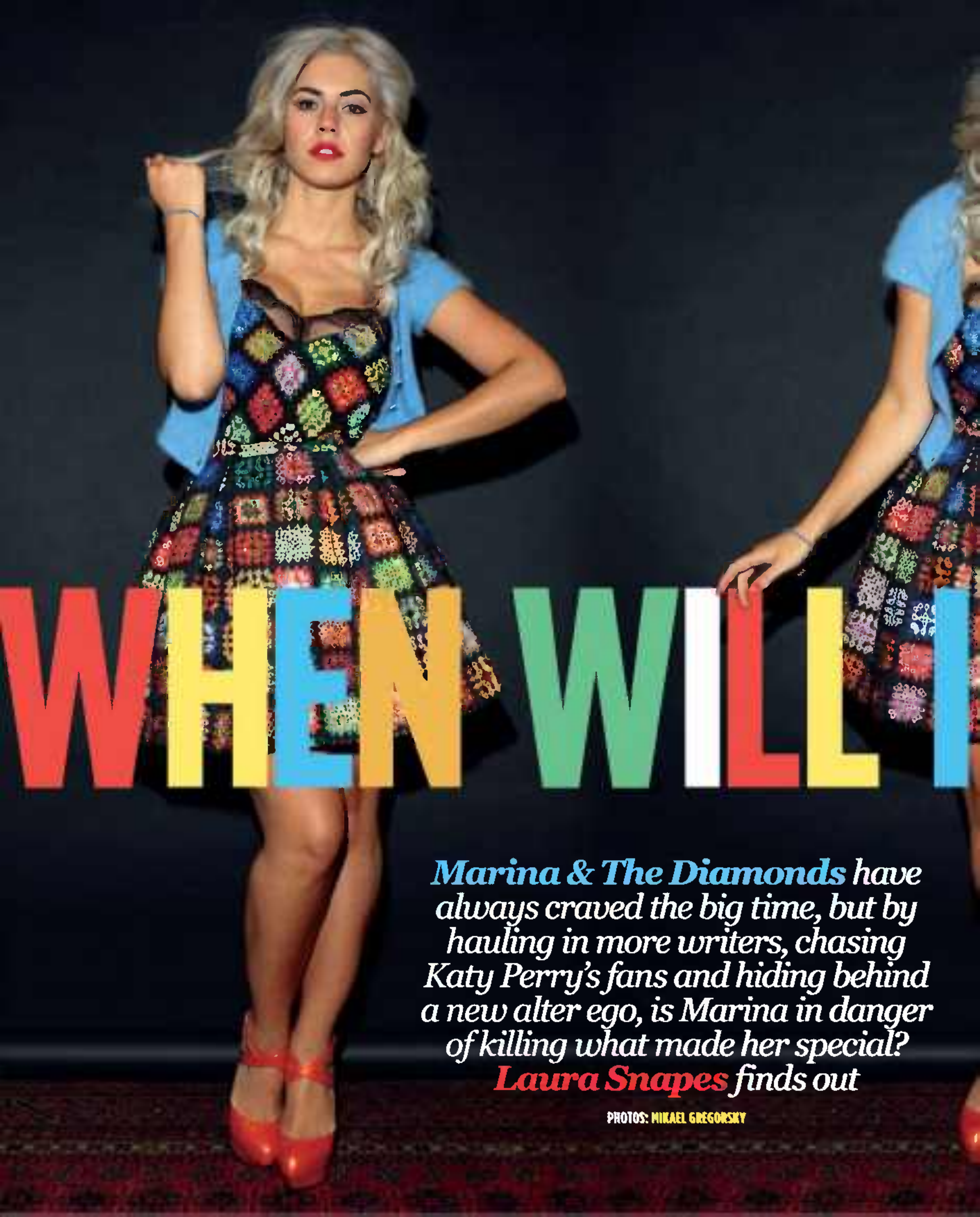
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***Marina & The Diamonds** have always craved the big time, but by hauling in more writers, chasing Katy Perry's fans and hiding behind a new alter ego, is Marina in danger of killing what made her special?*

***Laura Snapes** finds out*

PHOTOS: MIKAEL GREGORSKY







“I don’t care if I’m liked anymore. It’s more important for me to get a reaction from people rather than be loved.” Marina Diamandis shrugs her shoulders and raises her eyebrows, inky in comparison to the white blonde curls wiggling around her face. Here we go again. This, it hardly bears pointing out, is exactly the kind of statement we came expecting to hear from the woman who once told a Fox reporter that she wanted “to be famous for being extraordinary” while dressed like an acid-frazzled Elton John.

Such grand statements are in tandem with the Marina who released debut record ‘The Family Jewels’ last year – utterly cocksure, though cut through with palpable anxiety about when the bubble might burst. When you consider, though, her transformation into a blonde synth-pop juggernaut raining missiles down on the door of the Top 10 with the likes of ‘Radioactive’, surely she’s taking it as read that Album Two is the record that people *are* going to like. After all, there’s plenty of evidence...

**A**s Marina explained recently, the second album (provisionally titled ‘Electra Heart’) is being tooled by the men responsible for shaping proper pop hits – Dr Luke (Katy Perry, Ke\$ha, Britney), Greg Kurstin (Foster The People, 3Oh!3) and Diplo (um, everyone) – and from the handful of songs we’ve heard, it’ll be stuffed full of massive bangers fizzing with trademark Marina scorn. It’s laser-targeted to propel her into the league of the pop bigwigs and for her to square up to her idols, whatever she says about being “interested in what each of the producers and I could bring to it”.

The ambition is clear, too, from the two high-concept, symbolism-laden videos for new songs ‘Fear And Loathing’ and ‘Radioactive’, where a newly blonde Marina cuts her hair and transforms into Electra Heart, the meaning behind which we’ll attempt to elicit later. And it doesn’t hurt either that she bagged a massive support slot with Katy Perry on her ‘Teenage Dream’ tour late last year.

“I’m selling out!” she laughs, her bawdy cackle flaring through the east London photographer’s studio like a neon strobe on the blink. “Well, you only sell out if you’re doing it against your will, and I’m not! But I do like toying with people...”

It’s certainly a change – ‘The Family Jewels’ was mostly written by her alone, albeit with additional songwriters including Liam Howe (Sophie Ellis-Bextor, The Whip) and the aforementioned Kurstin contributing to the rest. The worry is, by dyeing her hair, adopting a character name, and indulging full-on in co-writers this time around for the biggest, best, most earwormy choruses for her songs, the Marina we knew and loved is in danger of diluting the most powerful tool in her arsenal – her identity, which, after all, defines her band name, fans’ names and her lovable idiosyncrasies.

“It’s *not* an alter ego,” Marina says firmly of Electra Heart. “It’s like how an actor plays a part, a character they’re playing.” *NME* is attempting to get to the bottom of this persona she’s adopted/embodying, which, frankly, all sounds a bit woolly at the moment. Fresh from a photoshoot, unstrapped from some terrifying orange heels and dressed like the victim in a hammy ‘70s horror movie, apparently we’re now talking to Marina and Electra. “Whatever is happening to me is happening to her, because I am her,” she tries to clarify.

In a recent interview with *Popjustice*’s Peter Robinson, Marina described Electra Heart as standing “for the

corrupt side of American ideology, and basically the corruption of yourself. My worst fear – anyone’s worst fear – is losing myself and becoming a vacuous person.”

However, today she’s backtracking. Surely there’s a contradiction here: this record is about the emptiness of the American Dream, but she made it with the producers arguably responsible for perpetuating certain elements of it.

“Though I definitely meant what I said about Electra Heart being the antithesis of me, it’s not as primitive as that,” she says carefully. “The whole concept was inspired by reading an Aristotle book called *Poetics*.”

## “YOU ONLY SELL OUT IF YOU’RE DOING IT AGAINST YOUR WILL – AND I’M NOT!”

MARINA

It’s about analysing Greek tragedy, and I saw so many parallels between that and Hollywood that I realised old Hollywood is *our* modern-day mythology, people like Marilyn and Elvis. It’s more about discovering a glittering underbelly of American society than, ‘Oh, woe is me, I tried to get famous and it didn’t work out how I thought, and,’ she wails, mock histrionically, “people CRITICISED ME.”

Marina’s been toying with the name Electra Heart since last November, originally conceived as a name for online accounts. Posting on your own forums, hmmm? “Yeah, exactly. ‘Marina is the best,’” she types in the air, before cringing. “Oh *gaaaaad*. I’m joking. Anyway, it just



“Wow 2, your order’s ready!” Marina onstage in New York last June



Marina and Katy Perry huddle up on July 4



As Electra Heart in the ‘Radioactive’ video

made sense – it’s the perfect combination of Greek history and Hollywood pin-ups. ‘Electra’ has the same meaning as my middle name, Lambrini – the one who is full of light. And ‘Heart’ – it’s all about being very shut off from love, and being too proud to admit it.”

So it’s, um, nothing to do with the Electra complex, the theory that a girl is fighting her mother for sexual possession of her father? “Might be, might be, am I freaking you out?” she cackles, doing an unnerving little snakey dance and wagging her fingers in *NME*’s face. That’s the headline: ‘Marina’s Incest Hell’. She disintegrates into a terrifying, *Exorcist*-style rasp. “I don’t care, because I detach myself from what it means and I just want to make people wriggle. I definitely like to discuss it when I’m on dates with boys and see them go, ‘Oh my god, I’ve gotta leave.’ Just joking.”

In January this year, the then-vague concept of Electra Heart found its feet.

In a now-famous Australian radio interview, Marina criticised her American label ChopShop for not pushing her enough, saying, “I feel more like a failure than a success. I haven’t done anything I want to do. For someone who wants to be one of the

best artists of her generation, I’ve done fuck all.” After a huge build-up – playing the *NME* Radar Tour early on, renowned photographer Rankin making her videos – and a hunger for fame rumbling louder than the ambitions of all four of Viva Brother combined, the Marina campaign fizzled out a bit, with critics condemning her affectation, and her highest charting single, ‘Hollywood’, hitting Number 12, lingering outside the Top 10 like a dork not invited to the party. Her radio outburst marked the low point of a period where, as she wrote on her blog in a February post called ‘Epiphany In Tranny Bar’, she had been feeling “kinda depressed, kind of competitive and lame”.





Walkies with  
Marina... sorry,  
Electra... oh,  
whoever

"I felt so angry," she says today. "Now... I don't regret saying that, but I understand that my first album is not for everyone's tastes. Sometimes I can't believe I even have any fans! After that, I thought, why do I always feel the need to slag people off, and be so critical? It's only because I was so critical of myself. That probably didn't come across – people probably thought I was a massive bitch. I'll still say exactly what I think," she laughs. "But I feel kinder as a person. We'll see how long that lasts..."

She admits it too in the second verse of comeback teaser single, 'Fear And Loathing': "And now I see, see for the first time/There is no crime in being kind/Not everyone is out to screw you over/Maybe, oh just maybe, they just want to get to know you".

If there's one thing that has always been constant about Marina, it's that she relishes being a contrary fucker. "If what I'm doing pisses people off, it means I'm doing my job by challenging people to think about what an artist should be," she says gleefully. She claims that the whole concept of Electra Heart isn't an attempt to divorce herself from her past, but considering she once complained about not being famous enough, diluting her identity by posing as this character and working with co-writers doesn't sound like a way to make people remember her.

"I think it's actually made it stronger," she says, defending her stamp on the forthcoming record. "My weakness is actual music because I'm not a trained musician, so I can focus much more on lyrics and topline. I started to work with more people and *stop being such an egotist*," she whispers close.

Interview over, and while it's clear that Marina's pretty hell-bent on this Electra Heart lark, the *NME* jury is still out. Her awareness of the paradoxes in her personality might be one of the things that makes her such an interesting pop star. But the fact that she's masked the more naked ambitions of album two – which does *sound* genuinely electrifying – in this persona is almost as if she lacks the gumption to fully admit, "Look world, I'm doing everything I can to achieve my goal, I'm proud of it and fuck you if you can't deal with it." And if there's one thing that has always been consistent about Marina Diamandis thus far, it's that she's never, *ever* shy about her ambitions.

**NME**  
**EXTRA**

For exclusive hidden content, including Marina's first ever Radar feature from January 2009, head to [NME.COM/extra](http://NME.COM/extra). See page 13 of this issue for more details

# YOU WANT TO BE CALLED WHAT?

Rock's best aliases – and some of its worst

## BEST

### ZIGGY STARDUST

**AKA: DAVID BOWIE**  
Bowie's flamboyant, theatrical persona almost drove him mad. Still, he's brilliantly creepy and sleazy, so it was a worth it.



Bowie as glam icon Ziggy Stardust

### SLIM SHADY

**AKA: MARSHALL MATHERS**  
Apparently Eminem came up with the idea of Slim Shady while having a shit, describing him as an outlet for "the evil thoughts that come in [his] head".

a '70s band called Arousal. Key lyric: "I'm just a black she-male!"

### GEORGIE FRUIT

**AKA: KEVIN BARNES, OF MONTREAL**  
For *OM's* last two albums, Barnes plays a 40-year-old black guy who's had multiple sex changes and played in

### CINDI MAYWEATHER

**AKA: JANELLE MONAË**  
For 'The Archangel' EP, Monáe is Mayweather, "the chosen one to help restore unity and balance", who embarks on an illicit love affair with an android.

## WORST

### JO CALDERONE

**AKA: LADY GAGA**  
Presented as the alter ego of 'You And I', Gaga's male alter ego has his own Twitter, went to the MTV VMAs and is a model, apparently. Shame he looks like an awkward young Dylan at a wedding.

"more fun, more sensual, more aggressive side" reserved for the stage. Sounds glam, but it's as banal as wearing uniform to work, if you think about it.

### SASHA FIERCE

**AKA: BEYONCÉ**  
Born yet so 'D'razy In Love', Sasha is B's

### MONA LISA

**AKA: BRITNEY SPEARS**  
"When I'm not being mean or bossing people around, it's easier to be called 'Mona Lisa' instead of Britney," she explained. Think that's a bit of a massive cockbag, Brit.

### CHRIS GAINES

**AKA: GARTH BROOKS**  
Tired of being that of favourite country singer, Brooks transformed himself in order to release a pop album, 'In The Life Of Chris Gaines'. It bombed, and everyone thought he'd lost his mind.



"I am... Sasha Fierce!" Yes, B, we know



# MYSTERY MAN

PHOTO: DAVID EDWARDS

**Kai Fish** was the third most famous member of *Mystery Jets* – now his amazing solo album sees him shine alone. **Ben Hewitt** hears how, thanks to Laura Marling and serious push-up routines, he did it

There are countless albums made by people in bands that turn out to be absolutely shit,” grins *Mystery Jets* bassist Kai Fish, lounging inside a posh Soho eatery and tossing his chicken salad around his plate. Normally we’d be inclined to agree, but cynicism be damned, for Kai’s new (and first) solo effort, *Life In Monochrome*, is such a fabulous affair – all swooping strings, broken hearts and puppyish romance – that it’s capable of reducing even the most battle-scarred sceptic into a quivering, slushy mess.

But even though Kai has just released such a grandiose album, he remains something of an enigma. And, quaffing on a glass of freshly squeezed grapefruit juice today, there’s little indication he’s part of a band whose parties on Eel Pie Island were regular targets of police raids. Sure, he has cheekbones that look as if they were chiselled from granite, but as far as ostentatious displays of ‘Look at me! I’m a rock star!’ go, it’s hardly Johnny Borrell zooming around on his Harley and cavorting with Hollywood starlets.

“It’s a double edged sword,” admits Kai, pondering the benefits of being both virtually unknown and yet having a ready-made audience. “People will be quicker to be interested, but they’ll also be quicker to brush it away and say it’s no good.” And while the *Jets* may be halfway through a new album (see boxout), Kai admits that the creative give-and-take of being in a band can occasionally be constricting. “Bands aren’t great at giving each other confidence,” he admits. “It’s all that natural competition...”

Stepping out on his own, Kai’s found a unique voice. We discovered how he’s managed to forge his own path away from the *Mystery Jets*, step-by-step...

## CHANNEL YOUR INNER LAURA MARLING

Lyric writing isn’t easy – legend has it that Leonard Cohen found writing ‘Hallelujah’ so frustrating that he ended up throwing a tantrum in a New York hotel, banging his head on the floor while clad only in his underwear. But Kai dashed off nearly all of his album’s lyrics during one single train journey, finding his inspiration by listening to Laura Marling’s second album *I Speak Because I Can*. “I think she’s one of the few people out there who’s actually talking about anything interesting,” he declares. “She’s not just saying vacuous bullshit – there’s real feeling there. The way she described her experiences, I really related to it. I thought, ‘I can write like that too’.”

## EMBRACE THE FEAR

Kai wrote the first batch of songs for *Life In Monochrome* when he was in one long-term relationship, then broke up with his girlfriend, became embroiled in a new romance and got hitched within months of their first meeting. Some could say this was a bit hasty – but it was all prime creative fodder. “I wouldn’t have chosen to go through so much intensity in such a short period of time,” he admits coyly, reluctant to dish too much dirt. “You’re always going to doubt yourself and ask, ‘Is this right?’. It wasn’t the easy thing to do, jumping into something else. But there are some things you can’t let pass you by.” We’ll echo that – opening track ‘Erasing The Young’ sees Kai whimper, ‘*I’m close to tears most of the time*’, by swansong ‘Crystal Curtains’, he’s insisting, ‘*There’s nothing left to live for now there’s you*’. Which is quite the turnaround...

## CUT OUT THE DEBAUCHERY

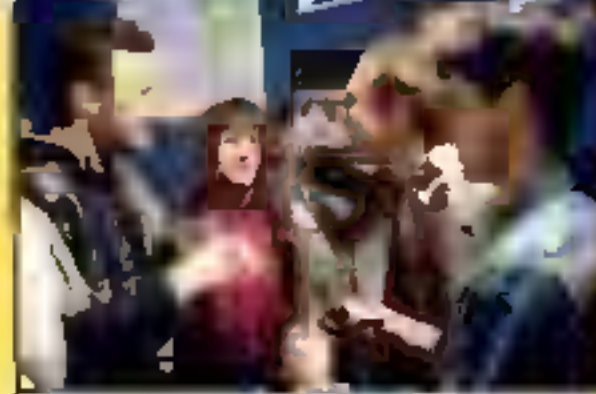
*Mystery Jets* are known to be fond of burning the midnight oil, when roadtesting material for last album *Serotonin* in Berlin, for example, drummer Kapil Trivedi got sozzled, went missing and was later found asleep in a peep booth. But Kai abandoned debauchery while recording *Life In Monochrome* in Paris. “You get a bit older and you have to look after the brain cells,” he explains. “Waking up and feeling shit – it’s not a great way to live your life. We’re mid-20s now. We’re becoming older men. And you can’t have any real experiences if you’re either always hungover, or always getting wasted.” Not until the next *Jets* tour, anyway...

## HIRE ELLIE GOULDING’S VOCAL COACH

Although Kai has already proffered his services as a backing singer for *Mystery Jets*, *Life In Monochrome* is the first time he’s taken on lone duties on the microphone. To help, he hired a top vocal coach who’s schooled everyone from Ellie

Goulding to The Maccabees. “She’s this magic little German woman who’s run out of a forest like a pixie or something,” he grins. “She makes you do press ups.” Is it like an indie version of *The King’s Speech*? “Yes – his big thing was getting his emotions out, and that’s the same for every singer.”

## WHAT’S GOING ON WITH MYSTERY JETS?



After decamping to Austin, Texas to work on their new album, all went quiet from *Mystery Jets*. But Kai says although they returned without a finished LP, they’re planning something radically different for record number four. “We’ll be trying to get it finished by the end of the year,” he explains. “What we have in mind is something pretty ambitious – unfortunately I can’t go into it, because it’s top secret! The sessions went well – it was a rollercoaster as these things often are. Again, it’s like a family, so there’s bound to be a few arguments. But some of the new songs are the best we’ve written yet...”

## WRITE FOR YOUR FAMOUS MATES

It’s a little-known fact that Kai penned ‘Hey Boy’, a track discarded by the *Mystery Jets* that ended up on Mark Ronson And The Business Intl’s 2010 album *Record Collection* – meaning Kai’s carving a career as a songwriter as well as a solo musician. “We’re kind of friends already,” he says of his relationship with Ronson. “He told me he was making an album and asked me to send any songs over. He loved it. It gave me a confidence boost.”

## NEVER FLOG A DEAD HORSE

Ace as it is, presumably playing ‘Two Doors Down’ for the 600th time would become tiresome for anyone, which was one of the reasons Kai branched out on his own. “*Mystery Jets* is like going on a family holiday,” he says. “They’re my brothers – Blaine’s godfather to my daughter. But it is very exciting to hold the reins on a project. In a band, you’re constantly having to compromise. After we’ve done the next *Mystery Jets* record, I think I’ll get straight onto doing the next one.”

And with that, Kai ambles out of the restaurant and back home, admitting to being terrified when he took to the stage earlier this year at St Pancras’ Old Church to ply his solo wares for the first time. But that night his songs of redemption, heartbreak and hope made believers of the congregation in the rickety old church, and the smart money’s on him seducing a wider gathering in the months to come. The only real mystery is why he waited so long to step forward from the shadows.



Kai is also available to  
play tapas bars and  
Spanish-themed parties

**“LAURA MARLING** DESCRIBES  
HER FEELINGS. I THOUGHT,  
‘I CAN WRITE LIKE THAT TOO’”



# REVIEWS

THEOPHILUS LONDON, FEIST, NEON INDIAN

Edited by Laura Snapes

**NME**  
**EXTRA**

EXCLUSIVE  
PHOTOS FROM  
THE HARRISON  
FAMILY  
ARCHIVE  
SEE P13



## GEORGE HARRISON

**LIVING IN THE MATERIAL WORLD** GROVE STREET PICTURES

*Martin Scorsese's portrait of 'the quiet Beatle' is a celebratory, star-studded affair – and a suitable tribute to a remarkable life*



**FILM  
OF THE  
WEEK**

**I**t's quite incredible, really, to consider that the earliest recording of The Quarrymen, the band who would become The Beatles, is a song credited to 'McCartney/Harrison'. That it would be a further five-and-a-bit years on from 1958 and 'In Spite Of All The Danger' before the latter half of that partnership's name again appeared between brackets and under a song title says a lot about the people that he ended up in a band with. Were they more talented? Maybe. Were they more confident, more the sort of people to push themselves to the front of the queue, shout louder than anyone else, and that crucial little bit more advanced

in years? Definitely. "Paul was always nine months older than me," said George in 1995. "Even now, after all these years, he is still nine months older!"

Thus, out of circumstance, 'The Quiet One' was born. But, like all quiet ones, George Harrison was also complex. Take a look at any of those still very early attempts at songwriting, back when his more celebrated bandmates were bashing out 'I/You/She Loves Me/Her/You' enormo-hits to order, and you'll find a less straightforward tack being taken: "Go away/Leave me alone" goes 'Don't Bother Me', his first contribution to a Beatles album; "You've tried before to leave me/But you haven't got the nerve" he sings in 'You Like Me

Too Much' on 'Help!'. Progress to 'If I Needed Someone' on 'Rubber Soul', and you get "Carve your number on my wall, and maybe you will get a call from me": as brutally honest a line about groupies as anyone's ever written.

It's not hard to see, then, why George Harrison is the Beatle who most appeals to director Martin Scorsese. Plus, really, it doesn't take an AFI Life Achievement Award-winner to notice the great narrative: from maligned songwriter, through to enthusiastic mystic, to initially most successful solo artist, to organiser – inventor, even – of charity rock gigs (1971's Concert For Bangladesh, curated with Ravi Shankar), to cult film-funder (*Monty Python's Life Of Brian*) and former of a supergroup (Travelling Wilburys). *Living In The Material World* goes to all these places and more. Of course, given the co-operation of EVERYONE you could wish for, the overwhelming air is celebratory rather than investigative. Aspects of his life are skipped over: from his never-ending tax avoidance, to his panned later solo albums (in fact, even the hugely successful 'Cloud Nine' from 1987 isn't mentioned), to his escapades with other women. "Challenging" is how his wife Olivia describes the role of these girls in their marriage – an understatement.

But these – along with the over-familiar yarns spun by Ringo and Paul – are minor gripes. As a celebration, this film couldn't be better. There are loads of revelations for the geeks, and plenty of well-placed rare footage (plus, who could ever get bored of seeing the Beatlemania scenes?). As for the characters, Phil Spector – who produced 'All Things Must Pass' – is simply terrifying. Tom Petty recalling Harrison's reaction to Roy Orbison's death – "Aren't you glad it's not you?" – is hysterical. Eric Idle remembering how he bailed out *Life Of Brian* to the tune of £3 million just because he wanted to see it – "the most anyone's ever paid for a cinema ticket!" – is brilliant. And Olivia's teary-eyed recollection of the knife attack on George in their home, and son Dhani's admiration for his "not-normal" dad, are truly affecting.

Best of all, though, are the young George's fuss-free, very factual letters home to his folks, desperately trying to reassure them through the height of Beatlemania that everything is fine and normal. For all the platitudes and memories offered by others, these are what will make you smile the most. **Hamish MacBain**

**8**

© HARRISON FAMILY

### THIS IS HARDCORE

what our numbers add up to

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

THE WHOLE LOVE DBPM



As radio-friendly album openers go, 'Art Of Almost', which kicks off Chicago stalwarts Wilco's eighth studio effort, would probably rate pretty low on the Fearné Cotton-approved Indie That Won't Confuse Your Mum Index. While the album makes for an extended pitch into the inner realms of orchestral gravel groove, freak fuzz and krautrock, frontman Jeff Tweedy and lead guitarist Nels Cline's swim through such possibly perilous experimental waters still manages to be decidedly melodic. Weirdness far from gallops across the dozen songs that make up the pick'n'mix bag of 'The Whole Love' though, as the straight up alt.pop of 'I Might' testifies, coming across something like a breezy Weezer packing PhDs and lime-topped Coronas. Lifting love songs with Beach Boys bounce ('Dawned On Me'), 12-minute long intimate campfire sagas ('One Sunday Morning') and heartening cosmic country ('Whole Love') complete an album that might be all over the shop, but one that's much more interesting because of it. **Leonie Cooper**

DOWNLOAD: 'I Might'

7

## ZUN ZUN EGUI

KATANG BELLA UNION



If you had to pick a new band who sound as diametrically opposed to dismal lad rock as it's absolutely possible to, then Bristol's Zun Zun Egui are first in line. Not for them dismal parka-rock, but a kinetic sort of art-punk that wriggles and writhes and spirals out of every description you might attempt to snare them with. Just count the reasons how: French, English, Creole and Japanese lyrics; trilling and artfully nutso vocals; and a sonic adventurism that journeys from wiry post-punk to Afro-funk, prog to pan-everything-north-and-south-of-the-Equator. Of course, staying with this record can be like trying to grab hold of a greased frog, except that Zun Zun Egui make it infectious fun, as they veer from a daft song about sexy worms that sounds like post-punk's answer to Surfin' Bird ('Fresh Fandango') to wiggly, sun-dazed meanderings ('Sirocco' and 'Transport') that tip their hat to Boredoms and other chart-illegible cosmic explorers. We don't know where this all leads exactly, but it's definitely on the right path. **Chris Parkin**

DOWNLOAD: 'Fandango Fresh'

7

## DJ SHADOW

THE LESS YOU KNOW, THE BETTER ISLAND



'He's still at it?'" Not my words, but those of DJ Shadow's own painfully self-deprecating press release, on which the word "genius" has been scratched out by me and replaced with "wankery". Yet just because the goateed trip-hopper knows that anything he releases now is likely to be unfavourably compared to his 1996 masterpiece 'Endtroducing...?', it doesn't mean he's managed to stop the rot. 'The Less You Know, The Better', his first album proper since 2006's 'The Outsider', is, frankly, a bit of a mess. For every inspired moment of sampledelic transcendence, there's a splatter of ugly metal riffage or a tediously earnest rap. When Shadow eases off on the clunky techno-dazzle, he occasionally channels his evident sense of disillusionment with music and the world into something genuinely wistful and poignant. But overall it sounds like the work of a man struggling to recall his motivations for making music in the first place. **Sam Richards**

DOWNLOAD: 'Scale It Back' (ft Little Dragon)

5

## KEY NOTES

Best sleeve of the week



Feist, 'Metals'

Well done to Leslie Feist for boosting the self-esteem of rubbish artists everywhere. She held a competition for the best colouring-in of a template, and the winning artwork became the cover. Crayolas for all!

Worst sleeve of the week



Mastodon, 'The Hunter'

Mastodon? Mastodon't. Even the poor animal on the cover of this thing is confused. Each of its four jaws is asking the same question: "WHY?"

## REVIEWED NEXT WEEK

- Björk, 'Biophilia'
- Oh Land, 'Oh Land'
- Wild Flag, 'Wild Flag'
- Givers, 'In Light'



## SPANK ROCK

EVERYTHING IS BORING AND EVERYONE IS A FUCKING LIAR BAD BLOOD

A little bit serious, a little bit smutty, a little bit ironic: confusion reigns on Naeem Juwan's second album



Spank Rock's 2006 debut 'YoYoYoYoYo' was a frisky little number, crackling with whip-smart booty bass beats, gurning Game Boy riffs and dumb but dextrous rhymes about

partying and pussy. It even managed to put a smile on the face of renowned rock grump Thom Yorke, who named it his album of the year alongside Liars' 'Drum's Not Dead'.

But potty-mouthed hipster rappers have a notoriously short shelf life, as Princess Superstar or Fannypack will tell you next time they're stamping your Starbucks card. Perhaps wary of this, Spank – known to his moms as Naeem Juwan – has agonised over the follow-up to 'YoYoYoYoYo' for five years, finally releasing it on his own label and lumbering it with a title that would make even Panic! At The Disco flinch.

Yes, Spank Rock has gone all serious on us. "A man is not a man if he don't shoot for the stars", he hectors us tediously on the non-event of an opening track 'Ta Da', before later urging us to, "Fight for something/Stand for something"

on confused anti-corporate rant 'Turn It Off'. Yet he hasn't had the confidence to ditch his old smut completely, with the result that neither his come-ons nor his calls to arms sound very convincing. In this post-Death Grips world, chanting "All you white girls shake it 'til my dick turn racist" just isn't going to cut it in the shock stakes. Additionally, it's hard to tell whether the off-key Black Eyed Peas chorus of '#1 Hit' is ironic or not. Either way, it's awful.

It doesn't help that Juwan has ditched his old producer XXXChange and replaced him with German electro lummoxy Boys Noize, whose beats generally lack any semblance of swing or groove. The pair of them belatedly get it together for 'Cool S#@!' and the brilliant Can-sampling 'Energy', tracks which are unburdened by Spank's previous hang-ups.

But by then it's too late. Spank is right about one thing at least: this album is boring, and everyone who says otherwise is a fucking liar. **Sam Richards**

4

DOWNLOAD: 'Energy', 'Cool S#@!', 'Car Song' (ft Santigold)

## BALAM ACAB

WANDER/WONDER TRI ANGLE



Forget yer Salems and yer oOoOos: Balam Acab bested the nebulous witch house genre with last year's awe-inspiring 'See Birds', bursting

through the opiate haze into splendid lucidity. It's a trick that 20-year-old Pennsylvanian resident Alec Koone has trouble repeating on 'Wander/Wonder', his debut for taste-making imprint Tri Angle, in spite of some alluring production which burns with the slow-crackle of spliff embers and harnesses the yawning expanse of dub. But without solid geometry to nail it to, much of this album slides back into the fashionable murk of its peers. 'Mezzanine' it ain't, then. **Alex Denney**

DOWNLOAD: 'Motion'

6

## TWIN SISTER

IN HEAVEN DOMINO



From the warm xylophone chimes and coyly understated vocals of 'Daniel' through to 'Kimmi In A Rice Field' – a Japanese-tinged, '80s-infused ode to

a dead sister peppered with swirling soundscapes and purposefully trashy keyboards – 'In Heaven' is clearly A Clever Album, the kind that will rest on coffee tables so the owners can claim to enjoy Twin Sister's nods to Björk despite the fact they've only listened to the record once. For those lacking in coffee tables, however, 'In Heaven' actually peaks when it's at its most playful – in the likes of the gun-toting 'Gene Ciampi' or disco funk strut of 'Bad Street'. **Lisa Wright**

DOWNLOAD: 'Gene Ciampi'

6





# THEOPHILUS LONDON

TIMEZ ARE WEIRD THESE DAYS WARNER

*The cooler-than-thou MC's lyrics don't quite live up to the hype, but his silky vocals impress nonetheless*



Brooklyn-raised Theophilus London is a fountain of Tumblr bloggability. Alongside a hipster-in-skinny-jeans image, he's put out cool-catnip like his Smiths-

worshipping, synth-heavy 'This Charming Mixtape', which even had a Kraftwerk sample thrown in for extra brownie points. He's worked with Solange Knowles and Dev Hynes. But this checklist for scene popularity has built him up for a fall, with critics baying for his blood if his debut album didn't stand up to the hype. Sadly, he hasn't quite nailed it.

For starters, he's not an amazing MC. As a lyricist he doesn't compare well against counterparts like The Cool Kids, and the rhyme-heavy moments on 'Timez Are Weird These Days' are its weak spots. Strained lines like "I fell in love with a disco queen/In the heart of the city at a bistro scene" don't exactly help. But where he comes into his own is

on fluffy, Juicy Fruit-esque funk like 'Why Even Try', featuring Sara Quin of Tegan And Sara. While a female hook can often sound like an afterthought in rap, here her vocals gel effortlessly with his silky-smooth laydeez' man persona. The real shine, however, appears when London himself flexes his lungs on tracks like 'Wine And Chocolate' and current anthemic single 'I Stand Alone', proving that, as a vocalist, the boy's got good tone. By the end you're willing him to sing more.

It may not be game-changing and it'll be slaughtered by those who have a hatred of hipsters/fun. But it's harmless entertainment, and London gets full marks for what he's best at – experimentation. Hopefully a second effort will be less a roll-call of references and more a tailored blend of new wave and throwback funk that he can truly brand as his own. *Jo Fuertes-Knight*

**DOWNLOAD: 'Wine And Chocolates', 'Last Name London', 'Why Even Try'**

## LANTERNS ON THE LAKE GRACIOUS TIDE, TAKE ME HOME

BELLA UNION

For a band made entirely from pillows and bits of old cloud, it's a surprise to find that Lanterns On The Lake are actually from Newcastle, not some dusky Narnian island. The idyllic chill of their glitchy soundscapes and mournful arpeggios waft like spectres along the line between '80s and '90s folktronica such as This Mortal Coil, Mazzy Star and One Dove, and nu-gaze pioneers Sigur Rós and The Radio Dept. The fragile 'Keep On Trying' and 'Ships In The Rain' are as alluring as siren calls through mist and 'A Kingdom' is like a poltergeist Arcade Fire. 'Gracious Tide...' stays with you like a dream you wish would keep recurring. *Mark Beaumont*

**DOWNLOAD: 'Keep On Trying'**

## BOOTS ELECTRIC

HONKEY KONG DANGEROUS



You can take the boy out of the thrusting robo-rock sex-creep, but you can't take the... no, I don't have the stomach to finish that sentence. Boots Electric, the solo guise of Jesse 'Insert Nickname Here' Hughes, finds the Eagles Of Death Metal frontman attempting to show another side of himself. If you're worried that this might compromise the joyous non-complexity of his paper-thin and puddle-deep persona... don't. 'Honkey Kong' is every bit as obsessed with the coital urge as EODM, but with added synths and (somewhat) subtracted guitars. It's dumb, throwaway stuff, but like Hughes himself, not without a certain inexplicable charm.

*Barry Nicolson*

**DOWNLOAD: 'Oh Girl'**

## FACES TO NAMES...

*What the reviewers are doing this week*



**PRIYA ELAN**

"I've been listening to Niki & The Dove, The-Dream, old Prince, waiting for Amazon to send me *Brooklyn Burning* by Steve Brezenoff and staring at Ali Lohan's 'is it new?' face."



**SAM RICHARDS**

"I've finally abandoned my vague ambitions to become the new Aphex Twin by selling the Korg synth I never, ever played. I also listened to the new Walls album in a floatation tank."

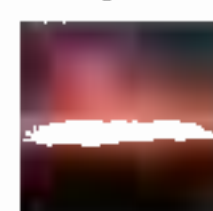


**ANNE T DONAHUE**

"I've been drinking a million pumpkin spice lattes and forcing *The West Wing* upon everyone I've ever met. Walking means nothing unless it's down a hallway with purpose."

## L-VIS 1990

NEON DREAMS ISLAND



It's hard to tell why dance producers sometimes underestimate their audience when it comes to making albums, presuming that they must record something *important*-sounding if they're to attract home listeners. Night Slugs founder James Connolly, aka L-Vis 1990, is no different. He's gone from releasing thumping house 12-inch bangers such as 'United Groove' to this long-player misfire. His stated intention was to release something akin to Chemical Brothers' 'Dig Your Own Hole' or Basement Jaxx's 'Remedy', but he's really only succeeded in making overwrought muzak for the kind of bar where the quality of a drink is judged by what shade of bright blue it is. *John Doran*

**DOWNLOAD: 'Neon Dreams'**

## HANNI EL KHATIB

WILL THE GUNS COME OUT

INNOVATIVE LEISURE

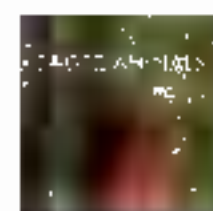


So, it turns out The White Stripes haven't actually called it a day after all – they've just rebranded themselves as Hanni El Khatib and gone back to their raw, Rolling Stones-worshipping roots... oh, and started making music for shoe commercials (recent ads for Converse and Nike both feature El Khatib's wares). Certainly, no-one could accuse this American-Palestinian-Filipino of trying to break any stylistic boundaries. Though his debut LP has plenty of that primal blues-rock spirit, it's decidedly understaffed in the tunes department. 'Build. Destroy. Rebuild' and 'Fuck It. You Win' are exceptions, but largely, them guns be firing blanks. *Rob Webb*

**DOWNLOAD: 'Fuck It. You Win'**

## CAGED ANIMALS

EAT THEIR OWN !K7



"You might as well eat your own", sings Vincent Cacchione on 'Eat Your Own', the final song of the Brooklynites' debut. The cannibalistic sentiment of the song might as well refer to the band's own fountain of inspiration, which seems to consist of them greedily gnawing on Hype Machine's Most Popular Songs and spitting out the husks. After a charming opening duo of tracks, that charm vanishes quicker than George Osborne doing a stand-up routine. It's indie hits by rote as we're flung plenty of sub-'Higher Than The Sun' fizzlers and Vocoder-led R&B pastiche called things like 'Piles Of \$\$\$'. An endurance test best not attempted. *Priya Elan*

**DOWNLOAD: 'This Summer I'll Make It Up To You'**

## MASTODON

THE HUNTER REPRISE



Around the middle of the last decade, when Atlanta metallurgists Mastodon began to wink at the mainstream, some suggested they might even be the next Metallica. Were that the case, 'The Hunter' – their fifth full-length – should logically be their 'Black Album'. Safe to say it's not expected to sell comparably, but there are a few radio-friendly moments. Happily, they're so sufficiently steeped in classic rawk that songs like 'Curl Of The Burl' don't sound like cynical stabs. More unexpectedly, 'Creature Lives' sounds like early '90s churchy shoegazing; more expectedly, there's still stacks of complex metal axe interplay and Troy Sanders' stirring hairy vocals. *Noel Gardner*

**DOWNLOAD: 'Creature Lives'**





## FEIST

**METALS** POLYDOR

*The Canadian songwriter's tracks grace ads and films, but she can also deliver a homespun gem of an album*



She's the one who did *that* iPod ad ('1234'). She also wrote that plinky-plonky song found playing beneath the opening *The Inbetweeners* scene ('I Feel It All'). And even James

Blake plumped a pouty take on 'Limit To Your Love' out the arse-end of 2010.

Leslie Feist herself is much less ubiquitous. Suggest the million-selling singer is now a bona fide, prep-my-'copter popster and she'll bat you away like a mosquito. And that's why we like her: more than her hip hip-hop connections (as ever, her friend Chilly Gonzales produces, this time alongside Dominic "Mocky" Salole) or membership of cult collective Broken Social Scene, it's her warmth and humanity that elevate Feist from respectability into consummate niftiness.

There's plenty of this homespun superstardom on fourth LP *'Metals'*, forging weighty gems from heftier ore. Disguised as something your

parents might listen to, the record is intricately melancholy ('Caught A Long Wind') and dismally intense ('A Commotion'), all with a fragile-voiced glaze. "*When you comfort me/It doesn't bring me comfort actually/True life in haiku/Imbalances of fate out of the blue*", riddles 'Comfort Me', but top prize goes to 'Graveyard', an ode to not being dead – its refrain steals into the sublime via what is surely the most elegant high-jump of melody this side of 'This Charming Man'. Her voice may be technically imperfect, but it's gracefully and gently bursting with life.

Feist's increasingly substantial grasp of rumpled songwriting oomph fuses both into something removed from the flimsy ad-bound ephemera of yore, and where her earliest hit 'Mushaboom' secured a swish Silent Night mattress-hawking deal, *'Metals'* is, in its own right, quite simply the cat's pyjamas. *Jazz Monroe*

8

**DOWNLOAD: 'Graveyard', 'Comfort Me', 'A Commotion'**

## NEON INDIAN

**ERA EXTRAÑA** STATIC TONGUES



It's hip to be square – or in the case of the year's current musical climate, it's hip to be anything but chillwave. Luckily, absence makes the heart grow fonder, and instead of deigning to become an expired version of himself, Neon Indian emerges as Alan Palomo 2.0 and breaks free from a genre dripping with blog buzz. Leaping from its 2009 predecessor, *'Psychic Chasms'*, with the first notes of 'Heart: Attack', *'Era Extraña'* becomes a lesson in how to execute electronic music properly. Tracks like 'Fallout' and 'Hex Girlfriend' turn waves into tsunamis, bathing listeners in dark, sonic surges where *'Psychic Chasms'* dared not go. Let's hope his fanbase can hang on for the ride. *Anne T Donahue*

**DOWNLOAD: 'Polish Girl'**

8

## WE WERE PROMISED JETPACKS

**IN THE PIT OF THE STOMACH** FAT CAT



While 2009's debut *'These Four Walls'* was a brilliant attempt at thoughtful-yet-turbulent rock, it was too restrained for the tracks to be the fist-pumpers they could have been, probably a result of the Edinburgh group's rushed recording process. This time around, however, they've paced themselves and delivered an album packed with punchy, literate guitar music. Most surprising of all is the gargantuan *'Hard To Remember'*, which ups the noise to Mogwai levels (ie very fucking loud). But they still possess a knack for a clever melody, and lead single *'Medicine'* has a spoonful of tuneage. It'll definitely drive your paw skyward. *Jamie Crossan*

**DOWNLOAD: 'Medicine'**

7

## THE RIDER

*What we're wearing, reading and doing this week...*



**T-shirt**

**Campus T-shirt**

Duffer of St George bring back the preppy look with a college sports team-styled T-shirt perfect for the start of the autumn term.



**Book**

**Instrument**

With a foreword from Johnny Marr, photographer Pat Graham's new book asks everyone from Sonic Youth to Yeah Yeah Yeahs, New Order to Modest Mouse to talk about their relationship with their instruments.



**Event**

**Merge Festival**

To celebrate London's Bankside district (home to NME), the Merge Festival has set up Never Records, stocking only vinyl cut instore by the public and pro musicians. London Borough Market, until Nov 20

## THIS WEEK'S SINGLES

reviewed by NME's

**JOHN DORAN**



## RONIKA

**ONLY ONLY** RECORD SHOP



Before the Happy Mondays ruined everything by making dance music that sounded like a tramp with a loudspeaker having a nervous breakdown, club music in the mid-'80s was brilliant. The spirit of Shannon's 'Let The Music Play' and Freeze's 'IOU' is what Nottingham's Ronika is successfully attempting to recreate here, and the warm analogue electro pop of 'Only Only' has its heart set on seducing you.

## QUEEN OF HEARTS

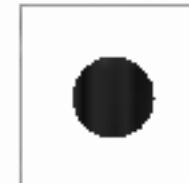
**SPANISH SAHARA** NIGHTMOVES



There's more to being Alison Goldfrapp than singing over session Euro-trance in your underwear, sticking a taxidermy goose on your head and having sexy dancers in badger masks. Lacking the charisma, the singing chops and (critically) the Will Gregory that make Alison who she is, Queen Of Hearts lazily covering Foals is the dictionary definition of anodyne.

## THE JAPANESE POPSTARS FT ROBERT SMITH

**TAKE FOREVER** VIRGIN



Why did Virgin sign The Japanese Popstars? Was it down to a thick line of Maldon sea salt hoovered up the hooter at an A&R showcase? We'll never know, but the competent mid-tempo trance chancers have certainly had a lot of money thrown at them. The Cure's frontman is just one big name loaning his vocals to the group. And by the sound of things, having his time completely fucking wasted as well.

## REAL ESTATE

**IT'S REAL** DOMINO



While Real Estate are so sun-dappled you'll need to slather yourself in Factor 80 sunblock before putting them on the stereo, and so sugary that they make The Shins sound like grindcore band Regurgitate, this Feelies/Beachwood Sparks-inspired slice of loveliness is still enough to break a heart at 100 paces.

## THE COMPUTERS

**RHYTHM REVUE** ONE LITTLE INDIAN



When I first saw The Computers in Manchester a few years ago they were brilliant – a twitchy punk explosion dressed like a white denim Kraftwerk. But since then they've changed direction. Now, if you have to play old gangster rock'n'roll, a genre 50 years out of date, at least have the courtesy to be as good as The Jim Jones Revue or The Fabulous Penetrators and not side with Alvin Stardust or Beady Eye.

## GIVERS

**MEANTIME** GLASSNOTE



Louisiana Tropicalia/Afrobeat indie act Givers may not be quite as good as Bristol-based Zun Zun Egui, but then again neither is anyone else. This pretty, preppy outfit revel in shifting rhythm patterns and tempos, multiple drummers, shimmering guitars that make them sound like they've been listening to Nigerian hi-life for longer than six months. Simple, unabashed joyfulness.





PEGGY SUE ANNA CALVI, BEIRUT  
*Edited by Laura Stapes*

# METRONOMY

**DARTINGTON HALL, TOTNES** MONDAY, SEPTEMBER 19

*Local hero Joe Mount returns to his Devon roots for a show that veers from awkward to brilliant*

**D**artington Hall is not used to playing host to hot, Mercury-nominated indie bands. But then, not every hot, Mercury-nominated indie band has a singer who used to play hide and seek in the grounds, and once appeared in a nativity play in the medieval banqueting hall. "I wasn't a shepherd," he explains later, "just one of the guys."

You can tell from the friendly welcome and excited manner of everyone working here that this is a special event for them, and for the town too. And the most special person, the guest of honour at this high school reunion, is the abashed homecoming king, Joe Mount.

In the bar, people talk about Joe's skateboarding years, or cousins that used to play with him at school. His old primary school teacher is here; his parents live down the road. The

concert was booked by his former next-door neighbours. He's the local boy made good, the man who did something. And Dartington is where he got started.

"There used to be an art college up here," he says. "When we moved here it was a lot more rough and ready, and there would be student parties. Now it's more like a kind of conference centre, which is slightly dull, but that's why it's so nice that they've actually got us out here. Totnes is a bit of an anomaly in the area, because all the other towns like Torquay and Paignton are just towns. Because of the college, there used to be a bit more happening here."

Not that this feels much like an art school party at first. The band's raised

profile has seen to that. They may perform in front of Joe's enlarged portraits of each band member, looking for all the world like a local school project created specially for the event, but the band have done stuff which is

*They throw stuff together in an impressively splattery racket*

impressive even to people who don't follow music. Joe has met an actual Girl Aloud, he's been on *Later... With Jools Holland*. It's not surprising, therefore, that the town is out in force.

"That kind of stuff is what people have read about more than anything, I guess," he shrugs. "Or, as soon as you get in the broadsheets, people's ears prick up."

So when you return, are there scores to settle and ex-girlfriends whose noses need rubbing in your success. "Who knows? There are enough of them!" he jokes. "There's no real desire to come back and be like, 'Check it out!'; and that's where the embarrassment comes; you worry that's what people will think. But of course they're just happy to see you."

Trouble is, we're caught between a gig and a civic reception, between rocking out and raising a toast. Can just one performance satisfy these expectations? After admitting he's essentially rootless at the moment, Joe says, "The nice thing about this is I can go and stay at my parents' house. So it's all very... strange." Are they here tonight? "Yeah! I think they're probably more scared than I am."

It begins slowly. Anyone who has booked a church hall and put on a couple of local bands for their first ever gig





would recognise the feeling. People, while very supportive of the endeavour as a whole, don't seem to be quite sure what it is they are supposed to do. Not every gig has a minstrels' gallery, after all. From the back it's all craned necks and "excuse-me-would-you-mind-moving-I-can't-see" from some of the less concert-friendly mums and dads. In the middle there's a thick band of self-conscious, game toe-tappers – maybe wondering if they're pulling the right shapes, maybe just listening – and at the front, a few kids going properly, correctly *crazy*.

The band don't exactly help at this point. They're not giving any clues as to how best to move to their music. During instrumental sections Oscar will mug and point like a crazed scientist at Joe's hands, Anna sternly points forward with a drumstick, as if she's spotted someone misbehaving in the front row. For his part, Joe sways and glassily eyes the front row while, to his left, Gbenga giggles and pouts, or suddenly stands

still and serious. It's all rather unsettling.

Thankfully, Joe has charm on his side. A grinned, self-mocking, "Good evening, Plymouth" pops a few worry-bubbles, as does the half-abandoned tale of a Grey Lady who haunts this very hall. By the time they've switched their Iron Man heartlights on and launched into 'Holiday', it's starting to feel more like a real gig. It helps that

Metronomy have the songs to win everyone round, and even when they haven't, they've got the nerve to throw stuff together in an impressive splattery racket, which is sometimes better than having the songs. It's the spirit of those old art school parties, come back to life.

By the end, everyone has worked out what to do, 'The Bay' provokes screams of joy, and there's even a game attempt at moshing during 'You Could Easily Have Me'. Suddenly that minstrels' gallery starts to look a little wobbly. 'The Look', a song about big feelings in a small town, in which beautiful old synths – half medieval flute, half lonely android – fill a far, far older hall, finally brings the future to rural Devon.

And as for Joe? Well, he's off to the bar to catch up with old friends, and ponder what to do next: "We're still trying to keep it charming. But we might have to grow up sooner or later." There are worse places to do it. **Fraser McAlpine**

### VIEW FROM THE CROWD



**Tom, Totnes**  
"I loved it – it had so much energy. And I love the lights, the lights are what make them unique."

# SPLIT FESTIVAL

**ASHBROOKE SPORTS CLUB, SUNDERLAND**  
SATURDAY, SEPTEMBER 17 – SUNDAY, SEPTEMBER 18

**W**ith a lass doing hula-hoop with her knickers off, and catering by that amazing lady with the beehive from *Masterchef*, Split Festival, the brainchild of local boys The Futureheads, now entering its third year, is fast becoming the best thing Sunderland has going for it. And that's including inventing glass or whatever it is that they did. It's a pleasantly low-key affair, and by this we obviously mean cheap pints and not much of a wait for a piss.

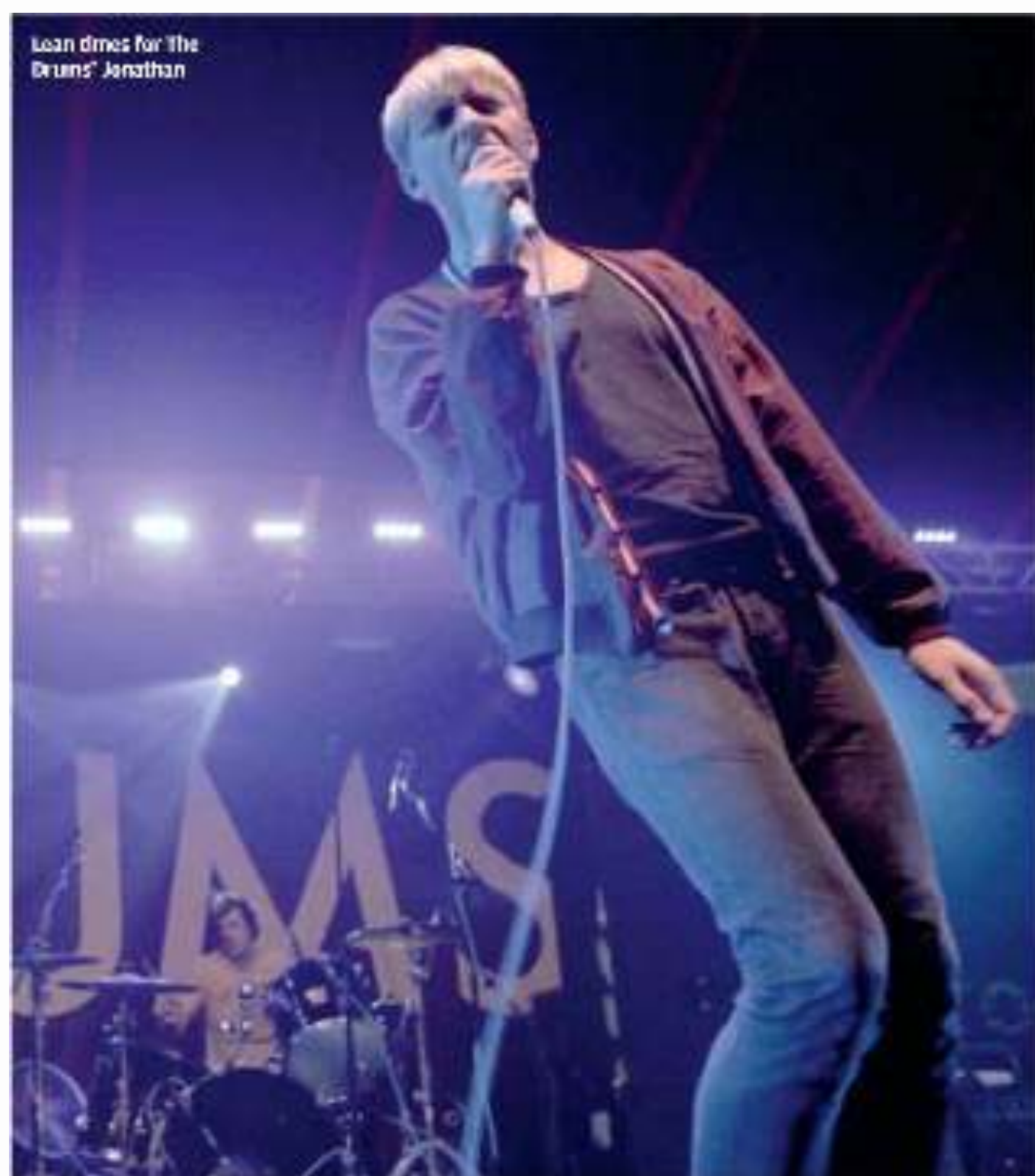
Continuing their unstoppable quest to alienate everyone who likes them, **The Drums** don't play 'Let's Go Surfing'. Because they are, like, totally beyond that, yeah? Compared with the **Mystery Jets**, who exuded excited energy earlier, they look like they can't really be bothered, especially now Jonathan's left to helm the front of stage alone, with his old gambolling pal Jacob on synth duties. If there is a way to convey 'non committal shrug and a half-grimace' insert that here, which is the stock reaction when you ask people if they enjoyed it. Headliners? Hmmm.

It's Sunday, and despite being up against a football match that will eventually lead to Sunderland trouncing Stoke, local lads **Hyde & Beast** (Dave Futureheads and Neil Golden Virgins) quite rightly draw one of the biggest crowds of the weekend, and with the

might of a backing band behind them they are something else, the pastoral swing of '(And The) Pictures In The Sky' becoming rather more, well, beastly.

**Kurran And The Wolfnotes**, Panic! At The Disco's unassuming younger brothers, are playing an acoustic set as a two-piece today but their angst quota is in no way depleted. 'What A Bitch' has us tapping our feet, if only in impatience for the debut album that still seems a million miles away. **Dinosaur Pile-Up** lack some of their style, but make up for it in sheer brutality, sounding, as always, like The Thermals if they'd grown up listening to Ash (in other words, pretty fucking good).

**Frankie & The Heartstrings** are just amazing. AMAZING! The Long Blondes-cum-Mike Leigh kitchen sink aura that makes them impossible to dislike is as strong as ever, and their new songs have reached unfathomably phwoar-some levels. The power goes off halfway through last song 'Fragile' and drummer Dave starts clawing his way across the stage in a fevered attempt to disembowel the stage manager. But, thankfully, it turns out to be an accident, so Frankie leads the crowd in chants of "We love Sunderland!" in total darkness until he is bodily removed from the stage by a bouncer four times his size. It's about as classy as curtain calls get. **Rebecca Robinson**







## PEGGY SUE

**DEAF INSTITUTE, MANCHESTER**  
SATURDAY, SEPTEMBER 17

*Brighton trio are a class above their indie-folk counterparts as freshers' week gets going*

For many of the fresh-faced students in attendance, tonight is their first night in Manchester. Peggy Sue are going to have their work cut out to appease a crowd giddy at the prospect of first-year high jinks. Yet, thankfully for the Brighton folk set, their second album 'Acrobats' has proved that their chief songwriters, Katy Beth Young and Rosa Slade, are more than the one-dimensional, acoustic rattle'n'roll artists that could have been lazily lumped with team Mumford and their ilk in the wake of last year's full-length debut, 'Fossils And Other Phantoms'.

There's a real growl underneath their two-part harmonies and graceful strings now, a sense of blossoming confidence and belief in their own sound – though things don't exactly get off to a smooth start, introductory track 'Cut My Teeth' misfiring and causing a blushing Katy Beth to apologise, "I can do better than that." She can and she does, acting extroverted foil to the more withdrawn Rosa as the group shift into gear. Tracks like 'Changed And

Waiting,' and 'All We'll Keep' are bold indeed, the former with primal, bludgeoning percussion. It's that willingness to raise the fuzz factor a level or two that separates Peggy Sue from their more acoustic-tinged peers, for a sonic dissonance that handsomely fits their darker subject matter.

Yet there's no sense of foreboding onstage. In fact, at times, as when members bow out on more stripped-back efforts only to sit down on stage, Peggy Sue feel as though they're in their rehearsal room, throwing encouraging glances to those still standing; warm-hearted, sure, but slightly at odds with their advanced steps towards a larger, more menacing sound.

Nevertheless, tonight is about a group maturing – a rare appearance of 2009 track 'The Sea The Sea' merely reinforces their progress – and as the new youth of Manchester take their first steps out in the northwesterly night, it's likely that they'll remember this most fondly from the hazy week that's about to ensue. *Simon Jay Catling*

### VIEW FROM THE CROWD



**Emma, 19, Manchester & Chelsea, 20, Manchester**

**C:** "I've seen them six times – I even scaled a fence at Jersey Live for them!"

**E:** "I think 'Shadows' was the highlight – it's the strongest song off the album."

## THE WAR ON DRUGS

**BRUDENELL SOCIAL CLUB, LEEDS**

WEDNESDAY, SEPTEMBER 14

It's unlikely the US government would want the Philadelphia four-piece's aid in their War On Drugs – unless their strategy involved taking them all. Tonight's set is awash with blue-collar psychedelic stoner jams that seem to transcend time, leaving the dripping hot walls of the Brudenell to dissolve. Through the haze, though, comes some truly solid songwriting, as frontman Adam Granduciel directs his band in building foundations which then disintegrate into a cloud of dusky psychedelia. This is most



potent on 'Your Love Is Calling My Name', which swells with irrepressible fortitude. If this year's 'Slave Ambient' is largely responsible for their more Americana-tinged live moments, then tracks selected from 2008's 'Wagonwheel Blues' have been chosen for chemically reminiscent values, as main set closing couplet 'Taking The Farm' and 'Arms Like Boulders' provide a righteous head-shellacking. However, 'Buenos Aires Beach' provides a stripped-back finale that gently brings us back to reality. It's a pity – tonight it felt like we might never come down. *Simon Jay Catling*

## EMA

**THEKLA, BRISTOL THURSDAY, SEPTEMBER 15**

There's a comforting glow to the electric viola with which Erika M Anderson opens tonight's set, as she croaks, "I almost threw up on the spot" during 'Marked'. It's the first in an evening full of awkward juxtapositions and bold spectacles, such as Anderson folding the mic stand down towards her crotch, rubbing her chest and thrusting her pelvis at the metal. But what might come across on paper as gimmicky or possibly expendable – especially when her album 'Past Life Martyred Saints' is such a complex, introspective piece – has a sultry cheekiness in person that's both endearing and, well, really badass. When you feel anxious that 'Milkman' is about to break apart because of the jet engine brashness of the guitar tones or the off-kilter drum fills that stammer and fumble around the beat, Anderson reins it in with a chugging guitar riff or a velvety belt that rarely surfaces on record. Despite her fervidly worn sexuality, her performance is sophisticated in a way that you wouldn't expect from someone wearing a homemade "LONER" T-shirt. There's showmanship, but it's not show-offy. Anderson's put-on acts are far too debasing for that, like the mic cable noose she fashions during set closer 'California' – it seems precarious as she drops the mic, but she remains calm, in control, an almost Amazonian presence, yet tangibly human and vulnerable. *Leah Pritchard*

### MY BEST GIG



**Max Bloom, Yuck**

"I saw Lambchop play a beautiful secret gig in Nashville earlier this year. It was in a tiny diner and about seven people were in attendance. Kurt Wagner was playing acoustic guitar with someone on organ and drums. The set was only six songs long. That's quite rare for an act like that – normally established bands play for three hours and it gets really boring..."

## THREE TRAPPED TIGERS

**THE HARLEY, SHEFFIELD MONDAY, SEPTEMBER 19**

Back in May, we eulogised about Three Trapped Tigers' late-night festival set at Liverpool Sound City. Here, however – much earlier, and to a decidedly less boisterous crowd – they're perhaps even more thrilling. Time of performance and sobriety of audience doesn't matter to this band, clearly. Their name has never seemed wholly appropriate, either – tigers are wild, feral creatures and there was always something a bit too calculated and mathematical about TTT's mindbogglingly intricate noise-rock to warrant the comparison. We're not sure quite what it is (perhaps wanting to impress in the home city of Warp Records, a label from which they've taken more than a few notes?), but tonight there's an unhinged fervour about the London-based trio. At times, it's quite scary. As keyboardist and vocalist Tom Rogerson screams repeatedly off-mic during a particularly brutal instrumental assault, and as glasses of water resting precariously on top of bar furniture topple and spill thanks to drummer Adam Betts pounding seven shades of shit out of his floor toms, it seems that, unlike leopards, some wild cats really can change their spots. *Rob Webb*



# ANNA CALVI

**SALA KGB, BARCELONA** FRIDAY, SEPTEMBER 16

*Fiery, passionate and flamenco-attired, the singer's at home on the Spanish stage*

She may come from an Anglo-Italian family, but there's something decidedly Spanish about Anna Calvi, from the bright red flamenco shirt she wears onstage to the guitar that rips like a waved red rag through album opener 'Rider To The Sea'. Most of all though, it's her heart-on-sleeve passion and fiery intensity, suggestive of a childhood spent in the plazas of Madrid rather than the streets of London.

And for tonight, Spain – or Barcelona at least – seems equally keen to welcome her as one of its own, with Calvi finishing the night on the end of an awkward ovation as she climbs the stairs backstage in this distinctly odd venue. It's an ovation well-merited: little more than a year after the rather nervous performances that

marked her album launch, Calvi and band are hitting the sweet spot between confidence and being sick to death of the (brilliant) songs on the album. 'First We Kiss' has a rare, bloodied intensity to it that suits the lingering heat of the Spanish summer, while 'Suzanne And I'

*'First We Kiss' has a rare, bloodied intensity that suits the lingering heat*

stings with a venom lacking on the recorded version, Calvi stabbing murderous chords out of her guitar and Mally Harpaz attacking her harmonium. But it's 'Desire' that really hits home, its pounding drums and furious vocal bringing howls of lusty recognition from the crowd. **Ben Cardew**



## TUBELORD

**CAPTAIN'S REST, GLASGOW**  
MONDAY, SEPTEMBER 19

**W**hen we say that the drumkit pulsates throughout Tubelord's set tonight, we mean it: it's a glowing beacon deep within a skinned skeleton. But when that's the only thing worth mentioning, you know it must be bad. Despite having a few decent songs – the fidgety-rock of 'Night Of The Pencils' and the pleasant, numb tones of '4T3' – Tubelord are unfortunately rather nauseating live, mostly thanks to their keyboardist, who makes facial grimaces that would cause a porn star to blush. Rather than the endearing way White Denim do the same thing, here it's too cringey to bear. **Jamie Crossan**

## DIAGRAMS

**MADAMA JOJO'S, LONDON**  
TUESDAY, SEPTEMBER 20

**D**iagrams couldn't be more of an about-turn from frontman Mike Lindsay's previous outfit Tunng if they grabbed the hand brake and skidded a full 360. Whereas Tunng were folkier than a banjo of Mumfords (the official collective noun), Diagrams inspire a different, and more dangerous f-word: **funky**. Opening on the slick R&B of 'Ghost', the seven-piece band (which includes violins and horns) excel far from their original comfort zone. The looped clicks, taps and hums of 'Welcome' set us up for the exuberant closer 'Antelope', a hi-life influenced romp. **Ailbhe Malone**



# BEIRUT/ TUNE-YARDS

**O2 ACADEMY BRIXTON, LONDON**  
FRIDAY, SEPTEMBER 16

*Success finally catches up with Zach Condon as his nomadic songs enthrall a sold-out Brixton*

The idea that Beirut could be headlining – and selling out – a near 5,000-capacity room 3,000 miles from home with Tune-Yards in support might once have seemed implausible. But watching them in quick succession makes it clear that to these bands, notions of home are redundant; both found their sounds by fleeing their native comforts to explore worldlier croons and caws – Tune-Yards' Merrill Garbus to Kenya, Beirut lynchpin Zach Condon to Europe and South America.

Accordingly, Garbus dominates the huge stage with the same level of easy ferocity as at the tiny Hoxton Bar & Kitchen the night before. The bright warpaint on her face isn't to camouflage, but to accentuate every aspect of her politically charged being. And despite nodding to aeons-old African vocal traditions with her flabbergasting, ululating trills that reveal the whites of her eyes, the set explodes with life, not least because Merrill and bandmate Nate Brenner create the spitting, tribal percussive loops that underpin their songs live.

It does feel as though we've started the party backwards – if Tune-Yards are the music of righteous carnivals, then Beirut's is better suited to wine-soaked courtyards. Nonetheless, there's a quirky majesty to opening number 'Scenic World' that sets the tone for a different kind of celebration, with the brass section trooping the colour for intimacy and interwoven histories of young loves, old countries and eternal



stories. Watching their set forges links between material old and new that might normally go unnoticed – realising that many of Beirut's songs start midway through a conversation, with a resigned dismissal of unknown past or seeing smiles woven throughout, like the false uniform of 'A Sunday Smile', a sign of humoured acceptance in 'Port Of Call' and a fading relationship in 'Nantes'. As with Tune-Yards, there's no assumed pomp to adapt to playing this cavernous room – aside from Condon pushing his hair back nervously every 30 seconds. By final song 'The Penalty', he vigorously grabs the microphone like a freshly filled flagon of wine, a quiet toast to long overdue success. **Laura Snapes**

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O2



# ON THE ROAD WITH ROBYN

*The Swedish star knows EXACTLY what she wants – whether it be the right make-up or just a pint and a plate of fish and chips at the pub*

## O2 ACADEMY MANCHESTER FRIDAY, SEPTEMBER 9

There is a line winding around the stage door. It's been there for the past hour, even though it's still only five o'clock. And then she arrives. Wearing customised Timbaland boots and a Konichiwa Records bomber jacket, Robyn's here. She and her crew are running late, so push straight into soundcheck. After a run-through of 'Love Kills' and 'Indestructible', we move to the dressing room where Robyn tries on various outfits, twirling to see the best effect they'll make on stage: "I'm trying to look like a Madchester raver". Even though we're in a small dressing room, there are glimpses of the international star she is. She searches for a Prada belt, putting to one side a Jean-Paul Gaultier piece. She goes into a sideroom to have her make-up done, and as our photographer tries to follow her, Robyn has other ideas.

Calmly, she explains that, "I think make-up shots are horrible, I think that's the opposite of the whole way I approach things. It's not the way I want to portray being a woman. It's not just because I'm not wearing any make-up. I think that image of the brush and so on is just awful." It's a reality check; Robyn's been doing this for over 15 years, and knows exactly what she does – and doesn't – want. She's pleasant but tough, and tells the make-up artist what to focus on, right down to the brand of liquid eyeliner. But then, when all is done, she mentions that she's so pleased that the artist has done the make-up so that it looks like there's "one happy eye and one sad". It's so prescient – a mix of romanticism, insight and no-nonsense that all at once sums up her writing style, onstage presence and the reason she's stuck around in the industry for so long.

Onstage an hour later, and an unlikely group of burly Mancunian men bellow the words to 'Fembot' ("I've got news for you/ Fembots have



feelings too"), and the room goes wild for 'Dancing On My Own' – the four-to-the-floor 'Someone Like You'. It's a tightly wound set.

Backstage after the show, she sits drenched in sweat, tucking into tofu and green beans from the Chinese restaurant across from the venue. Her assistant Jisper hands her a bottle of green gunge. "It's a special recipe that's supposed to be really easy for the body to break down – we make it ourselves. We always have a blender on our rider." Though it looks revolting, it's definitely doing the job, as she comes alive again and begins to plan the next day's activities.

## VIEW FROM THE CREW



**Ali McMordie,**  
Tour Manager

"I've been working with Robyn for about three years, including her American tour with Katy Perry. I've also worked with Moby and Röyksopp. I've only been fired once, and that was by Sonique. I was very happy to be fired then. She used to be homeless, but now she's gone the other way – she's a bit of a diva."

## O2 ACADEMY BRISTOL SATURDAY, SEPTEMBER 10

As we scope possible lunch venues the next day, we bump into Robyn's trainee assistant, Peter. The hairdryer has exploded, and he's been sent to get a new one. Luckily there's a Toni & Guy close to the venue, and he's got it in his sights.

This is probably not the time for a joke about how he should 'Call His Girlfriend' and ask to borrow hers, so we walk towards a row of colourful houses, where the photographer is setting up her equipment. I point towards the biggest house on the street, and invite Robyn to come over later, joking that I saw it and liked it so much that I bought it. Robyn laughs, and answers, "This is your house?" I answer that yes it is, but she can rent a room if she likes. There's a brief pause, before she gives me a disgusted look, and proclaims, "Rent? That's cheap of you, I'm a struggling artist!" I offer to get lunch in instead as we turn the corner, and strike upon 'Britain's Oldest Pub'. "Well," she says, "that's something to do! I love this!"

It's an incongruous sight – the striking Swede in Versace and Gaultier among the electronic darts machines. A pair of fans have tracked her to the pub, and they all chat before they leave Robyn to her lunch. The landlady offers us a room upstairs so that we can eat in peace, away from the gathering crowd of fans directly opposite the beer garden. After sitting in the deserted upstairs space, though, Robyn decides privacy is boring. "Let's go downstairs with people! I don't want to just sit." While ordering fish and chips and beer we find a booth to sit in. And then, all of a

sudden she's interviewing me, asking what it's like to be a female music journalist. She doesn't let up, and explains that ahead of her appearance at Bestival tomorrow, she's anticipating the same old questions about female artists in festival line-ups, and that she welcomes the debate. "I always get asked about it, and I say there are loads of female artists – they're just not being booked! Or advertised! There are female-only gigs, like Lilith Fair, but I don't want to go to just female gigs – I want to see good music."

Then, all of a sudden, 'Whole Lotta Love' comes on the stereo, and she rhapsodises about how "it's still hetero-normative, it's still tits and ass, but I love Led Zep. And I love AC/DC's lyrics – they're an exercise in classic blues aesthetics. I get really excited when I listen to them." It's a swift change in topic – but not in discourse. It's heartening to hear such a strong female voice opining on gender politics, especially one as famous as Robyn. We begin to formulate a theory that Robyn is the basically the Swedish Britney. They're roughly the same age, and both began as teens – first in acting, then singing. Robyn even sang backing vocals on Britney's 'Pieces Of Me'. Her tour manager tells me that "in Sweden, Robyn is like royalty". But can you even imagine Britney using Queer Theory terminology at lunch, before winding up against a mic stand and flashing her bra in her live show?

As we watch Robyn perform at the Academy, she is alternately powerful and vulnerable. She blasts her way through the defiant 'Indestructible' and the cataclysmic 'Dancing On My Own' before ending on the explosive mission statement of 'Konichiwa Bitches'. She's not diluting emotions, or playing down the consequences of love. Her music isn't adolescent, or coy. There are no 'Teenage Dreams' or tracks about finding a guy while dancing up in the club. She's a woman, not a girl. Crowded in the dressing room backstage after the show, Robyn holds court, hugging the lead singer of support band Mr Beasley, and chatting to her manager who arrived that morning from Sweden. She hugs us goodbye, and we walk past the fans waiting by the stage door. Next time, we'll join them. *Ailbhe Malone*





Manchester, Friday, 4pm  
"Can you make it out to 'my oldest fan'?"



Manchester, Friday, 7pm  
"Prada or Gaultier?" Robyn has grand designs



Bristol, Saturday, 1.30pm  
Coincidentally, Britney Spears also favours a lunch of mushy peas and bottled beer while on tour



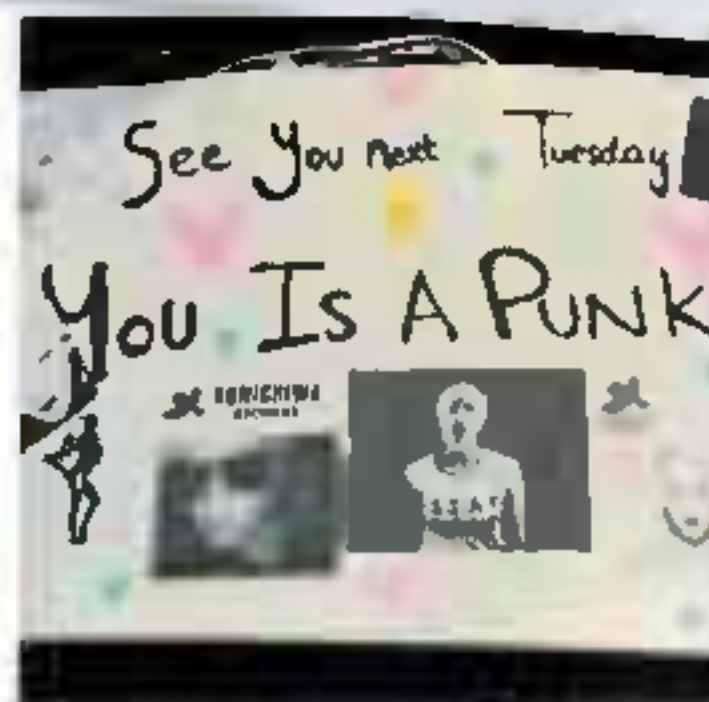
Manchester, Friday, 10.15pm  
Looking pretty 'Indestructible' here, it must be said



Manchester, Friday, 4pm  
Gig-goers: ensure your view is never blocked by an Insanely tall man with these custom Timbalands



Bristol, Saturday, 5pm  
Robyn: loves a Toots And The Maytals gig



Manchester, Friday, 6.30pm  
Nice sentiment, could use a grammar lesson



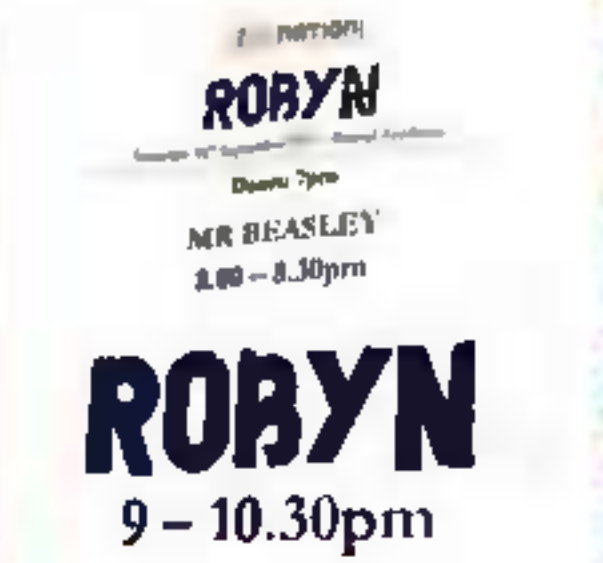
Bristol, Saturday, 5pm  
Robyn meets a couple of Swedish fans, one of whom shares her taste for muted, no-frills clothing



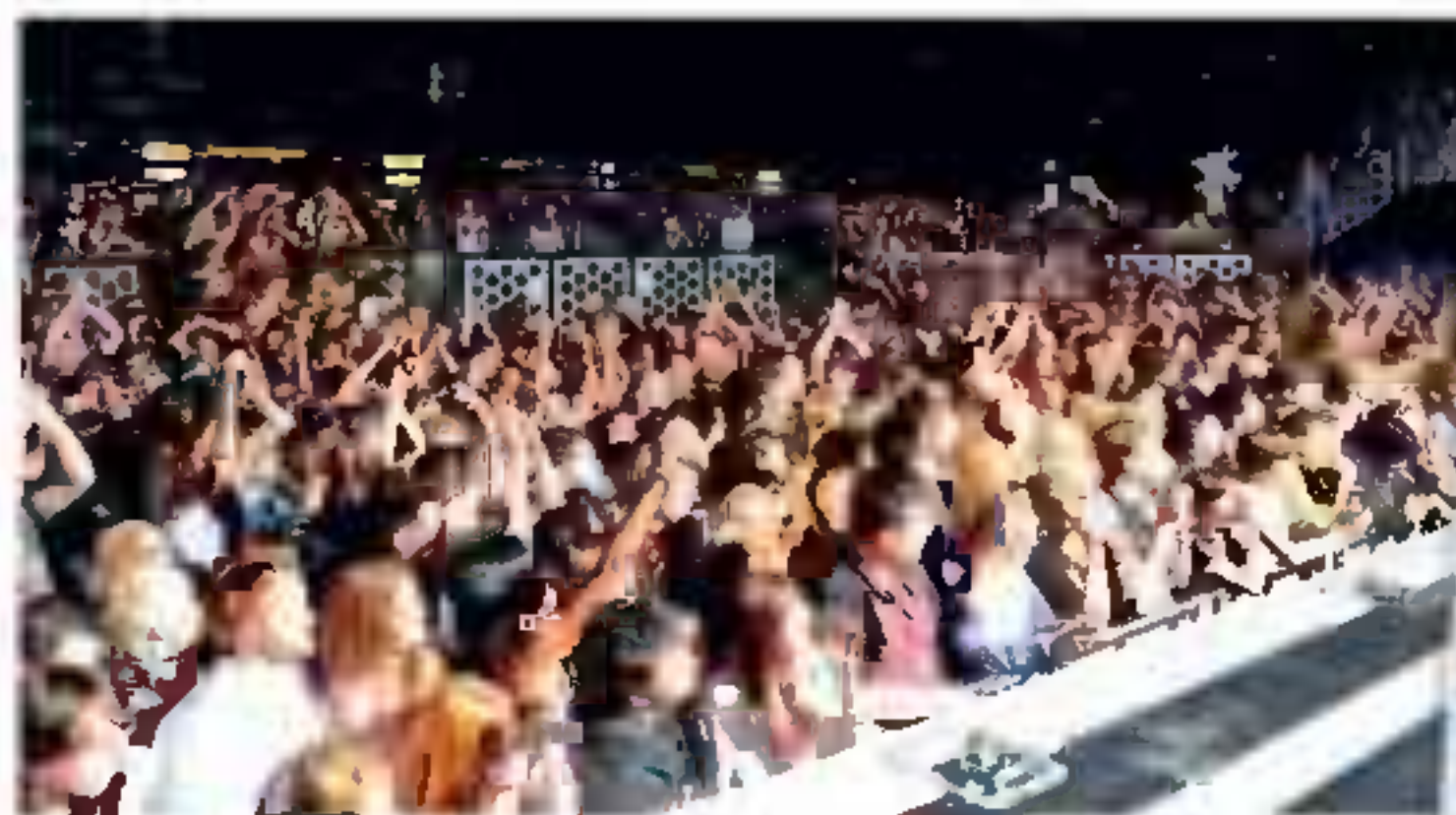
Manchester, Friday, 9.30pm  
Robyn's mid-song levitation act is always a highlight



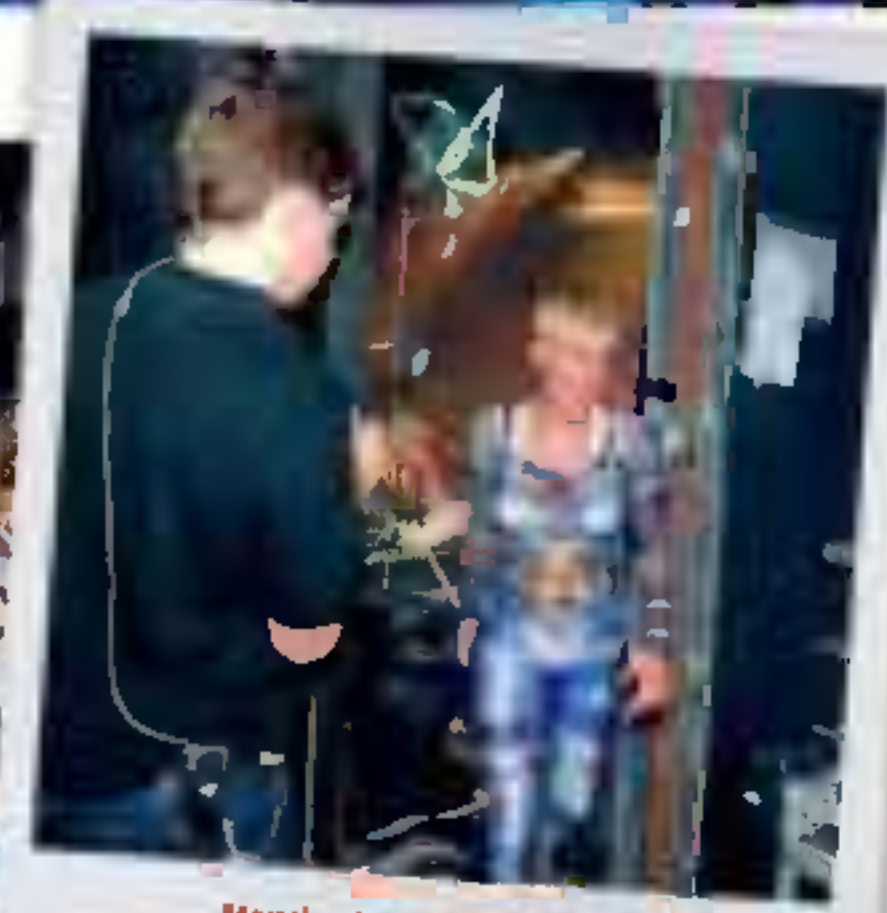
Bristol, Saturday, 10pm  
Never let it be said that Robyn doesn't have sole. Sole! You know, like, um, the sole of a shoe. Ahem



Bristol, Saturday, 8.45pm  
We missed Mr Beasley, soz



Bristol, Saturday, 10.15pm  
The 'Radio Ga-Ga'-style clap-along didn't really take off like it might



Manchester, Friday, 10.30pm  
Konichiwa, birches: Robyn is outta here



# [ALL THE YOUNG]

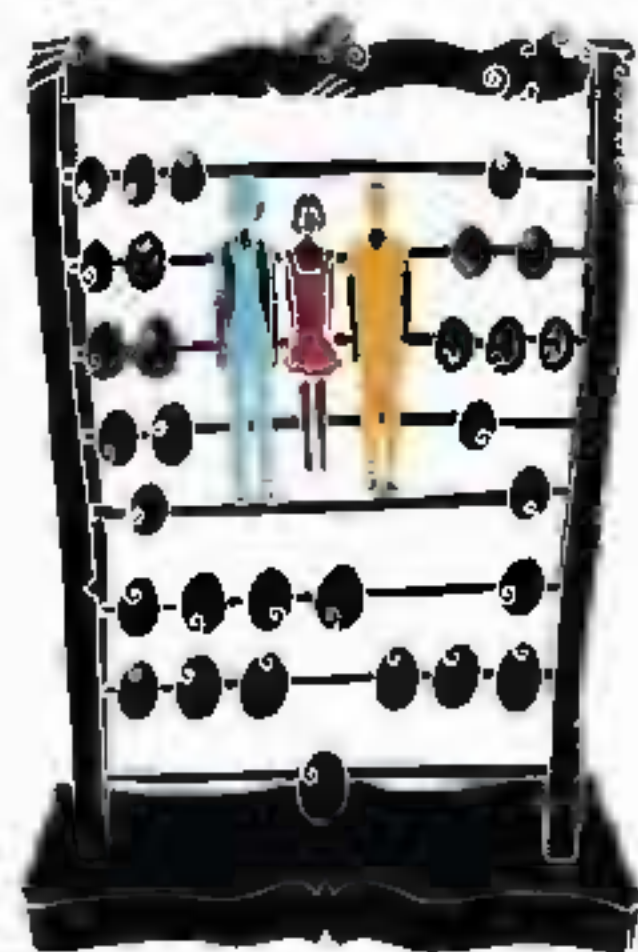
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02 WHITEHAVEN ROSEHILL THEATRE 0194 669 2422	03 MANCHESTER ACADEMY 0161 832 1111
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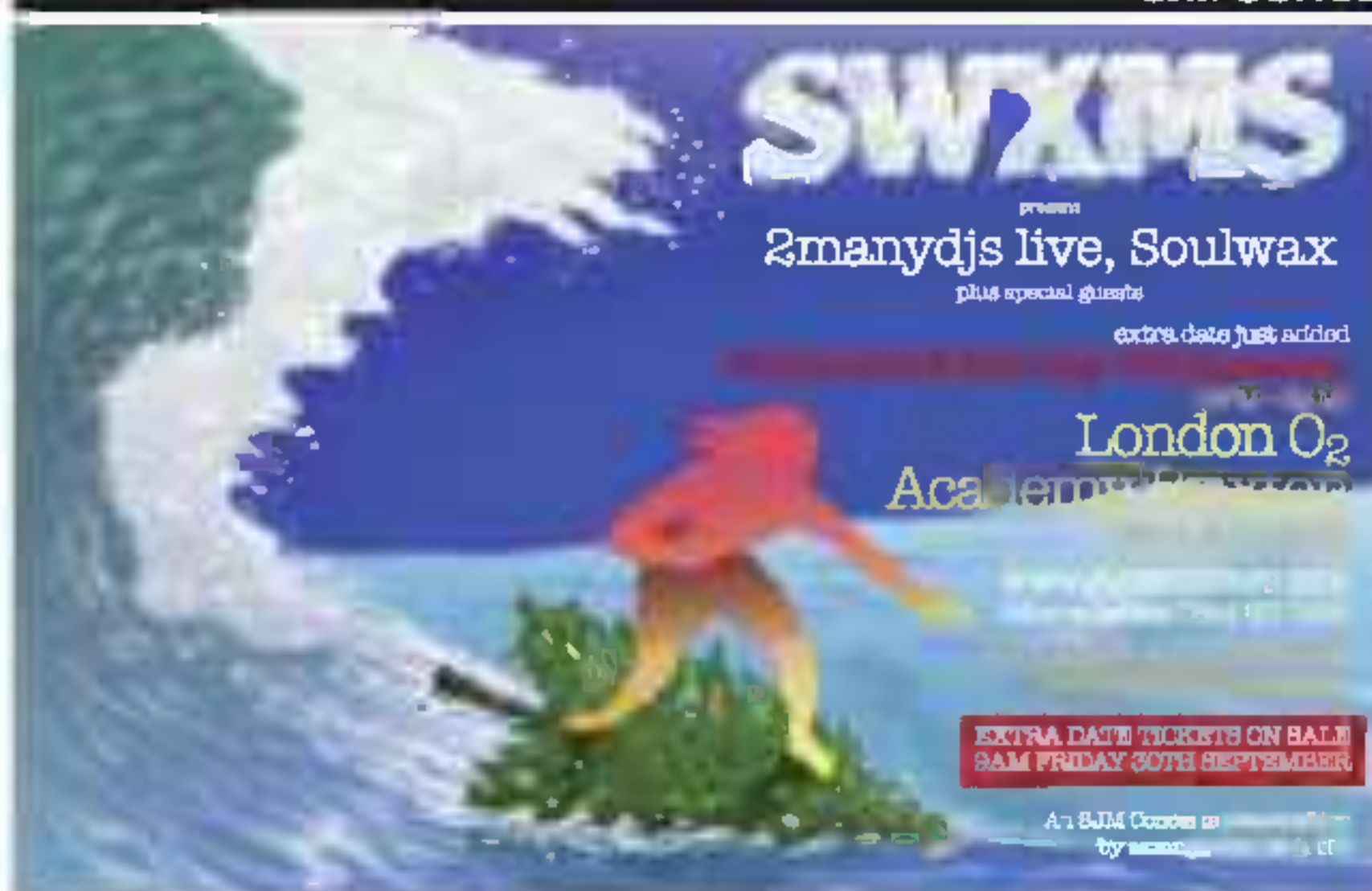
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17 OXFORD 02 ACADEMY  
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20 LONDON TROXY

DECEMBER 2011

02 TUNBRIDGE WELLS ASSEMBLY THEATRE  
03 PORTSMOUTH PYRAMID  
04 CAMBRIDGE CORN EXCHANGE  
06 OXFORD CIVIC HALL  
08 NOTTINGHAM ROCK CITY  
09 WOLVERHAMPTON WULFRUN HALL  
10 LEEDS 02 ACADEMY  
11 EDINBURGH PICTURE HOUSE  
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MON 17TH OCT  
TUES 18TH OCT  
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MON 14TH NOV  
MON 21ST NOV  
THURS 24TH NOV  
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FRI 2ND DEC

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EDINBURGH - LAVA & IGNITE  
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SUN	13	NEWCASTLE CLUNY
TUE	15	LEEDS EMPIRE
WED	16	LIVERPOOL MOJO
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FRI	18	COVENTRY KASBAH
SAT	19	BRISTOL THE LANES
WED	23	LEICESTER SOUNDHOUSE
THU	24	BRIGHTON STICKY MIKE'S FROG BAR
SAT	26	SOUTHAMPTON SOUL CELLAR

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# GIG GUIDE

THE UK'S BIGGEST GUIDE TO THE WEEK AHEAD

Edited by Laura Snapes

# BOOKING NOW



## CHAPEL CLUB

STARTS: Manchester Sound Control, Oct 10

DON'T MISS

Rumours are abounding of a radical overhaul in the sensitive London dreamers' floaty indie sound – singer Lewis Bowman recently told *NME* of his dissatisfaction with the band's debut 'Palace', and hinted at a less personal lyrical style and more upbeat, live-friendly tunes to get their fans moving. Recent live shows have seen the introduction of Orange Juice-ish dance-tinged rhythms, falsetto, and a more ebullient spirit in new tracks 'Waterlight Park' and 'Shy'. For their autumn tour, culminating in their biggest London show to date at O2 Shepherd's Bush Empire, the band will open proceedings with a 20-minute set of brand new material before following up with a set of the hits for 'Palace' worshippers. Best get down there and see what the order of service for Chapel Club Mk II will be – personally we're intrigued. [NME.COM/artists/chapel-club](http://NME.COM/artists/chapel-club)



### MARBLE VALLEY

STARTS: Hull Adelphi, Oct 13  
Pavement's Steve West tours his other band and new LP 'Breakthrough', supported by Horse Guards Parade. [NME.COM/artists/marble-valley](http://NME.COM/artists/marble-valley)



### SPECTRALS

STARTS: Edinburgh Sneaky Pete's, Oct 13  
Supporting Domino dream poppers Real Estate on tour, it's Leeds' Link Wray-loving Louis Oliver Jones. [NME.COM/artists/spectrals](http://NME.COM/artists/spectrals)



### ACTIVE CHILD

STARTS: London Old Blue Last, Oct 16  
Pat Grossi plays Binnacle festival on Oct 16, with a date on the 19th at London Old St Pancras Church. [NME.COM/artists/active-child](http://NME.COM/artists/active-child)



### SWN FESTIVAL

STARTS: Cardiff various venues, Oct 20  
Cymbals, DZ Deathrays (pictured), Beaty Heart, Zulu Winter and Y Niwl grace the NME Radar Stage at the multi-venue Cardiff festival. [NME.COM/festivals](http://NME.COM/festivals)



### PURE X/ SLEEP OVER

STARTS: London Shacklewell Arms, Nov 1  
Two of the year's buzziest, most blissed-out bands, both hailing from Austin, Texas, head out on the road together. [NME.COM/newmusic](http://NME.COM/newmusic)



### THE FALL

STARTS: Leeds Stylus, Nov 2  
The seemingly tireless Mark E Smith and co release their 29th album (!), 'Ersatz GB' (full of "Greek heavy metal", he says), and begin a UK tour. [NME.COM/artists/the-fall](http://NME.COM/artists/the-fall)



### GARDENS & VILLA

STARTS: London Lexington, Nov 3  
The Secretly Canadian five-piece hail from Santa Barbara, a place they say runs on "coco vibes". Ride that wave... [NME.COM/artists/gardens-and-villa](http://NME.COM/artists/gardens-and-villa)



### 2:54

STARTS: Bournemouth 60 Million Postcards, Nov 4  
Radar stars Hannah and Colette Thurlow release a new EP, 'Scarlet', and hit the road on their first ever headline tour. [NME.COM/newmusic](http://NME.COM/newmusic)



### KING KRULE

STARTS: Glasgow Captain's Rest, Nov 11  
17-year-old King Krule – aka Archy Marshall, previously known as Zoo Kid – heads out on his debut headline tour. [NME.COM/artists/king-krule](http://NME.COM/artists/king-krule)



### WASHED OUT

STARTS: Bristol Motion, Nov 12  
Trying to keep the woozy summer dream of 'Within And Without' alive, Ernest Greene and co drift to the UK. [NME.COM/artists/washed-out](http://NME.COM/artists/washed-out)



### I BREAK HORSES

STARTS: Manchester Soup Kitchen, Dec 3  
The Scandinavian duo's debut, 'Hearts', is a sparkling storm. Prepare to be blown away on this debut UK run. [NME.COM/artists/i-break-horses](http://NME.COM/artists/i-break-horses)



### THE COURTEENERS

STARTS: O2 Apollo Manchester, Dec 4  
While working on a follow-up to 'Falcon', Liam and co play two cosy hometown dates. [NME.COM/artists/the-courteeners](http://NME.COM/artists/the-courteeners)

# PRIORITY

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

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# PICK of the WEEK

What to see this week? Let us help



## EMERGE NME RADAR TOUR

STARTS: Exeter Phoenix, Oct 2

NME  
PICK

If there's a tourbus more packed with ambition and promise than the Emerge NME Radar Tour van currently rattling the streets of England, we're yet to hear of it. Yep, it's time for the world's brightest and best to leave the rehearsal studio, to win over new fans, accidentally leave the bassist in a Travelodge, and come out the other end as shells of their former selves. This year's headliner is one Wolf Gang (pictured), a champion of winsome, stickily sweet pop hits, whose flamboyance cuts quite a contrast with SCUM's monochrome Mary Chain-isms – they're next on the bill, followed by Sweden's Niki & The Dove, purveyors of fist-pumping power pop, and Australia's DZ Deathrays, the spiritual successors to DFA 1979. In fact, rather than petrol, we wouldn't be surprised if the bus was powered on pure awesomeness. [NME.COM/radartour](http://NME.COM/radartour)



### Everyone's Talking About DEATH GRIPS

STARTS: Glasgow Captain's Rest, Sep 29 Making Odd Future seem about as threatening as the *Rugrats* kids, Death Grips' 'Exmilitary' is one of the most confrontational hip-hop albums in years. Fronted by MC Ride, Mexican Girl and Info Warrior, with Flatlander and Marnie Stern drummer Zach Hill in the back, don't miss their debut UK shows. [NME.COM/artist/death-grips](http://NME.COM/artist/death-grips)



### Don't Miss ELEANOR FRIEDBERGER

STARTS: London Platform Café & Bar, Sep 29 While her brother and Fiery Furnaces bandmate Matt is off releasing batshit solo albums of patchy quality, Eleanor's 'Last Summer' is a focused listen. Picking up where the Fiery Furnaces' 'I'm Going Away' left off, it traces her journey round NYC via doppelgangers and mirrors. [NME.COM/artists/eleanor-friedberger](http://NME.COM/artists/eleanor-friedberger)



### Radar Stars FRIENDS

STARTS: London Shacklewell Arms, Sep 28

If there was one accusation you could fire at the last set of *Friends* to hail from New York way, it's that they weren't a particularly diverse bunch. However, the Brooklyn band of the same name draw influence from ESG, Chris Blackwell-era Island Records and Lykke Li, minus the frost. Their "tropicoool", as they call it, is well worth embracing. [NME.COM/newmusic](http://NME.COM/newmusic)

# WEDNESDAY

September 28

## BEDFORD

Luke Leighfield/Jose Vanders Esquires 01234 340120

## BELFAST

Fink Spring & Airbrake 028 9032 5968  
John Vanderslice Katy Dalys 028 9032 5942

## BIRMINGHAM

Josh T Pearson Glee Club 0870 241 5093  
Pete & The Pirates Hare & Hounds 0870 264 3333  
Viva Brother HMV Institute 0844 248 5037

## BRIGHTON

Allases/Visions The Hydrant 01273 608 313  
Cloud Control Audio 01273 624343  
North Atlantic Oscillation The Hope 01273 723 568  
Tin Cup Collective Mashtun 01273 684 951

## BRISTOL

Glass Wing Pilot Fleece 0117 945 0996  
Martin Rossiter St George's Hall 0117 923 0359  
Metronomy Trinity 01179 351 200  
Sylosis/Malefice/Anterior Thekla 08713 100000

## CARDIFF

OK Clwb Ifor Bach 029 2023 2199

## COVENTRY

Jon Fratelli Kasbah 024 7655 4473

## GLASGOW

Dodgy King Tut's Wah Wah Hut 0141 221 5279  
Echo & The Bunnymen Royal Concert Hall 0141 353 8000

## GUILDFORD

Escape Artists/Glass City Vice/Molk Vant Backline Studios 01483 533876  
Joe Driscoll Boilerroom 01483 539 539

## LEEDS

Death Grips/Peace/Domino Bones Nation Of Shopkeepers 0113 203 1831  
Folks Empire 01132 420868  
Ganglans Cockpit 0113 244 3446  
Treetop Flyers Oporto 0113 245 4444

## LEICESTER

Siaid Cleaves Musician 0116 251 0080

## LIVERPOOL

The Boxer Rebellion 02 Academy 0870 477 2000  
Is Tropical/Picture Book Masque 0151 707 6171  
Lafaro Shipping Forecast 0151 709 6901

## LONDON

Aisle 16 Bethnal Green Working Men's Club 020 7739 2772  
Angels With Enemies The Horatia 020 7503 9421  
Big Talk Scala 020 7833 2022  
Buswell/LA Salami The Gallery Cafe 020 8980 2092  
Charlie Savitar/Welsan Punk 0871 971 5418  
Chilly Gonzales Soho Theatre 0870 429 6883

Chutes/Phoria/The Kindling Zigfrnd Von Underbelly 020 7613 1988

Codex Allmentraius/Furyborn

Purple Turtle 020 7383 4976

Connan Mockasin Bush Hall

020 8222 6955

The Dead Lay Waiting Underworld

020 7482 1932

Death By Audio/Pushing Hands/

Jukebox Collective Bloomsbury

Bowling Lanes 020 7691 2610

Fenech Soler KOKO 020 7388 3222

Friends Shacklewell Arms

020 7249 0810

Gaggle Royal Albert Hall

020 7589 8212

Good Shoes/Wild Palms/La

Shark Hoxton Square Bar & Grill

020 7613 0709

Heights/Feed The Rhino Barfly

0870 907 0999

Jonny Kearney/Lucy Farrell Union

Chapel 020 7226 1686

Kal Fish The Lexington 020 7837 5387

Kunt & The Gang/Wonk Unit New

Cross Inn 020 8692 1866

Mat McHugh/Matthew P Tamesis

Dock 020 7582 1066

Mike Marlin Hoxton Hall

020 7739 5431

Old Sledge Old Queen's Head

020 7354 9993

Shuga Bar & Co 020 7836 7594

Sophie Barker Cargo 0207 749 7840

Trojan Horse/The Wellingtons/

Matchbox Preston 229 Club

020 7631 8310

Vic Godard & Subway Sect/Viv

Albertine/Television Personalities

Nambucca 020 7272 7366

When Saints Go Machine CAMP

Basement 0871 230 1094

White Arrows/Scarlet Grey Monto

Water Rats 020 7837 4412

The Wilderness Of Manitoba/

Mute Swimmer Slaughtered Lamb

020 8682 4080

The Wombats 02 Academy Brixton

0870 477 2000

Young Rebel Set Borderline

020 7734 5547

## MANCHESTER

A Skylic Drive Club Academy

0161 832 1111

Chuck Ragan Academy 0161 832 1111

Male Bonding Ruby Lounge

0161 834 1392

New Writing Collective The Castle

0161 237 9485

## MILTON KEYNES

Cosmo Jarvis Watershed

07935 641 660

## NORWICH

Crazy Arm Karma Kafe

Rise To Remain/Bleed From Within

Arts Centre 01603 660 352

Slow Club/Florentina Waterfront

01603 632 717

## NOTTINGHAM

Danny and the Champions of

the World Bodega Social Club

08713 100000

## OXFORD

Emmy The Great Jericho Tavern

01865 311 775

## SHEFFIELD

Ahab Greystones 0114 266 5599

The Subways Octagon 0114 222 8777

## SOUTHAMPTON

Young Legionnaire Joiners

023 8022 5612



AMY BRAMMALL, VIKTOR FRANKOWSKI, TOM MARTIN, ANDREW WHITTON, ANIKA MOTTENSHAW, DAVID EDWARDS



# THURSDAY

September 29



## BEDFORD

Ghostpoet Esquires 01234 340120

## BELFAST

Gama Bomb Spring & Airbrake  
028 9032 5968

## BIRMINGHAM

Flatline Stereo/The Artificial Day 02  
Academy 3 0870 477 2000

Gym Class Heroes HMV Institute  
0844 248 5037

## BOURNEMOUTH

Annie Mac V 01202 295643

## BRIGHTON

Slow Club Audio 01273 624343

State Your Name/Caboose Pavilion  
Tavern 01273 325684

## BRISTOL

Connan Mockasin Start The Bus  
0117 930 4370

Is Tropical Croft (Main Room)  
0117 987 4144

The Mudheads The Spring Gardens  
This Is My Normal State Thunderbolt  
07791 319 614

Young Rebel Set Thekla 08713 100000

## CARDIFF

Sylosis/Malefic Cardiff University SU

## CHELMSFORD

Lemon Curd Kid/Jamie Williams  
and the Roots Collective Hooga  
01245 356 811

## COVENTRY

Hannah James & Sam Sweeney The  
Maudslay 02476 713076

## DERBY

Polarsets The Vic Inn 01332 74 00 91

## EXETER

Luke Leighfield/Jose Vanders Cavern  
Club 0141 392 495 370

Ruarri Joseph Phoenix 01392 667080

## GLASGOW

Death Grips Captain's Rest  
0141 331 2722

Flink Oran Mor 0141 552 9224

The Twang King Tuts Wah Wah Hut  
0141 225 7279

## LEEDS

All The Young Cockpit Room 2  
0113 244 3446

Cosmo Jarvis Cockpit 0113 244 3446

Fighting Fiction Fox & Newt  
0113 243612

Lafaro The Well 0113 2440474

Various Cruelties Brudenell Social  
Club 0113 243 5866

## LIVERPOOL

Heights Barcelona Bar

Martin Rossiter St George's Hall  
01922 615754

## LONDON

A Skylit Drive/Woe Is Me/Sleeping  
With Sirens Electric Ballroom  
020 7485 9006

The Bees/Trevor Moss & Hannah-  
Lou St James' Church 020 7287 6711

Beth Jeans Houghton The Lexington  
020 7837 5387

The Boxer Rebellion 02 Shepherds  
Bush Empire 0870 771 2000

Bronze Medallists/The Title  
Sequence Zigfrid Von Underbelly  
020 7613 1988

Chilly Gonzales Soho Theatre  
0870 429 6883

Crazy Arm Barfly 0870 907 0999

Crowdson/Hellra/Donna & The  
Thompsons Garage 020 7607 1818

Eleanor Friedberger Platform Cafe &  
Bar 0870 264 3333

Femstar/Indigo Earth/Natalla  
Jayden Arch Angel 020 7938 4137

Fenech Soler KOKO 020 7388 3222

From The Get Go/My Extraordinary  
Bull & Gate 020 7485 5358

F-lre Klang Codex St George-in The-  
East 020 7481 1345

Ganglians Corsica Studios  
0207 703 4760

The Hall Of Mirrors/Hong Kong  
In The 60s/Owen Duff Wilmington  
Arms 020 7837 1384

Haze/Phoebe Larner World's End  
020 7281 8679

History Of The Trade/War  
Elephant/Tiny Birds New Cross Inn  
020 8692 1866

Hot Panda/Flamingods/Fever  
Dream Stag's Head 020 7739 6741

Jodie Marie St Pancras Old Church  
Ledisi Bush Hall 020 8222 6955

Most Thieves/Black Danny/The  
Pictures The Bowery 020 7580 3057

New Street Adventures Buffalo Bar  
020 7359 6191

Orgasmatron/The Thirst/Lexy  
Favela Chic 020 7613 4228

Pierce Turner/The Darling Sins  
Slaughtered Lamb 020 8682 4080

Pnau Scala 020 7833 2022

Razika/LCMDF/Sylar Hoxton Square  
Bar & Grill 020 7613 0709

The Real People Watershed  
020 8540 0080

Rogue Male/Stereo Juggernaut/  
Donkerkamuffel Purple Turtle  
020 7383 4976

Tetsuya Umeda Cafe Oto  
0871 230 1094

Theophilus London Arts Club  
020 7460 4459

Young Legionnaire Borderline  
020 7734 5547

## MANCHESTER

Cattle & Cane The Castle  
0161 237 9485

Danny and the Champions of the  
World Deaf Institute 0161 330 4019

Jakii Dry Bar 0161 236 5920

Milton Keynes Pete & The Pirates Xscape  
0871 200 3220

## NEWCASTLE

Gulle Cluny 0191 230 4474

Hard-Fi Northumbria University  
Underline Hero Trillians  
0191 232 1619

## NORWICH

Bo Ningen/Fever Fever Arts Centre  
01603 660 352

## NOTTINGHAM

Rise To Remain Rock City  
08713 100000

## OXFORD

Cloud Control Jericho Tavern  
01865 311 775

PORTSMOUTH Missing Andy Cellars 0871 230 1094

## SHEFFIELD

Aliases Corporation 0114 276 0262

The Whip/The Crookes Octagon  
0114 222 8777

## SOUTHAMPTON

The Wombats Guildhall  
023 8063 2601

## SWANSEA

Jon Fratelli Sin City 01792654226

## WOLVERHAMPTON

Breathe Carolina/Tek One Slade  
Room 0870 320 7000

# FRIDAY

September 30



## BEDFORD

My Passion Esquires 01234 340120

## BELFAST

A Plastic Rose Auntie Annie's Porter  
House

## BIRMINGHAM

A Skylit Drive/Woe Is Me 02

Academy 0870 477 2000

Evlie Asylum 0121 233 1109

GBH Wagon & Horses 0121 772 1403

Karlma Francis Glee Club

0870 241 5093

Muthafunk/Kaid HMV Institute  
(Library) 0844 248 5037

Sylosis HMV Institute 0844 248 5037

## BRIGHTON

Bombay Bicycle Club/Dog Is Dead  
Dome 01273 709709

Connan Mockasin Green Door Store  
07894 267 053

Ganglians Prince Albert 01273 730 499

## BRISTOL

Call The Doctor Start The Bus  
0117 930 4370

Fenech Soler 02 Academy

0870 477 2000

Kyte/Light Of Words Louisiana  
0117 926 5978

Nedry Thekla 08713 100000

Parrington Jackson Croft (Main  
Room) 0117 987 4144

Ruarri Joseph Colston Hall  
0117 922 3683

## CAMBRIDGE

Cloud Control Cambridge Union  
Society

## CARDIFF

Jazz Morley Buffalo Bar 02920 310312

The Melvins The Globe 07738 983947

## COVENTRY

Cosmo Jarvis Kasbah 024 7655 4473

## EDINBURGH

Blank Canvas/Edward & The Itch  
Sneaky Pete's 0131 225 1757

Secret Garden Gathering/Boll  
Weavils Whistle Binkies 0131 557 5114

Slaid Cleaves Pleasance 0131 556 6550

## GLASGOW

Chuck Ragan 02 ABC 0870 903 3444

Jessie J SECC 0141 248 3000

The Kooks Barrowlands 0141 552 4601

## LEEDS

Foe Cockpit 0113 244 3446

Killing For Company/Gulle Milo  
0113 245 7101

The Pooh Sticks Brudenell Social Club  
0113 243 5866

Samiam/Off With Their Heads The  
Well 0113 2440474

## LEICESTER

Emmy The Great Soundhouse  
07830 425555

## LIVERPOOL

Backyard Scientist Masque  
0151 707 6171

Blrtblonde/Esu Shields Static Gallery  
01517078090

## LONDON

The Black Spiders/Grifter Purple  
Turtle 020 7383 4976

The Carpels Vibe Bar 020 7377 9880

Chilly Gonzales Soho Theatre  
0870 429 6883

Eastend Promises/Ben Russell  
and the Charmers Bridgehouse 2  
020 3490 4857

Fanfarlo Hoxton Hall 020 7739 5431

Gillian Glover Band Cargo  
0207 749 7840

Grey Reverend Slaughtered Lamb  
020 8682 4080

Kunran & The Wolfnotes/Two  
Wounded Birds/The Maccabees (DJ  
set) Scala 020 7833 2022

LCMDF/Teeth Club NME @ Koko  
0870 4325527

Man Of Kin/Inner Fire/Bloodshed  
Underworld 020 7482 1932

Moonlighter 100 Club 020 7636 0933

Reachback/Lula/The Glass Child  
Arch Angel 020 7938 4137

Ready The Horses Cable Street  
Studios 020 77901309

Richie & The Runners/Portrait  
Nambucca 020 7272 7366

The Roaches/The Lovespuds The  
Miller 020 7407 2690



Slowcoaches/New Year's Evil The  
Dalston Vic 020 7275 1711

Viva Brother KOKO 020 7388 3222

The Wave Pictures Bull & Gate  
020 7485 5358

Weird Dreams Shackwell Arms  
020 7249 0810

White Arrows Barfly 0870 907 0999

Wilko Johnson/Ian Siegal 02  
Academy Islington 0870 477 2000

## MANCHESTER

David Crosby & Graham Nash  
Bridgewater Hall 0161 907 9000

Dodgy Band On The Wall  
0161 832 6625

Friends/Caged Animals The Castle  
0161 237 9485

Get Cape, Wear Cape, Fly Moho Live  
0161 834 8180

Hard-Fi Ritz 0161 236 4355

The Indecent Academy 0161 832 1111

Lafaro FAC 251 0161 27 27 251

MIDDLESBROUGH Warning Princess Alice

MILTON KEYNES Allases/Visions Crauford Arms Hotel  
01908 313864

NEWCASTLE Black Cat White Cat Cluny  
0191 230 4474

Let's Buy Happiness Cluny 2  
0191 230 4474

Male Bonding Other Rooms  
0191 261 9755

NORWICH Antlered Man/The Miserable Rich  
The Hog in Armour 01603 660355

Esben & The Witch/Beth Jeans  
Houghton Arts Centre 01603 660 352

NOTTINGHAM Skip Little Axe McDonald/Sam  
Beeton Glee Club 0871 472 0400

OXFORD Ghostpoet 02 Academy 2  
0870 477 2000

PETERBOROUGH Crazy Arm Met Lounge 01733 566100

PORTSMOUTH Bleach/The Lost Souls Club Cellars  
0871 230 1094

Breathe Carolina/Tek One  
Wedgewood Rooms 023 9286 3911

READING The Jettes/Screama Ballerina Rising  
Sun 0118 957 2974

SHEFFIELD The Paperboys Plug 0114 276 7093

Pete & The Pirates Leadmill  
0114 221 2828

SOUTHAMPTON Imperial Leisure Joiners  
023 8022 5612

SWANSEA The Subways Sin City 01792654226

WATFORD Emily the Woods/Edd Donovan Cha  
Cha Cha 01923 247 868



## SATURDAY

October 1

## BELFAST

Scott Matthews Auntie Annie's  
Porter House 02890 501660

## BIRMINGHAM

Wheatons O2 Academy 2  
0870 477 2000

## BRIGHTON

A Skylit Drive/Woe Is Me Concorde  
2 01273 673 311

Breathe Carolina/Tek One The  
Haunt 01273 770 847

Digitalis/Tenek Green Door Store  
07894 267 053

Polarsets Sticky Mike's Frog Bar  
01273 749 465

## BRISTOL

Able Mable Blue Lagoon  
0117 942 7471

Bosc Monitor Croft (Front Bar)  
0117 777 1411

Ghostpoet Start The Bus  
0117 900 4790

Kids In Glass Houses O2 Academy  
0570 777 7777

Pete And The Pirates The Cooler  
0117 945 0999

Samiam Croft (Main Room)  
0117 987 4144

The Subways/The Computers  
Thekla 08713 100000

## CAMBRIDGE

Tellison Boathouse 01223 460905

## CARDIFF

Elin Fflur Ar Band Clwb Ifor Bach  
029 2023 2199

Nero Cardiff University SU

Taffia Gower Pub

VVolves/I Remember Tapes Buffalo  
Bar 02920 310312

## COVENTRY

Toploader Kasbah 024 7655 4473

## CUMBERNAULD

The Rudiments The Noisy  
0871 230 1094

## DERBY

Angelic Upstarts Old Bell  
01332 343701

The Enid Guildhall 01332 255447

## EDINBURGH

Annie Mac/Fake Blood Liquid Room  
0131 225 2564

## GLASGOW

Dan Le Sac Berkeley Suite  
0141 237 3235

David Crosby & Graham Nash SECC  
0141 248 9000

The River 68s/The Black Hand  
Gang Flat Q/1 0141 331 6227

## HEMEL HEMPSTEAD

Kirsty Loves Sugar/Toxins Indy Jax  
01442 234442

## LEEDS

Gym Class Heroes Cockpit  
0113 244 3446

Male Bonding Brudenell Social Club  
0113 243 5866

Marsellie The Well 0113 2440474

Shadows Chasing Ghosts Cockpit  
Room 2 0113 244 3446

Zeitgeist Zero The Library  
0113 2440794

## LEICESTER

Aliases Lock 42 0116 223 0303

Us Wolves/The Fazed Donkey  
0116 270 5042

## LIVERPOOL

Ruarri Joseph Mello Mello  
0151 707 0898

## LONDON

Belgrade/Dustin's Bar Mitzvah The  
Lexington 020 7837 5387



Young  
Legionnaire,  
Jericho Tavern,  
Oxford

Blackstorms/Dopelfight/Dead  
Existence Windmill 020 8671 0700

Chilly Gonzales Soho Theatre  
0870 429 6883

The Cinematic Orchestra Barbican  
Centre 020 7638 8891

Deer Chicago Enterprise  
020 7485 2659

English Dogs/Sick Pigs/Hacksaw  
Grosvenor 0871 223 7992

Flybynature Arch Angel 020 7938 4137

GGB/Cyclones Cargo 0207 749 7840

Horrorshow Boston Music Room  
020 7272 8153

The Indecent/Stella Marconi O2  
Academy 2 Islington 0870 477 2000

Jake Hart Garage 020 7607 1818

Jonny Cola & The A-Grades Buffalo  
Bar 020 7339 6191

Rebel Soul Collective/Parties/Silens  
Dublin Castle 020 7485 1773

Redemption/Kingcrow Underworld  
020 7482 1932

Satan/Witchfynde/Dark Forest  
Purple Turtle 020 7383 4976

The Stanton Warriors/The Japanese  
Popstars/Jakwob Electric Brixton  
020 7274 2290

White Arrows Nest 020 7354 9993

William Tyler/Hiss Golden  
Messenger Cafe Oto 0871 230 1094

**MANCHESTER**  
Beth Jeans Houghton Deaf Institute  
0161 330 4019

Gizesque/High House Roadhouse  
0161 228 1789

Kids Can't Fly Dry Bar 0161 236 5920

The Kooks Academy 0161 832 1111

The Kut Moho Live 0161 834 8180

Mr Scruff Band On The Wall  
0161 832 6625

Sylosis Club Academy 0161 832 1111

**MIDDLESBROUGH**  
The Hummingbirds/Fool Liberty's  
Bar 01642 860538

**NEWCASTLE**  
Bombay Bicycle Club/Dog Is Dead  
O2 Academy 0870 477 2000

Chuck Ragan Northumbria University

**NORWICH**  
Elken And The Escapades/Ethan Ash  
The Bicycle Shop

**NOTTINGHAM**  
Fence Soler Rescue Rooms  
0115 958 8484

Jin Moray Glee Club 0871 472 0400

Lazy Habits Bodega Social Club  
08713 100000

## OXFORD

Teeth Cellar 01865 244 761

Young Legionnaire Jericho Tavern  
01865 311 775

## PRESTON

Pet Ghosts Mad Ferret 07919 896 636

## SHEFFIELD

All The Young Plug 0114 276 7093

Benjamin Francis Leftwich Leadmill  
0114 221 2828

Cloud Control Bungalows And Bears  
0114 279 2901

Lahannya Corporation 0114 276 0262

Terrorvision Corporation Main Room

## SOUTHAMPTON

Various Cruelties Lennons  
023 8057 0460

## ST ALBANS

Echoes Horn 01727 853 143

## SWANSEA

The Last Republic/Town Sin City  
01792654226

## TRURO

George Club Live Bar 01872 264 611

## WOLVERHAMPTON

Hard-Fi Wulfrun Hall 0870 320 7000

## BATH

William Tyler/Hiss Golden  
Messenger Chapel Arts Centre  
01225 404445

## BIRMINGHAM

Looca/Jonny Cola and the A-Grades  
Actress & Bishop 0121 236 7426

Teeth Rainbow 0121 772 8174

The Wombats/The Morning Parade  
O2 Academy 0870 477 2000

## BRIGHTON

High Hopes/These City Lights The  
Hope 01273 723 568

## BRISTOL

Bleech Fleece 0117 945 0996

## CAMBRIDGE

John Vanderslice Portland Arms  
0 223 757268

Let's Whisper/Tender Trap Corner  
House 01223 352 047

## EXETER

EMERGE NME RADAR TOUR Wolf  
Gang/SCUM/Niki & The Dove

Phoenix 01392 667080

## FIFE

Guile Greenside 01592 743 453

## GLASGOW

Bombay Bicycle Club/Dog Is Dead  
Barrowlands 0141 552 4601

Foe King Tut's Wah Wah Hut  
0141 221 5279

Lahannya Classic Grand  
0141 847 0820

Nerina Pallot Oran Mor  
0141 552 9224

## LIVERPOOL

Paper Aeroplanes Leaf on Bold St

## LONDON

Samiam Garage 020 7607 1818

Niki & The Dove,  
Emerge NME  
Radar Tour,  
Phoenix, Exeter



## SUNDAY

October 2

Versailles O2 Academy 2 Islington  
0870 477 2000

## MANCHESTER

Fink Deaf Institute 0161 330 4019

Gym Class Heroes Sound Control  
0161 236 0340

Ruarri Joseph Ruby Lounge  
0161 834 1392

Shadows Chasing Ghosts Satan's  
Hollow 0161 236 0666

## NEWCASTLE

Karlina Francis Cluny 0191 230 4474

## NORWICH

Kids In Glass Houses UEA  
01603 505401

Various Cruelties Waterfront  
01603 632 717

## NOTTINGHAM

Chuck Ragan Rock City 08713 100000

## OXFORD

Ed Sheeran O2 Academy 2  
0870 477 2000

## PORTSMOUTH

Emmy The Great Wedgewood Rooms  
023 9286 3911

## PRESTON

Sarah Gillespie/Gilad Atzmon The  
Mad Ferret 01772 257180

Sean Taylor The Continental  
01772 499 425

## SHEFFIELD

Lafaro Corporation 0114 276 0262

## WOLVERHAMPTON

Lau Robin 2 01902 497860

Terrorvision Slade Room  
0870 320 7000

## WREXHAM

Aliases/Visions Central Station  
01978 358780

## GET IN THE GIG GUIDE!

DO YOU WANT TO GET YOUR BASH INCLUDED IN THE NME WEEKLY GIG GUIDE? GO TO [NME.COM/GIGS](http://NME.COM/GIGS) AND SUBMIT YOUR LISTING FOR FREE.  
YOU MUST SUBMIT DETAILS AT LEAST THREE WEEKS BEFORE THE GIG DATE



## MONDAY

October 3

Bombay Bicycle  
Club, O2  
Academy, Leeds



## BOURNEMOUTH

The Feeling O2 Academy  
0870 477 2000

## BRIGHTON

Bastions The Hydrant 01273 608 313

Pete & The Pirates Komedia  
01273 647 100

## BRISTOL

Emmy The Great Duke Of York  
0117 941 3677

Missing Andy Fleece 0117 945 0996

**EMERGE NME RADAR TOUR** Wolf  
Gang/SCUM/Niki & The Dove Thekla  
08713 100000

## DERBY

Mute The Vic Inn 01332 74 00 91

## LEEDS

Bombay Bicycle Club/Dog Is Dead  
O2 Academy 0870 477 2000

Mazes Nation Of Shopkeepers

0113 203 1831

Ruarri Joseph Milo 0113 245 7101

Sylosis Cockpit 0113 244 3446

## LEICESTER

Conquering Animal Sound

Shakespeare's Head 0116 262 4378

## LIVERPOOL

David Crosby & Graham Nash

Philharmonic Hall 0871 230 1094

## LONDON

Datarock Garage 020 7607 1818

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Young Legionnaire Plug 0114 276 7093

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October 4

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Sylosis Cathouse 0141 248 6606

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Cloud Control Brudenell Social Club

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Get Up Kids Cockpit 0113 244 3446

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Antlered Man MacBeth

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020 7485 2659

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Priest/Danny Apple Dublin Castle

020 7485 1773

Holy Coves Bartly 0870 907 0999

Is Tropical Hoxton Square Bar & Grill

020 7613 0709

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## THIS WEEK IN 1964

EPSTEIN ARRIVES, GIRLS TAKE CHARGE, PITNEY TOURS

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**A CELLARFUL OF NOISE**  
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## PULLING THE STRINGS

As good a mark as any of The Beatles' total domination this year – 12 months that will take in 'A Hard Day's Night' (film and album) and 'Beatles For Sale' as well as single 'I Feel Fine' – is this week's cover. On a rare week in 1964 when it's not the Fab Four's faces beaming off the newsstand, it's the turn of their manager.

Brian Epstein's biography, ghostwritten by Beatles press officer Derek Taylor, may seem a little premature to some, given his age. But as Epstein himself says: "It occurs to me that I'm going to be asked why in the midst of a busy life I should take time off from management of my artistes to write this, when I'm not yet 30."

He explains: "It is simply that I wanted to put down at an early stage an accurate account of the emergence of The Beatles from my own point of view. So much has been said that is exaggerated, inaccurate, extravagant, and open to misinterpretation that I thought that a detailed account could only help and, I hope, prove of considerable public interest..."

It turns out he's spot on: 'A Cellarful Of Noise' (John Lennon's title suggestion, 'Queer Jew', was mystifyingly rejected) provides a fascinating insight into exactly what it was like to be in the eye of the hurricane, watching his charges go from nobodies in leather to besuited world-changers. It goes on to sell very well.

## ALSO IN THE ISSUE THAT WEEK

• Number One in the NME Chart is Herman's Hermits' 'I'm Into Something Good'

• There's another Beatle-related publication advertised on page two: Rave magazine, with Ringo's private photo album revealed in all its glory.

• The Hollies laugh off suggestions they are splitting up.

• Marianne Faithfull is asked about her singing ambitions: "I don't know, because I simply do what Andrew [Loog Oldham, her and the Stones' manager] tells me."

• Valerie Selwyn (from 61 Wilton Road, near Crumpsall, Manchester) writes: "My friends and myself have drawn up a petition to get the Stones on the Palladium TV show, and so far we have 7,138 signatures, including The Animals and Manfred Mann."

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## WOMEN'S WORLD

The singles reviews page has a distinctly feminine air, with releases by Kathy Kirby (whose "vibrant, punch-packed delivery" saves 'Don't Walk Away'); Mary Wells' classic 'My Guy' ("infectious, irresistible"); "a change of style" for Millie with 'I Love The Way You Love'; Shirley Bassey's 'Goldfinger' theme ("far less impressive out of context"), and Dionne Warwick's follow up to 'Walk On By'. The verdict on 'Reach Out For Me'? "Should do well."

## LONG ROAD TRAVELLED

Gene Pitney has just got back from a 'Dick Clark Show' tour that went all over the US, then to Hawaii. "That's piles of miles in one bus!" he notes. His touring pals were The Supremes, who had just released a single called "Where Did Our Love Go". "I got the impression that if this number didn't make it, then they would have thrown in the towel," notes Gene. "As it happens it was a monster!"



# THE LEGENDARY NME CROSSWORD

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

Compiled by Trevor Hungerford

Win!

## TICKETS TO THE HORRORS

### CLUES ACROSS

- 1 'Is It Me' or is the organ rubbish on this whole album? (4-2-3-5)  
8 I'm not sure if I can repeat this, but it is a Howler (1 4-3 4)  
9+11A Ticky arse turns out to be a dance-pop singer from the past (4-6)  
10+30A Reformed boy band left inside with a music legend (3-5)  
11 (See 9 across)  
13 A piece of cake for The Sugababes (4)  
14 The right to buy, perhaps, a Kaiser Chiefs disc (4)  
15 One reel re-recorded by The Turtles in 1968 (7)  
16+26D Ian Brown was on fire when recording this (3-6)  
17 Linkin Park were frozen when recording this (4)  
19 (See 25 across)  
20 (See 4 down)  
23 Funny impressions including a dance floor hit from 1998 by Jez & Choopie (3)  
25+19A "My mind's not perfect but it's sincere / You'd be amazed at what you can achieve in a year", 2007 (4-5)  
27 (See 7 down)  
30 (See 10 across)  
31+36A 2003 album by Spiritualized or 1970 hit single by Judy Collins or 2006 movie directed by Michael Apted (7-5)  
32 Killers' album 'Day & \_\_\_' (3)  
33 Janis \_\_\_, US singer / songwriter who won a Grammy Award for her song 'At Seventeen' (3)  
34 Albums '\_\_\_ Arcade' by Husker Du or 'Now And \_\_\_' by Robert Plant (3)  
35 Manic Street Preachers' album 'Journal For \_\_\_ Lovers' with old lyrics penned by Richey Edwards (6)  
36 (See 31 across)

### CLUES DOWN

- 1 Nick's got him inside for Primal Scream (8)  
2 Arcade Fire disc is a hit, and the book's a gas (4-5)  
3 Will \_\_\_, aka Bonnie 'Prince' Billy, and part of the Palace Music (6)  
4+20A Go over the top doing the Hockey copy (3-4)  
5 The Rolling Stones had a number one hit with '\_\_\_ Women' (5 4)  
6 Cage The Elephant somewhere in Scotland (8)  
7+27A "So take a good look at my face, you'll see my smile looks out of place", Smokey Robinson (6-2-2-5)

- 12 Jethro \_\_\_, rock band formed in 1967, named after a farming pioneer (4)  
15 Woman associated with The Horrible Crows (5)  
16 Jay-Z has no particular number in mind to do (8)  
18 Surname of Enya and other family members in Clannad (7)  
21 Reformed '80s goth band from Birmingham who are on the way out in Germany (7)  
22 "\_\_\_, you know that you're a \_\_\_, you got to be a \_\_\_, I've got the feeling of love", Wolfmother (5)  
24 'The Adventures Of Raimund \_\_\_' as related by the Red Hot Chili Peppers (6)  
26 (See 16 across)  
28 Mariah Carey sang of everything that was personal to her (2-3)  
29 American singer taking part in low-grade variety shows (5)

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Simply cut out the crossword and send it, along with your name, address and email, marking the envelope with the issue date, before Tuesday, October 4, 2011, to the following address: Crossword, NME, 9th Floor, Blue Fin Building, 110 Southwark Street, London SE1 0SU.

Budweiser 66 is the official beer of the Warehouse Project 2011. They have four tickets to give away to see The Horrors at the WHP in Manchester on October 15.

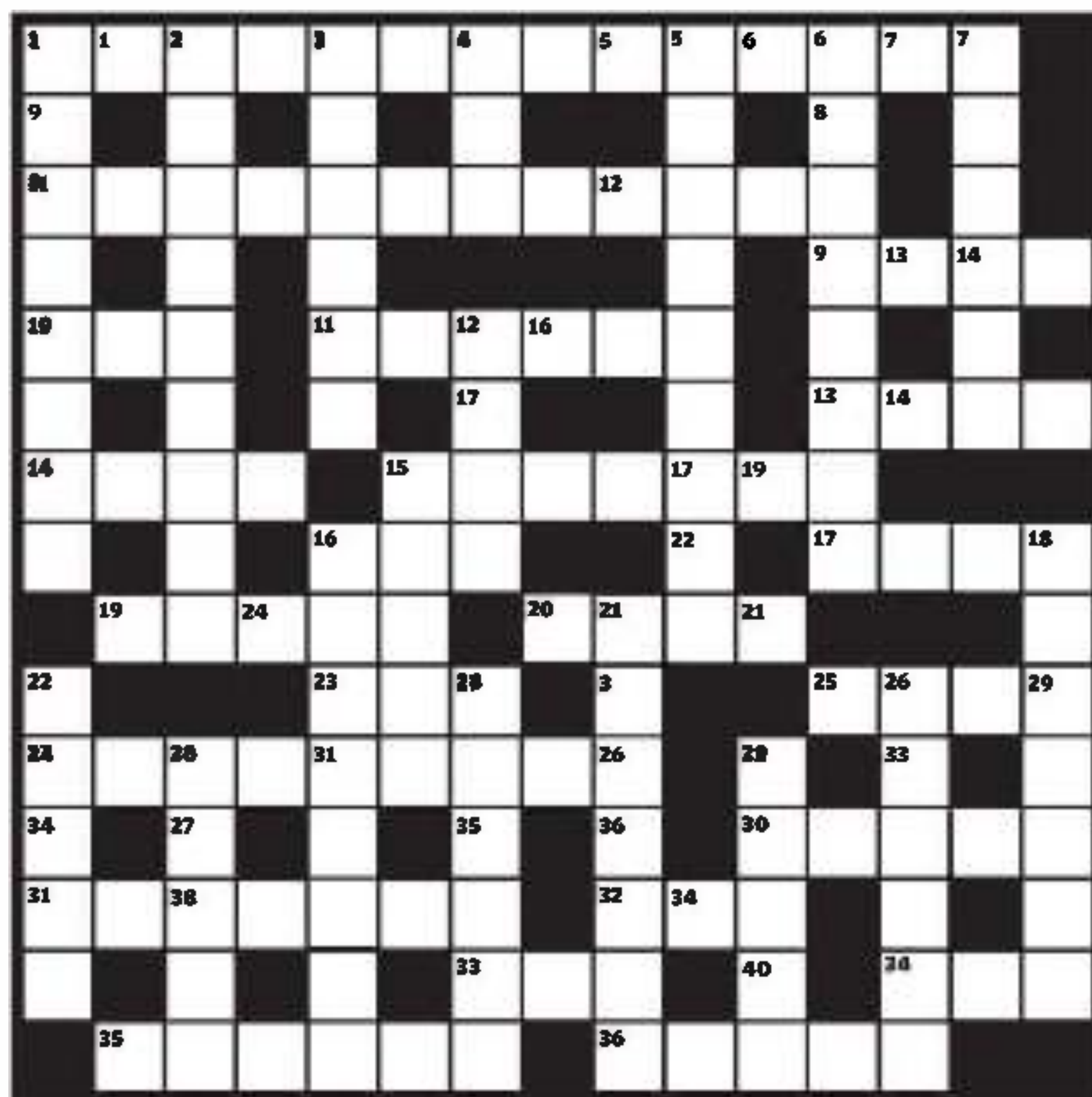
### SEPTEMBER 10 ANSWERS

#### ACROSS

- 1 Mirror Traffic, 8 Money, 9 I'm With You, 11+10D Correct Use Of Soap, 13+17D You Have Killed Me, 15+26D Into You, 16 Myself, 17 Kinks, 19+22D Emeli Sande, 20 In Utero, 21 Stills, 23 Non-Stop, 25+7D Boys Don't Cry, 27 Swans, 29 Fluke, 30 Elastica

#### DOWN

- 1 My Machines, 2+4D Run This Town, 3 Oxygen, 5 Always, 6 Fit But You Know It, 12 Retreat, 14 Adele, 18 Signs, 24 Tonic, 25 BEF, 28 LA



### COLLECTORS' CORNER BEASTIE BOYS

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



#### NEW YORK THRASH

(1987)



Compilation album, seen as the definitive document of the NYC hardcore punk scene that would spawn the Beastie Boys. The collection features a host of rare and unreleased recordings as well as the first recorded material by the trio - tracks called 'Riot Fight' and 'Beastie'.

**Need To Know:** The album was initially only released on cassette, but was reissued on CD in 1998 with two bonus tracks.

#### ROCK HARD

(1985)



After hardcore beginnings, this EP saw the band move towards the rap style they would later become famous for. Contains a sample of AC/DC's 'Back In Black', obtained without legal permission. When the band tried to include the track on their 1999 anthology 'The Sounds Of Science', the Aussie rockers refused to allow the sample to be used.

**Need To Know:** The cover design features the Def Jam logo, which the label still use on single releases to this day.

#### TOUGHER THAN LEATHER (DVD)

(1988)



Movie directed by Def Jam co-founder Rick Rubin as a vehicle for the legendary three-piece's album of the same name. The movie also features a series of musical performances from other late '80s hip-hop stars, including Slick Rick and the Beasties, who perform 'Desperado', a track which was never officially released.

**Need To Know:** Malcom X director Spike Lee turned down the chance to make the movie. The film was panned by critics.

#### AGLIO E OLIO

(1985)



The first release by the band since 1982 to contain entirely hardcore punk songs. It was issued when the Beasties realised they'd written too many songs of that ilk for their next studio record. All songs clock in at under two minutes in length with the EP running at just over 13 minutes, despite containing 10 tracks.

**Need To Know:** The title refers to one of the most popular and simple pasta dressings, and translates as 'garlic and oil' in Italian.



# FANMAIL

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

Edited by Gavin Haynes



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What everyone's talking about this week

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## BOTTOM DRAWER STUFF

From: Daniel  
To: NME

I am neither surprised or shocked by the recent news that Amy Winehouse has released a new single from beyond the grave because, let's face it, this is something that has happened many times before. Let's look at 2Pac. He released six albums while alive and, strangely, eight albums since he died. There have also been similar cases with Michael Jackson and Elvis. I am not too annoyed that this one single is being released under Amy Winehouse's name, because it was recorded when she was alive and is not simply a mash up of unreleased demos. But I would be naive to think that this will be the last release under Amy's name, because the fact is that it probably won't be as this is the music BUSINESS, which means that the fundamental aim is to make as much money as possible. I think there should be some sort of law against the exploitation of 'new' music recorded under the deceased's name, as the only people who benefit from these releases are the label.

### NME's response...

Music biz watchers will recently have become aware of what's been called Cliff's Law – a planned extension to 70 years from 50 of the present copyright term. The move will be ratified by the EU shortly, and is named, of course, in honour of wretched pauper Sir Cliff Richard,

who has been a chief driver of the legislation, having recently watched royalties from the likes of 'Living Doll' slip from his ever-young clutches. It would be nice to start a campaign for Amy's Law along the lines of what you proposed. It wouldn't have to be a barrier to posthumous releases

entirely, merely a presumption in favour of the artist's ongoing rights to the integrity of the body of work they chose to release during their lifetime. But perhaps it would be simpler if artists were encouraged to sign their own living will? 'To whom it may concern... remember that thing I

recorded with Rodney Dangerfield and 2Live Crew while I was drunk but hung on to in my bottom drawer for purely sentimental reasons? Bin it.' That sort of thing – GH

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

### NIRVANARAMA

From: Corey Millard-Smith  
To: NME

As a 16-year-old Nirvana fan, I obviously couldn't get into them when they were out. However, it doesn't stop them surpassing other, newer bands such as Muse or Arctic Monkeys – although I love those bands, they won't ever make such amazing music as Kurt, Dave and Krist. Thankfully you did a massive feature on them in last week's issue. Thank you for this, keep putting great bands on the cover.

From: Sam Williamson  
To: NME

Your recent magazine all about 'Nevermind' has rekindled my love for Nirvana, and made me realise how amazing 'Nevermind' is. But I have to agree with some of the other musicians you asked regarding their opinions on Nirvana's finest moment. 'In Utero' is a better album, and, I'm gonna say it, 'Incesticide' is a better album. Woah. That felt good. 'Nevermind' was the beginning of something special for Nirvana.

From: NME

To: Corey, Sam  
If 'Nevermind' taught us anything at all, it was that it's OK to eat fish, 'cos they don't have any feelings. I wonder how many scores of teenage pescatarians have suckled at Kurt's gnomie 'Something In The Way' payoff line as though it were Aristotle. I would like to think quite a lot – GH

### BBC NEWS

From: Daniel

To: NME  
I'd just like to congratulate you on your recent review of 'A Different Kind Of Fix'.

You completely hit the nail on the head by comparing the album to The Stone Roses' bass-driven debut, which is exactly what this album oozes. BBC along with The Vaccines and The Horrors are the three most exciting bands in the UK at the moment – but could you see a band like The Horrors ever having enough commercial success to headline festivals such as Reading and Leeds?

From: Will Lister  
To: NME

Never written in before but seeing as BBC's new album came out recently I thought I would. I'm only 14 and have been a massive fan of them for ages and had the pleasure of seeing them at Underage Festival (with the samba on 'Always Like This', AMAZINGGGGG!). I think that their recent album is beautiful. How amazing is it that a band so young can produce three amazing albums in such a short space of time, but yet all of them so diverse and different? In an age with a lot of over-produced, under-talented music it's a relief to have bands like this who have utilised nothing more than hard work.

From: NME

To: Daniel, Will  
When Truck Festival was washed away in 2007, NME snapper Andrew Kendall and I curated a festival in someone's front room in north London the same weekend and wrote about that instead. Among the bands we roped in was BBC, mates-of-mates who spent most of the day looking nervous, playing a short set with a deep intensity that didn't seem to correspond with the very slapdash surroundings.



It's heartening to have seen them come from that lounge-conservatory to the cover of the *NME*... - GH

## COLDPLAY ON WORDS

From: Natt

To: NME

As a long-suffering Coldplay fan, I'm more than used to defending the band. However, with the release of 'Paradise' this week, I found myself unable to any longer. Why? Because the music so far from the stupidly named 'Mylo Xyloto' era has been absolutely atrocious. How could the band that wrote 'Clocks' end up writing such over processed, bland pop music? I feel incredibly disappointed and for once, I'm ashamed to call myself a Coldplay fan.

From: Ollie Knight

To: NME

Coldplay released 'Paradise' on Monday. I'm a massive fan and I'm recently loving this whole techno change they have gone into. The song reminds me of 'Lost!' from 'Viva La Vida'. They always seem to produce a song that the chorus will get stuck in your head and I think the music critics in today's society are all getting too far up their own arses that they can't appreciate good music when they hear it!



## STALKER

From: Akii Ishikawa

To: NME

"This is me with Nick from Mona. He was nice, didn't mind me interrupting when he was watching Tribes."

From: NME

To: Natt, Ollie

Poor Coldplay. They're damned if they do and damned if they don't. Personally, I prefer it if they don't. But given that they do want to go down the path of 'being more dynamic', perhaps it's best if - as early indications suggest - they do so in a manner so spectacularly crash'n'burn that their next album unleashes LOLs that can be heard from space, saving everyone from another decade of their pre-eminence in British music. Do you see N-Dubz in shirts festooned with their own personal graffiti? That's because N-Dubz have more sense of their own artistic worth than to nonny around making bogus attempts to convince the world that they're in a

# Web Slings

## The highlight of this week's NME.COM blogs

### WHICH ONE ALBUM SHOULD BANDS NEVER HAVE RECORDED?

Here's a new one for you. In light of Noel's recent comments about 'Standing On The Shoulder Of Giants' (essentially, "We should never have made 'Standing On The Shoulder Of Giants'") we've been casting our eyes over some band discographies and looking for that one album that really doesn't deserve to be there. Forget bands who've got progressively

worse, or better, or suffered patchy careers throughout - we're after suggestions for bands with one release that really lets the team down, the musical equivalent of a summer temping for the EDL on an otherwise watertight CV... think Blur's 'Leisure', Springsteen's 'Human Touch' or Blondie's 'The Hunter'.

Read the rest of Tim Chester's blog in full at [NME.com/blogs](http://NME.com/blogs)



## Best of the responses...

The Verve's 'Forth'. Very disappointing considering the 'Thaw Session' jam made it seem like the magic was still there.

Peter Trainor

'Let It Be' by The Beatles. 'Abbey Road' should have been the final Beatles record to be released, it was a perfect end to their career. 'Let It Be' has great songs on it but was

ruined by Phil Spector's over-elaborate production and pointless throwaway songs like 'Maggie Mae' and 'Dig It'. That said, the 'Naked' version from 2003 was brilliant.

Daniel Luscombe

Controversial, and I still like it, but Metallica's so-called 'Black Album'. That way they might not have gone on to be the silly

money-grabbing hitches they are now.

Daniel Forster

White Stripes - 'Get Behind Me Satan', Roxy Music - 'Flesh And Blood', The Clash - 'Cut The Crap', Happy Mondays - 'Squirrel and G-Man...', anything after 'Some Girls' by The Rolling Stones, the last 10 years of Weezer's output. And, yes, 'Hall To The

Thief'. It is a miserable, miserable album.

Joel Olmeda

'Standing On The...' has four songs that would honour any album. 'Go Let It Out', 'Fuckin' In The Bushes', 'Gas Panic!' and 'Sunday Morning Call'. But even 'Sgt Pepper's...' would only get three stars if 'Little James' was on it.

Amy Louise Towers

flush of Beatles-in-'67 creativity, and not just ennui-saturated millionaires in the midst of their third mojo-crisis - GH

## BADLY OVERDRAWN BOY

From: Paul

To: NME

In 2000 after seeing Badly Drawn Boy at Glastonbury I wrote to NME suggesting he changed his name to 'Badly Drawn Up His Own Arse' for being late on and dicking about during his set. Well, 11 years later I saw him again (at the Ramsbottom Festival) and this time Mr Gough ranted about how he should be fucking headlining and he wasn't fucking leaving until they dragged him off blah blah. The reason you weren't headlining is because you're not headline material anymore! The Guillemots were in the right slot! Fantastic festival otherwise.

From: NME

To: Paul

Has anyone else recently seen Badly Drawn Boy Behaving Badly? Write in and tell us. I'll award £10 to anyone who's seen him punch a tramp, 20 to anyone who can document him interfering with livestock - GH

## JAMIE... WHO?

From: George Briggs

To: NME

Jamie T. Remember that guy? Been a while, hasn't it? Over two years in fact since his last... well, his last anything. Basically, to put it bluntly, I'm writing to ask you all, WHERE IS JAMIE T? If we ever needed him, it's now. The charts are jam-packed with absolute tosh. Looking at The 'iTunes Top 10 singles' now almost makes me feel sick. We have the fresh-faced, squeaky voiced bellends One Direction at Number One! What the actual fuck! I

often think to myself, 'What would Jamie T say?' But what if we didn't have to imagine what he was thinking, what if we could have Jamie T on the front cover of NME next week? What if he was releasing new music soon? If you can't provide any further information then at least print the letter, to show that Jamie T is still loved, just in case he happens to be reading NME.

From: NME

To: George

What would Jamie T do? That is the question I ask myself too, George, when I'm reaching for the cereal cupboard. This generally results in me having Cheerios instead of Cinnamon Grahams. Sometimes, when I'm recording an album of death metal, I ask myself the same. This generally results in ska overtones, and chirpy references to

popular beer brands. Where is he? By sheer coincidence, my first attempt at a Google News Search pulled up this gem re: One Direction's Niall Horan and Louis Tomlinson. "Niall adds: 'We've introduced each other to different sounds - I've got into Jamie T thanks to Louis, for instance.'" So, uh, there you go... - GH



## STALKER

From: Heather

To: NME

"Me and my friend Ben with Jack and Yannis from Foals at the Latitude Festival guest bar."

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# DOES ROCK'N'ROLL KILL BRAINCELLS?

TESTING MUSICIANS' MEMORIES AFTER A LIFETIME OF ABUSE

*This Week*

## QUESTION 1

In the episode of *The Simpsons* you guest in, when Homer enrolls at rock'n'roll fantasy camp, what is the name of your clothes store, and what does Mick Jagger accuse you of?

"Wow! Lenny's Thread Shed. Is that correct? Did Mick accuse me of not wearing some clothes correctly?"

Half a point. Mick Jagger accuses you of stuffing your crotch

"Stuffing my crotch! That's right."

So, is it true?

"Certainly not! To my nieces and nephews, appearing on *The Simpsons* was when I actually made it. All the other stuff I've done doesn't count."



## QUESTION 2

What connects you to Jay-Z to Slash and back to you again?

"The song 'Guns & Roses' on Jay-Z's album, *The Blueprint 2*."

(Starts singing) 'Life is all about guns and roses'."

Correct. And you went to high school with Slash?

"I didn't know him very well. He was just this kid who hung out in the hallway. I don't think he's changed much."

Correct

## QUESTION 3

What colour top is Sarah Jessica Parker wearing in the adverts (above right) you did with her for Gap?

"Mmmm. White?"

Wrong. Bright pink

## QUESTION 4

Drake (right) features on 'Sunflower' from your new album. A drake is what type of animal?

"Is it a bird kind of thing?"

## LENNY KRAVITZ



More specific...

"Kind of swannish?"

Wrong. A drake is a male

duck. You have

ducks in America, surely, Lenny?

"We do! I used to eat Drake Fruit Pies when I was growing up and their logo was this bird with a long neck. So that's why I said swan. But it's a duck. A male duck in particular. Now I know."

## QUESTION 5

Name three other musicians who cameoed as babies in *The Rugrats Movie*?

"Was Gwen Stefani one?"

Wrong. Busta Rhymes, Beck, B-Real and Iggy Pop. If it's any consolation, Iggy Pop didn't know the answer either

## QUESTION 6

To whom do you present an award in *Zoolander*?

"To Ben Stiller, to Zoolander. What's his first name again?"

Derek Zoolander. But wrong! You give it to Luke Wilson's character, Hansel

"That's what I meant! Ben Stiller comes up, but I didn't give it to him, I tell him he didn't win. And then I give it to Hansel. I got a little confused. Can I have half a point?"

No, Lenny. It's a quiz. You can't beg for points after we've told you the answer

"Aw."

## QUESTION 7

What guitar did you use to perform 'Are You Gonna Go My Way' at V Festival in 2008?

"I normally play a flying V on that song.

Was it my black one with a gold, mirrored pick guard?"

Correct

## QUESTION 8

How much does the somewhat overpriced limited edition deluxe pack of your new album 'Black And White America' cost on [Lennykravitz.com](http://Lennykravitz.com)?

"A hundred bucks."

Correct. How much of that do you get to keep?

"Er, not much!"

## QUESTION 9

Which of these five women haven't you dated: Natalie Imbruglia, Nicole Kidman, Madonna, Katie Price, Vanessa Paradis

"Er... who's Katie Price? I've never dated her, that's for sure."

Er... correct!



Madge and Lenny: eyes forward, mate

## QUESTION 10

What happened onscreen when you guested in *Entourage* last year?

"Ari's trying to get me to do this movie and I say, 'I'm not going to, because the director is trying to fuck me, and I'm in temple helping my cousin with her bar mitzvah', blah blah."

Correct

*Total Score*  
**5.5/10**

"That's not too bad. I knew that Sarah Jessica Parker's top was pink. I was just playing it cool!"

Go to [NME.COM/blogs](http://NME.COM/blogs) to see the full *Braincells* hall of fame (and shame)





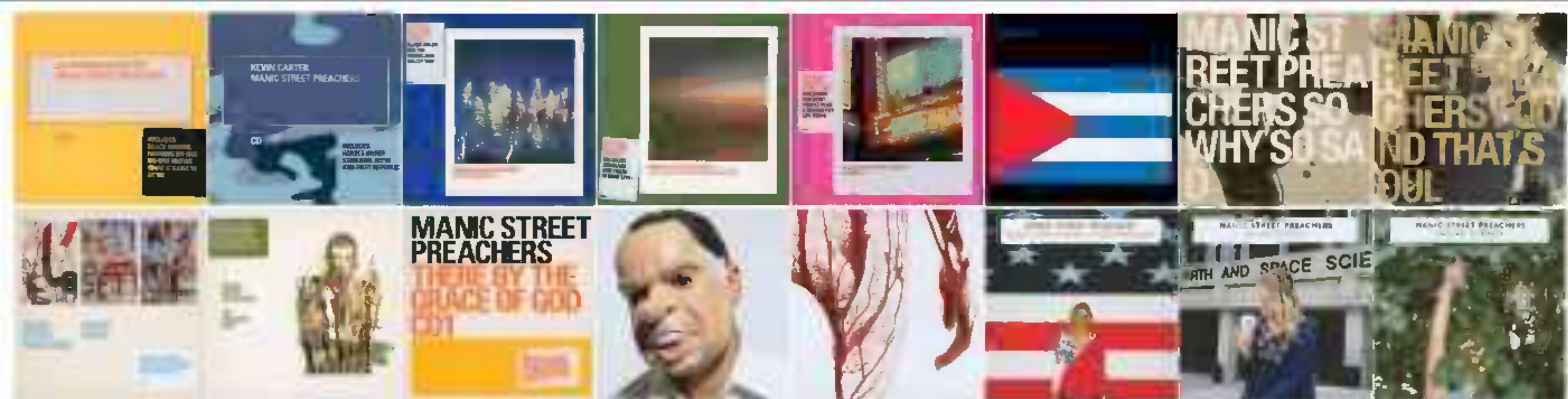
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5

*"Nah, I never liked 'Everything Must Go'..."*

HIDE THE CROCKERY AS

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RANK 21 YEARS OF THEIR OWN SINGLES



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TRIBES

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HOOK AT FANS' HOUSES

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'BIOPHILIA'



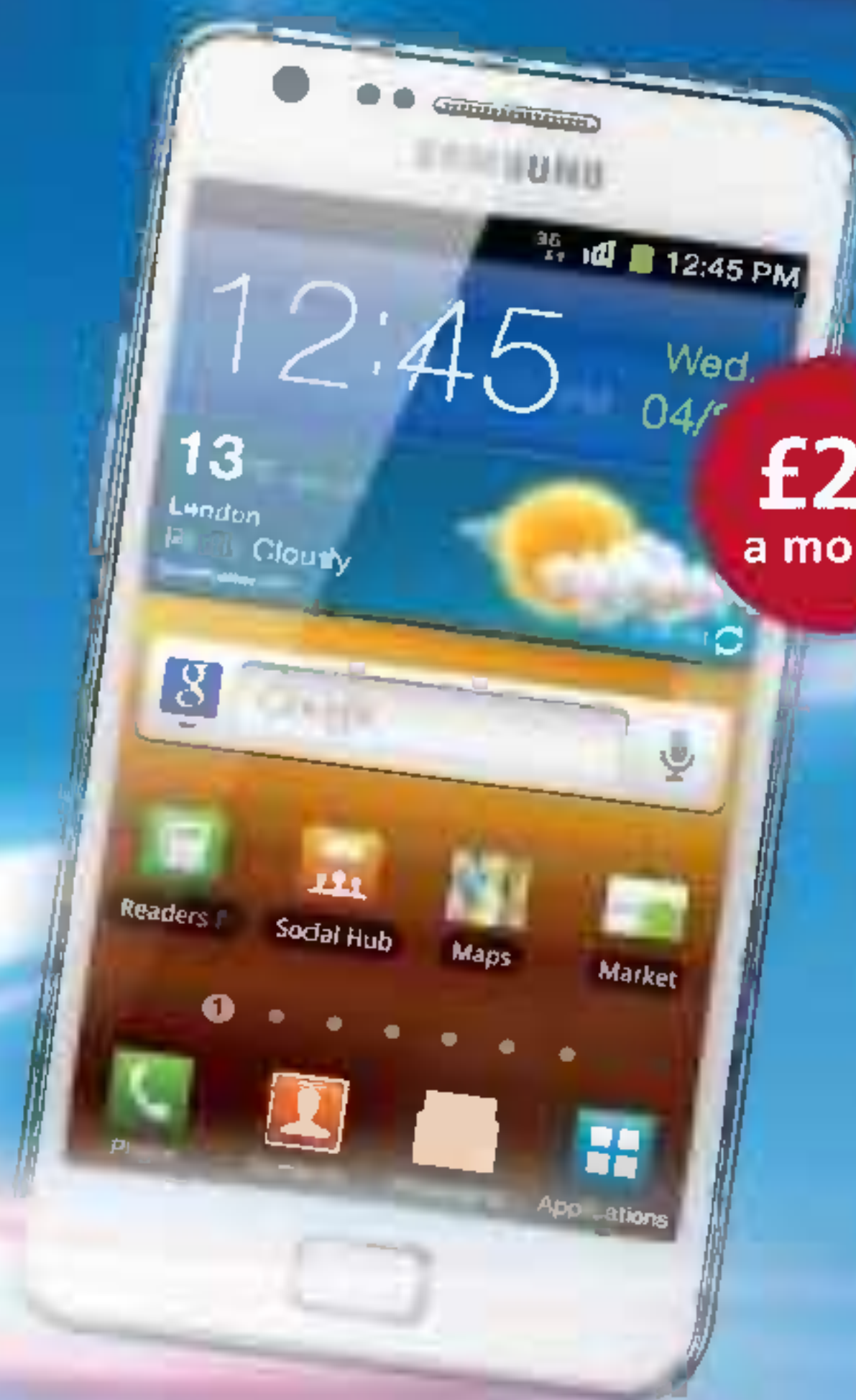
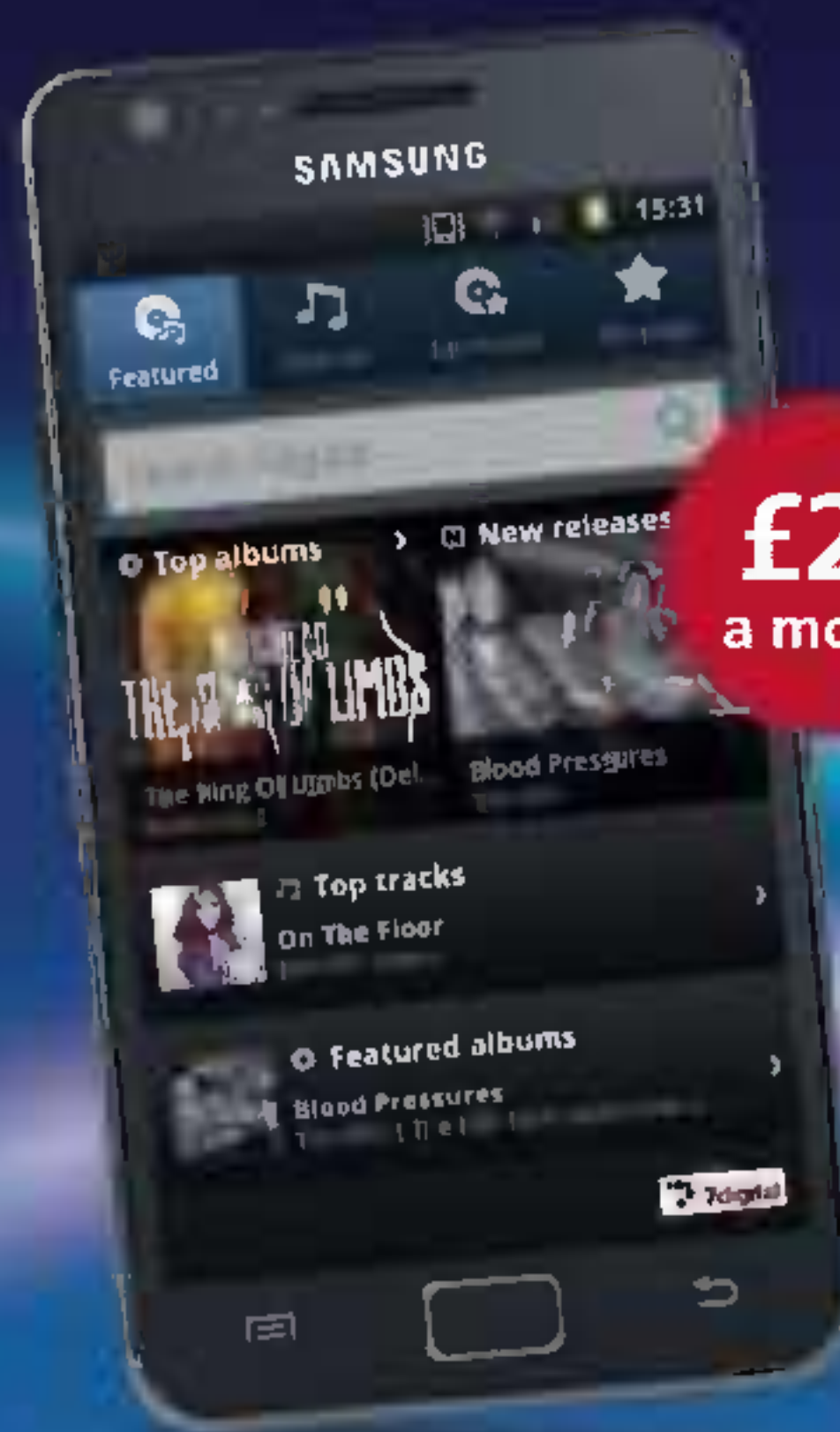
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