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# ON REPEAT

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



of the bloke from Los Lobos, and finds  
Waits growling typically acerbic lyrics  
such as "Aberrrrgh, wurrgrgh, buuuurgh".  
It's pretty good.

**Luke Lewis, Editor, NME.COM**

## KINDNESS

Cyan

Stepping back into the soothing  
espadrilles of 2009, Kindness returns  
and it's like he's never been away. Airy  
keyboard lines move from soft and  
vertical to compressed and accordion-  
like, a bass two-steps to the beat, before  
building to a glistening climax, like a  
helium balloon ascending to the skies.

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

## TUNE-YARDS

Untitled

Don't know what to expect from Ms  
Garbus already? Best lay down this  
magazine, peer deep into your soul and  
fish out some profound justification for  
your continued existence on this Earth.  
Top marks, here, for this brand new bit  
of funky-hyper R&B jiggery-folkery,  
recorded at the Ukrainian Federation.

**Jazz Monroe, writer**

## ICONA POP

Sun Goes Down

Icona Pop's first new material in *aeons*  
has a belting Numan beat, one of The  
Knocks transformed into a sad robot and  
Caroline Hjelt and Aino Jawo soaring,  
"I'll be waiting for you 'til the sun goes down/  
No tidal wave could turn me around". Pop:  
witness your future unfolding.

**Laura Snapes, Assistant Reviews Editor**

## THE INTERNET

Love Song -1

Proving she's more than a gay/female foil  
to Tyler's homophobic/sexist jibes, Syd  
Tha Kyd steps out of the Odd Future  
shadows. Not only is she a badass DJ  
and slick producer, but girl got pipes too.  
Sparse, restrained and bloody *sexy*, the  
reinvention of trip hop starts here.

**Mike Williams, Deputy Editor**

## FANZINE

Roman Holiday

After quietly becoming one of the  
capital's hottest prospects, it's a joy to see  
them going from strength-to-strength  
on 'Roman Holiday'. Weezer-esque  
melodies fuzz righteously, while singer  
Jock turns in a vocal line nicked straight  
out of Norman Blake's back pocket.

**Matt Wilkinson, New Music Editor**

## WHITE DENIM

Hot Thought

Just chucked up on their SoundCloud,  
Lord knows why this was left off 'TY':  
a slinky white dub groove, with lovely  
touches of Hammond that's better than  
half the tunes on there. Sorry, can't  
believe I used the phrase "slinky white  
dub groove". But you'll see what I mean.

**Hamish MacBain, Assistant Editor**

## ROSTAM

Wood

Those craving Vampire Weekend's  
string-laden chamber-pop since 'Contra'  
geared down will be appeased by the  
solo cut keyboard player/production wiz  
Rostam's put on his blog. It's brilliantly  
'Contra'-goes-Eastern, like an off-cut  
from *The Darjeeling Limited's* soundtrack.

**Jamie Fullerton, Features Editor**

## TOM WAITS

Back In The Crowd

Good old Tom Waits, 61 years old and  
still wheezing like a disheveled badger.  
The first track to emerge from 'Bad As  
Me' features flamenco guitar courtesy



## ESBEN & THE WITCH

Hexagons II (The Flight)

Going by the sound of their new EP,  
Esben are shedding the epics of their  
debut for more fragile, electronica-boned  
beats. Here, Rachel Davies' voice hangs  
on a precipice over glitchy, gloaming  
vibes that make like 'Spanish Sahara's  
psycho cousin, before she trills "So wild,  
so wild, so wild". It suits them handsomely.

**Susana Pearl, writer**

TRACK  
OF  
THE  
WEEK

## KURT VILE

Life's A Beach

Eight months on from its release and we still can't quite tear  
ourselves from the snuggly clutches of Philadelphia mumbler  
Kurt Vile's gorgeous fourth album 'Smoke Ring For My  
Halo'. Honestly, it's like a sickness – his sleepy, semi-stoned,  
grunge-toned ballads are as gorgeous as a stretch that cracks  
all your vertebrae, a lie-in that you know is going to get you in  
trouble, as sweetly satisfactory as just... letting it all go. So it's  
much to our self-indulgent delight that he's releasing 'So Outta

Reach', an EP of polished-  
up off-cuts from the  
'Smoke Ring...' sessions,  
reworked this summer  
with producer Jon Agnello.  
It'll be released as a limited  
12-inch and also as part  
of a deluxe version of the

*In his warm, woollen  
voice, there's the slightest  
hint of deferred trouble*

album. Aptly and cutely enough, the cover features amazing  
photos, like the one above, of our dozy hero passed out at a  
party, his grinning mates posing and gurning next to him. Yet,  
for all his music's seductive softness, Vile is no mere bumbling  
slacker; in his warm, woollen voice, there's always the slightest  
hint of deferred trouble, as the neat pun of this song's title  
exemplifies. All five tracks on the EP are winsome, worrywart  
winners (including a beautiful cover of Bruce Springsteen's  
'Downbound Train') but this track is a particular favourite,  
a breezy, honey-drunk strum haunted by doleful harmonica.  
It sounds like falling down the rabbit hole between the sofa  
cushions during an unscheduled afternoon nap.

**Emily Mackay, Reviews Editor**



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# UPFRONT

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

*Edited by Dan Martin*





# FLORENCE + THE MACHINE THRILL AT SWOONING SECRET COMEBACK

*It might be the least secret 'secret gig' ever, but Ms Welch's celeb-spangled return to the stage is a storming preview of her new 'burlesque Virginia Woolf' look and her ravishing new songs*

## MAIN EVENT

Florence + The Machine made their live comeback under cover of darkness in east London

last week (September 29).

Fresh from birthing her second album 'Ceremonials', Ms Welch gave an intimate performance at the launch party for Luv Luv Luv, the record label set up by her

manager and former Queens Of Noize DJ Maircad Nash. Nobody knew Florence would be making the appearance, apart from half of Hackney, most major news organisations and certain animals. So after the MC Motors warehouse saw turns from gravel-blues pretty boy Jamie N Commons, wiry funk upstarts Theme Park and seasoned indie bruisers Spector, the air was thick with imminent enchantment. And the air – stinking of late summer sweat as it was – did not get it wrong. A little after 10pm, Florence emerged to the stage like a visitor from another age, belting out album track 'Only If For A Night', instantly confirming that the hype that's been surrounding 'Ceremonials', and the creative and vocal leaps she has taken, has not

been so much hot air. Sporting her curled librarian bob and the figure-hugging bodice of the 'Ceremonials' cover, here was a compelling case that her new burlesque Virginia Woolf persona was indeed one worth pursuing.

Swooning into more new tracks, the celestial 'Heartlines' and the brooding 'What The Water

Gave Me', she spent most of the performance with eyes closed, fist up in the air as if summoning these songs from the depths of her very soul. It wasn't until 'Rabbit Heart (Raise It Up)' that Florence's face broke into beaming that didn't stop until after the instant classic of a single, 'Shake It Out'.

The old joke about dropping a bomb on a sector of Hackney and the entire creative industries of the UK being wiped out hung heavy in the air, of course. Almost exclusively, the women wore vintage, the men sported round spectacles and horizontal stripes. But as well as some actual members of the public, the stars included Boy George, Jaime Winstone and Kaiser Chiefs.

## SETLIST

- Only If For A Night
- Heartlines
- What The Water Gave Me
- Rabbit Heart (Raise It Up)
- Spectrum
- Dog Days Are Over
- No Light, No Light
- Shake It Out



Spector: the guy on the right is a huge Jane Warr fan

*"This one's like a celtic, pirate ballad"*

**FLORENCE WELCH**

Speaking before her performance, Flossie hinted that before her full-scale performances begin there will be another similarly intimate show in a similar neighbourhood, along with something in an Australian church

and something enigmatic in San Francisco.

"I know lots of people so it's a really good atmosphere," she said. "I'm not really nervous, although there's one song called 'Heartlines' that I'm a bit worried about – but only because it's really complicated. It's like a celtic, pirate ballad."

For that reason, among many more, it was proved that Ms Welch's comeback could not have come around soon enough.

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# HAVE ARCTIC MONKEYS FINALLY BROKEN AMERICA?

US hipsters have known *Arctic Monkeys* for years, but after a show at LA's Hollywood Bowl, *Leonie Cooper* ponders their Stateside success

## THE BIG QUESTION

### THE SHOW

Like a homespun Gene Vincent delivering the banter of a '70s gameshow host, to say that Alex

Turner has the Hollywood Bowl crowd in the palm of his hand would be an understatement. TV On The Radio, Warpaint, Panda Bear and Smith Westerns might all be on the bill as well, but tonight belongs to Arctic Monkeys. "Are you in a good mood tonight, Bowl?" asks a supremely confident Turner, while Matt Helders flaunts their trans-Atlantic triumphs with Union Jack drums and stars and stripes trousers. The Hellcat Spangled Shalalala allows them to flex their '60s sunset pop muscle and the demon groove of 'Don't Sit Down 'Cause I've Moved Your Chair' is a credit to Josh Homme's influence on the band. As the dry ice machine works overtime, the roars of the crowd which punctuate the finale of 'When The Sun Goes Down' look set to carry on ringing in the ears of the nation for a long while yet.

### THE BAND

As fond of the States as they are, due to the incredible scale of the country Arctic Monkeys haven't yet reached Green Day/Foo Fighters levels of stadium glory there yet, but they're getting closer. "We spent a lot more time there this year than we have done before," explains Matt Helders. "One day in America we'll be playing to 900 people and then play a bigger one in LA or something. And it's good we can still play a club show and it

hasn't been too hectic. If we tried to do that in England the police would be there or something." Even so, it wouldn't be too much of a shock if their next trip Stateside saw the coppers on alert. "It's a lot of fun being there and playing there," he adds. "It's always developing and it's exciting seeing what you can do next."

### THE BACKGROUND

A little controversy never did anyone any harm and the censoring of the 'Suck It And See' album cover in a number of North American superstores doesn't seem to have hindered the band's current success, with the record lauded by music press and fans alike. At the Hollywood show the merch stall is doing brisk trade in geographically appropriate shirts, with the Monkeys' name rendered in the star-spangled banner as well as California 2011 tour T-shirts decorated with palm trees.

### THE FANS

The 18,000-capacity Hollywood Bowl gives a near-unanimous thumbs up to Arctic Monkeys' thunderous live show. "I really, really enjoyed it," says Pia Siaotong, 21, from Houston, explaining that, "they're definitely a big name here [but] there's still an audience here that

### SETLIST

- She's Thunderstorms
- Brianstorm
- This House Is A Circus
- Still Take You Home
- Don't Sit Down 'Cause I've Moved Your Chair
- Pretty Visitors
- Teddy Picker
- Crying Lightning
- Brick By Brick
- The Hellcat Spangled Shalalala
- The View From The Afternoon
- I Bet You Look Good On The Dancefloor
- All My Own Stunts
- Do Me A Favour
- Fluorescent Adolescent
- When The Sun Goes Down

they haven't reached yet." Mike Lee, aged 27, from Hollywood is a convert. "I don't think they're as big here as they are in the UK, but they should totally spend more time in the US," he says.

But what about the big question – how is Alex's new 'do going down in America? "That old school Buddy Holly haircut?" says Mike. "That's the one. How does he get away with it? "He's English, he's kinda got that thing."

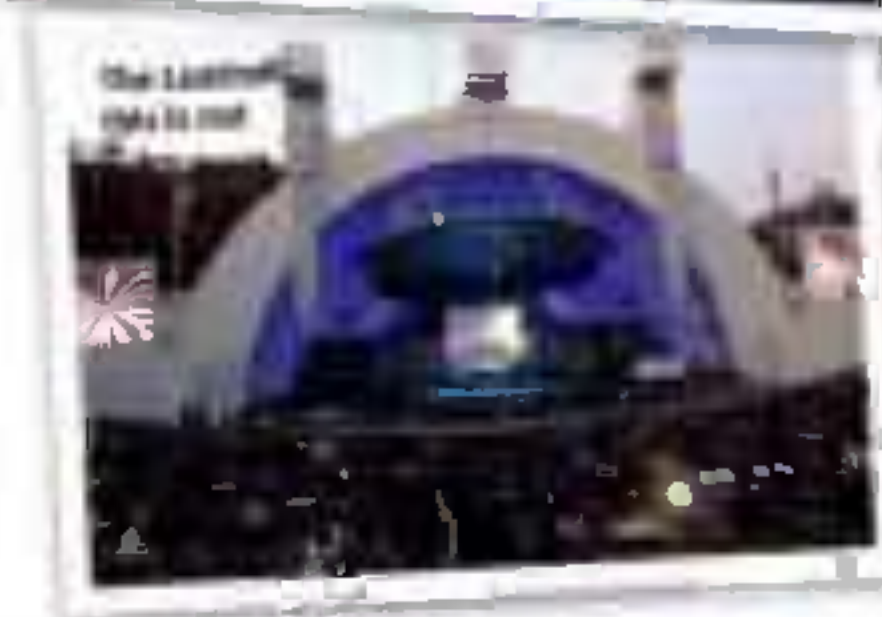
Alex Turner gets a quiff of Stateside success in LA



GREG CRUICK, MATTHEW IMAGINE



Helders' beat is patriotic



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# THIS MANY BOYFRIENDS' GUITARIST DIES

**T**his Many Boyfriends have paid tribute to their guitarist Peter Sykes, who died suddenly of a brain haemorrhage in Leeds on Tuesday, September 27.

Sykes, who was 30, had been playing with the Yorkshire band for the last year and featured on their recent single 'Young Lovers Go Pop!'. The five-piece were *Radar's* About To Break band in August, with frontman Richard Brooke telling us the group wanted to "reclaim indie".

Sykes was a much-loved figure in Leeds, not only through his work with This Many Boyfriends, but also with his own project Men Only. In a statement on the website of This Many Boyfriends' label Angular, the band said: "We were so very lucky to have even met such a great man, and to have shared a stage with him has been a huge pleasure. He was our dear friend and we will miss him. All our thoughts are with his family at this sad time."

There are plans for a forthcoming Men Only release in Sykes' honour. This Many Boyfriends will continue, but are currently taking time off.



"Posers? Us? Never!"

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**WATCH!** An exclusive video interview with Noel Gallagher.

**READ!** The second half of last week's archive feature: a 1994 interview with REM as they prepare to tour 'Monster'.

**LISTEN!** To the issue playlist featuring music from Arctic Monkeys, Warpaint, TV On The Radio and Snoop Dogg.

For all this and more log onto [NME.COM/extra](http://NME.COM/extra) (only available to UK readers until midnight on Tuesday October 11). Check back next week for more goodies.

## WIN TICKETS!



Earlier this year, Glasgow's King Tut's Wah Wah Hut was named Britain's Best Small Venue by you lot. To celebrate, we have two pairs of tickets to give away as the Emerge NME Radar Tour powers onto its iconic stage. For the chance to see Wolf Gang, SCUM and Niki & The Dove on October 10, head straight over to [NME.COM/win](http://NME.COM/win) for full details of how to enter...



Third album... but still no stable

# THE ENEMY: 'IT'S MAKE OR BREAK TIME FOR US'

*Tom Clarke admits the Coventry trio's future could depend on their upcoming third album*

**T**heir second album might not have exactly lit the world on fire, but The Enemy reckon it's 2012 that's going to determine whether their number is finally up. Speaking to *NME* during Dublin's Arthur's Day celebrations, Tom Clarke confirmed that their forthcoming third LP, which they're currently working on, will decide the fate of the Coventry trio.

"I don't think we see ourselves as veterans but we're not the new boys anymore either and it's an interesting place to be," said the singer. "A lot of bands experience the pivot point in their career on their second album where it's make or break, but I don't think we did that. I think we made our fourth album on our second album and this album will be the one that defines where that goes - whether it doesn't work and we go 'That's it' or whether we find the sound

that drives us forward and takes us on."

Contradicting this entirely, Clarke also told us that he anticipates the record will mark a return to the "fresher" sound of the band's 2007 debut 'We'll Live And Die In These Towns'. "I think [it] was a snapshot of where we were - being 18 in the world but not knowing what you're gonna do. Now we're older and the fans are older, but it doesn't change the way you write. You just write about what's going on. What you see out the window is the same as what everyone else sees when they look out the window. At the moment it's one of the most interesting times for a songwriter to look out the window - there's wars going on and a recession."

The trio are still in the process of finding a producer, but say they have around 30 songs written and are aiming for an album release next year. Let's hope that what's lurking outside the window for them isn't total irrelevance...

## BILLY BRAGG ON NME RADIO

Billy Bragg will be appearing on NME Radio this Thursday (October 6) to big up his forthcoming Left Field In Motion Tour. The Bard Of Barking is taking his Glastonbury politico show on the road, joined by noiseniks The King Blues, Akala and The Sound Of Rum. The music and thoughtfest kicks off in November. Go to [NME.COM/radio](http://NME.COM/radio) for full details.



Left of the date-billy



# SPEED DIAL

## SNOOP DOGG

*The ultimate gangsta rapper is touring the UK, but what does he think of British crowds, football and Coronation Street? Only one way to find out...*

**Hello Snoop.**  
*You've done lots of big shows in the UK, but how will the tour you're starting this week top them?*

"Every time I come I just try and live it all onstage. I just try and give a good performance no matter what the venue."

**Are British crowds as responsive?**  
We're not exactly known for our embedded history of gangsta rap.

"The UK crowds are just real music lovers. They don't care whether it's gangsta. It's just about good music and a great show, and that's what I provide."

**Are you into any UK rappers?**

"You know, I like Tinie Tempah. That guy's blowing up in the States. And you know, I'm into the dubstep thing, I like MistaJam. I got a dubstep mixtape out."

**Yesterday you tweeted a pic of you in an Arsenal shirt. Will you go to a game while you're over here?**

"I'd love to see a game. I've always wanted to. And I'm prepared for all that hooliganism too, dawg."

**You're playing the legendary pimp Fillmore Slim in an upcoming biopic. Was it an easy role for you?**

"Hell yeah. Everything I do is easy for Snoop, because I'm not going to do



anything too far fetched from who I am. Being a pimp was part of who I am. It's part of the fabric of who Snoop Dogg is."

**This sounds totally made up, but we heard you're angling after a role in Coronation Street?**

"I like the show. Whenever I come to the UK I watch it. You know, I'm a great actor, I wanna be on there, we're gonna see what we can do."

### THUG LIFE ON THE STREET

*Snoop wants a part in Corrie. He wouldn't be the first 'sleb to tread the cobbles*

**PETER KAY**

Turned up in 2004 as drayman Eric Gartside for a disastrous date with barmaid Shelley

**STATUS QUO**

'Hilarious' plot saw rock's rankest play at Les Battersby's wedding. He later ran off to be their roadie

**SIR IAN MCKELLEN**

Gandalf locked horns with Ken Barlow at the book club when his dubious author Mel Hutchwright was revealed as a fraud

**Could you pull a pint behind the bar?**

"I could pull a pint of summin real special. You know I do what I do, Snoop Dogg."

**So what's happening with this Dre album. Is it finally getting finished?**

"Yeah, we've been working on it. It's almost finished. So that's coming out soon."

**You always say that.**

"I ain't never said it was almost finished. He might, but that's my first time I ever said it. I was always saying it was taking too long to get done. It feels good now. We got Slim [Eminem] on it."

**You lived through riots in LA in the '80s. What do you think of the recent riots in England?**

"Ma thing is world peace, so hopefully they can all be at peace. These kids need something to party to and I can bring that. No-one's breaking nothing if they're having a good time."

PHOTO: ANDREW WHITTON WORDS: SAM WOLFSON

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# PIECES OF ME

## MARK FOSTER

*Foster The People's frontman gets his pumped-up kicks from The Beach Boys, Bukowski and a favourite LA hangout*

### *My first album*

#### **'THE SIGN' BY ACE OF BASE**

"I bought it on cassette. I was, like, nine years old and was in love with it. That was also the first tape Mark Pontius, our drummer, bought. We put it on a couple of weeks ago and were pre-partying to it before a show. It was still as good as I remembered."

### *My first gig*

#### **THE BEACH BOYS, CLEVELAND, OHIO**

"I must have been eight. I went to the show with my mom. David Cassidy was the opening act. He came onstage in tight leather pants and a sequined shirt; he was doing splits onstage, and I didn't know his music. I thought that it was The Beach Boys playing newer material, so I started bawling."

### *The first song I fell in love with*

#### **'I GET AROUND' BY THE BEACH BOYS**

"It was the first time I'd heard something that I discovered, that my parents didn't show me. I think I was five or six years old and I heard it in a car. It just brought me to life, musically."

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

#### **'THE BALLAD OF DAVY CROCKETT'**

"I learned to play the theme song on piano when I was three years old. I figured out how to play it by ear. I think that's what spurred my parents on to get me piano lessons."

### *My favourite lyric from a song*

#### **'GRACE' BY JEFF BUCKLEY**

"My fading voice sings of love/But she cries to the clicking of time/Wait in the fire'. He drowned, and in this song it seems like he's talking about drowning, which used to make me cry because I couldn't believe he was dead, and that he was talking about it in the song, like a self-fulfilling prophecy."

### *The book that changed me*

#### **HAM ON RYE BY CHARLES BUKOWSKI**

"His style of writing is so creative. The way that he communicates is really good for any sort of lyricist to read. He's so good at being really vulnerable and exposing things about himself that no-one else would ever talk about. But he does it in a way that's so human and so comical, that I feel like it's really inspiring for any other writer."

### *My favourite painting*

#### **TRUMPET BY JEAN-MICHEL BASQUIAT**

"I like his use of colour, and the way he sees things. It's a portrait of a guy playing the trumpet, but it's very surreal and very childish, which is what he was so good at."



### *Right now I love*

#### **LITTLE DRAGON**

"They're not really new, but a lot of people I talk to still don't know who they are. They've created an identity that no-one else has. You can listen to any Little Dragon song and, just by Yukimi's voice and her sense of melody, know that it's them. She comes up with melodies that I would never think of in a million years."

### *Favourite TV show*

#### **THE ORIGINAL GET SMART**

"It's just brilliant. Don Adams was just unbelievable. It was so creative. It was a really creative show for the '60s, and it opened up a lot of doors for avant-garde comedy to come out of that world."

### *My favourite place*

#### **THE VARNISH, LOS ANGELES**

"There's this speakeasy bar in Los Angeles, behind a 100-year-old restaurant that claims to have invented the French dip sandwich. It's a wooden bar where they cut their own ice cubes and they make some really good old-fashioned drinks."



Clockwise from main: California boy Mark Foster; Yukimi Nagano of Little Dragon; Beach Boys bad guy Mike Love; Charles Bukowski's *Ham on Rye*; vintage LA speakeasy The Varnish; Don Adams and Barbara Feldon in classy '60s show *Get Smart*; 'The Ballad Of Davy Crockett' theme; Europop smash-hit (and Mark's first album) 'The Sign' by Ace Of Base; The Beach Boys' 'I Get Around'







A person wearing a grey hoodie and black sneakers is captured in mid-air, jumping over a metal railing. The background is a clear blue sky. The text "THE RIGHT TO TAKE IT OUTSIDE" is overlaid in large, white, bold, sans-serif capital letters.

THE  
RIGHT  
TO  
TAKE  
IT  
OUTSIDE

CONVERSE



VERSUS

## PETER ROBINSON Vs ALOE BLACC

*The world's most reasonable man on the benefits of universal healthcare and a decent night's sleep*



FM

• He needs a dollar

• Except he doesn't anymore, because he has just had a quite large worldwide hit

• A lesson for us all there, readers. A LESSON FOR US ALL

Hello, Aloe.  
"Hello."

Are you in a hotel room?  
"Pretty much all the time."

I see. And the last 48 hours in your life have involved...?  
"Uh... Yesterday I left Milan for Austria, I held this party, which is something I've done in Hollywood with some friends of mine. It's a daytime party: two o'clock to 10 o'clock. Free for everyone to get in, and the drinks are usually well-priced."

This sounds like the most reasonable event of all time.  
"That's exactly what it is, and before that we were in Barcelona with my band playing a free festival for people. I like the idea of free."

Now then, 'I Need A Dollar'. An enjoyable song but I think I've heard it enough now. If you had to retire after that song, what would you be doing now?  
"I'd be writing songs for other people. Or acting in music biopics?"

Is there anyone current you'd like to portray in a biopic? How about Beyoncé?

"No, but I'd DEFINITELY play her dad. That would be the more interesting role to play."

Where do you go to get ideas?  
"Usually to an airplane. I come up with a lot of specific thoughts on planes."

Being in mid-air is helpful?  
"Yes. Being restricted from other activities. For the most part I'm a calm person – most of the time I'm very relaxed even if I'm in the middle of a million things."

You sound very relaxed here. You're sending me to sleep.  
"People say that to me all the time! They really do!"

Could I employ you to sit by my bed and read me a bedtime story?  
"If it was going to help you, I'd do it."

Again with the reasonableness!  
"Yes. I'm out there to help people. Just let me know what I can do to help. Sleep is the most important activity of the day. I'm noticing that more and more. I try to get as much as I can. I need to get six hours at least. If I don't get that, I get bags under my eyes."



Regarding the employment law angle of 'I Need A Dollar', I recently issued a written warning to someone in my office who claimed that 'Bad Romance' wasn't Lady Gaga's best song. They said it was a bit harsh. Do you think that it was reasonable?  
"It depends! Where do I start talking about the merit of the warning? Do I start with Lady Gaga, or with the temperament of the warning? It does seem a bit harsh."

Which three laws should we pass in the UK that would make everything alright?  
"Oh man. Well, the three laws I want to say are the laws I want to pass everywhere around the world..."

Well, that's OK, test them out in the UK where it doesn't really matter. If they work, roll them out to other countries. Go for it.  
"OK, universal healthcare, adequate and sufficient education for every individual, and really good social services to make sure no-one goes without a helping hand."

Well, the bad news is we've been trying that in the UK for a while and it's a fucking shambles.  
"There are a lot of lazy people out there who don't use the resources, and a lot of greedy people out there who don't share the resources."

One law would solve all that: don't be a dick.  
"Absolutely, but instead of phrasing it that way I'd just go for compassion."

There you are again with the reasonableness. Goodbye, Aloe.  
"Goodbye!"

## THIS WEEK'S TOP 20

## THE NME CHART

- 1 11 KASABIAN 'DAYS ARE FORGOTTEN' Chrysalis
- 2 1 NOEL GALLAGHER'S HIGH FLYING BIRDS 'AKA... WHAT A LIFE!' Sanctuary
- 3 4 COLDPLAY 'PARADISE' Parlophone
- 4 3 LANA DEL REY 'VIDEO GAMES' Interscope
- 5 17 THE HORRORS 'I CAN SEE THROUGH YOU' Island
- 6 7 FLORENCE + THE MACHINE 'SMILE IT OUT' Kaplan
- 7 22 BENJAMIN FRANCIS-LEFTWICH 'ATLAS HANDS' Parlophone
- 8 19 BEN HOWARD 'KEEP YOUR HEAD UP' Kaplan
- 9 12 GIVERS 'UP UP UP' Sanctuary
- 10 27 MILES KANE 'COME CLOSER' Island
- 11 13 BOMBAY BICYCLE CLUB 'LIGHTS OUT, WORDS GONE' Kaplan
- 12 10 THE DRUMS 'MONEY' Kaplan
- 13 23 MARINA & THE DIAMONDS 'RADIOACTIVE' Atlantic
- 14 21 HOWLER 'I TOLD YOU ONCE' Warp Records
- 15 14 KASABIAN 'RE-WIRED' Chrysalis
- 16 7 FIXERS 'SWIMMHAUS JOHANNESBURG' Vertigo
- 17 9 THE BIG PINK 'STAY GOLD' 4AD
- 18 47 NIKI & THE DOVE 'THE DRUMMER' Vertigo
- 19 16 ARCTIC MONKEYS 'THE HELLCAT SPANGLED SHALALALA' Island
- 20 8 TWO DOOR CINEMA CLUB 'UNDERCOVER MARTYN' Parlophone

## NME RADIO

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

## NME TV

Watch the Top 10 video chart countdown every weekday on NME TV  
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## NME.COM

Listen to the Top 40 and learn more about each artist online  
THE EVERY MONDAY AT [WWW.NME.COM/CHART](http://WWW.NME.COM/CHART)



## NEW TO NME RADIO PLAYLIST

- SHOW PATROL 'This Isn't Everything You Are'
- WILD BEASTS 'Reach A Bit Further'
- MARCUS FOSTER 'I Was Broken'
- (ME) 'Naked'

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*



## SPECTRALS

*Surly, lovelorn and the UK's most enigmatic songwriter since Alex Turner*

**I**n the video for new single 'Get A Grip', Louis Jones plays guitar in a series of countryside scenes filmed in his native Yorkshire. Under skies a dismal shade of school-sock grey, the 21-year-old Spectrals mastermind appears first on a windswept moor, then by an empty park bench – images of bleak northern splendour that subtly send up the hazy beach aesthetic we've come to associate with this kind of jangling lo-fi fare.

After all, surfing opportunities for the boy Jones were in short supply growing up in West Yorkshire: "Heckmondwike [his home town, nine miles out of Leeds] is like a dead place really, there's a couple of pubs and not much else," he says matter-of-factly. "I'll come off tour and nothing really changes, no-one gives a fuck about your music or any stuff like that. Which is grand really, 'cos it gives you a bit of perspective on things."

Despite the surly chat, Jones is a big softie at heart – his forthcoming debut for Wichita, 'Bad Penny', is a liltingly

gorgeous ode to unrequited love whose obsessive nature is implied in the title. "Every song on the record's about this one girl," he says with a nod. "You know there's the saying about how a bad penny always comes back around? It's like every time I write a song I always come back to that feeling I had when I loved her and she didn't love me back."

Jones may have got the girl in question since then, but the music on 'Bad Penny' is dreamy and downbeat, bringing to mind fellow jangle merchants Real Estate (with whom Spectrals have toured) and Alex Turner at his most swooning and lovelorn. Jones, however, is wary of such high-falutin' talk: "You get bands who talk about themselves like they're the best thing since sliced bread, but that's not really me. If I told you all these things about meself and my mates saw it, I'd get it ripped out of me. Maybe it's a Yorkshire thing..."

Maybe he's right. But with Louis refusing to take his own trumpet out the carry-case – let alone blow it – it looks like we'll have to do that for him: Spectrals are worth singing along to from the moortops. *Alex Denney*

### NEED TO KNOW

- **BASED:** Heckmondwike, Leeds
- **FOR FANS OF:** Arctic Monkeys, Phil Spector
- **BUY IT:** Debut album 'Bad Penny' is out on October 17
- **ON TOUR:** Spectrals tour the UK throughout October
- **ON NME.COM:** Listen to new single 'Get A Grip'
- **BELIEVE IT OR NOT:** Approximately 95 per cent of Louis' Tweets are football-related. The man is OBSESSED



Don't buy that horse, Dave, the brickwork's fucked



# WANNA JOIN LEOPARD OF HONOUR?!

*Here's your chance to hook up with hotly tipped David Roocroft as he prepares to hit the road*

## RADAR NEWS

Single Manchester electronic musician seeks like-minded bandmates. Must have GSOH, like piña coladas and walks in the rain...

or, just live in the area and own a van. No keytars.

Leopard Of Honour – aka David Roocroft – is joining a long tradition by searching for band members through the pages of *NME*. “Didn’t Suede get together through ads in the back of the magazine?” he laughs. They did.

“They turned out alright, at least for three albums. I’m looking for a MIDI Bernard Butler. More realistically, I’d settle for Richard Oakes.”

For the uninitiated, Leopard Of Honour came into being after Roocroft grew jaded by working at online record shop/label Boomkat and wanted to feel thrilled by music again. He took the name from a song by Dan Bejar’s Destroyer, and remixed other artists before working on his own music, with debut single ‘Palais Royal-Blue’/‘Good Wives’ out on Transparent on October

10. The next logical step, he tells us, is to find a band to play it live...

“Leopard Of Honour has been a pretty solitary affair, but that’s felt like a really natural way of working,” he says. “I never necessarily intended for this to be an electronic thing, but that just feels like the most elegant way of making music autonomously. But while writing tends to be insular, starting a live band feels like the way to open things up.”

**“Didn’t Suede get together through ads in *NME*?”**

**DAVID ROOCROFT**

GSOH aside, what Roocroft’s really after is someone with electronic expertise who knows how to translate music made in a studio to the stage. “Owning your own equipment and understanding how to use it properly and integrate that into a band setting would be a good start,” he states. “The live show has to engage the audience just as much as a garage rock show would. No-one goes to a gig wanting to see some solitary guy shackled to a screen the whole time.” Interested? Email [leopardofhonour@gmail.com](mailto:leopardofhonour@gmail.com) now.

## The Buzz

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



## 1 EXITMUSIC

Yup, it’s her from *Boardwalk Empire*. Aleksa Palladino (aka Angela Darmody in the HBO hardhitter) and her hubby Devon Church started out in LA a few years ago – but don’t let Hollywood put you off. A move east to NYC and a deal with Secretly Canadian has seen their stock rise considerably in 2011. Their first release on the label – ‘From Silence’ – is out on November 7, with plans for a debut UK visit pencilled in for the same month. Their Beach House-meets-Cat’s Eyes veneer makes for a gloriously luscious listen. Head over to [NME.COM/newmusic](http://NME.COM/newmusic) to listen to lead track ‘The Sea’ now.



## RADAR’S SWN NIGHT

Once again Radar is psyched to be teaming up with the ace Swn festival, with our very own night at the Cardiff bash taking place on the Saturday night (October 22). Head down to Dempsey’s to catch Cymbals, DZ Deathrays, Beaty Heart, Zulu Winter and Y Niwl strut their stuff (and check [NME.COM](http://NME.COM) for the full line-up of the weekend).



## THE SAVAGE NOMADS’ ‘COLOURED CLUTTER’

Veering from disco to dub (and a lot more in between), The Savage Nomads are probably the country’s most un-English sounding band at present. Singer Cole channels his inner David Byrne, but musically they hone everything from ATD-I to the Libs on their debut album, out now on Alaska Sounds.



## GRASS HOUSE’S ‘FAUN’

Channelling Nick Cave while also recalling Johnny Cash’s ‘Ghostriders In The Storm’ is no mean feat, but London quartet Grass House manage to pull it off with new single ‘Faun’. Out on October 17 on Holiday Club, it’s backed by baritone brawler ‘The Breeze’. Head to [NME.COM/newmusic](http://NME.COM/newmusic) to take a listen for yourself.



## STOOSHE’S ‘FUCK ME’

It’s fair to say that new south London girl group trio Stooshe aren’t the next Saturdays – the delectably titled ‘Fuck Me’ is bathroom floor-filthy, as well as being insanely catchy. With over 100,000 YouTube hits in about two minutes, it seems their takeover has well and truly begun. Altogether now: “Free your mind – and the rest I’ll swallow...”

## BAND CRUSH



*Malin Dahlström of Niki & The Dove on her favourite new act*

“I love Teengirl Fantasy. They make a kind of music that I heard and it felt really new, like I hadn’t heard people doing before! It’s quite dancey and very special.”



SCENE  
REPORTHUW  
STEPHENS'  
ONES TO  
WATCH

*Blazing through the underground  
with Radio 1's new music overlord*



Well, hello. Here is a chance for me to shout about some new bands, so shout about new bands I shall. I'll start with **Spycatcher**, a band to get excited about. They played Mike Davies' Lock Up Stage at Reading and Leeds, and they nailed it. Their 'Don't Like People' single sticks out,

as does the ridiculously titled 'Remember Where You Were When Michael Jackson Died'. Taking a breather and a bit of unplugging, I'm also loving the fragile beauty of **Daughter**'s music. Her lyrics and guitar-playing are quite mesmerising, there's a depth and a starkness to her lyrics that, maybe like Laura Marling, take you to another place.

There is an occasional sparseness in **H Hawkline**'s music too, a host of ideas and some great songwriting. His new album on Shape Records, 'The Strange Uses Of Ox Gall', is psychedelic and full of accessible, simple pop songs that are sweet and otherworldly. He's a one-man operation but it really works live too—he looks like a young Dylan and has a filthy mouth on him. Listen to 'My Dreams' if you can.

Across the pond are **Friends**, a bunch of New York guitar-pop funksters with a cool fuzziness about them. Their debut single over here, 'My Girl', comes with this great cover of 'My Boo' by Ghost Town DJ's. Darwin Deez turns up and plays with them, and it's one of those records that makes you happy seven-inch vinyl still exists.

I love **Hollie Cook**'s self-titled album on Mr Bongo. Her reggae-pop songs are made all the more special by Prince Fatty who produced the collection, and Horseman who adds his incredible vocals to her songs. Her father, Paul, was in the Sex Pistols and this album is a real discovery.

Until next time, dear readers...

**NEXT WEEK'S COLUMNIST:**  
Theo from Hurts

5  
To SEE

*This week's  
unmissable new  
music shows*

## LIFE IN FILM

Cargo, London,  
Oct 5

## ALT-J

Hooga, Chelmsford,  
Oct 7

## THE MINUTES

Auntie Annie's,  
Belfast, Oct 9

## OUTFIT (pictured)

Kazimier, Liverpool,  
Oct 9

## SISSY &amp; THE

BLISTERS  
Cellars, Portsmouth,  
Oct 11



Just try to ignore Ricky Wilson in the crowd, mate

## ZULU WINTER

HOXTON BAR & KITCHEN WEDNESDAY, SEP 14

RADAR  
LIVE

Here we go again. Just a few weeks after Spector's celebrity-packed show in Dalston and Theme Park's gig in a sardine tin in Islington,

the entire music industry has once again descended on a box venue to see if they've found a band who could change your life.

Tonight's contestants are Zulu Winter, a London five-piece managed by the same guys who brought us Kaiser Chiefs, The Vaccines and White Lies. Ricky Wilson himself is in attendance, as are The 'cines.

When the band arrive onstage we're struck by their resemblance to a few other indie legends: the singer is a trim and tan Alan Donohoe, the guitarist is the spitting image of Robbie Furze and the keyboardist must have been taken in the Tardis from an early Coral gig.

Of course, it's the songs that count, and early on they live up to the expectation. Opener 'Key To My Heart' is a punchy, melancholic pop number that sits somewhere in the feedback loop between

The Killers' first record and the '80s British bands that influenced it. Highlight 'Never Leave', meanwhile, sounds like Two Door Cinema Club trapped in the champagne room at The Hacienda.

The gig doesn't quite live up to White Lies' famous debut show – the one where 40-year-old record execs started crying into their chequebooks – and Zulu Winter still tend to play to each other rather than the crowd. But presence comes with persistence, and this is only their second gig.

There are a lot of reasons to be hopeful:

*“Highlight ‘Never Leave’ is like Two Door Cinema Club trapped in The Hacienda”*

they have a honed sound and a good sense of song. There are no clunky key changes or overblown outros. Vocals soar and fall in bursts of anguish and en amour. Guitars, synth and bass fit together in a way that could – would – work on a far bigger stage.

Most bands get that after two years; these guys got it after two gigs. Now they have to put in the work and become a formidable live act too. **Sam Wolfson**



Don't look  
anxious,  
Hollie, this  
was your idea





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Bringing it all together





# EVERYTHING MUST GO





25 years ago, **Manic Street Preachers** began a crusade to torch rock'n'roll and rebuild it in their own lipsticked, literary image. As they prepare to take a break, **Emily Mackay** reflects on their legacy

**"We're not saying there's anything glamorous in getting fucked up, we're not saying there's anything glamorous in being dead, but there's nothing glamorous in having a 20-year career in rock either. That's even more sick"**

**Nicky Wire, 1990**

**W**ell, what a sick juncture we find ourselves at. More than two decades after Manics bassist Nicky Wire spat that live-fast-die-young sentiment in the face of their first *Melody Maker* interview, here we are celebrating their 25 year career with a comprehensive singles collection.

The humour of the situation isn't lost on them. The knowing irony of the title of 'National Treasures' deliberately draws attention to how odd it is to talk about the Manics having a legacy. This is the band who sang of defacing art in galleries, tearing down icons (even their own), who urged teenagers to kill themselves before they got old, who said they'd split up after making one double album that would go straight to Number One. They weren't supposed to even have a future, let alone a legacy.

Thankfully, they kind of, er, changed their minds, sticking closer to Wire's later pronouncement of "we reserve the right to contradict ourselves" than to the original plan to be a brief-flaring pop-cultural grenade. If they were principled, they were also ambitious ("We just wanna be the most important reference point of the '90s. That's all," shrugged second guitarist and band ideologue Richey Edwards in the same interview). Of course, one album would never have been enough to exhaust that furious flood of ideas and anger and wit and sexiness. Ten hasn't been enough to tire the anger that fuelled them as they plotted from James' bedroom in the depressed former coal town of Blackwood, south Wales, scrawling angry letters to the music press ("In mundane 1991 we look like nothing else on Earth... Fuck the rotten edifice of Manchester.")

It's that same manic sickness, their hunger to jerry-rig the broken art of rock'n'roll into something with real political power that means, two decades on, they still *are* more than any band you can think of. Interviews with them are exhausting, brilliant, inspiring things; you could publish the whole transcript of the

most casual phone chat in full without a tweak, and it'd be funnier, more interesting than nearly anything else you could put in a magazine that week. No matter how many times they play the same songs, there'll always come a point in their set where everything takes off and gravity seems to stop. There's as much fire in their bellies, more venom in their tongues, than in a year's worth of raw new bands.

And yet, most of those new bands, if they've been doing their homework, will be spouting something ludicrous and Manics derived in their first interview. They won't sound like the Manics, mind: they're not a band you often hear used as a musical reference (think of how many acts you've heard described with the words 'The Jesus And Mary Chain' recently, then compare it with how often you've heard 'Manic Street Preachers'). They're always too unfashionable; in a world of shoegaze, crusty and grunge they came championing Guns N' Roses and Public Enemy with their 1992 debut 'Generation Terrorists', and remained gloriously out of step with their peers.

If no-one's trying to recreate the sounds of 'Roses In The Hospital' or 'Revol', though, Richey still got his wish. Their ridiculous, brilliant history is littered with genius moments that

have become touchstones, exemplary demonstrations of how you should (and shouldn't) do this rock'n'roll band thing. Not just their records, but everything they did, the things they said, have passed into a modern mythology. No accident; a new modern myth was precisely what they aimed to be. Thanks to Richey's decision to put his blood where his mouth was and carve his integrity into his arm in front of a horrified Steve Lamacq in an 1991 NME interview, you only have to utter the phrase '4 REAL' to conjure up the idea of a terrifying dedication to the cause. Singing 'Faster' on *Top Of The Pops* in balaclavas, having porn star Traci Lords guest on feminist plaint 'Little Baby Nothing', telling their first Glastonbury crowd in 1994 "I saw build some more fucking bypasses over this shithole"... baffling, brilliant moment like these never tire in the retelling.

'Generation Terrorists' with its spiteful, scattershot polemical poetry, its slogans and collages and lovebites and soundbites, became your archetypal audacious debut album statement. The follow-up, 1993's 'Gold Against The Soul', is now almost

Backstage in 1992: Nicky (at back) and (l-r) Richey, James, Sean



James' highly controversial balaclava on *Top Of The Pops* in 1994...

...and fetching sailor suit at Glastonbury the same year



a byword for 'difficult second album', the one where you lose your way in the big sounds of a major label rock band (although it also contains some of their most enduring and beautiful songs). And, of course, there's 1994's 'The Holy Bible'. Released in the same year as Oasis 'Definitely Maybe' and Blur's 'Parklife', the Manics' monolithic third album is the first example you reach for when thinking of a record that's iconic in darkness, in pure negation and rage (yet still witty, sexy and furiously alive).

**T**he dangerous glamour of first era Manics is the most immediately seductive, but what came after Richey Edwards' unexplained disappearance in February 1995 following an increasingly intense struggle with depression, anorexia and alcohol, was no less legendary. Their first album as a three-piece, 1996's 'Everything Must Go', is the model

of a graceful, brave recovery. A band pulling themselves back from the black with an album that faced that catastrophic blow head-on and came

out fighting; a musical reinvention that silenced the doommongers. And then there was the glorious spectacle of their ascent into the bigtime without compromise; those triumphant stadium gigs and the beautiful crossover success of 'A Design For Life', an intelligent anthem that packed books' worth of social analysis into lyrics to be bawled at the top of your lungs as much as quietly treasured.

As they moved from cultdom to a band comfortable on radio playlists (pausing along the way to score the first new Number One of the new millennium with 'The Masses Against The Classes'), there were the latterday accolades and retrospectives, from our own Godlike Genius award in 2008 to the rarities compilation 'Lipstick Traces'. Next came the brave decision to revisit Richey's last trove of lyrics for 2009's 'Journal For

## EVERYTHING THE MANICS DID HAS PASSED INTO A MODERN MYTHOLOGY



# THE MANICS 25TH ANNIVERSARY SPECIAL



Nicky at the  
NME Big Gig,  
February '08



The trio pick  
up their  
NME Godlike  
Genius award



James on  
*Strictly Come  
Dancing*



Never leave  
home without  
a feather b

Plague Lovers', tearing at their acceptability with sharp riffs and jagged words. And then, with customary contradiction, for last year's 'Postcards From A Young Man', a more light entertainment choice of spectacle than 'Jackie Collins Existential Question Time'; in tune with the album's fixation with modern mass communication, we got to see the Manics playing on *Strictly Come Dancing*. Just... amazing.

In the spirit of the Situationist philosophers that they espoused at the start, they are a machine for producing brilliant, mind twisting, hysterical and appalling moments. And in the spirit of those moments, they were dedicated to the art of the single. Richey reviewed the week's releases for *Smash Hits* in 1992. Neneh Cherry, Suede and the reissued

'Anarchy In The UK' drew praise, and he repeatedly enthused about the power of "great pop". Their own singles were carefully chosen statements, always with carefully chosen B-sides, artwork littered with clues and quotes. A little cultural time capsule, or timebomb. It's always about the whole package, and that's why

the legacy of the Manics is so much more than just a sound.

You'll hear them referred to as the reason people got into music, the reason they formed

a band, started a magazine. They're a band you can make (and break) friendships over, that form instant understandings. You scope someone wearing a 'Little Baby Nothing' T-shirt or a leopard print blouse, and you just know they're going to be alright. Probably batshit crazy, but... alright. In common with many other

Manics fans, I can honestly say my life would have been very different without them. I wouldn't have read the same books, seen the same films. Probably wouldn't have studied as hard (always mindful of Nicky and Richey's scorn of slacker students). Certainly wouldn't be doing the job I'm doing now. One of the best things about going to Manics gigs in the past few years has been walking past teenage fans queuing outside for hours to get to the front row, then seeing them all sweaty and ecstatic at the end, their feather boas clinging to their foreheads and their eyeliner down by their chins, and knowing that a new generation of fans is having the same experience.

And will this break really be the end? If so, let's make sure these 'National Treasures' stay where they belong: not in a museum of reverence, but learned by heart and screamed aloud, passed from fan to fan, keeping alive a secret history of rock that won't ever fit neatly in the hall of fame.

## COVER VERSIONS

The Manics reflect on four of the 20 times they've graced our front page



### BANGKOK NIGHTS

(May 28, 1994)

NICKY: "I have nothing but horrible memories of that trip. I just felt ill and fucking miserable. But we played brilliantly.

Barbara Ellen wrote a brilliant piece, it ran in two parts."

JAMES: "That was the start of my 10 years of drinking solidly. You can see it in my face."

### GLITTER TWINS

(May 1, 1991)

NICKY: "This was our first NME cover, and it's pretty unique because I'm sure it was the first NME cover to have the guitarist and the bass player on it, but not the singer. We did some great shots of the full band but I guess you thought we were prettier! Richey carved 'VIH' on his chest, because he thought the image would be flipped."



### THIS WAS THEIR TRUTH

(August 1, 1998)

NICKY: "I remember this really clearly. 'This Is My Truth...' was about to come out, we were a big deal. We shot two covers that day, the first one and then we were interviewed by the fans for a few months later."

JAMES: "I don't remember any of it. I was just pissed the whole time."



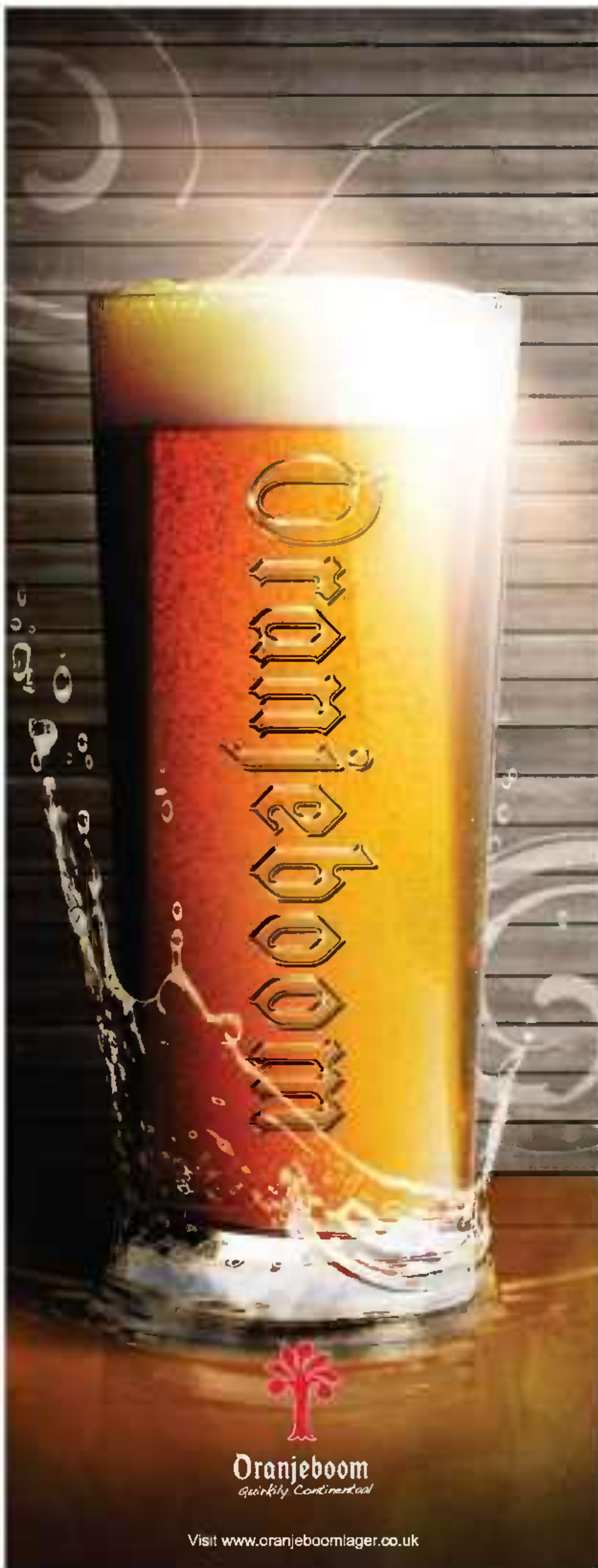
### IN LOVE

(February 15, 1992)

NICKY: "I was just so over the moon with that coverline, 'Do you really, sincerely love the Manic Street Preachers... or do you want to kick their heads in?' It couldn't have been more perfect."







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SPECIAL

Blackstar

ORAN

Taz 1989

RICHARD  
NIXON

COME TO THE  
MANIC STREET PREACHERS  
TV SMALL FACES ON

Sean, Nicky  
and James  
enjoy the  
singles life



# "WE SANCTIFIED THE SINGLE AS A HOLY PHENOMENON"

"How did REM's 'Monster' end up in here?"

*The Manics are bowing out after releasing some of the most incendiary singles ever – but which is best? Dan Martin forced the band to rank all 40*

adorn the walls. The telly flicks between NME TV and the Lib Dem conference. James Dean Bradfield, Nicky Wire and Sean Moore are contemplating their status as the UK's ultimate singles band.

"We always sanctified the single as a very holy phenomenon of our youth and it entranced us," says Nicky. "It felt like the easiest way of infiltrating the

mainstream. The idea of getting on *Top Of The Pops* doing 'Faster' looking like extras from *Apocalypse Now* was satisfying to us." He looks forlorn. "It was a much clearer world then."

So Manic Street Preachers have declared the passing of their rock hit and

are marking it with a bumper, 38-song compendium of every one of their singles (well, almost) then going away for "at least two years". So NME has travelled to Cardiff to force the band to face the music and rank their singles into an ultimate Top 40. To make up the numbers we've added their self-released seven-inch 'Suicide Alley', and 'Strip It Down' from the 'New Art Riot' EP.

What follows is a rock'n'roll summit carried out with the gravitas of a cabinet war room. James sits on a sofa, plucking an acoustic, shouting ideas. Nicky shuffles around the cue cards of their history like he's on *The Cube*. Then Sean will switch round significant entries like the general everyone fears.

So 'You Love Us' misses the Top 10 in favour of 'Suicide Alley' ("It gives us something new to talk about," deadpans Nicky). Hearts sink at the thought of Number 40, *There By The Grace Of*

God. Finally, the band come up with the rundown.

"It's hard, as there's a difference between significance and actually liking something," admits Nicky. "You Stole The Sun From My Heart" might not be people's favourite, but then when you play it live and you realise what it did for us, you've got to give it its dues. That's the dilemma, my rampant commercialism versus James and Sean's artistic desires."

So start reading their countdown below, then for the sharp end of the Manics' career singles, *here*.



## THE MANICS' TOP 40

**40** THERE BY THE GRACE OF GOD (2002)  
Nicky: "Grey. Dour. And a mistake because we had a track called 'Forever Delayed' which would have been an amazing single."

**39** REVOL (1994)  
Nicky: "Bizarre, utter mess. Great lyric but bad song."

**38** SHE IS SUFFERING (1994)  
Nicky: "Puppets, the worst video we ever did. But I did say to James, 'This could be our 'Every Breath You Take'.'"

**37** SO WHY SO SAD (2001)  
James: "The Avalanches remix should've been the single."

**36** EMPTY SOULS (2005)  
Sean: "It's a nice, shiny, sparkly, lovely video. But that was it really."

**35** LITTLE BABY NOTHING (1992)  
James: "I tried to write something that The E Street Band would play."

**34** STRIP IT DOWN (1990)  
Nicky: "A Clash rip-off. Live it's brilliant, though."

**33** AUTUMNSONG (2007)  
James: "'Autumnsong' is the women's workout song for the noughties."

**32** LIFE BECOMING A LANDSLIDE (1994)  
James: "I was trying to mix Iron Maiden and The Clash's version of 'Armageddon Time'."

**31** SLASH 'N' BURN (1992)  
James: "Sean didn't really like it because he thought I sang 'decadence' too Welsh."

**30** THE EVERLASTING (1998)  
Nicky: "The title just about sums that song up."

**29** FROM DESPAIR TO WHERE (1993)  
James: "Martin [Hall], our manager, said it would be our first international Number One, like 'Maggie May' for Rod Stewart."

**28** THIS IS THE DAY (2011)  
Nicky: "We're really happy with it, but time hasn't quite settled in yet."

**27** THEME FROM MASH (SUICIDE IS PAINLESS) (1992)  
Nicky: "I've got fond memories of this; it's got some great drums, great artwork and all for the NME [compilation]. What more could you really want?"

**26** INDIAN SUMMER (2007)  
James: "It had a sense of redemption to it. It feels like it's a signpost to the future."

**25** TSUNAMI (1999)  
Nicky: "To have the line 'disco dancing with the rapists' playlisted on Radio 1, that is subversion."

**24** EVERYTHING MUST GO (1996)  
Sean: "In *Drummer* magazine it's down as my best ever drum part."

**23** POSTCARDS FROM A YOUNG MAN (2011)  
Nicky: "This is really deep and resonant and important and sad, because we know that we'll never do a record like that again."

**22** STAY BEAUTIFUL (1991)  
James: "The middle of the chorus where it goes 'wa wa' it should've gone 'fuck off'. Cop out."

**21** AUSTRALIA (1996)  
Nicky: "'Tsunami' and 'Australia' were both fourth singles [off their respective albums], that's fucking impressive."

**20** YOU STOLE THE SUN FROM MY HEART (1999)  
Nicky: "This was the first time we dipped into a bit of Buzzcocks."





**19 LET ROBESON SING (2001)**  
Sean: "It has potential, but it wasn't fully realised."

**18 LOVE'S SWEET EXILE (1991)**  
Nicky: "James used to be so fast!"  
James: "I'll play it right fucking now if you want!"

**17 ROSES IN THE HOSPITAL (1993)**  
James: "Love the lyric, love the choruses, but the verses are just [Bowie's] 'Sound And Vision'."

**16 SOME KIND OF NOTHINGNESS (2010)**  
Nicky: "Just the glory of having Ian McCulloch sing one of our songs..."

**15 OCEAN SPRAY (2001)**  
James: "Inspired by my mum's passing. You have doubts over whether you should convert those emotions."

**14 KEVIN CARTER (1996)**  
Nicky: "It was more like a Wire song at first. Great Richey lyric."

**13 FOUND THAT SOUL (2001)**  
Nicky: "When we released this and 'So Why So Sad' we were a bit sad they weren't One and Two!"

**12 LA TRISTESSE DURERA (SCREAM TO A SIGH) (1993)**  
Nicky: "The last great baggy record with The Chemical Brothers doing the remix."

**11 YOU LOVE US (1991)**  
Nicky: "The lyric was a mission statement, of our genuine attitude towards life."

**10 SUICIDE ALLEY (1988)**  
The very first release, the scratchy punk fireball before the 'proper' first single



Nicky: "It was the first time we got anywhere near to realising what we could be. Richey wasn't in at that point, but he took the picture on the cover. We did 300 copies, Sean was there with his Pritt Stick doing the covers, and we got an NME review from Swells [late NME legend Stephen Wells]. Without it I don't think we'd have quite got started."  
James: "We were just trying to follow the rules, the old Clash thing that [manager] Bernie Rhodes told them, to write about what was happening outside their window or on their doorstep."  
Nicky: "I hadn't started writing lyrics with Richey. It was just about spilling out of the pubs in Blackwood. Ultraviolence!"

**9 THE LOVE OF RICHARD NIXON (2004)**  
Much-maligned lead single from 'Lifeblood', styled as 'Depeche Mode plays bossa nova'



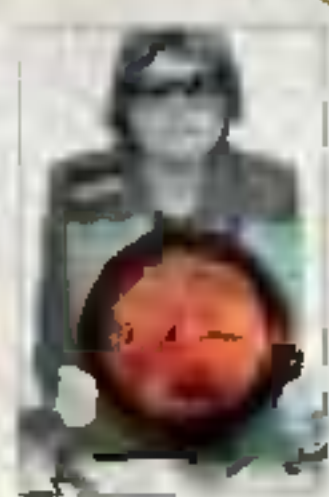
James: "It sometimes feels like a cabinet reshuffle [changing styles], and this one feels like taking Mandelson back into the cabinet. You know, it's slightly fraught with danger but you might need him."  
I can't imagine another band actually writing those lyrics."  
Sean: "And getting it to Number Two! That's even more bizarre."  
Nicky: "There's that sample at the end where Nixon says, 'I am not a quitter.' We thought that applied to us as a band. I just find him really interesting and kind of like myself."

**8 (IT'S NOT WAR) JUST THE END OF LOVE (2010)**  
Glorious first single from 'Postcards From A Young Man', their "one last shot at mass communication"



Nicky: "It's so full of freshness for a band in their forties and on their 10th record. We love the title and the words and the video with Michael Sheen. It's one of those moments when everything comes together. Like I said, our one last shot at mass communication."  
James: "It was the first time Nicky had followed his own muse and wrote his own music to his lyrics."  
Nicky: "You're thinking of the wrong fucking song! That was 'Your Love Alone...'"  
James: "Oh yeah, right. Because he did try to do the music for '(It's Not War)...' as well. And it was fucking awful!"

**6 MOTOWN JUNK (1991)**  
The proper first single for Heavenly, a punk rhapsody with a scattergun outpouring of hate



James: "To [manager] Martin and [publicist] Philip Hall's great credit they spotted this as our first ever indie single, really. Martin liked it because it went 'Wooo ooooh!' We recorded it at Power Plant in north London where 'Maggie May' was recorded. And we've actually never managed to get a lot of those sounds back."  
Nicky: "They're not the most sophisticated sounds, but it's the closest we've ever got to The Clash. It's the perfect manifestation of the four of us. Richey was fully integrated by this point. Getting NME Single Of The Week gave us a genuine sense of excitement. There haven't been many times we haven't played it over the years."

**7 THE MASSES AGAINST THE CLASSES (2000)**  
Their biggest ever single, and the first brand new UK Number One single of the third millennium



Nicky: "The first Number One of the millennium, and coming just after we'd sold out Millennium Stadium [for millennium night]. It was a reaction to the supposed bigness and blandness of 'This Is My Truth...', coming back with something that starts with a Chomsky sample. It's not such a political song, it's a song about us. That idea that 10 years on, we'd become one of the biggest bands in Britain. But nobody really wanted to do it except me."  
James: "It was one of his Blair moments - 'We need a new policy initiative! What's the policy initiative for next week?'"

**5 IF YOU TOLERATE THIS YOUR CHILDREN WILL BE NEXT (1998)**  
The band's first Number One solidified their big-league place



James: "That lyric, 'The future teaches you to be alone, the present to be afraid and cold, so if I can shoot rabbits then I can shoot fascists', it's not that easy to actually say as a rhyme, but it's beautiful to sing."  
Nicky: "It was amazing to get a Number One. We'd been neck and neck with Steps all week, and we ended up doing 152,000 physical singles in the first week. It went Number One all around Europe, to do that with a song of musical and lyrical complexity was bizarre. The video is our greatest ever. People might think the album becomes a bit mid-paced, but '...Tolerate...', there's not a thing any of us would change."

**4 MOTORCYCLE EMPTINESS (1992)**  
This monolith marked them out as big boys for the first time



Nicky: "Our first worldwide-recognised song. But we didn't even play it for the first six months. Me and Richey didn't bother to learn it."  
James: "It shows how out of step with the rest of the world we were. The first line, 'Culture sucks down words, itemise loathing and feed yourself smiles' - it never occurred to us that that was not the stuff that hit singles were made of."  
Nicky: "Then we all saw Nirvana on Top Of The Pops and there was a collective sigh of, 'Oh my god, this is the new thing.' We thought it could be the Pistols and the New York Dolls, and it's just people with terrible clothes and beards and long hair."

**3 YOUR LOVE ALONE IS NOT ENOUGH (2007)**  
Nina Persson from The Cardigans turned up on vocals; the 'Lifeblood' period slump was over



Nicky: "That's the reason we're here now. Working with Nina was just a moment of true perfection, her and James' voices just gel."  
James: "Watching Nina nail a track in two takes was humbling. I feel fate was on our side for this. We've had a lot of bad luck, but we've also a lot of good luck."  
Nicky: "Much as we've had a lot more success post-Richey, it's always an awkward and depressing feeling not having this superstar-looking person just there. Richey's presence was just so beguiling for me. Now you look over and it's just a bunch of fucking session musicians."

**2 A DESIGN FOR LIFE (1996)**  
After Richey's disappearance, the band returned with an epic, string-drenched polemic on working class culture



James: "After that terrible experience, luck did turn our way again. We dig for victories sometimes but this came easily."  
Sean: "Always better on the back foot."  
Nicky: "It was important we weren't aping 'The Holy Bible'. It would have been so fake if we'd come back with something like that. The fact that it was this glorious death waltz, having working-class culture patronised by Britpop, to actually have a moment where we could say 'This is what it really is, we've actually grown up in it.' I remember getting the midweeks, only Mark Morrison's 'Return Of The Mack' was gonna beat us, great pop single as it was."



"What do you mean £30 cash, £50 exchange?"

THE MANICS  
25TH  
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SPECIAL



## FASTER (1994)

*The most incendiary tour de force of their career, the band on the point of glorious combustion*

It is the dark heart of *The Holy Bible* that emerges as Manic Street Preachers' Number One of their own Top 40 hit parade. What else? A Molotov cocktail of post-punk guitars powers along one of Richey's most freeform and barbed lyrical displays. The result of one of the most intense compositions of all time – and one of the most exhilarating pop songs of all time.

Nicky: "Sean's choice!"

Sean: "It's us at our most visceral best, spitting bile and we just looked good, good video, good song."

Nicky: "It's my title. I think the outro 'mum kills everything' is mine. 'If you stand up like a nail...' is a Chinese proverb. So it's a perfect synthesis of everything really."

James: "It's one of Richey's soothsaying lyrics. There's a lot of prophesy, in terms of the acceleration

of everything – joy, pain, death, consumerism."

Nicky: "I think 'I know I believe in nothing but it is my nothing' is the great catchphrase of the '90s. And for him to actually write 'I am stronger than Mensa, Miller and Mailer', it shows an almost heroic self-indulgence, really. But it makes you great. Because at the time Blur's 'Girls & Boys' went Top Five and I remember thinking, 'What the fuck are we doing?', just completely ostracised. But then I remember having

a moment thinking, 'This is brilliant.' We'd never felt so alone and we really were totally distanced from everything else. And that's why we were the biggest cult band in Britain. It was one of those moments when you're never gonna do something that good again.

You might do something more commercial, more uplifting, which we have done. But the cult-dom of it – I think it was once described as 'a heady mix of 'Ace Of Spades' by Motörhead, and 'Anarchy In The UK'."

James: "It's something that connected with the darker parts of all our selves. And it's hard to get a career out of those moments."

## "IT'S THE PERFECT SYNTHESIS OF EVERYTHING"

Nicky Wire

## WHAT'S NEXT?

*Manics are bowing out in December – what will they do after then?*

Nicky: "I think we're gonna sit here and have a rest."

James: "I think we will, as a band, re-investigate ourselves as a concept..."

Sean: "We're just gonna fuck around..."

James: "...which we've done before and came up with 'Lifeblood', so we don't wanna make that mistake again. Our next record will be an opus, I think. We're aware that the age of the rock/pop single's gone, so we've got to try to think of how to

survive without that."

Nicky: "The third and last great phase of Manic Street Preachers – you can't just click one's fingers. We've used a lot of ideas up!"

Head to [NME.COM](http://NME.COM) for a video interview with the band and to vote for your own favourite Manics single

For exclusive content, including a 1994 NME archive interview with Richey and the chance to win a deluxe boxset of the Manics' singles, head to [NME.COM/extra](http://NME.COM/extra). See p9 for details

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TOUCH SWMS



# MER, CHARLIE?



**CHARLIE FINK** used to be a shy, mopey guitar strummer, but this summer something clicked – Noah & The Whale slayed the festivals and he became a star frontman. **BEN HEWITT** pulls up a deckchair to find out how he did it

**PHOTOS: RICHARD JOHNSON**

**T**he sleepy, beery haze hanging over the beach in Ibiza is about to be shattered. The hubbub of topless holidaymakers dwindles as an urbane sophisticate, decked out in a grey tailored suit hoisted up by maroon braces, strides down the sand and finds a deckchair to lounge on. Beneath the tapered end of his trouser leg dangles an inch of ankle, clad in a Union Jack sock. "What... the... fuck?" one woman murmurs, her eyes agog and arms pocked with the splashes of suntan lotion she's momentarily stopped applying as she takes in the sight of Noah & The Whale's Charlie Fink indulging in a spot of sunbathing, looking like he's dressed ready for a supermodel's wedding.

"One of the locals called us benders the other day," admits a grinning Fink, aware that he and his bandmates aren't the typical gents you'd expect to encounter in the Party Capital Of The World. "Well, he said it in Spanish and we didn't understand so he translated, which was nice of him."

But even if the vision of Fink and co swanning around the island in their finery is an odd one, it's none-too-shocking that they've been invited here to headline the final gig of this year's Ibiza Rocks shows tomorrow evening. This summer, Noah & The Whale went supernova, seducing festival crowds the world over with the shiny stadium pop of 'Last Night On Earth' and selling more albums in the UK than Arctic Monkeys. And now, after the beach break, they're enjoying the hospitality at the legendary Pikes Hotel, the rock'n'roll establishment where Wham! filmed the video for 'Club Tropicana' and Freddie Mercury threw his 41st birthday bash.

"It's all quite surreal," agrees Fink as he considers how brightly his star has burned in the past few months. "It's

strange how much this album has propelled us." There's a pause as he lifts up his sunglasses and looks out on the lavish grounds of the hotel. "And that can only be a good thing..."

**F**ink may not be as debauched as the aforementioned pop peacocks – during the two days we spend in his company we don't witness a single drop of booze pass his lips – but over the last few months he's completed his switch from a floor-gazing strummer into a full-on star. The maudlin figure hidden behind his guitar and fretting over his breakup with Laura Marling circa 'The First Days Of Spring' has gone, replaced by a mic-stand-swivelling, fist-pumping band leader. "I feel like I'm a frontman now," he agrees. "I didn't really feel like that before – there's a big difference between being a singer and a frontman, and I think I used to be a singer. And now, I'm a frontman."

"If I look at how I was playing a couple of years ago – I was staring at my shoes, quietly mumbling through the songs. But now it feels like I can do this and I could be good at it. I move about now – *I throw shapes*."

Crikey. What are the trademarked Charlie Fink moves, then?

"I have a few – some mic stand tricks that I like to use," he laughs, twirling his hands back and forth in demonstration. "But I have no ambition to be a slick pop star, and I wouldn't get anywhere doing it. I'm not trying to imitate Michael Jackson or Prince. It's about finding something in yourself and amplifying it."

It's not just onstage that everything's changed. Fink is, by his own admission, still "shy" and "private" but the success of 'First Night...' has put him in the spotlight worldwide. Recently, while walking through a casino in New Orleans, he was stunned by a psychiatrist who stopped him and told him that he'd prescribed patients suffering from





Fink went formal for the swimwear show



Stage man no. 8: 'The Rabbit'

RTV on p. 11 day del courts

## "THERE'S A LOT OF SCREAMING YOUNG GIRLS. I NEVER PREDICTED THAT" **CHARLIE FINK**

post-break-up depression with a copy of 'Last Days...'. "That's incredible," says Fink, shaking his head. "Some heartbroken guy in Louisiana is sitting on a therapist's couch with headphones on, listening to that album." And back in the UK, he says, he's finding it increasingly hard to cross a street without eyes flicking upwards.

"I was in Soho recently," he recalls, "and people were screaming my name at me, which was very unsettling and bizarre."

All the attention, one suspects, must be a tad... *overwhelming* for someone whose favourite pastime is going to the cinema on their lonesome. Fink, looking bashful, pauses. "To be honest, it's a lot of screaming young girls. I never predicted that I would be... someone that happened to," he laughs embarrassedly,

stopping short of saying 'heartthrob' or 'pin-up'. "I'm surprised by it, but I enjoy that I get to be myself, and that people don't hate it. That's my main worry – that pressure not to be disappointing!"

**T**he next day, Fink and the rest of his band are running through the scenarios that could unfold with the gig; considering they were plying their wares at the Edmonton Folk Festival a few weeks ago, tonight's show is an unknown quantity. They spend the day reading by the pool or playing tennis, but when they arrive at the venue that evening, the debris from last night's show and liquored-up punters sends ripples of nerves through their ranks.

"You know when you see a dog with a muzzle, and it makes you more scared?" asks bassist Matt 'Urby Whale' Owens, as he watches the festival crew erect more barriers around the swimming pool that's plonked next to the stage. "That's how I feel now they're putting up extra security."

"I think tonight might be a bit like playing in Folsom Prison," laughs Fink. "But some of the people in Folsom were probably innocent," replies Owens darkly. "And they didn't have any access

to alcohol, either."

The concerns, though, quickly turn out to be for naught. As is now customary, Noah take to the stage buoyed by an instrumental version of Queen's 'Bohemian Rhapsody' to gee up the crowd, but they now have bona fide, euphoria-inducing pop stonkers of their own, like 'Tonight's The Kind Of Night' and 'LIFE GOES ON', to win over even the most lager-stuffed of audiences.

Afterwards, the general (and modest) consensus is that it went "better than expected". "Did you see the girl flashing during '5 Years Time'?" Owens excitedly asks. "No," says Fink. "But I did wonder why the bass went a bit sloppy during that song."

## WHALE OF A SINGER

*John Fink's first frontman*

### LOU REED



"He's an understated frontman; he's got a bit of a mouth, but he knows you can go small and have a big impact. He's informed how bands have looked for the past 40 years. Bit grumpy though."

### SERGE GAINSBOURG



"He's one of the few debauched rock'n'roll myths I've got time for. He was so productive and cool. One day, I'd like to make a record like '[Histoire de] Melody Nelson!'"

### JACK WHITE



"The White Stripes arrived so close to fully formed, but he kept evolving: that's the key. Even though he's been in the public eye and married a supermodel he's still just some strange guy."

In front of the microphone, then, Fink has this brave new world of stardom licked: Ibiza Rocks, just like Glastonbury, T In The Park and Reading and Leeds beforehand, has been conquered with those much-vaunted frontman moves. The seeds are already

being planted for record number four, too, which he hints will take the form of a "more British album". But *off* the stage, the adjustment to rock star is taking a little longer. He arrives late to the aftershow, and anxiously searches for his bandmates among the partygoers, palpably uncomfortable at being left to fend for himself. And shortly, while the rest of Noah tuck into the booze, he's the first to slip away to his room while the party continues into the early hours.

Decadence be damned, though: Fink may prefer to slope off and watch a film rather than hammer class As, but conforming to clichés doesn't make you a rock star. One of this hotel's famous patrons once declared: "I always knew I was a star. And now, the rest of the world seems to agree with me." He may not have a persona as loud as Mr Mercury's, but this summer we were all ahead of Fink when we realised what a star he was. Now, he's finally coming round to the idea himself



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# “IT’S ABOUT ESCAPE, HOPE, LOVE... AND DISCO”

The Kinks are there. The Smiths too. There’s even a track you can dance to. **Noel Gallagher** talks us through the tunes on his solo album, and why this is like “the last postcard from the Oasis years”

PHOTO: DEAN CHALKLEY

**1 EVERYBODY’S ON THE RUN**  
“It was always gonna be the opener on the album. It’s the kind of track that people would normally end a record on, but I’ve got three of those songs in ‘Everybody’s On The Run’, ‘Stop The Clocks’ and ‘...Record Machine’. So I was forced to split them up, and I thought this would be a great way to kick off, that’s like putting your fucking cards on the table and saying, ‘This is going to be a fucking good album.’ The whole album has got the narrative of escape, hope and love, and it sets the album up as somebody saying, ‘I’ve gotta get out of this situation, or out of this town, or out of this city.’ When I was doing the strings, I said to the girl who does my string arrangements: ‘I want it to sound like Ennio Morricone, and all the string players have to be women,’ and she thought I was a bit of a perv. I was like, ‘No no, they play strings a lot sexier than men.’ She said it doesn’t make any difference, but I said, ‘I need to fucking *know* that it’s women playing it.’ So we did the strings and the choir in the same night at Abbey Road, which was a bit of a moment.”

**2 DREAM ON**  
“This particular track was written just at the end of the ‘Dig Out Your Soul’ sessions in 2008. It was the last week of mixing the album, and me and Gem did a little demo of this song. I think it might have been because Liam had fucked off home and didn’t tell anybody – we were in the studio, like, ‘Fucking hell, what are we gonna do?’ It’s a bit throwaway... it’s nonsense, the words don’t mean anything. But it’s got a great ‘She’s Electric’, ‘Digsy’s Dinner’-esque quality to it. Someone somewhere will go, ‘Yeah, ‘Everybody’s On The Run’ is alright, ‘If I Had A Gun...’, that’s good, but fucking ‘Dream On’? What a tune.”

**3 IF I HAD A GUN...**  
“It’s been bumped as a single twice now! That was gonna be the first thing that anybody heard. I was thinking, ‘People are just gonna go, ‘It’s great – but it sounds like Oasis.’ It was literally on the day we were gonna shoot the video, and we just went, ‘Fuck it, let’s change it.’ Then I changed my mind again, when it was the second single, two days before it came out. It was one that came out on the internet from a soundcheck. But I only heard it a few years after, and I was quite impressed that I had pretty much nailed the arrangement. I didn’t have the words fully formed, but I knew instantly, ‘That’s gonna be great when it’s finished.’ It’s kind of up there as one of the big ones that I’ve done.”

**4 THE DEATH OF YOU AND ME**  
“The only song I’ve ever written where I kept going back to it and chipping away at it, changing little bits. I came up with the melody and I’d tried it on different instruments: piano, guitar, organ, and it didn’t work. So by a process of elimination we got to trumpets. I don’t know any trumpet players, so I called Serge, and then Gary, who plays trumpets with Kasabian. Sent it to him, and said, ‘I need three of you,

and I want it to sound like New Orleans’ He went, ‘Oh... right...’ and then we all did it round one real old mic.”

**5 (I WANNA LIVE IN A DREAM IN MY) RECORD MACHINE**  
“This was recorded for ‘Don’t Believe The Truth’, but never got finished. Then it was recorded again for ‘Dig Out Your Soul’. There’s a couple of versions that have been around [the internet] for ages but I thought, ‘If it doesn’t come out now, it never will, and it’s too good a fucking song.’ I guess it’s got a classic Oasis feel to it, but if it was on an Oasis album I think people would’ve dismissed it, like, ‘Oh they’ve done all that before.’ It’s funny how the perception of songs changes because the circumstances in which they’re being released changes.”

**6 AKA. WHAT A LIFE!**  
“After I made the demo, I was listening it back and thinking, ‘Oh my God. This is disco music!’ It was funny: when I played it to all the lads in the office they went, ‘This is a bit weird’. But all the girls went, ‘Fucking amazing!’ I played it to my missus and she was like, ‘At fucking last, something you can dance to,’ so I was like, ‘Right, I’m gonna fucking run with this!’”

“THE STRING  
PLAYERS HAD  
TO BE WOMEN”  
**NOEL**

**7 SOLDIER BOYS AND JESUS FREAKS**  
“Very Kinks sounding; the opening line about the village green is a clue as to where it all came from. I was listening to that album [‘The Kinks Are The Village Green Preservation



Society'] a lot on the last Oasis tour. The title itself, people are gonna think, 'What the fucking hell's this going to be about?' Each line is like the scene of a film, it's really visual. In my head, it reminds me of that scene in *The Deer Hunter* where the guy gets back from Vietnam, and the girl puts the record on the jukebox in the bar. The second half of the album, from here onwards, has got a separate feel. They're all darker sounding. It's night-time music."

## 8 AKA... BROKEN ARROW

"Broken Arrow is Neil Young's ranch. As this one went on, I thought, 'It sounds like The Smiths, I fucking love it.' And of course it doesn't really sound like The Smiths – it only sounds like The Smiths to me. I tried to get Johnny Marr to play on it. I thought he would have put on a really incredible Johnny Marr guitar on it. But I called him, we exchanged messages for a week or two, and when he was in L.A I wasn't, and when I was in L.A he wasn't and it never quite happened. But I love it."

## 9 (STRANDED ON) THE WRONG BEACH

"The album starts off with 'Everybody's On The Run' and a sense of having to leave where you are to go and find paradise, find out if the grass is greener on the other side. But you end up stranded on the wrong beach, where you end up in paradise thinking, 'This isn't really what I wanted. I should be where I fucking come from. I should be where I belong.' It's where you're from is where you're at, really. Kind of saying the grass *isn't* always greener on the other side. Subconsciously I must've been thinking about all this. The brackets? I don't know why I put brackets in there, I'm prone to doing that!"

## 10 STOP THE CLOCKS

"It will never live up to people's expectations of it [being written in Oasis]. But again, I thought, 'If I don't do it now, it's gonna be left in the corner, rotting away.' And it's too good to be left there. When I was doing it and the choir went on I thought, 'Yep I like it, it sounds definitive.' But it was only when we did the chaos at the end, with all the saxophones and the guitar solo that I thought, 'It's definitely worth putting on there now, for the last minute alone.' But I probably won't ever revisit it. It's kind of like a gift, clearing the decks for what comes next, the last postcard from the Oasis years."

**NME**  
**EXTRA**

For exclusive hidden content, including a video interview in which Noel talks us further through his album, head to [NME.COM/extra](http://NME.COM/extra). Details on p9

Noel Gallagher.  
Or, as he would  
probably put it,  
(Noel) Gallagher







# RICHEY MANIC





# RETURN OF



Kicking off with an eight-minute wigout and splattered with swirling samples, **The Maccabees**' third album is their most ambitious yet. **Matt Wilkinson** joins the band, and the world's most OCD frontman, as they head out on tour...

PHOTOS: WILL IRELAND



# THE MACCS



“have this recurring dream, right?” Orlando Weeks is standing in the middle of the road on a rainy afternoon in Exeter. “And I keep dying in it because this blue car comes out of nowhere and just...” He pauses. “Mows me down!”

The sound of a car motor suddenly pierces the abnormally quiet hum of the city and a vehicle zooms into view. Orlando hastily makes a dash to the safety of the pavement, where he stands looking ashen-faced. “See?”

In fairness, the car’s actually green and is being driven by an OAP who’s taken the wrong turn at the top of the hill where we’re photographing the band, but it’s an interesting window into the mind of The Maccabees’ frontman nonetheless. Because – and this is much to the continued amusement of his bandmates – Orlando is possibly the most fret-prone person in music.

During our sit-down interview a few hours later, where we’ll mull over The Maccabees’ forthcoming third album (due to be released in January, named ‘Given’ ▶



To The Wild' and easily the most ambitious piece of work they've ever done), he'll "umm" and "ahh" his way through proceedings with the air of a man for whom choosing between Shreddies or Sugar Puffs is a really agonising decision. At one point in our photoshoot, he'll be pretty much begged to stop clutching an empty Coke can for dear life and simply look into the camera lens for a few seconds. And shortly after that he'll spend a good hour of our chat making massively OCD-esque shapes from a load of broken pistachios until pretty much the entire table we're sitting around is engulfed by a huge, nutted arrow. The tip, of course, is pointed directly towards Orlando.

"I just feel massively uncomfortable," he shudders when we ask about his somewhat awkward persona. But there's a smile there as he says it – he clearly knows this kind of behaviour is absurd, as do the rest of the band who, for the most part, seem to be polar-opposite optimists. It's a curious mix, but this yin/yang dynamic is part of what makes The Maccabees so special.

The band have always been a prickly proposition, never bothered about flirting with the artsy cool or slouch-rumble characteristics employed by, say, The Horrors or The Strokes. But now, following the success heralded by 2009's 'Wall Of Arms' (an NME Awards Tour headline slot, videos garnering a million YouTube hits and the kind of Main Stage Reading Festival 2010 crowd that'd keep a health and safety officer awake for a fortnight), they find themselves, for the first time, gearing up to become bona fide centres of attention right from the first spark of life of a new album.

"I get this sense that people are expecting this to be the best thing we've done – ever," guitarist Felix White tells us as he mulls over the already near boiling point sense of anticipation surrounding album three. "Which is... *great*, you know?"

Still as genial as ever, the guitarist is the perfect foil to Orlando's (or 'Land' to give him his pet name) timidity. He introduces himself by bounding over and asking if we have any toothpaste he could borrow (we do – we'd never dream of leaving home without it), before rounding up his singer, brother Hugo (guitar), bassist Rupert and drummer Sam for the shoot, during which he automatically assumes the role of playmaker and unofficial spokesperson. He's The Chief, if you like.

So, what is The Maccabees' new album like? The word we'd use to describe it is also, handily, the one that keeps cropping up when they talk about it themselves: ambitious – and impressively so. Opening track 'Child' is eight minutes long, with an intro that still dumbfounds the band despite them being confident they've nailed it. Orlando: "It's eight minutes of nonsense! Onstage the other day at Portsmouth it was like 'Fuck! We have to shorten that intro!'" Hugo: "People can't handle it yet!" Orlando: "Next Reading, though... mark my words .. the plan is to just walk on, play the intro and that'll be our set over!"

The sound, like many on the new album, stems from a new toy which Hugo is now "inseparable from", according to Orlando. "It's called the Drone Commander and it's like an 808 kick drum sound but resonated into this neverending drone," Hugo explains. "I've been messing about with pulses and stuff for it, and I plugged it into an amp and it made this mad sound [Felix makes a load of swirly noises at this point to badly illustrate the desired effect], which is what you can hear on the start of the record."

That's a small indication into just how far the band have travelled on this album. Initially, they invited us to their rehearsal space in south London's Elephant And Castle a few days prior to our Exeter trip to play us a few unmixed tracks, saying on the way we should expect a more full-bodied, sample-heavy sound. They



The venue was more intimate than they'd anticipated



Hands up if you like the new material!



Felix realises skipping for real men



U-Rk Touring band member Will White, Hugo, Felix, Rupert, Orlando, Sam

**"PRETTY MUCH EVERY BAND WHO GETS TO THIS STAGE BECOMES BORING. BUT IT WON'T HAPPEN TO US"**

**FELIX WHITE**





weren't wrong – echoes of Talking Heads and Big Audio Dynamite abound, while a rich, Radiohead-style texturing has been applied intricately.

The first thing you notice as you walk into the nondescript building, though, is the band's equipment – beautiful guitars sit against huge vintage Selmer amplifiers. It acts as a handy reminder that they're not quite ready to go full circle and 'do a 'Kid A' on us just yet. Elsewhere, a lucky horseshoe hangs on a wall, while opposite that rests a blackboard with the words 'Tracy Island' painted onto it. Below, tentative track titles have been written, crossed out, and then written again in chalk. One, named 'Dube', surely references ex-footballer Dion Dublin's excellently named percussion "instrument" (it's a box you hit with your hands), we remark jokily. They look horrified.

"You know about The Dube?!" says Felix. "Shit! We're gonna have to change the title! He [Dublin] was next door one day, trying to sell us one..."

While the idea that Dion Dublin is now spending his time door-to-dooring wooden boxes to indie bands is somewhat intriguing, we decide to get on with the

business of hearing the tunes, which Rupert plays us full blast as the rest of the band sit around looking everything from elated (Felix) to agitated (Orlando).

"It's so far away from our first record," Hugo says proudly, and judging by the four songs we hear, it's hard to disagree. 'Pelican' (aka 'Dube') is definite single material, bounding out of the speakers with kinky afrobeat rhythms and a sturdy hookline about someone who "only had a little time." Elsewhere Orlando's current favourite 'Feel To Follow', features b-boy drums and is described by the singer as "classy", while 'Unknow' is probably the most electro song the band have recorded (though it also boasts epic twin guitars from Felix and Hugo that echo '12:51' by The Strokes). They're trying to get

an as-yet unnamed female guest to sing the high bits on it but haven't got her to record her part yet, Orlando tells us later ("If it happens it'll be the best thing ever").

Working in Wales' Rockfield Studios over an intense four-week burst this summer, the weight on the band's shoulders to come good was undoubtedly heavy – not least because they're finally feeling like the whole world is waiting to hear what they're made of.

"People *really* want it for us, and we've gotta not disappoint," says Hugo. "We've had to have the belief that we could really do it this time round."

"Not that they're *not* qualified to do that, though," argues Felix. "I actually think we've been really lucky," he says defensively. "We've been fortunate that this sort of thing [expectation] didn't happen to us on the first record. Because we just wouldn't have been able to learn and be given enough space to develop like we have."

The guitarist adds that they've fought hard to get to album three ("the same way Wild Beasts, Horrors, Bombay Bicycle Club have done," he says), and is already working up the next level – that is, joining the likes of Arctic Monkeys and Kasabian at indie's top table. Of the five band members, he dares to dream most: "If The Maccabees were playing big gigs like them then that's something I wouldn't hide from at all. I know 'Lando might disagree, everyone might disagree, but I can tell you that I am totally up for it."

There's a pause in the conversation.

"Oh man, I'm up for it," Orlando grins by way of breaking the silence. It's the happiest he's looked all day.

## IT'S A 'WILD' ONE!

### Exclusive third album details

**TITLE:** 'Given To The Wild'

**RELEASE DATE:** January 9

**PRODUCED BY:** The band plus Tim Goldsworthy and Bruno Ellingham

**TRACKLISTING:** 'Child', 'Pelican', 'Feel To Follow', 'Ayla', 'Glimmer', 'Forever I've Known', 'Heave', 'Go', 'Unknow', 'Went Away', 'Slowly One', 'Grew Up At Midnight'

**ORLANDO:** "'Given To The Wild' is the first line on the album and was a title idea that we had pretty early on.

But it wasn't until we'd finished recording that we could come back to it and know that it suited.

It just felt right."

**COMEBACK TOUR DATES:**

Gloucester Guildhall (October 21), Coventry Kasbah (23), Oxford Town Hall (24), Liverpool Masque (25), Glasgow Arches (26), Edinburgh Liquid Rooms (27), Nottingham Rescue Rooms (29), Leeds Cockpit (30), Manchester Sound Control (31), London Village Underground (November 1), Bristol Trinity (2)

The band, in these early stages with the new songs, freely admit they're still rusty as hell at the moment, but tonight's rabidly received Exeter gig is nothing short of exhilarating. Alongside the likes of 'No Kind Words' and 'Love You Better' we're treated to five newies – two of which the band boldly choose to open and close proceedings with. Each of those songs, 'Child' and 'Grew Up At Midnight' respectively, go down a storm, highlighting both the Smiths-esque devotion of Macs fans and the fact that despite all the intricacies of the new album, there's still an anthemic quality to the tunes.

Backstage afterwards and the mood's one of jubilation. Mat 'Garvin & Stacey' Horne, a firm friend of the band, has joined the crew, having made the journey south especially.

"To know that we're gonna be doing these songs for the next couple of years... you can just tell it feels absolutely right," Felix tells us above the hubbub. "And what it comes down to is that we didn't want to suffocate each other and let The Maccabees become boring. That happens to pretty much every band you've ever seen by the time they get to this stage. But it's not gonna happen to us."

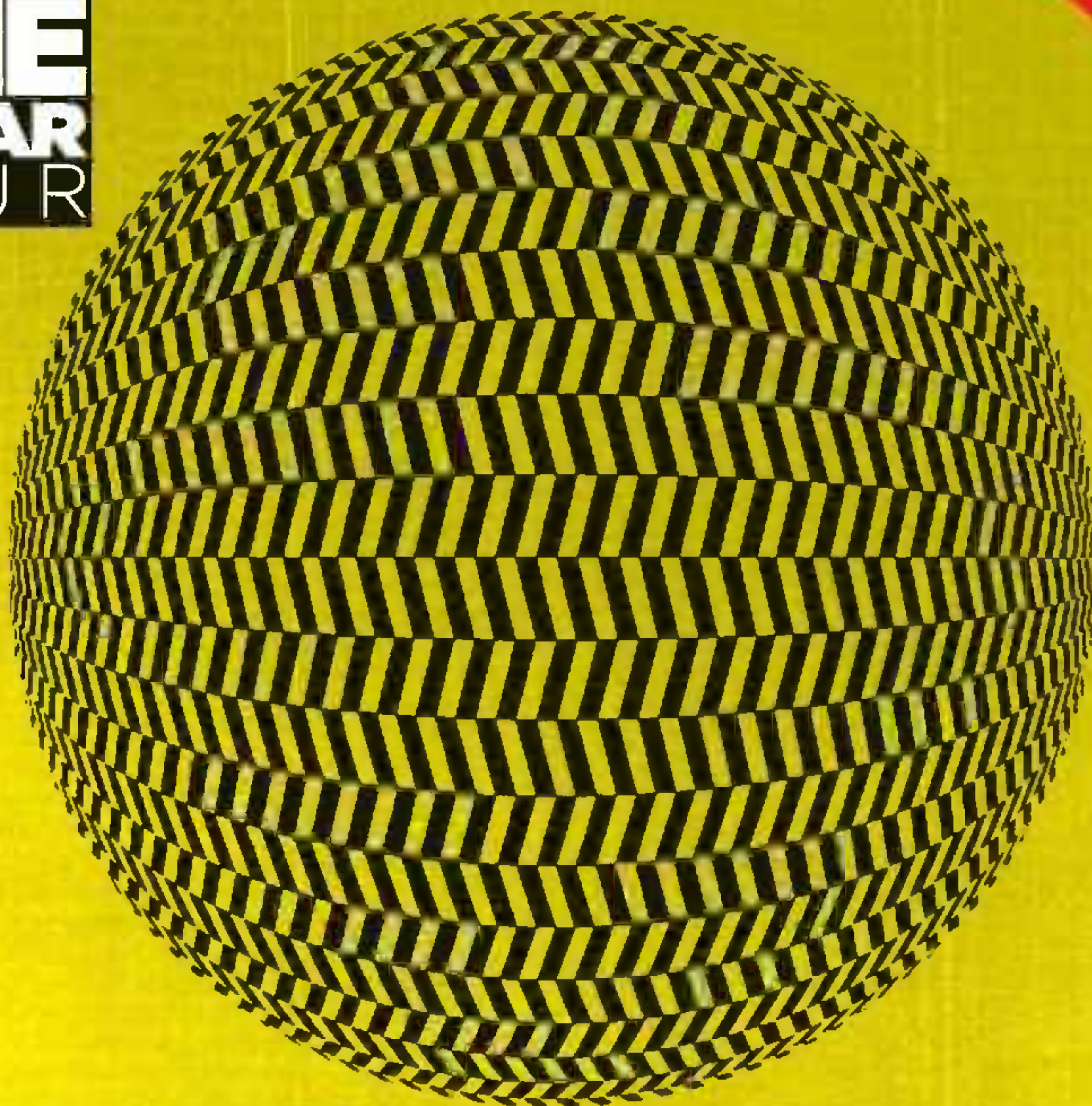
Phase one of The Maccabees' comeback is go. What will happen, come January? At the very least, "becoming boring" doesn't seem like an option.

For an exclusive Maccabees interview about new album 'Given To The Wild' to NME.COM/video





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*Coming Next Week*

"THERE'S SO MUCH I FEAR. IT'S LIKE  
STANDING ON THE EDGE OF A CLIFF,  
TRYING NOT TO FALL OFF"

# Florence

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# REVIEWS

JAMES BLAKE, RYAN ADAMS, THE STRANGE BOYS

Edited by Laura Snapes



## BJÖRK

### BIOPHILIA ONE LITTLE INDIAN

*Look past the techno wizardry, the grand designs and the brainy philosophy to find an album that's intimate, playful and beautiful*



**T**he 18th-century poet and artist William Blake once wrote, "Art is the Tree of Life. Science is the Tree of Death." Blake was a controversial figure who rejected organised religion, but in his art and writing he yearned to find a sense of wonder in the world that science was increasingly defining and exploiting for profit around him.

Even as she proves his statement too simplistic for the 21st century, echoes of Blake's sentiment can be found in Björk's multidisciplinary approach to 'Biophilia'. Existing as iPad apps and a traditional record, it represents her refusal to accept barriers

between scientific rationalism and the marvel of the natural world, between different creative disciplines – the expressiveness of music versus the strict language of coding. By turning hours of research on DNA ('Hollow'), lunar cycles ('Moon') and gravity ('Solstice') into sublime music, and having the grace to allow this to be shaped by the leading lights in application design, Björk has created one of the boldest artistic statements of our time.

Yet after the excited reception granted to the tech side of 'Biophilia', could releasing its music as a mere album seem rather arcane? Well, no. Science and education are at their most easily digestible when given with a sweetener. As you hear the choir, the complex

Tesla synth, pendulum harps, gamecube, harpsichord and of course Björk's voice and words, she creates a gift for your imagination, a tool more powerful than any iPad.

So while it might be a celebration of everything from the inconceivable vastness of cosmology to the microscopic formation of crystals and the way a virus spreads, musically the joy here is in simplicity. These songs were all written upstairs in a small room in Björk's house in Reykjavik before being developed in a beach hut in Puerto Rico. Within them, Björk seems not like some crazed scientist, shrieking amid the erupting test tubes in her lair, but a fragile, very human narrator entirely devoted to telling her story. On 'Mutual Core', her voice cracks against the increasing, insistent power of the electronic rhythms, as if recognising our human insignificance in the face of geology: "As fast as your fingernail grows/The Atlantic ridge drifts". On 'Thunderbolt' the tense buzz of the Tesla synth is bracing, yet Björk, with choir around her, sings, "Craving miracles, craving miracles". 'Moon', by contrast, sounds innocent, the gentle harp plucks akin to a child's mobile spinning slowly. On 'Sacrifice' you can hear the fizz of electricity in the drum'n'bass-inflected rhythm.

But it's 'Cosmogony' that's the bright star around which the other songs revolve. Björk's voice glows and fades like distant bursts of light; rich horns, cymbals and choirs sit above a deep, hollow sub bass. Of the moment that's flabbergasted scientists for centuries, Björk puts it simply: "Then there was a certain bang", and in an instant the moment of creation becomes more than just a physics freakout. The refrain "Make me wonder", voiced beautifully by the choir, feels like an insistence that for all science might explain, we never lose our childlike sense of marvel.

In interviews, Björk often says "to cut a long story short", either before or after launching into a digression that can take in Icelandic politics, geothermal energy, musicology and pissed karaoke before ending up miles from where she began. In a way, 'Biophilia' is like this, a wonderful distillation of ideas, playful and serious, intimate yet the most fantastic journey. It is that rarest of things, a record so particular to Björk's own artistry that no-one could ever hope to replicate it. In these wide-eyed hymns for a secular, scientific age, Björk Guðmundsdóttir has got the whole world in her lungs. **Luke Turner**

**DOWNLOAD: 'Cosmogony', 'Thunderbolt', 'Mutual Core'**

*To hear 'Crystalline', the lead single from 'Biophilia', go to [NME.COM/news](http://NME.COM/news)*

#### THIS IS HARDCORE

what our numbers add up to

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



## JEFFREY LEWIS

### A TURN IN THE DREAM-SONGS

ROUGH TRADE

If our ability to repeatedly make the same mistakes is part of what makes us human, then Jeffrey Lewis makes the rest of us look like robots. The anti-folk pioneer's sixth album for Rough Trade is a familiar comedy of errors, full of dusky textures with a sparkling hue of optimism. From 'So What If I Couldn't Take It's' poison-guzzling neurotic who "Quickly turned on the cap/Out of concern for the rats", to the 'Cult Boyfriend' without "A second date... or even first", the New York artist breathlessly unspools literate tales of woe that *Flight Of The Conchords'* writers would slay for. Elsewhere capitalist-baiting fable 'Krongu Green Slime' (pure comic book-loving Jeff, that title) shows a maverick in his element. A wise departure from angstier mires of yore has rendered Jeff less cockle-warmingly funny, but razor-sharp gems like "Truth is stranger than fashion" as on 'So What...' prove that while the guy's still writing lyrics for your bedroom wall, they're at least getting less likely to scare off the visitors. **Jazz Monroe**

**DOWNLOAD: 'So What If I Couldn't Take It'**

## FUTURE ISLANDS

### ON THE WATER THRILL JOCKEY

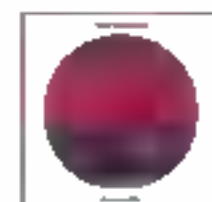


If you didn't know better, chances are you'd assume Baltimore three-piece Future Islands to be either very old or very new. Their combination of clanky, steam-powered synthesisers and hysterically mannered, faux-British, Robert Smith-meets-Bowie-meets-the-13th Earl of Penciltateshire vocals could very plausibly pass as some recently unearthed electropop white elephant from 1982. Alternatively, they could just be fly-by-night chancers who clocked what Cold Cave and Zola Jesus were doing with overwrought keyboard gothery, and fancied a bit of the pie. In fact, they've been together since 2006, 'On The Water' is their third album, and whatever barbs you might see fit to hurl at them, it certainly doesn't sound calculated. It could do with straying from the blueprint occasionally, mind. Teaming New Order's keen dancefloor pulse with Stephin Merritt's low-fidelity high drama yields results, but not everyone will have the patience for 10 variations on a narrow theme. **Noel Gardner**

**DOWNLOAD: 'Balance'**

## STILL CORNERS

### CREATURES OF AN HOUR SUB POP



Still Corners are a band of great beauty; live, the London group surround themselves in dimly lit, elegant cascades of projected white light. But transferring their aesthetic to record, they've created a world far beyond their monochrome-tinged performances. Guitars trail delicately over weaving synths, while Tessa Murray's silky vocals wrap everything in a dreamy kiss. It's so indulgently seductive it could easily soundtrack a Marks & Spencer advert. On 'The Winter Season', she leans in and coos, "Softly, softer snow, whisper all you know" - it's less sung, more exhaled, lingering like warm breath in frosty air. 'Creatures Of An Hour' is a record that finds intimacy in minimalism, and lets the space in the music build to an atmosphere almost as crushing as the audible moments. 'Endless Summer' drifts into hazy oblivion, while 'Submarine' closes the album, its momentum building as the beast in Still Corners screams through the speakers and rips out our beating hearts. **Jen Long**

**DOWNLOAD: 'Endless Summer'**

## FACES TO NAMES...

What the reviewers are doing this week



**TOM EDWARDS**

"This week I have been listening to a lot of Vivian Girls, Kid Cudi and Le Corps Mince De Françoise. I've also just watched Gus Van Sant's highly enjoyable skater/coming-of-age flick *Paranoid Park*."



**LUKE TURNER**

"I have been down to East Sussex on a research mission to the restored Bluebell Steam Railway. This is part of a long-term project to reclaim steam traction from the twee brigade - after all, the first industrial music was a recording of a train."



**LOUISE BRAILEY**

"I saw Suede at the Berlin Festival. Overcome with emotion, I ended up being a bit sick. Some people glared. Is this normal?"



# WILD FLAG

**WILD FLAG** WICHITA

*The US indie veterans' ferociously fun debut disproves that old 'supergroups are rubbish' claim*



Last year Sleater-Kinney's former frontwoman released her debut album as The Corin Tucker Band. It was at times beautifully understated and at others a woefully

undercooked slice of bluesy retrospection with only the occasional flicker of the Corin we once knew. Could this be the same person who once sang with such guttural abandon, now regretfully intoning, "I'm just a shadow of what I used to be", on 'Doubt' like some distraught, alt.country Blanche DuBois? It struck a weird chord mostly because Sleater-Kinney's career had always been about leapfrogging what had come before: the political and musical boundaries of the Riot Grrrl movement with which they were loosely associated, a whole load of gender-based dialogue - just by being *fucking amazing* - and even leapfrogging their own achievements with each album they released.

So when SK's guitarist and co-singer Carrie Brownstein re-teamed with drummer Janet Weiss, along with Helium's Mary Timony and The Minders' Rebecca Cole to form Wild Flag, it was big news. But 'Wild Flag' is not an album about reminiscing - it's about gleefully looking forward, with the life force of angular chords raging through their collective veins. As they joyfully harmonise on first single 'Romance', "We love the sound, the sound is what found us/ Sound is the blood between me and you", it's clear

that Brownstein and co have discovered an explosive connection. It sparks with combustible energy that forges skyward on tracks like 'Boom' and 'Short Version' (another ode to the primal force of sound). Any trace of production is barely there - 'Wild Flag' sounds like a live record, filled with sweaty energy and unfiltered vocal tectonics.

Sharing vocal duties, the musical partner Brownstein finds in Timony is very different to the one she had in Corin Tucker. Despite the two having paired up for a sole EP as The Spells in 1999, their chemistry in Wild Flag is daringly fresh. Whereas Tucker was a one-woman Greek chorus, Timony is coolly focused and beautifully restrained on tracks like 'Something Came Over Me'. But there's also the likes of 'Glass Tambourine' and 'Future Crimes' - urgent propulsions that find Timony and Brownstein shaking with minor chord doubt and trembling into each other with crystalline chants. Memories of Edinburgh's The Shop Assistants and Bikini Kill float in, as does the mental image of Tom Verlaine sucked into a guitar battle with The Go-Go's, but ultimately Wild Flag are staking out their own territory. It's a thrill to be able to pop an ear in their direction and listen in. **Priya Elan**

**DOWNLOAD: 'Glass Tambourine', 'Something Came Over Me', 'Romance'**

To watch Wild Flag's video for their single 'Romance', go to [NME.COM/video](http://NME.COM/video)





# JAMES BLAKE

**ENOUGH THUNDER** ATLAS

*The dubstep dreamer gets ready to rumble on his brand new EP, but fails to whip up a storm*



It's widely accepted that James Blake's debut album didn't meet expectations, with its diversion into vocal-driven pop feeling like a step backward from the

psychedelic bass-driven intensity of his earlier EPs. Though decent in parts, the album was patchy and unfocused, and its unrelentingly mournful tone lent itself perfectly to a touch of gentle mockery ('blubstep', anyone?).

Rather than a return to the caustic experimentation of his FWD>>> days, Blake's new EP picks up exactly where his album left off, though with one profound difference. While people were quick to trumpet his debut's association with dubstep, 'Enough Thunder' leaves its influence behind entirely. It's not 'blubstep', it's mostly just 'blub'.

You may have heard the Bon Iver collaboration 'Fall Creek Boys Choir', which decimates Justin Vernon's voice with Auto-Tune. Rather than adding gravitas, it's closer to YouTube's infamous Auto-Tuned baby – histrionic and unintentionally pretty

hilarious. The title track drags itself along limply for a full four minutes. Neither has anything on the understated loveliness of last year's 'Klavierwerke' EP. Nor does his curiously detached take on Joni Mitchell's 'A Case Of You', which lacks the alien grandeur of his 'Limit To Your Love' cover.

The EP's first two tracks are far better. Appropriately given his skill at slicing and recontextualising his own and others' voices, Blake's approach to songwriting works best when he wields it like a sampler. 'Once We All Agree' is cloaked in muted trumpet and 'We Might Feel Unsound' is beautiful. Both feel closer in spirit to his 'Pan' 12-inch, whose grainy cityscapes offered tantalising glimpses of where his music might head in future.

On the whole though, 'Enough Thunder' suffers from the same problem as Blake's album. His considerable production chops can't disguise that his songwriting too often feels half-formed. It's hard not to suspect that his finest work still lies ahead of him. **Rory Gibb**

**5**

**DOWNLOAD: 'Once We All Agree', 'We Might Feel Unsound', 'Not Long Now'**

## STEPHIN MERRITT

**OBSCURITIES** DOMINO



It's as "well, duh" as The Feeling releasing an album called 'Shit Songs For Adverts' – but there's a reason some of these sweepings from beneath the rug of The Magnetic Fields' frontman's prolific 20-year career remain (relatively) obscure: 'I Don't Believe You' sounds like Smurfs playing toy telephones, and 'When I'm Not Looking, You're Not There' is Merritt simply trying out his new Casio's settings one by one. But for the way 'Rats In The Garbage Of The Western World' and 'Take Ecstasy With Me' remind us that Merritt's '90s electro invention predicted Animal Collective, and for unreleased beauties like 'When You're Young And In Love', 'Obscurities' is essential for completists. **Mark Beaumont**

**DOWNLOAD: 'When You're Young And In Love'**

**7**

## MARTYN

**GHOST PEOPLE** BRAINFEEDEER



If the Dutch producer's last album 'Great Lengths' was an exercise in contemplative, spacious dubstep, then 'Ghost People' is instinctual; muscles tensed in observance of the cerebellum's basest of commands. "Human beings move closer to machines" intones Kode9's MC Spaceape on 'Love And Machines' and, boy, does the 4/4 body-as-machine dogma pulse through the steely Detroit techno-flavoured 'Viper' and the 4am hydraulic punch of 'Horror Vacui'. Of course, this being Brainfeeder, these impulses are processed through a distinctly 2011 filter (see the futurist 2-step of 'Twice As'), ensuring the blood flows all the way to the head, among other places. **Louise Brailey**

**8**

**DOWNLOAD: 'Wiper'**

## KEY NOTES

*Best sleeve of the week*



**Björk, 'Biophilia'**  
She just glows, doesn't she? Exploding with stars and music and galaxy-sized orangey hair, Björk shows once more why she's the baddest bitch in the game.

*Worst sleeve of the week*



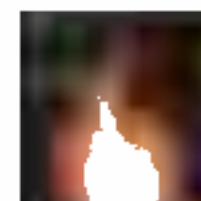
**Ryan Adams, 'Ashes & Fire'**  
Not only does Ryan want to soundtrack student smooching, he wants to be there, visually. So he's made a sleeve that looks like a shit IKEA poster.

## REVIEWED NEXT WEEK:

- Noel Gallagher – 'Noel Gallagher's High Flying Birds'
- Veronica Falls – 'Veronica Falls'
- Spectrals – 'Bad Penny'
- M83 – 'Hurry Up, We're Dreaming'

## GIVERS

**IN LIGHT** GLASSNOTE



Afrobeat-loving Louisiana five-piece Givers formed after a series of 24-hour jam sessions and a spell in an improv covers band. While their love of

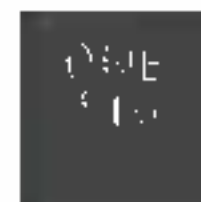
premeditated spontaneity might be admirable in jazzier quarters, in reality it means that almost every song on their debut is marred by sudden changes in time signature, key and genre. As they're probably high-fiving that they all just 'sensed' what should happen next, you're left wondering where your song went. But even if you give them the benefit of the doubt and accept that having five middle-eights was intentional, it's still hard to get past the fact the most of their songs sound like reworks of 'Generator' by The Holloways. **Sam Wolfson**

**DOWNLOAD: 'Saw You First'**

**5**

## MATTHEW HERBERT

**ONE PIG** PIAS



British DJ Matthew Herbert's latest album (the culmination of his 'One Club'/'One One' series) is made entirely from recordings of a pig's life cycle

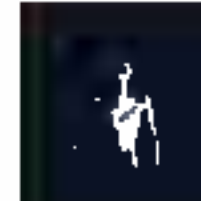
– from birth to plate – with basslines sampled from tractors and melodies played on a "pig's blood instrument", whatever that is. What this actually means is nine songs finely woven from a fabric of farmyard sounds, which jump from sickening drones to fairground melodies. That 'One Pig' actually hangs together well is testament to renowned DJ Herbert's skill with a sampler. 'One Pig' is rarely an easy listen, then, but it is always a fascinating one. Perhaps don't play it at dinner parties or while you're eating a bacon sandwich, though. **Ben Cardew**

**DOWNLOAD: 'February'**

**7**

## CATHERINE AD

**COMMUNION** OUTSIDERHOOD



Let's leave lachrymal, glitchy bellends Jamies xx, Woon and James Blake to their pissy-eyed cyber wailing – Welsh pianist, singer and published PhD

student Catherine Anne Davies is way smarter than them. Atop string backing, she captures the moment after the bawling ends – when natural opiates flood the brain and much more complex emotions and sensations ensue. She has a wry dig at Moz on 'Yeats Is On Mine', while 'Grow Out' sounds like an Anglo-Celtic Tori Amos discovering the joys of Michael Nyman. Add to this a surprisingly stunning, pared to the bone version of Lady Gaga's 'Telephone' and you've got a mini-album that's really worth crying about. **John Doran**

**DOWNLOAD: 'Going Wrong'**

**8**

## TUBELORD

**ROMANCE** PINK MIST



Still as petulant and wide-eyed as a sack full of whippets, Kingston math-poppers Tubelord's second effort is just as irritating and convivial in equal

parts as their first. Aside from a brief trundle into Van Halen-bothering synthery on the opening track 'Over In Brooklyn', the album sticks to frenetic past form, occasionally throwing up a twinkly highlight such as the restrained 'Never Washboard'. Still, much here resembles an epileptic fit more closely than a song (stand up 'In Greenland') and it's impossible to get away from the fact that it would all sound approximately 47 times more enjoyable from the depths of a sweaty moshpit than it does on record. **Tom Edwards**

**DOWNLOAD: 'Never Washboard'**

**6**





# RYAN ADAMS

**ASHES & FIRE** PAX-AM/COLUMBIA

*Forget the disintegration and the metal projects, this is a grand return to some very welcome 'Gold'-era form*



While 'Is This It's' roth birthday was celebrated in nearly every music magazine going, there's another defining 2001 release that hasn't quite received the same

commemoration: 'Gold', Ryan Adams' modern classic. A pivotal album in 2001's rock rebirth, it introduced the mainstream to a soul with a knack for creating grand, sorrowful music.

But as the decade wore on and the go-to-kid for beautiful balladry grew to believe that he was in both Oasis ('Rock N Roll') and Canadian metal band Voivod ('Orion'), interest began to fade. Ten years on, with few breaking out the party poppers for 'Gold', it appears it's down to Adams himself to honour his greatest work – by releasing his best solo album in a decade.

'Ashes & Fire' is a stunning, stripped-back, heart-on-sleeve record that re-captures his irrefutable songwriting ability. On the intense 'Come Home', when he sings "Nobody has to cry

to make it seem real", his voice is leather-bound with authenticity. Sincerity has always been the bedrock of Adams' music and, at times, you can practically hear the teardrops hitting the piano keys – none more so than on poignant ballad 'I Love You But I Don't Know What To Say'.

Of course when dealing with strung-up emotions you can often get things wrong, and on 'Rocks', Adams merely sounds frustrated. There's still some joy lurking in his bones, though. The title track is a countrified rock number, and 'Dirty Rain' is as sweet as cherry pie. In sound they're also the closest songs here to his other great work, 'Heartbreaker'.

For certain acts, looking back on their career can only serve to highlight their lacklustre present day approach, but 'Ashes & Fire' makes reflecting on Adams' career seem futile. Nostalgia aside: this is an album worth celebrating now. **Jamie Crossan**

**8**

**DOWNLOAD: 'I Love You But I Don't Know What To Say', 'Ashes & Fire', 'Dirty Rain'.**

## THE STRANGE BOYS

**LIVE MUSIC** ROUGH TRADE

Now shorn of the barbed sax notes that graced breakthrough song 'Be Brave', Austin's Strange Boys get back to being the best fuck-ups in town, obliquely odd dealers of great songsmithery that they are. There's a latent funk feel to 'Live Music' that you feel would do the vintage Stones proud, and like that band's greatest output, lashings of death, doom and haughty kinkiness are the order of the day here. "I'm surprised you're still alive", leader Ryan Sambol howls believably at one point, while 'Me And You' is – shout it out loud – one of the coolest songs of the year. If The Strange Boys were Brits, you get the impression they'd officially be a big deal by now.

**Matt Wilkinson**

**DOWNLOAD: 'Me And You'**

**8**

## PATRICK KELLEHER

**GOLDEN SYRUP** OSAKA



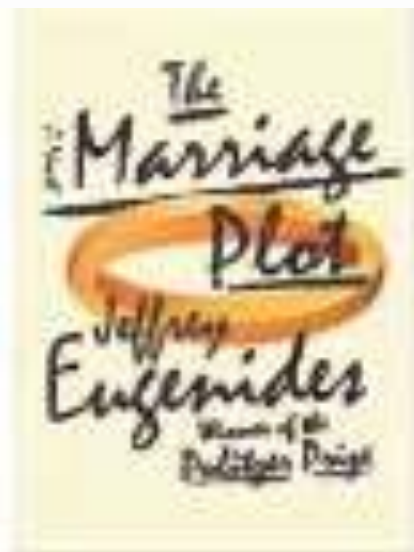
The Dublin native's last offering 'You Look Cold' saw him dabbling in spectral, ghostly pop that rarely clung tight to any particular form. For album number two,

he's gone full Ariel Pink, embracing any number of genres and twisting them into his own psychedelic shapes. And it's ace. The title track is a hazy slurp, like listening to Talking Heads on purple drank. Meanwhile, album opener 'Breaking Up' sees Kelleher doing a Frankie Valli impression over a lo-fi, shuffling backing. Fittingly, it's the skittish 'Miracle Candle' that really shines, like Crystal Castles on a celestial trip. The first album got Kelleher noticed – it would be a crime if the second didn't garner him the plaudits he deserves. **Ailbhe Malone**

**DOWNLOAD: 'Miracle Candle'**

**7**

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



**Book**

**The Marriage Plot**  
From Jeffrey Eugenides, author of *The Virgin Suicides*, comes this tale of a love triangle between three US students in the '80s, heavy on the Talking Heads references.



**Jeans**

**Levi's Monochrome**  
Their new range features four jeans styles – skinny, slim, tapered, and drop-crotch tapered – and three colours. Simple, but stylish and exclusive to Urban Outfitters.



**Exhibition**  
**'The House of Annie Lennox'**

Renowned for her work with Eurythmics, as a solo artist, and an AIDS ambassador, Annie is a badass. The V&A London is showcasing her costumes, photos and memorabilia.

## THIS WEEK'S SINGLES

reviewed by NME's  
**ANNE T DONAHUE**



## DZ DEATHRAYS

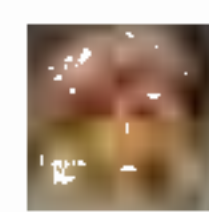
**GEBBIE STREET** TOO PURE



Everyone loves a little DFA 1979, so we can assume that after a few too many pals compared these guys to the aforementioned, drummer Simon started calling guitarist Shane 'Sebastian'. And that's OK. While DZ Deathrays will never not make party music, 'Gebbie Street' can be neatly summed up in the following phrase: "WOAAAAAAAAAAAAH!"

## LANA DEL REY

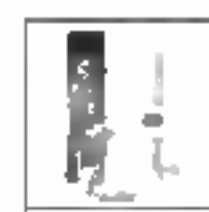
**VIDEO GAMES** STRANGER



Sometimes people are better than us. And while I don't want to make any assumptions about a woman who managed to make art out of old movies and footage of a stumbling Paz De La Huerta, I will say that there's a reason that 'Video Games' is the 2011 equivalent of the original *OC* soundtrack, and that somewhere, Adele is trying her goshdam hardest to get sad again so she can reclaim her throne.

## CEREBRAL BALLZY

**ON THE RUN** COOKING VINYL



Let's ignore the fact that the spoken intro is only a step above Backstreet Boys' 'I'll Never Break Your Heart' and focus on the fact that this is a band that re-invigorates the sense of urgency privy only to those coming of age. Unfortunately, youth is fleeting, so here's hoping the Ballzy figure out how to renew this typical "damn the man!" point of view, otherwise we're all going to feel like total asses for rushing out and buying skateboards too hastily.

## HERMAN DUNE

**BE A DOLL AND TAKE MY HEART**

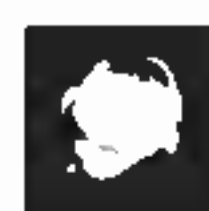
FORTUNA POP!



All of us need to hear another cute song about love and beards and owning a tambourine. There are just not enough of these types of songs. In fact, there are so few of these types of songs that I don't even really remember the song I'm supposed to be talking about anymore because I was lying and there are about sixteen million of these songs released every day and THEY JUST KEEP COMING MAKE THEM STOP.

## ANIKA

**NO-ONE'S THERE** STONES THROW



So maybe last year when Anika's debut album came out on Invada and everyone realised how badass she is, you weren't paying attention, and that's fine – we all make mistakes. But in case you still need convincing, the way her cool-ass monotone voice draws attention to her politically fuelled lyricism works to remind all of us that while we may be praising her aesthetic, she's got bigger stuff on her mind.

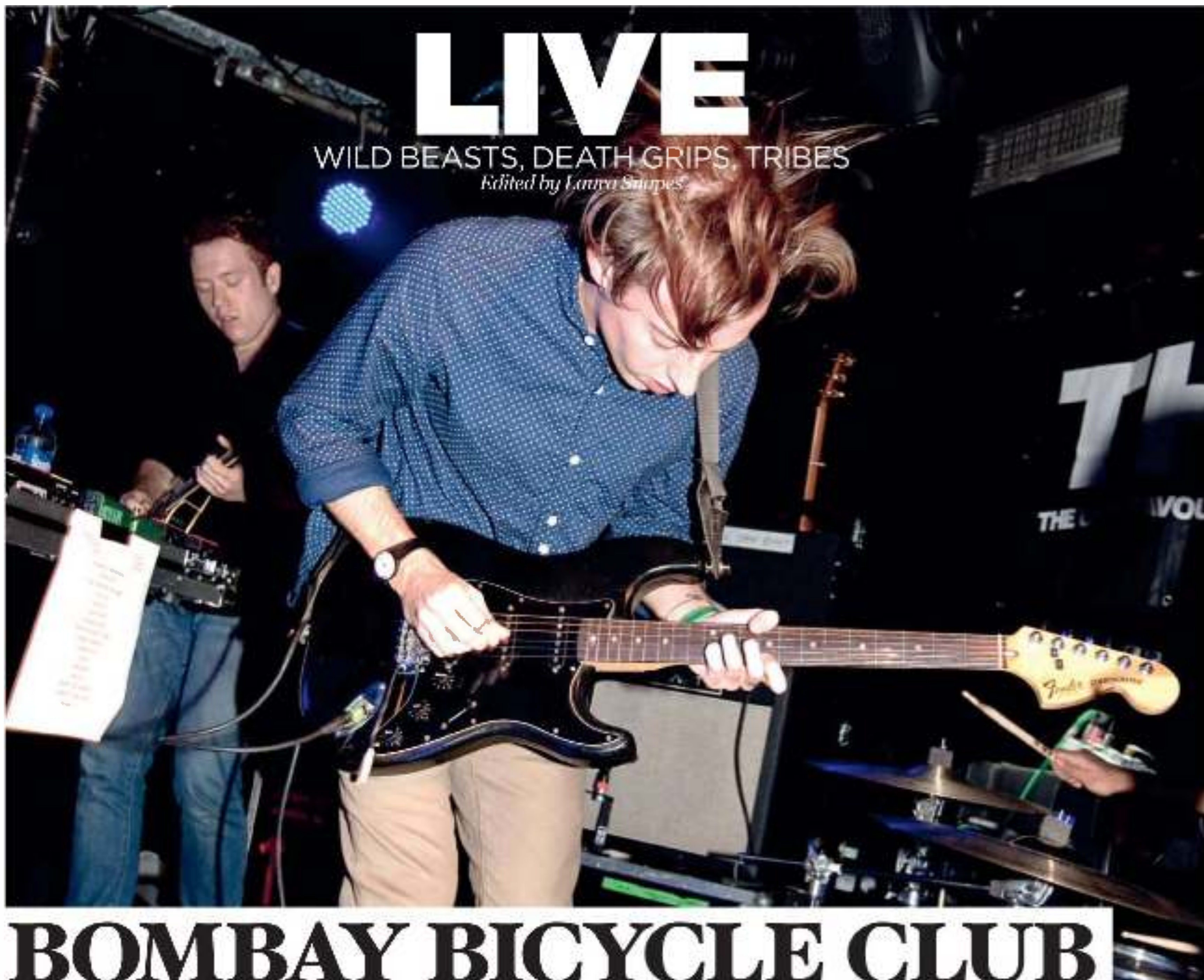
## GIRLS

**HONEY BUNNY** TURNSTILE



Thank the higher powers this isn't a song by She & Him because IMAGINE: boy loves girl, girl loves boy, lyric, lyric, Zooey Deschanel. Thankfully, Christopher Owens is not *New Girl* and can sing, play and swoon no wrong.





# LIVE

WILD BEASTS, DEATH GRIPS, TRIBES  
*Edited by Laura Snapes*

## BOMBAY BICYCLE CLUB

**BARFLY, LONDON** SUNDAY, SEPTEMBER 25

*Relentless summer schedule be damned: there's no stopping the laidback Londoners right now*

**G**iven that tonight's intimate Barfly show is a fans-only affair, Bombay were never going to get a cold reception. But as they sidle onstage with characteristic casualness, the deafening roars of "BOMBAY!" are appropriately football terrace-volume for a band who've just scored a smasher of a hat-trick, with third album 'A Different Kind Of Fix' belting into the charts at Number Six.

Launching straight into 'Evening/Morning' from debut 'I Had The Blues But I Shook Them Loose', they're as easily composed as ever and, despite some of their oldest work dating back around six years, the ease with which old and new material nestles together is admirable. True, their interactions with the crowd seem a tad like

hangovers from a summer full of festivals – singer Jack Steadman shyly commenting that "it's cool to be back here" while guitarist Jamie MacColl gets hands clapping in the air – the besotted crowd seem delighted. It's

*The ease with which old and new material nestles together is admirable*

a 14-plus gig, testament to Bombay's own underage beginnings, and the mix in the room ranges from younger fans trying their hand at sweet talking the bar staff to dads stood at the back, nodding enthusiastically.

For the most part it's an electric show, but a quick nod to acoustic album

'Flaws' comes in the form of a barn-dancin' version of 'Ivy & Gold', complete with banjo and horsey clip-clop drums. Back into electric territory, the '90s-nodding shuffle of

'Cancel On Me' stops for an energetic, grungy guitar breakdown, and 'Lamplight' touches on Pavement's

cheekily clever riffs; 'How Can You Swallow So Much Sleep' is an anthem in the making (albeit a rather gentle one), and a psych-y 'What You Want' gives way to 'Always Like This', complete with a very polite moshpit

### SETLIST

- Evening/Morning
- Your Eyes
- Dust On The Ground
- The Hill
- Leave It
- Lights Out, Words Gone
- Ivy & Gold
- Take The Right One
- Cancel On Me
- Lamplight
- How Can You Swallow So Much Sleep
- Magnet
- Shuffle
- What You Want
- Always Like This
- What If
- Open House

down front. After a cursory encore exit to allow them to tune guitars, Steadman announces that they'll end on "a very old song", and they romp at speed through 'Open House' from their 2007 EP, 'The Boy I Used To Be'. It's a fitting closer for a set that proves that no matter the size of stage or soaring sales, Bombay Bicycle Club will never stray far from their roots. *Ailbhe Malone*

*To watch the band's track-by-track guide to the new album, go to [NME.COM/video](http://NME.COM/video)*



# GIRLS

**BOWERY BALLROOM, NEW YORK** FRIDAY, SEPTEMBER 23

*With gospel singers, guitar solos and a new professionalism, this is a band reborn – call the florists!*

There were moments when it seemed San Francisco's Girls might not make it. So much ink has been spilled over frontman Christopher Owens' extraordinary life story – he grew up in a religious cult and is open about his ongoing opiate abuse – that it's easy to come to their live shows with preconceptions about his tortured genius, or excuses for their sometimes rambling, shambolic performances.

Not any more. Over two packed nights at New York's Bowery Ballroom, Girls play from a celebratory stage strewn with flowers, crammed with wires and

Beach Boys guitars of new track 'Honey Bunny' get the audience singing the refrain, "They don't like my bony body, they don't like my dirty hair", right from the start of the show, and Owens is on playful form, hooking his leg over the fretboard of his guitar during 'Laura' and dancing like a loon to 'Heartbreaker'.

'Love Like A River' shows off the more experimental side of the new album, which expands

on the band's retro obsessions with some big '70s rock breakdowns and lots of flowery

detours around deceptively simple tunes. The song could have been written for a diva,

## BIG MOUTH

*What the punters thought*



**Jake Friedman, 26, Greenpoint, Brooklyn**

"I came to see the new record and I saw the new record: it was great. We saw them at ATP but this is an epic show. A nine-piece band! It's like Disney On Ice."

I loved the track they opened with, 'Honey Bunny'."

but with Owens' wounded, slightly strained vocal placed in the midst of huge gospel textures, it comes off bruised and beautiful.

More blissful, frazzled guitars return for the night's highlight, 'Vomit', which veers between prog solos, Hammond organ and the powerful lungs of backing singer Makeda Francisco. 'Die', which sounds more like something Jack White might write, is casually executed, lavish guitar solos echoing between Owens and Evan Weiss, while his brother Darren Weiss

furiously beats the cymbals from the back. A circle pit opens up at the front, surprising even Owens and Evan, who are seemingly so taken aback that they can only gawp. A smile, however, comes later, when Owens leaves the stage after the first of the band's two encores. It's hardly an elated beam, more the irrepressible smirk of a man who knows that things are definitely looking up. **Hazel Sheffield**

To watch Girls' new video for 'Honey Bunny', go to [NME.COM/video](http://NME.COM/video)

## Amid gospel textures, Owens' vocals come off bruised and beautiful

three lively gospel singers, on the back of rip-roaring acclaim for their new album, 'Father, Son, Holy Ghost'. The speedy

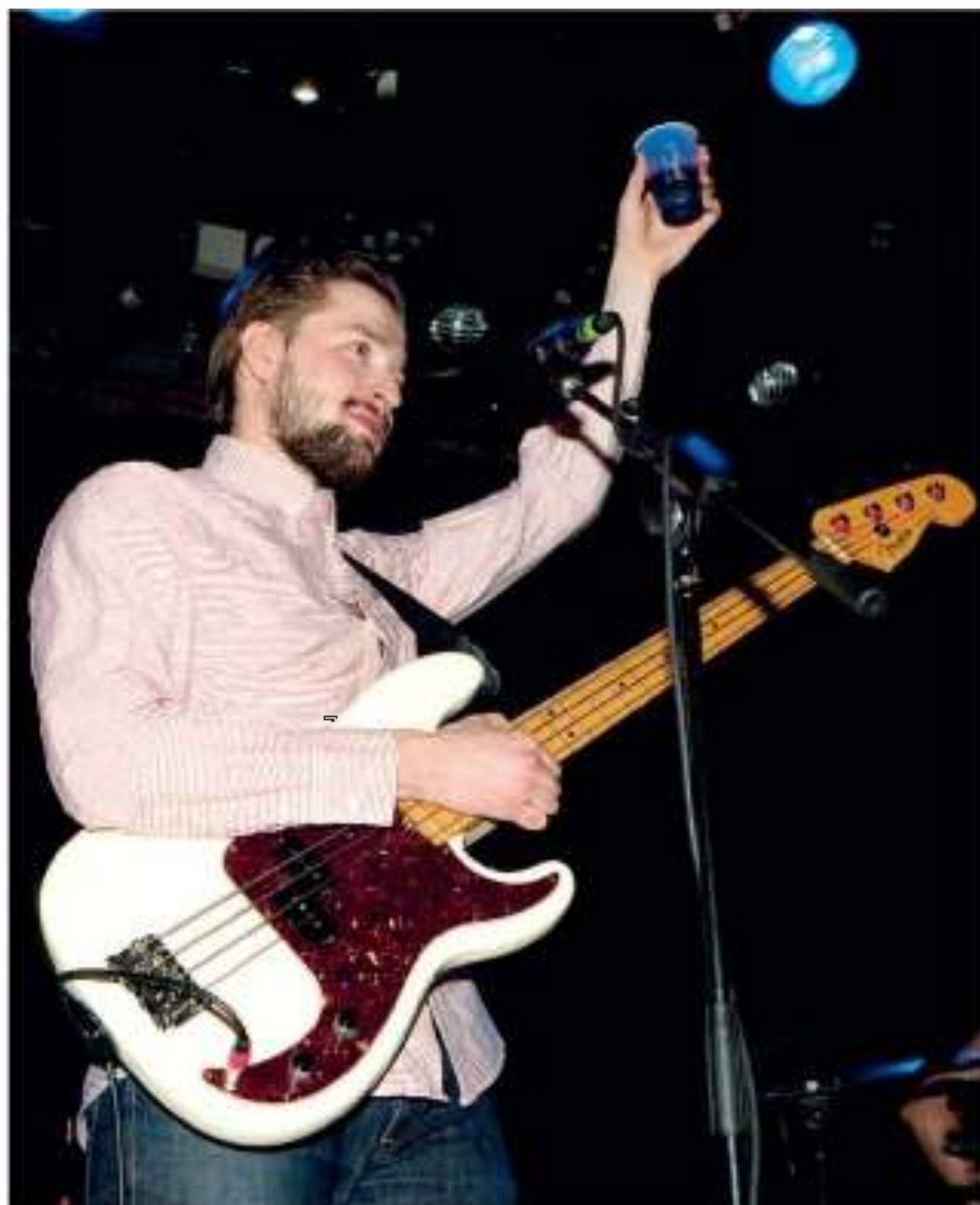


Good luck if you're a Girls fan with hay fever

Christopher should have gone before he came onstage







## WILD BEASTS

**MUSIC HALL OF WILLIAMSBURG, NEW YORK**  
FRIDAY, SEPTEMBER 23

*The Kendal four-piece haven't made it big in America just yet – cosy up while you can*

"We've come all the way from Oklahoma!" exclaims a clearly overexcited patron of the Williamsburg Music Hall early in Wild Beasts' set. The Kendal quartet look understandably overwhelmed at this level of devotion, and so they should – that's practically the equivalent of travelling from Marrakech to London to see a band. Or Paris to Moscow. Or Sydney to... you get the picture.

The point is that while it would be an exaggeration to say that Wild Beasts are breaking America right now, their captivating baroque pop – and silky new record, 'Smother' – are definitely making an emotional connection over here. The fact that the venue is roughly half full tonight actually serves to heighten that bond with their faithful. It allows the band to converse with the crowd and swiftly defeat some crap hecklers to boot, and means there's plenty of room for couples to sway lustily in unison to the seductive purr of songs like 'Deeper'. And for those of us not lucky enough to be getting any this evening, there's more than enough

space to feel the immense and flawless beauty of Hayden Thorpe's voice from all angles. It all creates the kind of serene atmosphere in which there is a value in having an audience of quality rather than quantity.

Having already played 'Smother' in New York just a few months back, the group also take the opportunity to mix things up by reintegrating older songs like 'Two Dancers' back into the set. It's a treat for the hardcore fans, but when held up to the finesse of the material on 'Smother', it's remarkable to hear how quickly they're moving forward. Indeed, it's that rapid progression which is the only worrying thing about tonight's gig. Wild Beasts clearly have it in them to be a big band, but you sense that it just wouldn't be quite as spine-chillingly intimate hearing their sultry tones while standing in a 5,000-capacity corporate beer arena.

Right here, right now, Wild Beasts still feel like a wonderful secret. It's going to be bloody difficult to keep them under wraps forever. **Hardeep Phull**

## LOVE INKS

**THE CASTLE, MANCHESTER**  
MONDAY, SEPTEMBER 26

**N**ot twee enough to be indiepop, a touch too spunky to be dreampop, Texan trio Love Inks find themselves teetering on the line between them with rather less assuredness live than one might've anticipated in light of debut LP 'ESP'. Frontwoman Sherry LeBlanc is a nervous presence, though this dissipates when she drapes her vocals over husband Kevin Dehan's gently propelling basslines. 'Blackeye' is their best song, a classic mix of frank lyrical content over sweet melodies, but whereas on record they're minimal, here it's rather thin. Not bad, but it's more beach hut than Beach House. **Simon Jay Catling**

## RONIKA

**HOXTON BAR & GRILL, LONDON**  
WEDNESDAY, SEPTEMBER 21

**I**t's always a nagging question: how will a one-person laptop superstar translate their songs live? This, Ronika's first London show, sits between aesthetically appropriate amateurism and, well, just *amateurish*. The rinky-dink cheap thing works well with her look (Bonnie Langford meets creepy cowgirl) but less successfully with her backing band – two guys who look like they'd rather be on Taking Back Sunday's tourbus. It's impossible to deny the pop nous on tracks like 'In The City', which ultimately gives the whole thing a cut-price charm. Our advice? Ditch the goons and invest in some glittery roller skates for a budget Perry vibe. **Priya Elan**

## SHABAZZ PALACES

**MADAME JOJO'S, LONDON** TUESDAY, SEPTEMBER 27

*With this vital, invigorating show, Sub-Pop's new signing show hip-hop how to rip it up live*

A distinctly un-hip-hop crowd are mingling in the gallery for the London debut of the most intriguing hip-hop act of the year. Seattle duo and Sub-Pop's unusual new signing Shabazz Palaces – aka Ishmael 'Butterfly' Butler and Tendai Maraire – showcase their gloriously dark album 'Black Up' to a crowd of musos and curious journalists.

used to going to perpetually disappointing rap gigs where sweaty blokes turn up late and wander round mumbling over a backing track, makes it feel as though Shabazz Palaces are ripping up the live hip-hop rule book – though, judging by their jungle of drums, they might be using it as some kind of percussion instrument.

*The two occasionally break out into all manner of sharp-toed mini-dance routines*

The bounce of 'Swerve' and gut rumbling bass of tracks like 'Free Press And Curl' make it feel as though your butt might turn inside out

Not that the pair contemplate matching the dead-eyed stares from the audience for one second. Punctuating what's essentially a fairly static set-up, working behind a bevy of drums and electronics, they occasionally break out into all manner of sharp-toed mini-dance routines, hand-slapping, kalimba strumming, all strung together by Butler's ornate vocal. Which, if you're

– and, all of a sudden, the crowd in the small Soho basement transform from being subdued into head-bopping converts. There's even the occasional involuntary Black Power punch. Ripping up the rap rule book, enlivening a group of dead-eyed Tuesday night journos... If Shabazz Palaces continue at this rate, they'll be unstoppable. **Jo Fuertes-Knight**



MATT SALACUSE, HANNAH PESCOD



## EMERALDS

UNION CHAPEL, LONDON

SUNDAY, SEPTEMBER 25

**A**lthough they stand as a three-piece on the Union Chapel's altar, drone kings Emeralds' synth player John Elliott is the focal point. He's a blur of energy and shoulder-length hair that flails wildly even as the trio's music verges on near-silence. Next to the spidery delicacy of Mark McGuire's guitar it's a beautifully contradictory spectacle, one which reaches its logical conclusion during closer 'Does It Look Like I'm Here?', where he flings a keyboard to the floor. Though they're occasionally accused of borrowing too heavily from '70s influences, the sheer vitality of tonight's performance is convincingly, brilliantly modern. *Rory Gibb*

## CYMBALS EAT GUITARS

MUSIC HALL OF WILLIAMSBURG,

NEW YORK WED, SEPTEMBER 21

**J**oseph D'Agostino is static for most of their homecoming show. Then the frontman gets the jitters, his body contorts, he squats beside an amplifier. Torrents of sweat cascade down his nose. 'Rifle Eyesight (Proper Name)' performs similar spasms, stuttering when it hits a groove. 'Indiana', a gentler moment, conjures the jauntiness of Sufjan Stevens' 'Illinois' and serves it with a side order of white noise. The band's knack for restraint sets them apart from most of today's '90s noise revivalists; Cymbals Eat Guitars don't stare at their Converse, but gaze confidently ahead. *Paul Smith*

## LAURA MARLING

THE TROUBADOUR, LOS ANGELES

TUESDAY, SEPTEMBER 20

*Top drawer banter, giggles and songs to match, our folk hero shines as she takes on America*

While some venues have all the character of a cat mortuary, others come steeped in musical lore so thick that to visit them is like wading through rock'n'roll-infused treacle. West Hollywood's Troubadour is one of the latter. The birthplace of West Coast folk and country rock, the barn-like

Shimmering despite her claims that she's rubbish at stage banter – her cut-glass witticisms keep cracking up the captivated crowd – Marling's own fit of giggles during 'Sophia' stands in contrast to the myth that the 21-year-old can be a mite too serious. The 'Dave Brubeck takes a trip to Topanga

Canyon' jazz of 'The Muse' and luminous meshing of 'Don't Ask Me Why' and 'Salinas' show the new stuff can be just as affecting as the old, like the

rollicking 'Alas, I Cannot Swim'.

Now gearing up for her two-week tour of national treasures in the shape of imposing British cathedrals, as apt venues go, Laura Marling certainly knows how to pick 'em. *Leonie Cooper*

*The birthplace of West Coast folk provides the perfect setting tonight*

space has hosted seminal shows by everyone from Joni Mitchell and Jackson Browne to James Taylor and Carole King. So it seems appropriate that Laura Marling brings 'A Creature I Don't Know' to its sacred stage tonight.



YUSUF LAHER, ANNE LESSEY



## DEATH GRIPS

OLD BLUE LAST, LONDON MONDAY, SEPTEMBER 26

*The red-raw hip-hop/noise-punk hybrid bring their impressive onslaught to London's hipsters*

Hip-hop has always been about selling out. It's part of the game. But 2011 has caught many big hitters with their pants down, fingers in the till and trunks stuffed with easy money and bloated self-worth. With Jay-Z and Kanye's 'Watch The Throne' flatlining, the record's artillery became solely that of its alliance's notoriety – two key players that have helped shift the hop to pop, commercialism and cash.

While these heads of state have taken their eye off the sovereignty, the genre has seen reluctant messiahs like Tyler, The Creator stepping forth to preach from the gutter and claim its crown. But California's Death Grips spot frailties in all those who've declared rank and royalty. They're not here for the taking of authority and thrones – they are here to rob from the rich and sodomise their remains.

Their street-like demeanour is not simply confined to that of the lyrical mania that lashes from MC Ride's acerbic tongue – he's merely the one wielding the sonic bludgeon. What drives his psychosis is the hybrid noise that Flatlander (production)

and Hella's Zach Hill (drums) infect with their musical malady: horrorcore, IDM, black metal, industrial, post-techno. As a unit they are muscular and compact, a by-product of the streets of Sacramento they've survived, scraping at a loaded barrel of macabre influences.

Their debut mixtape 'Exmilitary' pulled a trigger on something new, fearless and soulless in a similar vein to HEALTH, Salem and Odd Future.

Bare-chested with a penitentiary physique, Ride rips over their bastardised sound with a masochistic minefield of lyrical shock therapy. From self-assessment in the Charles Manson-inspired 'Beware' ('I am the beast I worship'), to the prison cell screams of 'Klink' and political corruption in the klaxon-driven 'Thru The Walls', Death Grips are as energised and awe-inspiring as the sub-atomic particle which they rasp at in 'Takyon (Death Yon)' [*a tachyon is a sub-atomic particle that moves faster than the speed of light – Science Ed*]. Death Grips are fighting a war of attrition, holding a shotgun in the face of all of those opposing. *Thomas A Ward*

## VIEW FROM THE CROWD



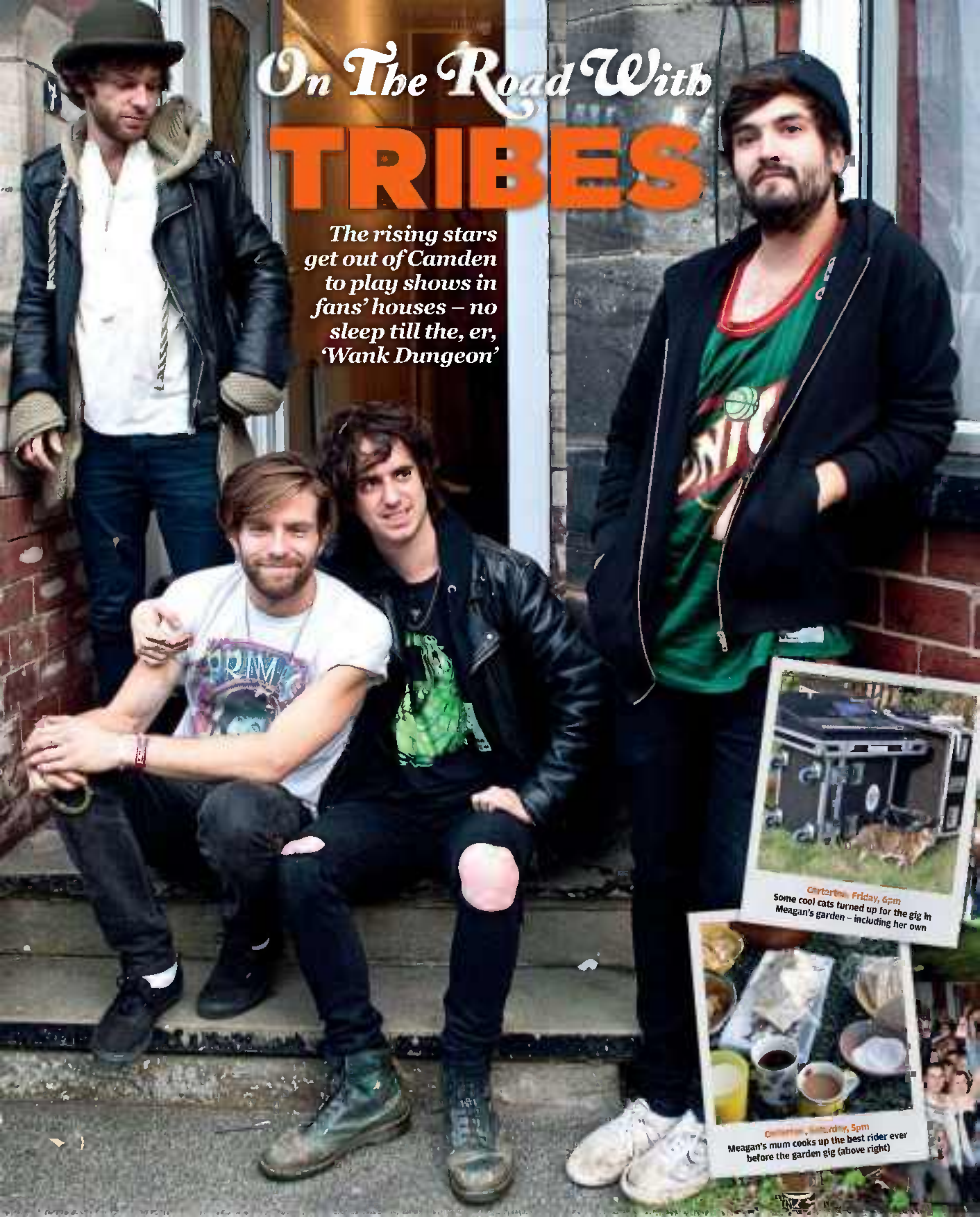
Ricardo Nunes, 20, London

*"It's totally different to anything else. Mixing punk rock and experimental hip-hop – shit is crazy. There are a lot of acts coming through with 'fuck the industry' mindset, where independence is a way forward. It's just raw."*



# On The Road With **TRIBES**

*The rising stars  
get out of Camden  
to play shows in  
fans' houses – no  
sleep till the, er,  
'Wank Dungeon'*



**Camden, Friday, 6pm**  
Some cool cats turned up for the gig in  
Meagan's garden – including her own



**Camden, Saturday, 5pm**  
Meagan's mum cooks up the best rider ever  
before the garden gig (above right)



## MEAGAN'S GARDEN, CARTERTON, FRIDAY, SEPTEMBER 23

Hiding out in a serene cul-de-sac, minutes away from the rolling hills of the Cotswolds, NME is busy kerb-crawling some teenage girls. Just as we're on the cusp of restraining order territory, Camden quarter Tribes descend on the quiet street, tumbling out of their van all messy hair and fags hanging out of their mouths, surveying what is to be the first make-shift venue of their 'Come Vibe With Us' mini-tour, a jaunt that'll see them play in fans' houses.

Any fear of po-faced London band aloofness is dispelled quickly, as frontman Johnny Lloyd and guitarist Dan White bound over to introduce everyone. Meanwhile, drummer Miguel Demelo and bassist Jim Cratchley are busy fashioning some gazebos into a backstage area. For today at least, they're on their best behaviour, indulging instead in cheese sandwiches and cups of tea courtesy of the bemused parents of Meagan Hill, the 16-year-old who lucked out on the band's competition to win a slot hosting one of their spurt of house party appearances.

"We'd do it all the time if we could, especially if it means underage things like this for kids who might not be able to see us otherwise," Dan muses. "I've smelt a sneaky bit of weed, mind." Shuffling their equipment

through a manicured country garden into a private patch of green beside a field of sleepy horses everyone is politely struggling to find places to stub their fags out.

As night draws closer, in comes a stream of teens, one peering into the band's makeshift dressing room-cum-family conservatory excitedly whispering, "Look, the singer is eating some pizza!" like a kid pressed up to the car window watching lions humping in a safari park. Fed and watered, Tribes take to the scrap of grass that is their stage for the evening, the buzz of guitar reverb rumbling through the crowd. As they launch into fuzzy angst anthem 'Sappho' it's impressive to see an audience of wide-eyed teenagers singing back every word of a song based on frolicking Greek lesbians. By the time Tribes' set of anthem after anthem has finished, the careful nonchalance of adolescence has now been dropped as they're trailed around the garden, more than happy to be cleared out of souvenir plectrums and band T-shirts. Miguel emerges with what looks like a heart scrawled on his arm in marker pen, from a scrum of beaming boys at pains to tell him

about their own band, named Balls. Jim soon points out to Miguel, "That's not a heart - it's an upside down ballsack... You're the one supposed to be signing them!" The gaggle are marched back out and Meagan's parents sigh with relief.

## VIEW FROM THE HOST



Meagan Hill, first house party host

"We've had a couple of parties, but nothing like this. I'd only heard of them through Reading Festival so it's kind of surreal. Loads of people I don't know have started inviting themselves!"

NME sneaks off for the evening and leaves the band to paw around in the dark of Oxfordshire.

## THE WANK DUNGEON, LEEDS, SATURDAY, SEPTEMBER 24

We rejoin the throng in Leeds, with them having transformed the next winner's slot, a pokey basement in student Hannah Thomas' digs, into a cosy, fairy-lighted affair. The lovingly named Wank Dungeon, though free of bondage swings and semen stains, indicates the night may be a touch different to yesterday.

With time to kill, Tribes venture out for fish and chips. After a lunch of dreaming up prog band names (they settle somewhere between Purple Helmet and the confused restaurant owner's suggestion, God Swipe), we retire to the now empty Wank Dungeon to mull over the band's breakneck rise.

Sitting in a basement decorated with some broken handcuffs and a coat hanger, it seems apt to ask why bother with this tour? "We get bored," Jim shrugs. "When you're touring, you go round and round the same venues." Johnny nods: "For me, being in a band is all about playing live and having music that you can sing along and get pissed to. Everyone that has come to see us has been total nutters. Tomorrow we're playing in this guy's second floor flat. We don't even know if he's told his neighbours!"

While this jaunt has been promoted on Facebook, with the house gigs being streamed live to their page, they're still nonplussed at the weight put on internet hype. "We've had good momentum right from the start," says Johnny. "There's so many bands that come out of Camden

that look great and have fuck all to show for it. But we've just kept putting out loads of stuff."

Nine o'clock rolls around and what's currently a fairly manageable crowd pours themselves into the DIY venue. "We're streaming live right now," announces Johnny, the cameraman balancing precariously on a dining room chair. "FUCK MY CUNT" comes a voice in the middle, "Fuck my what?" the band yell back. "FUCK MY CUNT! FUCK MY CUNT!" It quickly becomes the chant of the evening. Launching into 'Coming Of Age', the mass of bodies rammed into the front room is swaying and slurring along word-perfect as one satisfyingly sweaty mass. Windows now dripping with sweat, the crowd swells until their triumphant finale, 'We Were Children'. There's a final push from the throng of chancers busting to get indoors that makes the mass heave like a ship at storm. Grinning like maniacs, Tribes head for the exit, with Miguel having to Hulk-smash his way through a mob of red-faced boys who've swapped back-slapping for full-on bromantic hugging. Dan has been swallowed by the belly of the crowd, and later looks pained to be dragged away from a baying group of rowdy female freshers, one clutching a bottle of Jim Beam and screaming "But I got all dressed up for this!" as they're all bundled back into the van.

Fighting back through the now-euphoric pissheads that have spilled out onto the street, it's easy to forget that Tribes haven't even released their debut album yet. They say they're not out to conquer the world of rock'n'roll, but from the looks of many a deliriously flushed in the face fan, they're having a pretty damn good stab at it. *Jo Fuertes-Knight*

TOM MARTIN



Carterton, Friday, 10pm  
Miguel has a post-show pizza unaware that a fan has drawn a ballsack on his arm. The culprit is somewhere in the pic to the left



Leeds, Saturday, 10pm  
So, this is what a 'Wank Dungeon' actually looks like...



Leeds, Saturday, 10.15pm  
Tribes play to at least one as-yet unmoved punter and (below) the set-up and farewell





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TUE	06	EASTBOURNE WINTER GARDENS	01323 411 555
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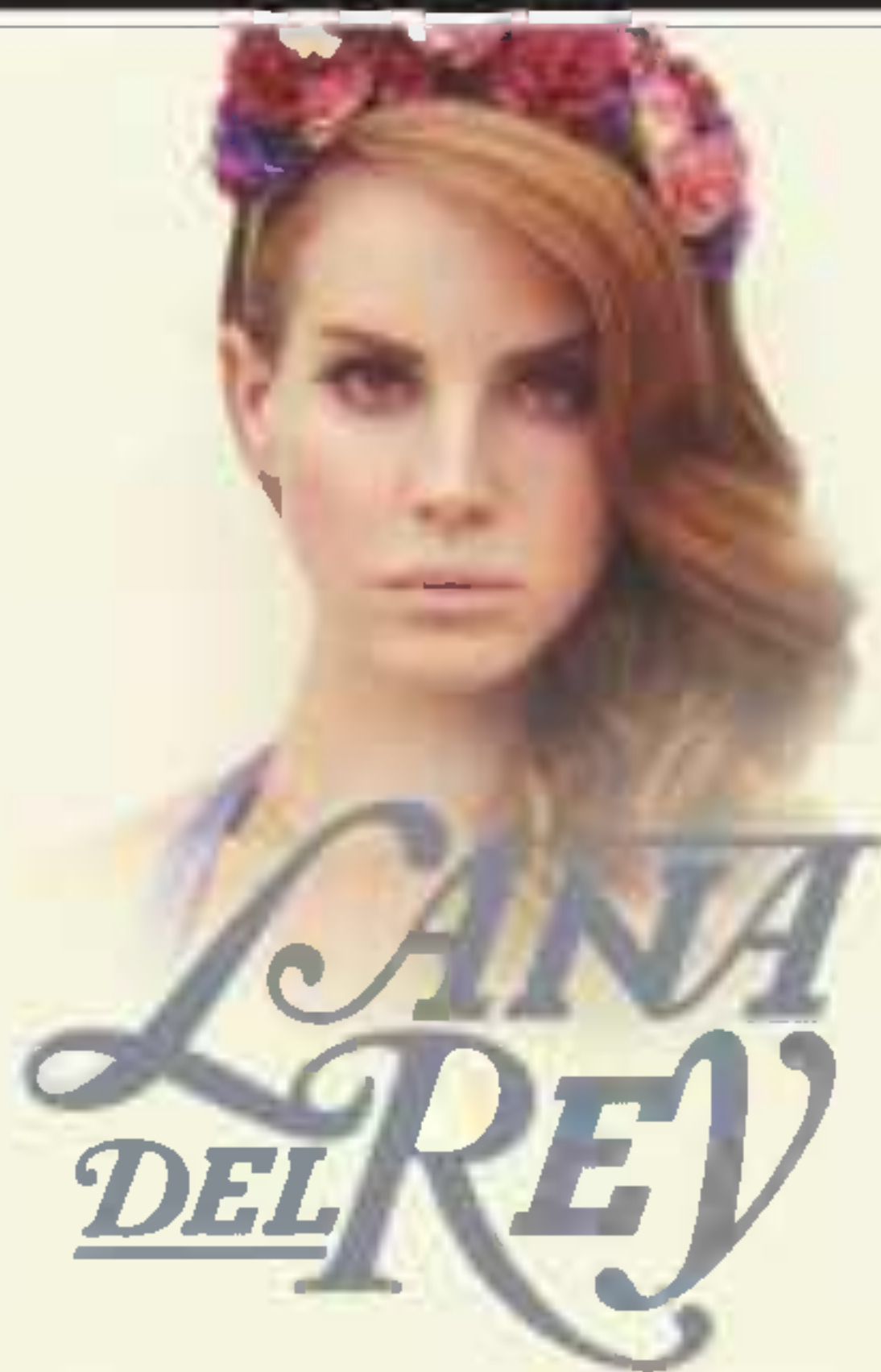
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10	WULFRUN HALL
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### 20 years of teaching sound engineering and production in small groups

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- Mixing & Production
- Analog and Digital Live Multitrack Recording



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EX MEMBERS OF  
THE PINK FLOYD,  
ROLLING STONES  
AND BEATLES

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**GAY: 0871 908 9944**

18+. Helpline 0844 944 0844.

0871 = 10p per min. Network extras  
apply. Live calls recorded. SP: 4D.

**WOMEN CALL FREE\***

**0800 075 9128**

\*0800 = Free from BT Landline

### CHAT OR DATE

**10p**

**PER MIN**

**0872 100 1002**

18+. Helpline 0844 944 0844. Network extras  
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Call now and start chatting!

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# GIG GUIDE

THE UK'S BIGGEST GUIDE TO THE WEEK AHEAD

Edited by Laura Snapes

# BOOKING NOW



## THE BIG PINK

STARTS: Glasgow Classic Grand, Nov 11

DON'T  
MISS

It has been almost two years since they won the Philip Hall Radar Award for best new act, and subsequently released their debut album 'A Brief History Of Love', but The Big Pink are back with a vengeance – as if they'd return meek with their tails between their legs. 4AD's most boisterous sons return for a headline UK tour that scales the whole nation, and with second album 'Future This' due out early next year, expect a setlist full of new material, including our former track of the week, 'Stay Gold'. Classic Big Pink touches remain, such as Robbie's strained vocals, and Milo's expansive guitars but from what we've heard, they seem to be taking something of a synthier bent, with some heavier hip-hop-inflected beats. Interested? Then direct your mouse towards [NME.COM](http://NME.COM) now and have a listen for yourself. [NME.COM/artists/the-big-pink](http://NME.COM/artists/the-big-pink)



## THE KILLS

STARTS: Brighton Concorde, Oct 14

Jamie and Alison take it to the streets, leading up to their biggest UK headline show to date at London's O2 Academy Brixton. [NME.COM/artists/the-kills](http://NME.COM/artists/the-kills)



## RYAN ADAMS

STARTS: London Union Chapel, Oct 27

The notorious grump has mellowed since marrying Mandy Moore. Go on, ask for 'Come Pick Me Up'. [NME.COM/artists/ryan-adams](http://NME.COM/artists/ryan-adams)



## ASH

STARTS: Belfast Ulster Hall, Nov 3

For one night, the cream of Northern Irish music – including The Undertones and The Divine Comedy – congregates in Ulster Hall. [NME.COM/artists/ash](http://NME.COM/artists/ash)



## LANA DEL REY

STARTS: Manchester Ruby Lounge, Nov 4th

The 'Video Games' siren has rescheduled her earlier tour and upped the capacity, so get on it. [NME.COM/artists/lanadelrey](http://NME.COM/artists/lanadelrey)



## HYDE & BEAST

STARTS: Newcastle Cluny, Nov 6

What do you get when two drummers – yep, you heard it right – form a band? Some sweet psych-folk, that's what. [NME.COM/artists/hyde-and-beast](http://NME.COM/artists/hyde-and-beast)



## JOHN MAUS

STARTS: London Dome, Nov 17

The only scheduled UK show from the Ariel Pink collaborator. Based on previous reviews, it'll be as rowdy as they come. [NME.COM/artists/john-maus](http://NME.COM/artists/john-maus)



## DUM DUM GIRLS

STARTS: Manchester FAC251, Nov 20

Swoon as Dee Dee and co – the toughest looking dames in this game – debut tracks from new album 'Only in Dreams'. [NME.COM/artists/dum-dum-girls](http://NME.COM/artists/dum-dum-girls)



## THE DØ

STARTS: London Hoxton Bar & Grill, Nov 23

The French/Finnish duo return to London to celebrate the release of new album 'Both Ways Open Jaws' on November 14. [NME.COM/artists/the-do](http://NME.COM/artists/the-do)



## OLOF ARNALDS

STARTS: London St Pancras Old Church, Nov 24

The breathtaking Icelandic chanteuse plays a one-off show ahead of her new EP. [NME.COM/artists/olof-arnalds](http://NME.COM/artists/olof-arnalds)



## DJ SHADOW

STARTS: O2 Academy Bristol, Nov 28

Mixmaster extraordinaire begins a British tour. Will collaborators Tom Vek and Little Dragon feature live? [NME.COM/artists/dj-shadow](http://NME.COM/artists/dj-shadow)



## BUGGED OUT WEEKENDER

STARTS: London various venues, Jan 20

With Erol Alkan (pictured), Diplo, Joy Orbison, Simian Mobile Disco and Girl Unit on board, prepare for a big one. [NME.COM/artists/diplo](http://NME.COM/artists/diplo)



## PANIC! AT THE DISCO

STARTS: O2 Academy Newcastle, Jan 25

The exclamation mark returns! And here's new album 'Vices And Virtues'. [NME.COM/artists/panic-at-the-disco](http://NME.COM/artists/panic-at-the-disco)

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# PICK of the WEEK

What to see this week? Let us help



## DEATH FROM ABOVE 1979

STARTS: Manchester Academy, October 6

NME  
PICK

If you missed out on seeing the Toronto duo perform at Reading and Leeds, now's the time to remedy that ill. After sell-out shows in London earlier this year, Death From Above 1979 return for two more bites at the cherry – a gig in Manchester, and one in London the following night. The shows come after Seb and Jesse decided to reform following a five-year hiatus, and luckily for us, it means another chance to catch their brand of explosive thrashy art-punk. Though they've only got one album to their name, what a record it is – every song on 'You're A Woman, I'm A Machine' is a killer. And, can we just say, if you've never heard 'Romantic Rights' live before, put this magazine down right now and sort it out sharpish.

[NME.COM/artists/death-from-above](http://NME.COM/artists/death-from-above)



### Everyone's Talking About SBTRKT

STARTS: London XOYO, October 4

It's pronounced 'Subtract'. Don't worry, it's not a MSTRKRFT misunderstanding all over again. We can't tell you who SBTRKT is, because he's kept it secret. What he is, though, is one of the coolest dubstep and funky DJs around. Signed to Young Turks, he's also worked with MIA and Radiohead. [NME.COM/artists/sbtrkt](http://NME.COM/artists/sbtrkt)



### Don't Miss EMERGE NME RADAR TOUR

STARTS: Exeter Phoenix, October 2

With a line up consisting of baroque pop (Wolf Gang), art rock (SCUM), futuro disco (Niki & The Dove) and fuzz punk (DZ Deathrays), there's something here for everyone. So whether you want swooping choruses, a wall of sound, bonkers Swedes or pure, visceral energy, you can have it all, on one billing. [NME.COM/artists/radartour](http://NME.COM/artists/radartour)



### Radar Stars BIG DEAL

STARTS: Manchester Deaf Institute, October 3

Riding on the back of their stellar debut album 'Lights Out', KC and Alice are on easy street. Not that you'll notice that when they play live – fan favourites like 'Chair' and 'Talk' are still in rotation, and the duo are as engaging as ever. The potent mix of teenage lust and longing in their record translates into electricity live, and it's magic. [NME.COM/artists/big-deal](http://NME.COM/artists/big-deal)

# WEDNESDAY

October 5

## BELFAST

Jeffrey Lewis & The Junkyard  
Auntie Annie's 028 9050 1660

## BIRMINGHAM

Cattle Cane Yardbird 0121 212 2524  
Nerina Pallot 02 Academy  
0870 477 2000

## BOURNEMOUTH

Sebastian Pape/Lawrence Comes  
Old Fire Station 01202 503888

## BRIGHTON

Missing Andy Sticky Mike's Frog Bar  
01273 749 465

SBTRKT Audio 01273 624343

Tin Cup Collective Mashun  
01273 684 951

William Tyler Prince Albert  
01273 730 499

Yes Sir Boss/JFB/Tin Roots  
Coalition 01273726858

## BRISTOL

Cage The Elephant 02 Academy  
0870 477 2000

Gold Panda Thekla 08713 100000

Kids Can't Fly Fleece 0117 945 0996

Shadows Chasing Ghosts/Polar  
Croft (Main Room) 0117 987 4144

## CAMBRIDGE

The Kooks Corn Exchange  
01223 357851

## CARDIFF

Gruff Rhys/Y Niwl St David's Hall  
029 2087 8444

The Humans/Toyah Wilcox Clwb Ifor  
Bach 029 2023 2199

## EDINBURGH

Cloud Control/Big Deal Electric  
Circus 0131 226 4224

Mazes Sneaky Pete's 0131 225 1757

## FALMOUTH

Ed Sheeran Princess Pavilion  
01326 211222

## GLASGOW

VNV Nation Classic Grand  
0141 847 0820

Wretch 32 Karbon Nightclub

Young Legionnaire King Tut's Wah  
Wah Hut 0141 221 5279

## HATFIELD

Gym Class Heroes University Of  
Hertfordshire 01707 285008

## LONDON

Daedalus HiFi Club 0113 242 7353

Fenech Soller University 0113 244 4600

Kids In Glass Houses 02 Academy  
0870 477 2000

## LEICESTER

Jazz Morley Gateway College

0116 274 450

Munich Lock 42

## LIVERPOOL

Art Brut Mojo 0844 549 9090

Karlina Francis Parr St Studios  
0151 707 3727

## LONDON

Anchorson/Elan Tamara Queen Of  
Hoxton 020 7422 0958

Andrew Weatherall/Ashley Beedle  
Favela Chic 020 7613 4228

Andy Lewis/The Craven Braves The  
Bowery 020 7580 3057

Asylum Nambucca 020 7272 7366

Chilly Gonzales Soho Theatre

0870 429 6883

The Dead Class/Dexy & The Hand

Me Downs MacBeth 020 7739 5095

Duotone Slaughtered Lamb

020 8682 4080

Emika/Klaus/Pedestrian CAMP

Basement 0871 230 1094

Emmy The Great/Elizabeth

Sankey/Daniel Kitson & Gavin

Osborn Leicester Square Theatre

0844 847 2475

Ethan Ash Regal Room 020 8748 2834

Fink Union Chapel 020 7226 1686

Get Up Kids Underworld

020 7482 1932

Goodnight Lenin 93 Feet East

020 7247 6095

Handshake The Wheelbarrow

Kina Grannis Monto Water Rats

020 7837 4412

Lafaro Garage 020 7607 1818

Life In Film Cargo 0207 749 7840

Meursault/Dark Captain Light

Captain/Tristram Hoxton Square Bar

and Kitchen 020 7613 0709

Paper Aeroplanes/Anchor & The

Wolf Riverside Studios 020 8237 1111

Paper Sun New Cross Inn

020 8692 1866

## Playground Proud Galleries

020 7482 3867

Richie & The Runners/The Pieces/

Jimmy Gnecco Barfly (Upstairs)

0870 907 0999

Ruanri Joseph Dingwalls

020 7267 1577

Triggerfinger Borderline

020 7734 5547

The Twang Electric Ballroom

020 7485 9006

## MANCHESTER

Imaginary Cities Deaf Institute

0161 330 4019

Manchester Orchestra/The Xcerts

Manchester Academy 0161 832 1111

Nedry The Castle 0161 237 9485

October Sky Night And Day Cafe

0161 236 1822

## NEWCASTLE

theFALLEN/Beyond All Reason/

Harlot Trillians 0191 232 1619

Sylosis Riverside 2 0191 261 4386

## NORWICH

Denis Jones The Bicycle Shop

Enter Shikari/Your Demise/letlive

UEA 01603 505401

Forever The Sickest Kids/These Kids

Wear Crowns/Glamour Of The Kill/

Decade Waterfront 01603 632 717

## NOTTINGHAM

The Feeling/Mads Langer Rock City

08713 100000

Ruins Alone Chameleon 0115 9505097

EMERGE NME RADAR TOUR Wolf

Gang/SCUM/Niki & The Dove Rescue

Rooms 0115 958 8484

## PRESTON

Ufomammut/Morkobot The

Continental 01772 499 425

## SHEFFIELD

Bombay Bicycle Club/Dog Is Dead

02 Academy 2 0870 477 2000

## SOUTHSEA

In Dreams Kings Theatre

023 9282 8282

## STOKE ON TRENT

The Crookes Sugarmill 01782 214 991

## WREXHAM

Crazy Arm Central Station

01978 358780



TOM MARTIN, AMY BRANMALL, VICTOR FRANKOWSKI, RICHARD JOHNSON, TAKESHI SUGA, DANNY WORTH



## THURSDAY

October 6

**BATH**

**Flu! Bearman** Chapel Arts Centre  
01225 5404445

**BIRMINGHAM**

**Brooke Fraser** O2 Academy 2  
0870 477 2000

**Chase And Status** O2 Academy  
0870 477 2000

**David Crosby & Graham Nash**  
Symphony Hall 0121 780 3333

**Forever The Sickest Kids** HMV  
Institute 0844 248 5037

**The Twang** Rainbow 0121 772 8174

**Imperial Lelsure** HMV Institute  
(Temple) 0844 248 5037

**BOURNEMOUTH**

**Eats Everything/New Jackson**  
Sherbet Lounge 01202 31 66 64

**BRIGHTON**

**Daedalus/Ambassadeurs** Sticky  
Mike's Frog Bar 01273 749 465

**Ed Sheeran** Concorde 2 01273 673 311

**Gama Bomb/Sworn Amongst** The  
Hydrant 01273 608 313

**The Horn** The Hunt. The Hope  
01273 723 568

**Matthew Halsall** Green Door Store  
07894 267 053

**Tender Trap** Prince Albert  
01273 730 499

**Tenorfly** Volks Tavern 01273 682828

**BRISTOL**

**Folks** Thekla Social (Clubnight)  
0117 929 3301

**Kult** O2 Academy 0870 477 2000

**Lahannya** Fleece 0117 945 0996

**SBTRKT** Thekla 08713 100000

**Teeth/Deaf Club** Start The Bus  
0117 930 4370

**CAMBRIDGE**

**Lau Junction** 01223 511511

**CARDIFF**

**The Crookes/Morning Star** 10 Feet  
Tall 02920 228883

**LA Guns** Bogiez 029 2034 1463

**CHELMSFORD**

**Alex Glover** Hooga 01245 356 811

**COVENTRY**

**Larsen Taylor** John's House  
024 7655 9958

**Vicki Swan/Jonny Dyer** The Maudslay  
**DERBY**

**All The Young** The Vic Inn  
01332 74 00 91

**EDINBURGH**

**Sonic Thrill/Skyless** Sneaky Pete's  
0131 225 1757

**We Were Promised** Jet Packs Liquid  
Room 0131 225 2564

**EXETER**

**Cara Dillon** Phoenix 01392 667080

**GATESHEAD**

**Pointless View** Three Tuns  
0191 487 0666

**GLASGOW**

**Boxes** King Tuts Wah Wah Hut  
0141 221 5279

**Cloud Control/Big Deal** Oran Mor  
0141 552 9224

**Jellybaby & Rubberrnensch** O2 ABC  
0870 903 3444

**Kids In Glass Houses/Francesqa**  
Barrowlands 0141 552 4601

**Mazes/Milk Maid** Captain's Rest  
0141 331 2722

**Stained Garage** 0141 332 1120

**GUILDFORD**

**Rizzle Kicks** Surrey University  
01483 300800

**LEEDS**

**Gruff Rhys/Y Nwl** Irish Centre  
0113 248 9208

**LIVERPOOL**

**The Electric Boys/Miss Behaviour**  
O2 Academy 0870 477 2000

**William Tyler** Leaf On Bold St. 0151  
708 7987

**LONDON**

**Alela Diane** St Pancras Old Church  
020 7387 4193

**Bad Sex** Proud Galleries 020 7482 3867

**Cage The Elephant** HMV  
020 7631 3423

**Chilly Gonzales** Soho Theatre  
0870 429 6883

**Dels XOYO** 020 7729 5959

**Freddie Valentine/Holly Blue** Royal  
Vauxhall Tavern 020 7582 0833

**Gold Panda** KOKO 020 7388 3222

**Grouper** St Giles In The Fields  
020 7240 2532

**The Humans** Bush Hall 020 8222 6955

**Imaginary Cities** Garage (Upstairs)  
0871 230 1094

**Jimmy Gnecco** Monto Water Rats  
020 7837 4412

**Little Jinder** Old Blue Last  
020 7613 2478

**Lost State Of Dance** Bull & Gate  
020 7485 5358

**Man Like Me** Garage 020 7607 1818

**Martha Tilston** Cargo 0207 749 7840

**My Other Life** Cavendish Arms  
0207 627 0698

**Merina Pallot** O2 Shepherds Bush  
Empire 0870 771 2000

**Purescence/The Neat/Hadffs** Huld  
Old Queen's Head 020 7354 9993

**The Queens** Boston Music Room  
020 7272 8153

**Ruins Alone** Corsica Studios  
0207 703 4760

**Sense of Creation/Dangerous Breed**

Bridgehouse 2 020 3490 4857

**Sondre Lerche** Hoxton Square Bar  
and Kitchen 020 7613 0709

**Swimming/Beaty Heart/Clout** The  
Lexington 020 7837 5387

**Trial** Borderline 020 7734 5547

**Ufonammut** Purple Turtle  
020 7383 4976

**The Volcano** MacBeth 020 7739 5095

**Wheatas** O2 Academy 2 Islington  
0870 477 2000

**The Wild Mercury Sound** Barfly  
0870 907 0999

**MANCHESTER**

**Aidan Baker/Plurals** Islington Mill  
0871 230 1094

**Cave Painting** The Castle  
0161 237 9485

**Death From Above 1979** Manchester  
Academy 0161 832 1111

**The Fallen** Dry Bar 0161 236 5920

**Fenech Soler** Academy 2 0161 832 1111

**The Little Darlings/Tenth Ieper**  
Night And Day Cafe 0161 236 1822

**The Violet May** Alter Ego  
0161 236 9266

**Young Legionnaire** Ruby Lounge  
0161 834 1392

**NEWCASTLE**

**Grandfather Birds** O2 Academy  
0870 477 2000

**VNV Nation** Legends 0191 232 0430

**The Wombats/The Morning Parade**  
O2 Academy 2 0870 477 2000

**NOTTINGHAM**

**Noah & The Whale** Rock City  
08713 100000

**Sylosis** Rescue Rooms 0115 958 8484

**OXFORD**

**David's Lyre** Jericho Tavern  
01865 311 775

**Enter Shikari/Your Demise/letlive**  
O2 Academy 0870 477 2000

**Missing Andy** O2 Academy 2  
0870 477 2000

**READING**

**Pythia** Face Bar 0118 956 8188

**SHEFFIELD**

**Art Brut** Plug 0114 276 7093

**SOUTHAMPTON**

**Black Vell Brides/Yashin/My**  
Passion University 023 8059 5000

**Lafaro** Joiners 023 8022 5612

**ST ALBANS**

**The Pink Whistles** Horn 01727 853 143

**SWANSEA**

**Jakki Sin City** 01792654226

**WREXHAM**

**Emmy The Great** Central Station  
01978 358780

## FRIDAY

October 7

**ABERDEEN**

**Juffage/Esper!** The Tunnels  
01224 211121

**BATH**

**Paris Shakedown** St James Wine  
Vaults 01225 310335

**Starlings** Moles 01225 404445

**BEDFORD**

**StringerBessant** Civic Theatre  
01234 269 519

**BIRMINGHAM**

**Cave Painting/Structures** Rainbow  
0121 772 8174

**The Feeling** HMV Institute  
0844 248 5037

**Killing For Company/Follow the**  
fallen O2 Academy 0870 477 2000

**Kill Timers** HMV Institute (Temple)  
0844 248 5037

**Modern/120 Minutes/The Rubikons**  
Sunflower Lounge 0121 632 6756

**EMERGE NME RADAR TOUR** Wolf  
Gang/SCUM/Niki & The Dove O2  
Academy 2 0870 477 2000

**BOURNEMOUTH**

**Terrorvision/The Breakdowns** Old  
Fire Station 01202 503888

**BRIGHTON**

**Bleech** Sticky Mike's Frog Bar  
01273 749 465

**Fenech Soler** Concorde 2  
01273 673 311

**Sissy & The Blisters** The Hope  
01273 723 568

**Sparrow/David's Lyre** Green Door  
Store 07894 267 053

**BRISTOL**

**Marc Almond** St George's Hall  
0117 923 0359

**The Postman/Andy Tokyo** O2  
Academy 2 0870 477 2000

**Toploader** Fleece 0117 945 0996

**CAMBRIDGE**

**Awake** The Empire Junction  
01223 511511

**Leo Altarelli** CB2 01223 508 503

**CARDIFF**

**Hold Your Horse Is/The Raphaelites**  
Buffalo Bar 02920 310312

**CARLISLE**

**The English Dogs** Club Victoria  
01228 533 476

**CHELMSFORD**

**Alt-J/The Reprobates** Hooga  
01245 356 811

**COVENTRY**

**Ms Dynamite** Kasbah 024 7655 4473

**DEBEN**

**The Answer** Nerve Centre  
028 7126 0562

**EDINBURGH**

**Joshua Radin** HMV Picture House  
0844 847 1740

**Penguins** The Caves 0131 557 8989

**EXETER**

**Black Vell Brides/My Passion**  
University 01392 263519

**Wheatas** Timepiece 01392 425309

**GLASGOW**

**Purescence** King Tuts Wah Wah Hut  
0141 221 5279

**Skeptat/Tempa T** O2 ABC  
0870 903 3444

**The Wombats/The Morning Parade**  
O2 Academy 2 0870 477 2000

**GUMDFORD**

**Jonny Kearney/Lucy Farrell** Institute  
01483 274389

**LEEDS**

**Acid Drop** Cockpit 0113 244 3446

**Gold Panda** Brudenell Social Club  
0113 243 5866

**Sick Of It All** The Well 0113 2440474

**SBTRKT** HiFi Club 0113 242 7353

**LEICESTER**

**Chase & Status** De Montfort Hall  
0116 233 3111

**Panic Room** Musician 0116 251 0080

**The Queens** Soundhouse 07830 425555

**LIVERPOOL**

**Emmy The Great** University  
0151 256 5555

**Fine Young Firecrackers/The Hype**  
Theory Masque 0151 707 6171

**The Violet May** Mojo 0844 549 9090

**Young Legionnaire** Shipping Forecast  
0151 709 6901

**LONDON**

**cocknbulklid** Garage 020 7607 1818

**Brown Brogues** The Lexington  
020 7837 5387

**Chilly Gonzales** Soho Theatre  
0870 429 6883



**The Dandies** Rhythm Factory  
020 7247 9386

**Death From Above 1979** O2 Academy  
Brixton 0870 477 2000

**Emil** Cargo 0207 749 7840

**The Ghost Of A Saber Toothed Tiger**  
Bush Hall 020 8222 6955

**Gym Class Heroes** Electric Ballroom  
020 7485 9006

**Hot Fiction** Roadtrip 020 7253 6787

**John Cooper Clarke** Jazz Cafe  
020 7916 6060

**Longview** Boston Music Room  
020 7272 8153

**Love and Money** O2 Shepherds Bush  
Empire 0870 771 2000

**Luke Glrvan/This Wicked Tongue**  
229 Club 020 7631 8310

**Lunch/Den of Thieves/Written In**  
Waters Dublin Castle 020 7485 1773

**Manchester Orchestra** KOKO  
020 7388 3222

**Modeselektor** HMV 020 7631 3423

**Nedry** Shackwell Arms  
020 7249 0810

**OD/Kay Young** Russian Bar  
0871 230 1094

**Plaid** Village Underground  
020 7422 7505

**The Scenes/Atticus Anthem/Temple**  
Grounds Barfly 0870 907 0999

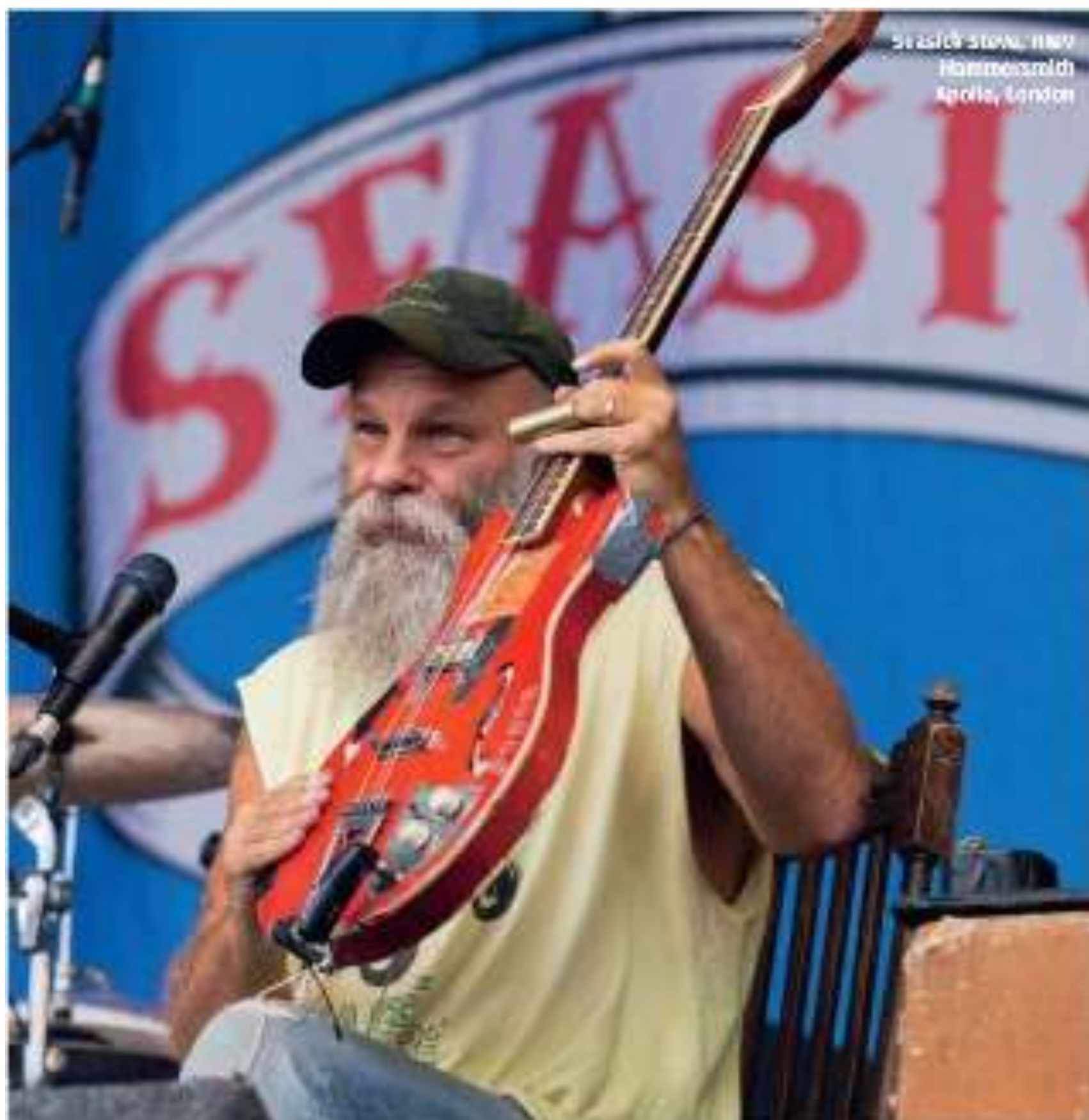
**Sylosis/Malefice** O2 Academy 2  
Islington 0870 477 2000

## &lt;



# SATURDAY

October 8



SEASICK STEVE, HMV  
Hammersmith  
Apollo, London

## ABERDEEN

Benjamin Francis Leftwich The  
Tunnels 01224 211121

## BATH

Ugly Duckling Moles 01225 404445

## BELFAST

Pete & The Pirates Stiff Kitten  
028 9023 8700

## BIRMINGHAM

Ben Marwood/Oxygen Thief The  
Bright House 0121 616 1731

Deks HMV Institute (Temple)  
0844 248 5037

Heathen Zoo The Ballroom TBA

Joshua Radin O2 Academy 2  
0870 477 2000

The Kooks O2 Academy  
0870 477 2000

Panic Room Asylum 0121 233 1109

VNV Nation HMV Institute (Library)  
0844 248 5037

Zero 7/Hugo/Bolshie O2  
Academy 3 0870 477 2000

## BOURNEMOUTH

Bleech The Winchester 01202 552 206

## BRIGHTON

Camo & Krooked/Ayah Marar  
Digital 01273 202407

Terrorvision/The Breakdowns  
Concorde 2 01273 673 311

## BRISTOL

Citizen Fish Croft (Main Room)  
0117 987 4144

Fake Blood Motion Ramp Park  
01179 723111

## CAMBRIDGE

Lady Gray/Shorelines/When Giants  
Fall Man On The Moon 01223 474259

## CARDIFF

Lafaro Buffalo Bar 02920 310312

Rum Puppets Arts Institute

0871 230 1094

Sarah Blasko Chw Ifor Bach  
029 2023 2199

## CARLISLE

Drugdealer Cheerleader/Idol Dead/  
Self Inflicted Brickyard 01228 512 220

## CHELtenham

Tellson Frog & Fiddle 01242 701156

## COVENTRY

Art Brut Kasbah 024 7655 4473

## DERBY

The Humans Flowerpot

01332 204955

Vice Squad Old Bell 01332 343701

## EDINBURGH

Gruff Rhys/Y Nhw Bongo Club  
0131 558 7604

## EXETER

Bastille Cavern Club 01392 495 370

Kit Holmes Barnfield Theatre

01392 270891

## GLASGOW

Alan McGee (DJ)/The Hollows/  
Francis Jetty Flat 0/1 0141 331 6227

Gold Panda King Tut's Wah Wah Hut  
0141 221 5279

Mark Knopfler/Bob Dylan Braehead  
Arena 0141 886 8300

The Pierces/Marcus Foster O2 ABC  
0870 903 3444

Planningtonrock Berkeley Suite

Without Aeroplanes/Amber Glass  
Band O2 Academy 0870 477 2000

## HATFIELD

Ed Sheeran University Of  
Hertfordshire 01707 285008

## LEEDS

Cave Painting Nation Of Shopkeepers  
0113 203 1831

The Feeling O2 Academy

0870 477 2000

Forever The Sickest Kids Cockpit  
0113 244 3446

Grouper Brudenell Social Club

0113 243 5866

Misty In Roots Wardrobe

0113 222 3434

More Than Life/Break Even The Well  
0113 2440474

## LEICESTER

By The Rivers Donkey 0116 270 5042

## LIVERPOOL

Enter Shikari/Your Demise/letlive  
O2 Academy 0870 477 2000

Purescence University

0151 256 5555

Shapes Mello Mello 0151 707 0898

## LONDON

Bastions/Kerouac Hope & Anchor  
020 7354 1312

Caravan O2 Shepherds Bush Empire  
0870 771 2000

The Cheek Of Her/The Front Rank  
Camden Rock 0871 230 1094

Chilly Gonzales Soho Theatre  
0870 429 6883

David Crosby & Graham Nash Royal  
Albert Hall 020 7589 8212

Dead Social Club/The Threads Bull &  
Gate 020 7485 5358

John Cooper Clarke Jazz Cafe  
020 7916 6060

Kong/Shield Your Eyes/Nitkowski  
Fighting Cocks 020 8546 5174

Kult HMV Forum 020 7344 0044

Myla XOYO 020 7729 5959

Poisoned Legacy/Intensive Care/  
Dogsflesh/Hotwired Boston Arms  
020 7272 8153

The Primevals Monto Water Rats  
020 7837 4412

Seasick Steve HMV Apollo  
020 7631 3423

Shoes And Socks Off/Bear

Cavalry/Stealing Signs Arts Club  
020 7460 4459

Skream/Ms Dynamite/Roll Deep/  
Mz Bratt O2 Academy Brixton

0870 477 2000

The Whiskey Priest/Paul Hawkins  
Alley Cat 020 7836 1451

YoYo Eskimo Silver Bullet  
020 7619 3639

## MANCHESTER

Brooke Fraser Academy 3  
0161 832 1111

The Colours/Silence Rises/Tal  
Chl Swayze Night And Day Cafe

0161 236 1822

Nero Warehouse Project 0161 835 3500

New Riot Dry Bar 0161 236 5920

The Paris Riots Deaf Institute  
0161 330 4019

Section 25 FAC 251 0161 27 27 251

Stalind Academy 2 0161 832 1111

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

Manchester Academy 0161 832 1111

The Wombats/The Morning Parade  
O2 Apollo 0870 401 8000

Imperial Lelsure/Mike Payne  
Roadhouse 0161 228 1789

## NEWCASTLE

The Crookes Cluny 0191 230 4474

Diablo Star Inn 0191 222 3111

Skeptat/Tempa T O2 Academy  
0870 477 2000

## NORTHAMPTON

Pete Molinari/JJ Stone The Nook  
01604 830 326

## NORWICH

The Barlights/Dirty Tricks

Waterfront 01603 632 717

## NOTTINGHAM

Black Vell Brides/Yashin/My  
Passion Rock City 08713 100000

The Electric Boys/Miss Behaviour  
Rescue Rooms 0115 958 8484

Frontiers Bodega Social Club  
08713 100000

Jackie Oates Glee Club 0871 472 0400

Nedry Stealth 08713 100000

## OXFORD

Skeletor O2 Academy 0870 477 2000

## PORTSMOUTH

The Twang Wedgewood Rooms  
023 9286 3911

## PRESTON

Folks The Mad Ferret 01772 257180

You Me At Six/Deaf Havana/  
Lower Than Atlantis 53 Degrees

01772 893 000

## READING

Teeth/Foe Oakford Social Club  
0116 255 3956

## SHEFFIELD

DJ Yoda O2 Academy 0870 477 2000

Ghostpoet The Harley 0114 275 2288

The Violet May Leadmill 0114 221 2828

## SOUTHAMPTON

David's Lyre Joiners 023 8022 5612

Kids In Glass Houses Guildhall  
023 8063 2601

## STOKE ON TRENT

All The Young Kings Hall 01782 236000

## TRURO

Bear Trap Live Bar 01872 264 611

## YEovil

Happy Mondays/Marshall Town  
Westland 01935 703810

# SUNDAY

October 9

## ABERDEEN

James Vincent Mc Morrow Lemon  
Tree 01224 642230

## BATH

Art Brut Moles 01225 404445

## BELFAST

The Minutes/The Plea Auntie  
Annie's 028 9050 1660

Noah & The Whale Ulster Hall  
028 9032 3900

## BIRMINGHAM

Black Wednesday The Ballroom TBA

Lahannya Asylum 0121 233 1109

Stalind HMV Institute 0844 248 5037

Sulcide Silence/Emmure/Deez  
Nuts O2 Academy 0870 477 2000

Vice Squad/Dragster/Girlfixer The  
Old Wharf 0121 440 3000

## BRISTOL

Ed Sheeran Anson Rooms  
0117 954 5810

Sarah Blasko the Louisiana

Wheatus Fleece 0117 945 0996

## DERBY

Basement The Vic Inn 01332 74 00 91

## EDINBURGH

Koreless Sneaky Pete's 0131 225 1757

Spiritualized Queens Hall  
0131 668 2019

## EXETER

Ben Howard Phoenix 01392 667080

## FALMOUTH

Hold Your Horse Is Mango Tango  
01326 316909

## GATESHEAD

David Crosby & Graham Nash Sage  
Arena 0870 703 4555

Max Sin Three Tuns 0191 487 0666

## GLASGOW

Benjamin Francis Leftwich Oran  
Mor 0141 552 9224

Black Vell Brides/My Passion O2  
ABC 0870 903 3444

Cave Painting Captain's Rest  
0141 331 2722

The Crookes King Tut's Wah Wah Hut  
0141 221 5279

Doghouse Roses/The Dirt Stereo  
0141 576 5018

Mark Knopfler/Bob Dylan Braehead  
Arena 0141 886 8300

## LEEDS

Emmy The Great Brudenell Social  
Club 0113 243 5866

The Kooks O2 Academy  
0870 477 2000

## LEICESTER

Paper Aeroplanes Musician  
0116 251 0080

## LIVERPOOL

Outfit/Cloud Control/Evol/Big Deal  
Kazimier 0871 230 1094

Scott Matthews O2 Academy  
0870 477 2000

## LONDON

Iron & Wine Hackney Empire  
020 8985 2424

Lost Boys/These City Lights/High  
Rise Barfly 0870 907 0999

Love My Crime/Ruby Surge Dublin  
Castle 020 7485 1773

LA Guns Underworld 020 7482 1932

Purling Hiss The Lexington  
020 7837 5387

Sheltered Hoxton Square Bar and  
Kitchen 020 7613 0709

VNV Nation KOKO 020 7388 3222

## MANCHESTER

The Crave Moho Live  
0161 834 8180

Ghostpoet/Breton Deaf Institute  
0161 330 4019

The Pierces/Marcus Foster  
Manchester Academy 2 0161 832 1111

## NEWCASTLE

The Feeling O2 Academy  
0870 477 2000

Juffage/Invisible Cities/Jeremy  
Bradfield Tyne Bar 0191 265 2550

More Than Life Riverside  
0191 261 4386

EMERGE NME RADAR TOUR Wolf  
Gang/SCUM/Niki & The Dove O2

Academy 2 0870 477 2000

## NOTTINGHAM

David Dondero/James McKay  
Bodega Social Club 08713 100000

Mazes Spanky Van Dykes  
0115 924 3730

Nero Rock City 08713 100000

Wakey! Wakey!/To Kill A King  
Rescue Rooms 0115 958 8484

## OXFORD

Wireless/Backdoor Men Bullingdon  
Arms 01865 244516

## SHEFFIELD

Panic Room Corporation  
0114 276 0262

## SOUTHAMPTON

Toploader Brook 023 8055 5366

## STOKE ON TRENT

Your Demise Sugarmill 01782 214 991

## WARWICK

Beneva/The Fallows Arts Centre  
024 7652 4524

## WOLVERHAMPTON

Kids In Glass Houses Wulfrun Hall  
0870 320 7000



## GET IN THE GIG GUIDE!



## MONDAY

October 10

Black Veil  
Brides, 02  
Academy  
Newcastle



## ABERDEEN

You Me At Six/Deaf Havana/Lower  
Than Atlantis Music Hall 01224 641122

## BELFAST

Brooke Fraser Limelight  
028 9032 5942

## BIRMINGHAM

Cloud Control/Big Deal Rainbow  
0121 772 8174

## BOURNEMOUTH

Chase & Status 02 Academy  
0870 477 2000

## BRIGHTON

Breton/Ghostpoet Digital  
01273 202407  
Planningtonrock Sticky Mike's Frog  
Bar 01273 749 465

## BRISTOL

Crazy Arm/Rivir/Caves Croft (Main  
Room) 0117 987 4144

Dub Trio Fleece 0117 945 0996

The Mission 02 Academy  
0870 477 2000

## EDINBURGH

Benjamin Francis Leftwich Cabaret  
Voltaire 0131 220 6176

James Vincent Mc Morrow Queens  
Hall 0131 668 2019

## FALMOUTH

Ben Howard Princess Pavilion  
01326 21 222

## GLASGOW

Forever The Sickest Kids Garage  
0141 332 1120

True Widow Captain's Rest  
0141 331 2722

EMERGE NME RADAR TOUR Wolf  
Gang/SCUM/Niki & The Dove King  
Tot's Wah Wah Hut 0141 221 5279

## HATFIELD

Atmosphere University Of  
Hertfordshire 01707 285008

## LEEDS

Skeptak/Tempa T University  
0113 244 4600

While She Sleeps Cockpit  
0113 244 3446

## LEICESTER

The Answer 02 Academy  
0870 477 2000

## LONDON

The Blood Arm/Kelth Top of the  
Pops The Windmill

Iron & Wine 02 Shepherds Bush  
Empire 0870 771 2000

John Wesley Harding Slaughtered  
Lamb 020 8682 4080

Little Fish Barfly (Upstairs)  
0870 907 0999

Mother Mother The Lexington  
020 7837 5387

Stained HMV Forum 020 7344 0044

Tallban! Old Blue Last 020 7613 2478

## MANCHESTER

Bob Dylan/Mark Knopfler Evening  
News Arena 0161 950 5000

Chapel Club Sound Control  
0161 236 0340

Emmy The Great/Stealing Sheep  
Deaf Institute 0161 330 4019

Joshua Radin Academy 2  
0161 812 1111

Kids In Glass Houses Manchester  
Academy 0161 832 1111

Our People Versus Yours/  
Confined Within Satan's Hollow

0161 236 0666

Outfit The Castle 0161 237 9485

Seasick Steve 02 Apollo  
0870 401 8000

## NEWCASTLE

Black Veil Brides/My Passion 02  
Academy 0870 477 2000

## NORWICH

Bombay Bicycle Club UEA  
01603 505401

## NOTTINGHAM

Ed Sheeran/Ethan Ash Rock City  
08713 100000

## POOLE

Wheatus Mr Kyps 01202 748945

## PORTSMOUTH

Art Brut Wedgewood Rooms  
023 9286 3911

Ugly Duckling Highlight Comedy  
023 9229 8563

## SHEFFIELD

The Humans Corporation  
0114 276 0262

Jellybaby 02 Academy  
0870 477 2000

Mazes Harley 0114 275 2288

## BELFAST

Enter Shikari/Your Demise/letlive  
Queens University 028 9097 3106

## BIRMINGHAM

Ed Sheeran/Ethan Ash HMV  
Institute 0844 248 5037

Lafaro Rainbow 0121 772 8174

## BOURNEMOUTH

Lena Martell Pier Cafe 01202 454780

## BRIGHTON

And So I Watch You From Afar  
Audio 01773 624343

Art Brut The Haunt 01273 770 847

Gorse/Blue Stragglers The Hope  
01273 723 568

The Pierces/Marcus Foster  
Concorde 2 01273 673 311

Robots In Disguise Coalition  
01273726858

## BRISTOL

Bastille Croft (Main Room)  
0117 987 4144

Dels Start The Bus 0117 930 4370

Emmy The Great/Stealing Sheep  
Fleece 0117 945 0996

Sam Eason/Burning Bandits Croft  
(Front Bar) 0117 987 4144

## CARDIFF

Cloud Control/Big Deal/The Keys  
Buffalo Bar 02920 310312

Forever The Sickest Kids/These  
Kids Wear Crowns Club For Bach

029 2023 2199

## COVENTRY

Random Hand Kasbah  
024 7655 4473

## EASTLEIGH

Roddy Woomble/Rachel Sermanni  
Point 023 8065 2333

## EDINBURGH

Chapel Club Cabaret Voltaire  
0131 220 6176

Jellybaby HMV Picture House  
0844 847 1740

## EXETER

The Answer Cavern Club  
01392 495 370

## GLASGOW

Brooke Fraser Arches 0141 221 4001

The Feeling 02 ABC 0870 903 3444

The Humans King Tut's Wah Wah Hut  
0141 221 5279

Sarah Blasko Captain's Rest  
0141 331 2722

Seasick Steve 02 Academy  
0870 477 2000

While She Sleeps Cathouse  
0141 248 6606

## LEEDS

Bastions/Kerouac Royal Park Cellars  
0113 274 1758

Dixie Witch/Roadsaw Cockpit  
0113 244 3446

Ghostpoet/Breton University Union  
0113 380 1234

Katy B 02 Academy 0870 477 2000

Suicide Silence/Emmure University  
0113 244 1600

We Were Promised Jet Packs  
Brudenell Social Club 0113 243 5866

Yob The Well 0113 244 0474

## LEICESTER

Scott Matthews 02 Academy  
0870 477 2000

Virgil The Accelerators Musician  
0116 251 0080

## LONDON

DEUS KOKO 020 7388 3222

Chad Valley XOYO 020 7729 5959

Craft Spells The Lexington  
020 7837 5387

The Crooks Borderline 020 7734 5547

Fanzine Madame Jojo's 020 7734 2473

Joshua Radin 02 Shepherds Bush  
Empire 0870 771 2000

Keri Hilson Indigo @ The 02 Arena  
0870 701 4444

The Kooks 02 Academy Brixton  
0870 477 2000

Matt Whipp Bull & Gate 020 7485 5358

Planningtonrock Scala 020 7833 2022

Spiritualized Royal Albert Hall  
020 7589 8212

Tom Baxter Slaughtered Lamb  
020 8682 4080

Woodkid Bush Hall 020 8222 6955

1349 Underworld 020 7482 1932

## MANCHESTER

Black Veil Brides/My Passion/Yashin  
Manchester Academy 0161 832 1111

Bong/Womb/Organ Freeman  
Islington Mill 0871 230 1094

Brett Anderson Club Academy  
0161 832 1111

Gold Teeth Deaf Institute  
0161 330 4019

The Icarus Line Ruby Lounge  
0161 834 1392

Kyla La Grange The Castle  
0161 237 9485

Skeptak Academy 2 0161 832 1111

True Widow Star & Garter  
0161 273 6726

Wakey! Wakey!/To Kill A King Night  
And Day Cafe 0161 236 1822

## MILTON KEYNES

Kathryn Tickell Stables 01908 280800

## NEWCASTLE

The Crave Trillians 0191 232 1619

Noah & The Whale 02 Academy  
0870 477 2000

## NORWICH

The Horrors/Toy Waterfront  
01603 632 717

Lupen Crook The Bicycle Shop

## NOTTINGHAM

Bob Dylan/Mark Knopfler Capital FM  
Arena 0115 948 4526

Cave Painting/In Isolation Bodega  
Social Club 08713 100000

## OXFORD

Bombay Bicycle Club 02 Academy  
0870 477 2000

Mazes/Milk Mald Jericho  
01865 798794

Submotion Orchestra 02 Academy 2  
0870 477 2000

## PORTSMOUTH

Chase & Status Guildhall  
023 9282 4355

Sissy & The Blisters Cellars  
0871 230 1094

Wheatus Highlight Comedy  
023 9229 8563

## READING

Gruff Rhys/Y Nwl Concert Hall  
0118 960 6060

War of Ages/Lakes/What The Night  
Brings Face Bar 0118 956 8188

## SHEFFIELD

David Crosby & Graham Nash City  
Hall 0114 278 9789

The Electric Boys/Miss Behaviour  
02 Academy 0870 477 2000

Nero University 0114 222 8777

## SOUTHAMPTON

The Blood Arm Joiners 023 8022 5612

VNV Nation Talking Heads  
023 8055 5899

## WOLVERHAMPTON

The Specials/By The Rivers Wulfrun  
Hall 0870 320 7000



Katy B, 02  
Academy Leeds

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O<sub>2</sub>



## THIS WEEK IN 1978

GENDER ISSUES WITH THE SLITS AND WAYNE COUNTRY

7 October 1978 US \$1.10/Canada 80c 16p



## BOOKISH REVELATIONS

There's the first instalment in the supplement talked about on the cover: *The NME Book Of Music*, an A to Z of all the bands doing the rounds at present. A typical entry, for The Yachts, reads: "Liverpoolians playing tacky organ-dominated pop who have teenage trauma down to a fine art. They've put out a couple of likeable singles, but haven't yet secured a long-term record deal."

## COUNTY GIRL

Wayne Country is a he dressed as a she, notorious for gigs involving dog food, dildo water pistols, masturbation and funny punk songs. "Making music is the most important thing for me," she stresses. "My stance is freedom for the individual - people remaining open to change and being aware that individualism is our most precious right, even if we sometimes have to organise to defend it - for me rock'n'roll is a way of keeping that spirit alive."

## GIRL TROUBLE

**T**he Slits may well have the most disorientatingly bedazzling collective visual of any group going right now," writes Nick

Kent by way of an introduction

It will in fact not be until late 1979 that some actual recorded output by The Slits exists, but that really doesn't matter. Right now, it is noted, The Slits have only written 13 songs. But this is real punk rock, and this is exciting, so this interview needs to happen now. "We didn't ask you to write an article about us, you know," comes their riposte.

The Slits' gigs thus far are something to behold. Kent notes that at one, Ari Up (at 16, the youngest Slit) "had bellowed into the microphone, her stern German tones mingling with the near-cockney slant of her grasp of English. 'I am ze daughter of a bitch!'" To which she now responds: "That was just me saying I'm a son of a bitch, except I'm female!" Later, the conversation moves on to the criticisms of The Slits' behaviour ("We can't afford to be naughty these days"), and whether Ari's still a virgin ("No, I'm not. The first time was enjoyable but the second time was... oh, it was hideous - really, really bad").

A final question about other groups who may be kindred spirits falls on stony ground. "I don't like movements," snaps Ari. "God only knows, if I wasn't in The Slits, I wouldn't have anything to do with them!"

## ALSO IN THE ISSUE THAT WEEK

- The big news story concerns major tours by The Clash and Sham 69.
- Single Of The Week is The Jam's 'Down In The Tube Station At Midnight' (backed by a cover of The Who's 'So Sad About Us'), described by Danny Baker as "stuck fast to my deck".
- A live review of London punks Chelsea finds Ian Penman noting of the support band The Fall: "I danced all night. Mark Smith dances better, though."
- In the 'Wanted' section in Classifieds, people are looking for some of the following: David Bowie rarities, Cherry Vanilla posters, Bob Dylan at Earls Court tapes and Klaatu's first album.
- There's a full-page advert on page 29 for the next Boomtown Rats single, 'Rat Trap'.

**NME**  
NEW MUSICAL EXPRESS

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### CLUES ACROSS

- 1+11A It's utter noise from the unenlightened Snow Patrol (6-3-2-3-4)  
6 Ting Tings' singer, Kaiser Chiefs' guitarist, Oasis drummer (5)  
9+20A "Close your eyes and think of someone you physically admire and \_\_\_\_\_", Morrissey (3-2-4-3)  
10+30A Cheers for stealing that from Radiohead (4-2-3-5)  
11 (See 1 across)  
12 Band that got in more effort (4)  
15 '\_\_\_\_ Plus One' by Kasabian or '\_\_\_\_ In Time' by The Charlatans (2)  
16 Old time dancing got James going in 1997 (8-5)  
19+25D+8D "And the only thing that I could see was \_\_\_\_\_ that was looking at me", The Pogues (1-4-2-5-4)  
20 (See 9 across)  
21 A terrible corny lot from The Yeah Yeah Yeahs (1-7)  
24 "He's in love with Jamie Jones but he don't like his boring \_\_\_\_\_", The Clash / Babyshambles (3)  
27 Yeasayer single taken from The Rolling Stones (1-1-1)  
28 Depeche Mode album that went to the extreme and reached Number One (5)  
30 (See 10 across)  
32 (See 2 down)  
33 No Doubt that this number is actually one of their oldies (3)  
34 (See 1 down)  
35 (See 7 down)

### CLUES DOWN

- 1+34A Any title of your choice, but it'll still be this number from Foster The People (4 2-4 3-4)  
2+32A Salt-N-Pepa 'n' tittle-tattle 'n' rumpy-pumpy (4 4 5-3)  
3 The Shamen had a number one hit in 1992 with '\_\_\_\_ Goode' (9)  
4 The French sounding a little surprised with The Kooks (3-2)  
5 Group of specialists undertaking a study into the work of Blur (5-4)  
6 "What The \_\_\_\_\_ Gave Me" by Florence + The Machine (5)  
7+35A "I tried so hard and got so far, but \_\_\_\_\_ it doesn't even matter", 2001 (2-3-3)

8 (See 19 across)

- 13 And he's turned up as bassist for Bombay Bicycle Club (2 4)  
14 On which Steely Dan tuned in with 'no static at all' (1-4)  
17 Just backings, then, given to Dog Eat Dog (2-6)  
18 He duetted with Frank Sinatra on the 1993 hit 'I've Got You Under My Skin' (4)  
22 Raise your glasses to Paul Young's first hit as vocalist with Streetband (5)  
23 The Stooges had a boring time recording this, as did The Sex Pistols and Black Keys in covering it (2-3)  
24 Wyclef \_\_\_\_\_, 'would-be' president of Haiti and 'Perfect Gentleman' (4)  
25 (See 19 across)  
26 Bombay Bicycle Club giving us 'A Different Kind Of \_\_\_\_\_' (3)  
29 Album from a depressed David Bowie (3)  
31 Such excitement to have included missing part of Fall album '\_\_\_\_ Enduction Hour' (3)

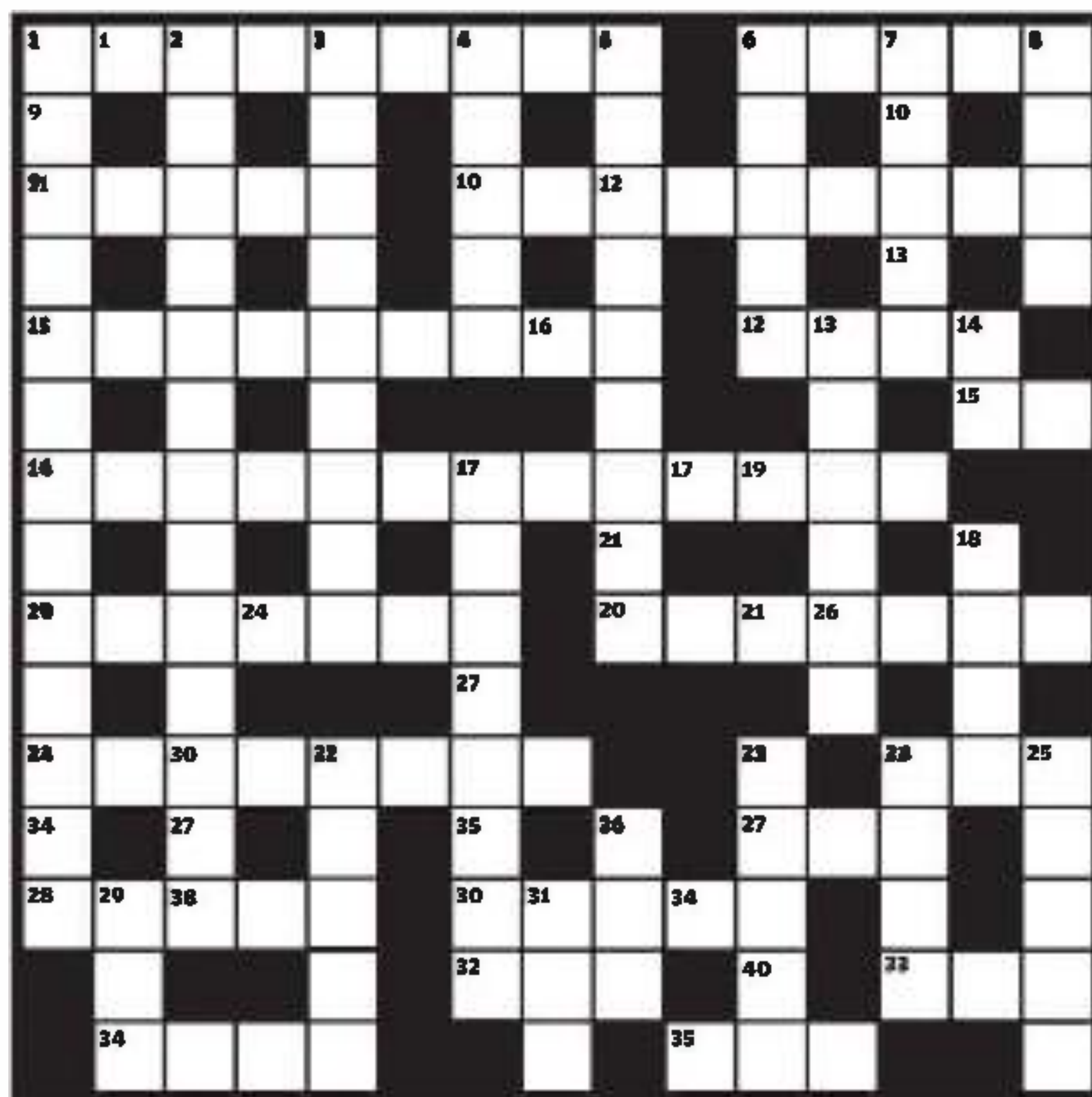
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### SEPTEMBER 17 ANSWERS

- ACROSS**  
1+7D Days Are Forgotten, 5 Shuffle, 9 Norgaard, 10 Unrest, 11 Substitute, 13 Oh No, 14+6D Our House, 15 Camel, 16+23A Stage Fright, 18 Search, 21 Unity, 22+28D Salfi Keita, 26 Frank, 29 Eve's, 31+17A Miles Kane, 32 Hard-Fi, 33 Ely, 35 Lola  
**DOWN**  
1 Don't Stop, 2 Yardbirds, 3 Anastacia, 4 Eurythmics, 8+34A Last Night On Earth, 12 Talk, 16 Snuff, 19 Egg, 20 Harvest, 23 Femme, 24 Isley, 25 Hase, 27 Audio, 30 Shy



## COLLECTORS' CORNER

### PATTI SMITH

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



### HEY JOE/ PISS FACTORY

(1994)



Financed by art curator Sam Wagstaff, The Patti Smith Group released a debut single which featured the rock standard made famous by Hendrix alongside an original composition that describes Smith's experiences working on a factory assembly line. Curiously, neither track features on new best of 'Outside Society'.

**Need To Know:** Smith inserted a spoken word piece into 'Hey Joe' about the hostage helress Patty Hearst.

### RADIO ETHIOPIA

(1992)



The follow-up to Smith's acclaimed debut 'Horses' wasn't anywhere near as well received, with the singer getting a lot of stick for hiring producer Jack Douglas in the hope of getting some kind of commercial success. But despite initial criticism, the record has subsequently become a fan favourite.

**Need To Know:** The back cover features the slogan 'Free Wayne Kramer', referring to the MC5 guitarist who had been jailed for dealing cocaine.

### EARLY WORK: 1970-1979



A selection of Smith's writing before and during the period when she started making it as a musician. Contains poems selected from *Seventh Heaven*, plus *Ha! Ha! Houdini!* and probably her most acclaimed work of the period, 1978's *Babel*.

**Need To Know:** At least a quarter of the work in the book, taken from transcriptions of performance pieces, notebook entries and personal papers, had been previously unpublished.

### THE CORAL SEA

(2005)



A live, spoken-word tribute to Smith's photographer friend, partner and collaborator Robert Mapplethorpe, who died aged just 42 of complications arising from AIDS in 1989. The improvised musical accompaniment, over a poem that Smith originally wrote for Mapplethorpe in 1996, is provided by My Bloody Valentine's Kevin Shields.

**Need To Know:** The recorded performances took place in 2005 and 2006 at London's Queen Elizabeth Hall.



# FANMAIL

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Edited by Laura Snapes



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## The Big Issue

What everyone's talking about this week

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## SO LONG, REM

From: Warren Jon Hughes

To: NME

I am writing this on the first day of my life when REM haven't existed and I must say I'm gonna miss that little band from Athens. In splitting up they seem to have come in for a bit of an unfair kicking in the press for supposedly not being as good as they used to be. Now, I'm not saying that their post-'Automatic For The People' output has been as good as 'Green' or 'Document' but, hey, what is? The albums were still pretty good and they were still an amazing live band. Headlining Glastonbury twice (1999, 2003) is no mean feat and they pulled it off both times.

I've never bought into the cliché of burning out being better than fading away. I'd love to see where Cobain would have gone next and who would choose to see Carl Barât solo instead of a Libertines gig? Oasis had a long burn out and where did that get us? Beady Eye. I think we should raise our glasses and remember how Stipe and the boys took alternative music to the mainstream instead of slating them. Thirty-one years is a hell of a long time in the music industry, and I'm hard pushed to think of a band that did better with their innings.

**NME's response...**

Hear hear. While REM's recent output certainly isn't what they'll be remembered for, it's not as if they've gone the way of U2 and turned into a bloated, zombified corpses, plodding on in

spite of everyone's best efforts to annihilate them. REM's exit is a classy one indeed, and as you rightly point out, their 31 years in the game are worthy of admiration. While they had their more

instantaneous pop hits, they're the kind of band whose subtle, thick-woven music really hammered home the rewards that slow listening can reap: something that feels increasingly rare in this

listen once, blog-fuelled culture. Let's hope there's more of their kind - LS

Get in touch at the above addresses. Winners should email [letters@nme.com](mailto:letters@nme.com) to claim their voucher

## THE END OF THE WORLD AS WE KNOW IT

From: Neil Renton

To: NME

So that's it from REM. To be honest, I'd forgotten about them - their latest output was not really up to much. Maybe it was a good time for them to call it a day. But they can leave the party with the reputation as one of the greatest indie bands of all time. They also stood for what they believed in and made it look cool to look untrendy. While 'Nevermind' is quite rightly being remembered on its 20th anniversary, for many people 'Losing My Religion', also 20 this year, is the song that defined a nation.

From: Will Pierce

To: NME

I am very, very sad REM have broken up. Forget all the sentimentality, I just want to celebrate a truly original band who could blend tunes with innovation and get away with it. Bands of their ilk simply don't exist any more, and sadly their split means one less novel band in the world. So I say goodbye to REM, and silently pray another band can innovate with guitars to take up their mantle.

## GRUNGE'S LEGACY IS A LIE

From: Gill Crosbie

To: NME

In the run-up to 'Nevermind's 20th anniversary I've read many fawning articles on how Nirvana's gargantuan success changed music for the better. Really? If the things I loved about Nirvana had truly influenced the rock world then it would look like a much different place by

now. The paradigm of rock'n'roll as a haven for drug-hoovering, groupie-shagging oxygen thieves would have been destroyed for good. More indie bands writing 'melodramatic popular song' would maintain their integrity while at the same time having a sense of fucking humour. And, crucially, Kasabian would be laughed off the face of the planet. Instead: Kurt's animated corpse on *Rock Band*, 'grunge' as a fashion pigeonhole and Gross bloody Magic. Great.

From: NME

To: Gill Crosbie

Have you ever heard of *Cage The Elephant*? Reckon you'd probably like them. I jest, of course, but then most new generations of music establish themselves by nicking the easiest bits of the one that came before, like the songs, and none of the important bits, like the ethics, maaaaan. Which by rights means that if the next generation of bands reject the parasitic thievery of this current crop, we'll be doing alright again in five years or so - LS

## KASABIAN: FRIENDS TO THE ENVIRONMENT

From: Gregg Hilton

To: NME

Just read the interview with Kasabian. Haters are always going to hate, and there seems to be a lot of it out there for the lads, so it was nice to read something so positive. People who call Kasabian four barely reconstructed adolescents, or a seven-year-long Lynx deodorant ad campaign, just don't get the point. It's about the music. No other band could get four albums



out of one Death In Vegas song. Rock might be on its arse but Kasabian are still standing for a reason: pure class.

**From: NME**  
**To: Gregg Hilton**  
Kasabian's recycling ability is second to none. While Tom and Serge might be quick to brag about their more typical rock star larks, when it comes to their thriftiness with a riff and a rummage sack, they prefer to keep it hush hush. Rumour has it that Serge won Leicester's Young Recycler Of The Year championships a few years back, and that the council are erecting a statue of him built solely from old milk bottles - LS

## SOMEONE GET THIS MAN A TUNE

**From: Dave Mac**  
**To: NME**  
Coldplay, Idlewild, Snow Patrol, Elbow, Embrace... WHY IS MUSIC SO MISERABLE THESE DAYS? WHAT'S WRONG WITH A TUNE? We need a tune. Maybe these bands have a clever lyric, I don't know, I've not analysed them. BUT WHERE IS THE TUNE? The whole deal is upsetting and miserable and there is NOTHING to get excited about. WHERE THE FUCK IS THE TUNE? SOMETHING NEEDS TO BE POSITIVE.



## STALKER

**From: Kate**  
**To: NME**  
"While at Leeds Festival I met Yuck outside the NME/Radio 1 Stage, I also met Justin and Freddie Vaccines!"

Give me something uplifting. I need something positive. I fucking hate the current music scene.

**From: NME**  
**To: Dave Mac**  
Dave, might we suggest that what you need is not "a tune", but a time machine to bring you back from 2001 - LS

## BBC NEWS

**From: Tom Atherton**  
**To: NME**  
Over the past few months I had been hearing that Bombay Bicycle Club's new album, 'A Different Kind Of Fix', would not be suited to those who loved their first, 'I Had The Blues But I Shook Them Loose'. And, quite frankly, I think that that's bullshit. I've loved them from the very beginning, and I completely agree with

# Web Slings

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

# WHY JOHN LYDON IS RIGHT TO MAKE A NEW PIL ALBUM

To say that John Lydon's reputation precedes him would be quite the understatement. But wonderful as it was watching the anarchist argue over reality TV rice rations with Kerry Katona, it's slightly concerning to think that a new generation of music lovers' first impressions of one of the most influential figures in UK rock history would have been based on such jungle shenanigans. Or on him being chased through a field by a herd of cows before sitting down and spreading butter on a slice of toast.

So, when he entered the studio with PIL for the first time in 20 years earlier this year, it's not a stretch to assume that he did so with intentions more wide-reaching than simple artistic expression. Mainly, he's right to do it because PIL's history suggests that rather than this being a slumped run around the studio for a bunch of aging musos attempting to harness past glories it could - shock horror! - end up producing something that rivals their previous peaks...

Read Jamie Fullerton's blog about John Lydon in full at [NME.com/blogs](http://NME.com/blogs)



### Best of the responses...

The man - like anybody from a working class background - has done what he had to to survive. Lydon is inspiring. Love him.  
**Edward Mark Mulholland**

'Metal Box' is, of course, one of the best albums of all time.  
**Miles Matthews**

They were great when I saw them, PIL has always been the best

stuff Lydon has done (and also some of his worst - but 'First Issue', 'Metal Box' and 'The Flowers Of Romance' are total classics) and I'm looking forward to the next one.  
**Ian Schultz**

Love 'Rise', it's a really really good song. I saw them at Isle Of Wight Festival, they were class.  
**Jamie Irwin**

"Anarchist". LOL.  
**Art Badivuku**

NME that this is their best album yet - no matter how much I love songs such as 'The Hill', 'The Giantess', and 'Flaws', nothing could beat the grooviness of 'Shuffle', or the deep personality shown in 'Still'. Congratulations BBC on yet another game-changing album, displaying as much talent and development as other important British bands such as Foals and The Horrors.

**From: NME**  
**To: Tom Atherton**  
Who'd have thought it, eh? Certainly not BBC themselves, we reckon. If you told them that to their faces, they'd doubtless blush a bit and ask if you'd like to see their new banjo. And that's what's lovely about them - while they might be big bad top 10 album stars now, they're still as down to earth as they ever were. Roll on album four - LS

## BOMBAY-BOOM-TSCH!

**From: Morty**  
**To: NME**  
I think my iPod is playing up - every time I select track six of the new Bombay Bicycle Club album, it switches to shuffle!

**From: NME**  
**To: Morty**  
Might we [track 13] that you [track eight], as your joke was hampered by serious [track two]. Otherwise, we'll be forced to poke you in [track three] - LS

## SLY & THE FAMILY MOTORHOME

**From: Bob Ronning**  
**To: NME**  
I heard news this week that funk legend Sly Stone is now homeless and living in a van in LA. The fact that Plan B probably has several fixed abodes proves the musical gods are an unjust lot.

**From: NME**  
**To: Bob Ronning**  
It transpires that Stone is homeless of his own accord, reportedly saying, "I cannot stand being in one place. I must keep moving." He also reportedly believes that the FBI are after him and that his enemies have got hired assassins. There's only one thing for it: Stone moves in with Plan B and we have the greatest music reality TV show since S Club's *Miami 7* - LS

## MODERN LIFE: STILL RUBBISH

**From: Emily Savage**  
**To: NME**  
I heard news this week that acoustic-bothering scrote Ed Sheeran has scheduled a date at the O2 Academy Brixton. Dappy has the Number One single. *The X Factor* is back to bring out everyone's inner moron once again. There's a new Blink-182

album out. Please recommend a place of sanctuary where I can hide.

**From: NME**  
**To: Emily Savage**  
It's alright, Emily. There's a nice big space under my desk where you can come and hide out. It's a haven of instant coffee and Wild Beasts B-sides: that'll see you right - LS



## STALKER

**From: Alice**  
**To: NME**  
"Me with Rhydian and Ritzy from The Joy Formidable after their Wakestock show earlier this summer."

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# DOES ROCK'N'ROLL KILL BRAINCELLS?

TESTING MUSICIANS' MEMORIES AFTER A LIFETIME OF ABUSE

*This Week*

## DUFF McKAGAN

### QUESTION 1

Duff, you're best known for being in Guns N' Roses – in which position is your skull nailed to the cross on the front cover of *'Appetite For Destruction'* (pictured below)?

"Well, if you're on the cross, what do you call it? Stage left? I'm cross left."

**Correct**

### QUESTION 2

Apparently you're a huge fan of *Girls Aloud*. Can you name the members?

"Um... there's the one that drinks the vodka. No, I don't know. I mentioned something tongue in cheek about them because they were on every tabloid when I was over there [in the UK]. I thought it was just a cute remark, but it took off."

**Wrong.** Kimberley, Nicola, Cheryl, Sarah, Nadine



### QUESTION 3

You nearly died when your pancreas exploded in 1994 due to prolonged alcohol and drug abuse. What two uses does the pancreas have in the human body?

"In simple terms it produces hormones and secretes the enzymes that help digest your food."

**Correct**

### QUESTION 4

What weapon does Slash fire when Guns N' Roses cameo (above right) in the 1988 Clint Eastwood *Dirty Harry* movie, *The Dead Pool*? "The big harpoon gun."

**Correct**

### QUESTION 5

Who out of the following HASN'T Axl Rose had a feud with? Tommy Hilfiger, Mötley Crüe, Scott Weiland, Slash, Jon Bon Jovi, Eagles Of Death Metal, Metallica, Kurt



Cobain, Eminem (below left) "Has he had a feud with Eminem? Is that the right answer?" **Correct**

### QUESTION 6

You used to write a weekly blog on economics called 'Duffonomics' for *Playboy.com*. According to your first blog, what two purposes did you hope your column would serve?

"It was like my mission statement. To educate a little

bit. And alleviate some fear. That's kind of my life thing. This quiz is beginning to scare me!"

**Correct**

### QUESTION 7

What type of hat did Velvet Revolver frontman Scott Weiland wear when you performed 'Slither' on *Top Of The Pops* in July 2004?

"What kind of hat? I was playing bass, man. I don't know."

**Wrong.** A WWII German officer's hat "Even in 2004 he already started donning that cap, huh? Well, at least it wasn't the whole outfit."

### QUESTION 8

A piano version of 'Sweet Child O' Mine' was used in the Christmas

adverts for which British department store in 2009?

"We approved this thing so I kept seeing this email. Damn it!"

**Wrong.** John Lewis. The cover was by Taken By Trees. Ever been to John Lewis, Duff?

"That's a whole different question. I don't shop."

How do you buy anything then?

"Someone does it for me."

### QUESTION 9

Homer Simpson's favourite brand of beer is, of course, Duff. But what's Duff's rival called?

"I don't know. I've never seen The Simpsons."

You've honestly never seen *The Simpsons*? "Nope."

But Duff beer is supposed to be named after you, right?

"That is correct. Do I get a point for that?"

Er, no. **Wrong.** Fudd beer. But don't drink it. It makes people go blind



### QUESTION 10

Your current band Loaded performed at the Seattle Seabawks Veterans Day half-time show last November. What colour eyes does the Seattle Seabawk have?

"What colour eyes? You son of a bitch! Let me see. I'm colour blind, a little hue-challenged. I'm going to say green."

**Correct**

## Total Score

# 6/10

"I thought my memory was better than a six. Oh well. I kind of feel bad that I don't know the names of the people in *Girls Aloud*!"

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



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