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INSIDE THIS WEEK

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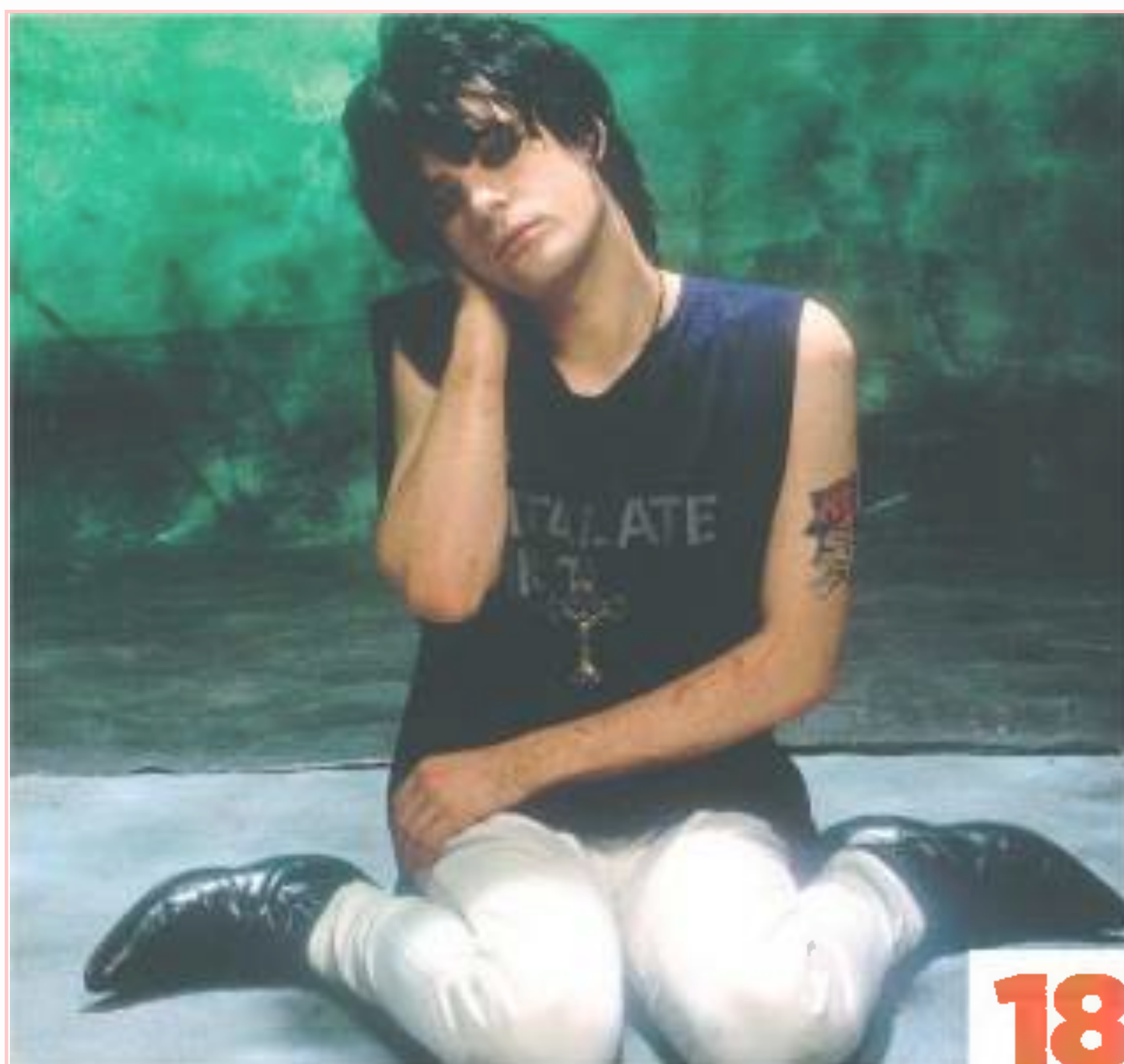
14

"THIS BAND ARE GOING TO BLOW EVERYONE ELSE OUT OF THE WATER" YOU NEED TO HEAR PALMA VIOLETS. RIGHT NOW



66

"UNFORTUNATELY THE ROOM INCURRED SOME SLIGHT DAMAGE" \$5,000 COMES EASY TO THE ENEMY'S TOM CLARKE



18

"He wasn't after an Ivor Novello. He was after a Pulitzer Prize"
RICHEY MANIC, IN OUR LYRICS SPECIAL



38

"I TRIED TO KILL WIN BUTLER!" JAMES MURPHY TALKS FUN RIVALRY WITH ARCADE FIRE



11

"OUR NEW ALBUM IS ABOUT THE FUTURE" TRIBES PREDICT STUFF IN LA

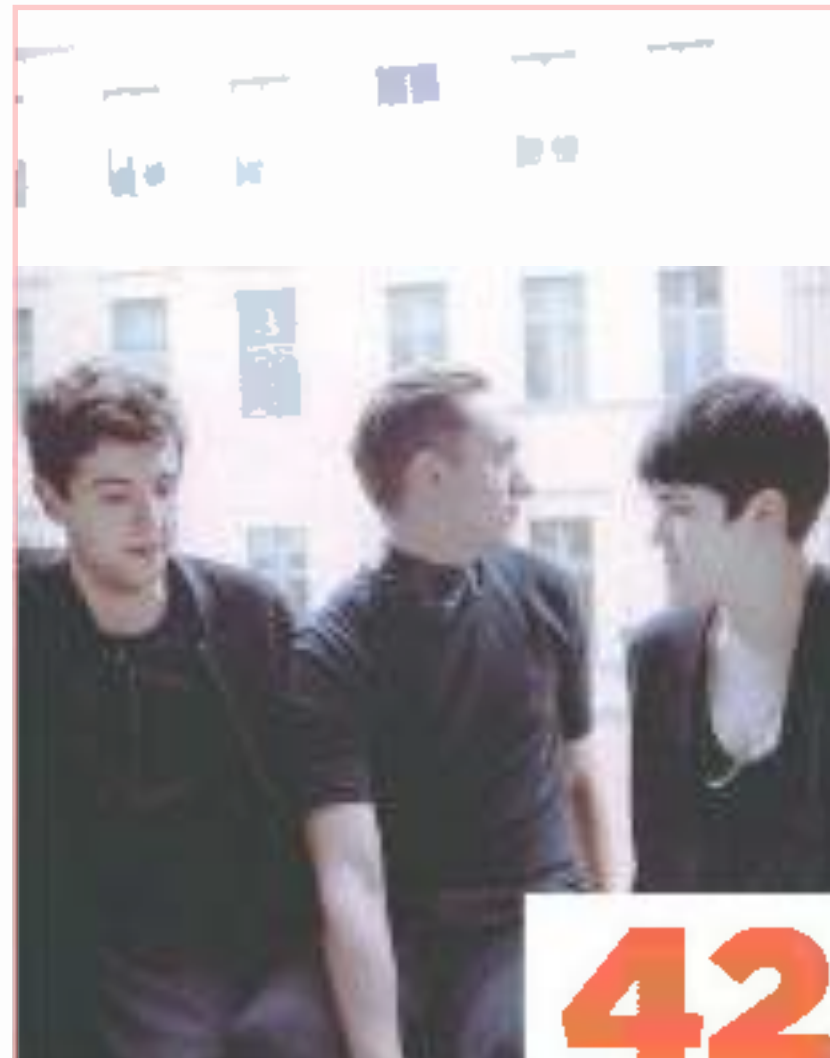


30

"FOR TRIBUTE BANDS, THIS IS OUR OLYMPICS!" INSIDE THE WEIRD WORLD OF YORKSHIRE'S TRIBFEST

PLUS

- 4 ON REPEAT
- 6 UPFRONT
- 12 PIECES OF ME
- 14 RADAR
- 18 FEATURES
- 42 REVIEWS
- 46 LIVE
- 57 BOOKING NOW
- 58 GIG GUIDE
- 63 CROSSWORD
- 64 FANMAIL



42

"SUCKER PUNCHED BY THE INTENSITY OF THEIR FEELING" OUR VERDICT ON THE XX'S NEW EFFORT, 'COEXIST'

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ON REPEAT

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

LISTEN
TO EVERY
TRACK ON
NME.COM/
REVIEWS
NOW!



PEACE

Bloodshake

Brummie boys Peace make indie-disco like it's 1998, but the strength of their songwriting means 'Bloodshake' is much more than a nostalgia trip. "You vibe so hard", singer Harrison Koisser rasps, with no sense of irony, over jagged riffs and a hook so banging they'll be peeling us off the club ceiling.

Tom Howard, Reviews Editor

CONVERGE

Aimless Arrow

The first taste of the hardcore veterans' new album 'All We Love We Leave Behind' proves they've lost none of their fury and firepower. 'Aimless Arrow' is a Molotov cocktail of raw sludge and math-rock riffage, all smashed together to make a bludgeoning battle cry. Bring on the album! RAWRRRR.

Tom Goodwyn, writer

TOPS

Diamond Look

Remember Tops from our We Love Canada special? No? Well, check this new song, from their forthcoming seven-inch. In the spirit of Sade's 'Smooth Operator', it tells the story of a dashing man. It's backed by spangly synths, disco guitars and a stick-in-your-head chorus full of "woahhh-oooh"s, and we love it.

Siân Rowe, Assistant Reviews Editor

DOG IS DEAD

Talk Through The Night

Funnily enough, this Nottinghamshire crew actually do a fine line in puppyish vivacity. Here it's all springy rhythms and exuberant choruses, threaded through with Bombay Bicycle Club-style emotion and topped off by singer Rob Milton's warm, rueful voice.

Duncan Gillespie, writer

PATRICK WOLF

Overture (Rework)

For his 10-year 'jubilee' (his words) album 'Sundark And Riverlight', Wolfie has reworked a bunch of songs that he reckons have grown with him and his voice. So here, the industrial

clank of the opener from 'The Magic Position' is reinvented with harps, woodwind and the wizened wisdom of a man who is all of 29 years old.

Dan Martin, Writer

THE BABIES

Moonlight Mile

Not a cover of the Rolling Stones song, but two-and-a-half minutes of damn hot four-chord punk-folk that they would have been proud of. It's a taster for the second album from what started as a side-project for him out of Woods and her out of Vivian Girls, but which has now become a priority—as it should be.

Hamish MacBain, Assistant Editor

DAUGHN GIBSON

Reach Into The Fire

The Elvis-style vocals may be a little out of fashion, but Gibson's booming baritone is artfully spiced up by samples from other inventive Sub Pop signings Shabazz Palaces and Tiny Vipers. There's even a snazzy horn to finish things off. Country music + samples = intriguing.

Lucy Jones, Deputy Editor, NME.COM

FLORENCE + CALVIN HARRIS

Sweet Nothing

Calvin Harris will cower in the shadow of just how good 'We Found Love' is FOREVER, but there's nowt wrong with this new single. "You're giving me such sweet lovin'", booms Florence, ditching her usual fairy theatrics to go dance diva. Calv, as ever, proves he's master of laser synths, jump-around drums and parpy fart-fart noises.

Emilie Joy, writer



CRYSTAL CASTLES

Wrath Of God

The latest new one from Ethan and Alice is sedate and calm, like an afternoon spent browsing bookshops and stroking cats, or... ah, who are we kidding! This was easily the most pulverising thing we heard at Reading, not least because halfway through it boils over into mind-melting fuzz and static bliss.

Danielle Reed, Writer

TRACK OF THE WEEK

JAKE BUGG

Two Fingers

Watch TV this Saturday evening and chances are you'll see a scruffy teenager looking for a break by doing their best Ed Sheeran impression for Gary Barlow. That's cool, that's fine, that's... what ever. But, y'know, fuck those guys. Because Jake Bugg's like them, except he's doing Dylan, Turner, Gallagher and Skelly instead. 'Two Fingers', like his last single 'Lightning Bolt', sounds like it was recorded 50 years ago, and not by a 19-year-old from Clifton in Nottingham. It covers good times becoming bad times. Longs for the days when he'd "skin up up a fat one and hide from the feds" in the blissful stoned

nothingness of being a teenager, when all there is to do is toke, eat crisps and doze in a park. What happened? What changed? There are clues throughout 'Two Fingers', hidden among the jauntiness of

the song's mighty chorus and the wire-brush-on snare-drum shuffle that sits behind it. Here's one: "Down in the kitchen drinking White Lightning/He's with my momma, they're yelling and fighting". So it's time to "Kiss goodbye to every little ounce of pain" and "Hold two fingers up to yesterday". This is a song about growing up, moving out, leaving stuff you don't need behind. Is 'Two Fingers' about Bugg? No idea. But telling good stories has nothing to do with the truth.

Tom Howard, Reviews Editor

*He longs for the days
when all there is to do is
toke, eat crisps and doze*

• IT'S WHAT IT IS •

JEREMIAH
WEED
• BREWS •

WHAT JUST SEEMS
LIKE A GOOD IDEA
USUALLY IS.

UPFRONT

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

Edited by Dan Martin

FESTIVALS 2013: WHO'S GOING TO HEADLINE?

*Sabbath for Reading and Leeds? Biffy for V?
Gaga for Glasto? NME looks into its crystal ball
to predict the big stars of 2013...*

SPECIAL REPORT

The dust on this year's festival season has begun to settle, but as early-bird tickets go up on sale, the big-daddy promoters

hit the phones and the rumour mill starts to churn, we're already getting excited by the prospect of next summer. *NME's* spies got to work, and here's what we reckon next year's got in store.

GLASTONBURY

Michael Eavis has already said that he wants The Stone Roses for Glasto 2013, telling *NME* last month that he "would like them to come back at some point. Are they a possible headliner for next year? I think it is possible, yeah." With the band having played almost every festival in Europe this summer, however, surely any booking for next year would depend on those elusive new songs being part of the setlist.

Elsewhere, there are strong rumours that Arcade Fire are finally getting around to performing on the Pyramid Stage. However, we can probably write The Rolling Stones off on financial grounds alone. Kings Of Leon have yet to start work on a new album. Muse are Glastonbury perennials, but a third headline set in nine years could be overkill.

Meanwhile, The Killers probably fancy another bite at the cherry; Radiohead haven't headlined since 2003; and the reformed Fleetwood Mac would make a lot of sense: they're going to be touring again, and fit the traditional 'legend' slot rather snugly.

But Glasto also has a history of launching new headliners, a status that Two Door Cinema Club and Mumford & Sons will surely be deserving of by next summer, should their current

career trajectories continue. Outside bets? Lady Gaga, Yeah Yeah Yeahs (both have new albums due in the first half of 2013) and – why not? – Prince.

READING AND LEEDS

Fantasy booking? It's got to be Black Sabbath, who are likely to have a new album out next year. But festival boss Melvin Benn may have dropped a hint when he told *NME* that, with this year's R&L undercard of Paramore, Florence and The Black Keys, "you are seeing future headliners. No question in my view. The act that plays before the headliner will get a similar expectation from the audience."

Of that trio, we'd expect Florence to make the step up sooner rather than later, but she may be a little over-familiar for 2013. Queens Of The Stone Age, Bloc Party and Biffy Clyro will all have new records, and any one of them would be capable (and long overdue) first-time headliners, though the risk of that booking may well be offset by the return of Green Day – this year's surprise Reading performance aside, the Bay Area punks haven't played the festival since 2004. Benn has already said The Stone Roses aren't on his shortlist, but might No Doubt be an option? They'd be a stretch for the Main Stage, but don't discount them entirely as second stage headliners.

T IN THE PARK

T has a reliable stable of headliners they tend to draw from, and it just so happens that two of them – The Killers and Muse – have new albums out.

*"The Stone Roses are
a possible headliner"*

MICHAEL EAVIS

They haven't headlined since 2009

and 2010 respectively, so you'd expect at least one of them to be a stick-on for next year. However, with some fans disappointed by this year's line-up, it's not unthinkable that the festival will look to shake things up with someone unexpected for its 20th anniversary.

Organiser Geoff Ellis has said he'd be "very interested" in a reformed Smiths, but that "you've got to get feedback from the audience before you book. The Stone Roses suited that perfectly, but maybe The Smiths are not seen the same way." Back in the real world, T has always had a strong dance music tradition, and in the event that their long-awaited new album is

actually finished in time, Daft Punk would bring something unique and spectacular to the party.

DOWNLOAD

Boss Andy Copping already has one headliner "locked in for 2013", though of course he won't say who it is. But he did tell *NME* that "we're working on the other two headliners. One or two bands have said to us that they'd like to play for us in 2013."

We dearly hope one of them is Van Halen. The legendary metallers are back together and back on the road, but have yet to tour Europe. They've been heavily rumoured to play next year's Download, and from where we're sitting, it seems a bit of a no-brainer – if they don't price themselves





Biffy need those headline slots to pay their massive cleaning bills

"Yeah next this man"

"Ian Brown would sound awesome from back here!"

THE WISHLIST

Five bands we'd like back for 2013

THE SMITHS

Well, duh. **T In The Park** boss Geoff Ellis has already talked up the possibility - after the Roses, they're probably the last great hold-outs.

THE KINKS

Ray Davies has been talking up a reunion for some time, but much would depend on Dave Davies' health following his 2004 stroke.

TALKING HEADS

Drummer Chris Frantz has said, "The rest of the band would love to do something but our singer [David Byrne] doesn't see it that way."

LED ZEPPELIN

The reformed Zep's gig at London 02 back in 2007 was great, but only the A-list could attend. Page and Plant should patch it up for one more tour.

OASIS

Well, we can dream, can't we? Though it probably won't be next year, since Noel's finding some solo success with his High Flying Birds.

out of it. Also rumoured to headline were Canadian prog-rockers Rush, but their appearance at Sweden Rock festival next June is being billed as their "only European festival of 2013". Still, exclusivity deals are there to be broken, we suppose. Failing that, there's always Tool, who last headlined way back in 2006, and whose long delayed fifth album is due to be completed by the end of the year.

V FESTIVAL

Muse haven't played V since 2008, and have headlined T, Glasto, and Reading and Leeds once apiece in the interim. So the laws of probability point towards it, especially considering that since time immemorial (well, 2006), V and TITP have shared one headliner

every year - and The Killers already played V this year.

But in the event that Muse *don't* play it, who are the obvious candidates to step in? Florence hasn't played since 2010, and she's never played the Main

Stage Factor in her post-Bestival headliner status, and she looks a decent bet. Mumford & Sons, too, would probably take to V like a duck to water, and despite headlining the second stage last year, Dizzee Rascal is another (albeit more remote) possibility. Bloc Party and Biffy Clyro are outside shouts, although neither of them are completely comfortable fits with the festival's aesthetic - Eminem in 2011 aside, the festival rarely strays from super-successful indie-rock acts. Might The Black Keys, The Prodigy or, new album permitting, The Strokes be in the running?

BESTIVAL

Smaller, more eclectic and - let's face it - less predictable than the mega-festivals, Bestival usually throws a few line-up curveballs (Kraftwerk, Björk, Stevie Wonder). Fleetwood Mac would certainly fit that pattern, as would Pet Shop Boys or Paul Simon, who, if he brought a hit-centric set with him, would unquestionably smash it.

Bestival's smaller size also allows non-marquee names the opportunity to step up to the plate, however, and if they weren't playing this year, we'd say one of The xx or Two Door Cinema Club would be near-certainties (which isn't to say they should be written off entirely, mind). As it stands, Bloc Party and Yeah Yeah Yeahs seem like natural targets for the festival, as does Lily Allen (oh, alright, Lily Rose Cooper) if that rumoured third album is anywhere near completion by next September.

ISLE OF WIGHT

Again, Fleetwood Mac are likely to be a popular choice: they perfectly fit the festival's reputation for booking heritage rock superstars (Neil Young, Tom Petty, Springsteen). For four of the last five years, Isle Of Wight has shared one of those dad-friendly headliners

with Hard Rock Calling, so don't be surprised to see someone like Black Sabbath or Bob Dylan (who last played the festival in 1969) step in to play both of them.

Muse also haven't headlined the festival since 2007, a six-year absence, and The Killers have never headlined the Isle Of Wight, a fact which is surely setting off alarm bells in a promoter's head somewhere.

TWEETS

Your dream 2013 headliners

@whyarewe

"Muse always first choice. Be nice for The Stones to do one too."

@Billybobmobjob

"The Smiths, The Stones and The Mac - that just sounds too orgasmic for words."

@DannyboyRadish

"Arctic Monkeys, Green Day, The Killers and Linkin Park."

@Charlesprice96

"Jagger and Bowie, as long as they don't do 'Dancing In The Street'"

THE
DEBATE

SHOULD POP STARS COSY UP TO POLITICIANS?

The National have joined the Obama campaign, but can they keep their cred or will it all end in tears? **Jenny Stevens** and **Dan Stubbs** canvass your votes



JENNY There's always been an uneasy relationship between musicians and politicians. Mostly because of the idea that all politicians are suit-wearing fogeys which, in fairness, isn't a million miles from the truth. Yes, hanging out with David Cameron is about as cool as John Prescott at a Razorlight gig. But there are times when I reckon it's OK. Just imagine what will happen if Mitt Romney wins the US Presidency for an increasingly unhinged Republican party. Good on The National for getting out there and propping up Obama. Artists like Billy Bragg have maintained credibility by working with politicians when there's a real cause for action – like helping Labour fight the BNP in east London at the last General Election. Politicians have the power to change the law, musicians have the power to change hearts and minds. It's a powerful combination, so what's the problem?



DAN But there's a reason why the number of artists queuing up to back Obama in 2012 seems a bit thin compared to 2008. It's because a politician's name gets tarnished in office, however good their deeds, intentions and Al Green impressions. When they're exposed as a wimp/fraud/imperialist/megalomaniac, the artist's name remains attached. In 1997, Noel Gallagher and a bunch of other 'Cool Britannia' heads went to a party at Tony Blair's gaff. Gallagher said he was hoping Blair would be a "John F Kennedy". Then we invaded Iraq.

JENNY But Oasis' career didn't suffer, did it? Did anyone stop buying their records or think Noel was any less rock'n'roll off the back of it? 'Be Here Now' still sold shitloads. I'm not saying supping champagne in Downing Street is changing the world. But it captured the mood of 1997, a near-unanimous desire to end 18 years of mass youth unemployment, Poll Tax riots and over-privatisation under the Tories. Whatever you think about Labour's later mistakes, Noel was right to speak out about what he believed at the time. Kate Nash told *NME* last week that music has a power to connect with people that politicians often



do not. She's right – artists have the opportunity to be the mouthpieces of their generation. So why not use it?

DAN Because those squares are usually only chumming up to pop stars to fuel their own agendas. Rock and pop music's default mode is rebellion. Rock stars shouldn't be getting in bed with The Man – they should be getting caught in bed with The Man's wife. The best protest songs are rallying against something, not endorsing a manifesto. Can you imagine losing your shit to a song called 'Big Society'? The old school rockers knew it. Mick Jagger recently turned down a free holiday in Davos because he reckoned David Cameron would be using him as a "political football". Musicians do have the power to influence people's opinions but they don't need to directly align themselves with a political party to do so. Better they give people something to think about instead.

JENNY But working with politicians on a particular issue isn't signing up to a party manifesto, is it? And 'The Man'? Do me a favour – The Rolling Stones are signed to the biggest record company in the world. And that counter culture mentality flew out the window pretty fast when they stashed \$2m to play to corporate Pepsi bigwigs back in 2000. All the great political



music – from Public Enemy to Sleater-Kinney, The Clash and Plan B – is a call to arms. I'm not saying artists should be schmoozing around Westminster. But engaging isn't the same as getting into bed with someone either. You just need to know what you're pushing for.

DAN Oh yeah, because the politicians are really *listening to the words* aren't they? I bet David Cameron loves spinning 'Meat Is Murder' over foie gras at Chequers. I guess at least The National are playing for politicians for the right reasons. Lest we forget, there was a long list of pop stars who played private gigs for Gadaffi before he was deposed. It's a fine line between conscience and becoming, well, Bono. So long as they remember: music is entertainment. If I wanted to hear a singing politician, I'd run *Question Time* through auto tune.

Agree with Jenny? Think Dan's got a point? Join the debate at letters@nme.com

THE BEST OF NME VIDEO.COM THIS WEEK



THE CRIBS' CAMPSITE MEMORIES

<http://tinyurl.com/d4kjyp7>
Gary and Ryan fondly remember "the freaks converging" at Reading Festivals of yore.



HOWLER'S FESTIVAL TERROR

<http://tinyurl.com/caymtc3>
Jordan is scared of festival crowds, even though he is the one being interviewed outside a Portaloos.



ENTER SHIKARI TAKE ON CHRIS BROWN

<http://tinyurl.com/c7qw58v>
Watch out Chris, if they see you at a festival, they'll chuck piss at you!



BOMBAY BICYCLE CLUB'S NAKED RUNS

<http://tinyurl.com/c6p2v7m>
Whatever gets you through the night, lads... Thankfully they keep their kit on in the video.



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Model shown is the Nissan Juke with Ministry of Sound priced at £17,895 – £21,695 On The Road, for illustration purposes. Equaliser effect is for illustration only and does not appear on the Nissan Juke with Ministry of Sound. All prices include first registration fee and road fund licence. Information correct at time of going to print. Subject to availability. Nissan Motor (GB) Ltd, The Rivers Office Park, Denham Way, Rickmansworth, Hertfordshire WD3 8YS.

Listen or you will
Rou the story

PUSSY RIOT: JUST A SIDESHOW?

Shikari frontman warns us not to ignore wider problems in the wake of the Russian scandal

You can rely on Enter Shikari frontman Rou Reynolds to have his own take on the Pussy Riot affair. He tells *NME* that the campaign to free the three members could detract from other worldwide assaults on civil liberties. "Obviously we don't need to reiterate just how ridiculously unfair the Pussy Riot women's sentencing is," Rou told us. "But it's worth pointing out that apparently the maximum sentence in the UK for the crimes that Pussy Riot were charged with is double the maximum sentence they could have potentially received in Russia."

Rou also warns that the fixation on the case is a distraction. "As the world was distracted with the feminist punk sideshow, Russia managed to ban Gay Pride parades for the next 100 years, perpetuating a long and violently opposed struggle for homosexuals to feel normal in society. It is a warped and archaic view." Rou's point is that we shouldn't lose sight of the broader picture. "Hopefully, this can be a catalyst for other human rights issues to come to light, for people who had previously not thought about such things," he says, "and also lead to wider debate, reform and revolution. I'm sure that is what Pussy Riot set out to encourage in the first place."

Pussy Riot Update

Feminist punks flee country

The three jailed members' appeal against their convictions was received by the Khamovniki district court last week (August 28). Yet while their bandmates languished in jail, two other members of the collective who took part in the protest, but were able to avoid arrest, are believed to have fled Russia after a period in hiding.

NME EXTRA WIN! All the Green Day albums (so far)

But before they plough into their brazen three-album run 'iUno!', 'iDos!' and 'iTré!', Green Day are reminding everyone of the journey so far with their special boxset, 'The Studio Albums 1990-2009'. And we've got five of these bad boys to give away!

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Wi-Fi charges may apply. If you don't have a smartphone, go to *NME.COM/extra*. The competition is open until midnight, September 11, 2012.



ALT-J FREAKED BY MERCURY HYPE

Bookies make Cambridge band favourites – and the shortlist hasn't even been announced

The nominations for this year's Mercury Prize are just a week away, and all eyes are focusing on just one band: Alt-J.

Tastemakers are tipping the Cambridge funk-folksters' debut 'An Awesome Wave' as the one to beat, and bookies Ladbrokes have narrowed the odds to evens for them to walk away with the prize. "The four-piece have brought something different and innovative to the party which punters have latched onto," said a Ladbrokes spokeswoman. "It will be a huge upset if anyone else picks up this year's Mercury Prize."

It's all freaking the band out a little. "The nominations haven't even been made," gasped frontman Joe Newman

to *NME*, "and now there's talk about us being the favourites!"

Drummer Tom Green added, "We're aware of the Mercurys, but we can't think about it. It'd be nice if we could be involved in any way, but it is what it is."

Also ranked by the bookies are Bright Light Bright Light (6/1), The Maccabees (12/1), Florence + The Machine (12/1) and Django Django (12/1). But when the nominations are announced on Wednesday, September 12, it's Alt-J's fortunes that could change the most dramatically. "We didn't expect the album to be received like this," said Joe. "It's really overwhelming that so many people have absorbed and loved what we've done, and are talking about the album like they really love it."

Alt-J tipped to be jumping for joy soon



ROGER SARGENT GETS TOP HONOUR AT MUSIC PHOTOGRAPHY AWARDS

It's not long now 'til this year's NME Music Photography Awards With Nikon. And now we can reveal that the Outstanding Contribution To Music Photography Award will go to legendary *NME* snapper Roger Sargent. "It's definitely an honour," says Roger, "especially from *NME*, who I've worked with for so many years. I'm not normally a big fan of backslapping, but what's different about this is they'll be doing a lot of stuff with the new guys on the night."

Roger is perhaps best known for his work with The Libertines, collaborating with writer Anthony Thornton on the book *Bound Together*. But he also shot hip-hop artists extensively throughout the '80s, and is currently making a film with

Hurts. Despite all that, he's always worked by one guiding principle: "One of my

mentors once said to me, 'If it's not good enough, you're not close enough.'"

Meanwhile, there's still time to enter your own work into the competition. For details, visit www.nme.com/photoawards2012

See some of Roger Sargent's classic images in our poster section starting on page 33



ANDY FALLOU, ROGER SARGENT, RICHARD JOHNSON



GOOD WEEK

Elvis Presley's pants

A dirty pair of the legend's boxers (with suspicious yellow stain on the front) are set to go for £10,000 at a Manchester auction.



Rolling Stones fans

It's their 50th anniversary and Mick, Keith et al are back in the studio in Paris. Hurrah!

Katy B

She's finished her second album, all about "transitioning into womanhood". Aw.

Slash

Seeing your parents having sex is always gross. But what if it's your mum naked with David Bowie? Yep, still gross.



Creamfields

The dance festival was forced to cancel its second day following heavy rain and flooding. Mother Nature: not a fan of David Guetta.

Mars

Black Eyed Peas bellend will.i.am's new track is being beamed in the direction of the Red Planet. Will there now be an alien invasion?

BAD WEEK



Tribes, like The Vaccines, seem to have given up on sleeves altogether

NEIL YOUNG, FLEETWOOD MAC, NIRVANA... TRIBES!

North London's finest follow in the footsteps of their musical heroes as they start work on album two at Los Angeles' legendary Sound City Studios

IN THE WORKS

"Our last record was about the past," states barefooted Tribes frontman Johnny Lloyd of the follow-up to this year's debut, 'Baby', "but our new one is about the future."

NME meets the north London based guitar gang a very long way from home, on a sweltering afternoon at Los Angeles' legendary Sound City Studios. This is the Californian equivalent of Abbey Road, where rock history practically drips out of the soundproofing. It's where Nirvana recorded 'Nevermind', Fleetwood Mac laid down 'Rumours' and Neil Young made 'After The Gold Rush'. Dave Grohl's even making a movie about the place. And now, it's where Tribes are recording their second album.

"When we started the band three years ago, literally one of the main goals was to get to California," guitarist Dan White grins. "And to have the opportunity to record in one of the most famous studios in the world, where some of the greatest records ever have been made? You'd be a fool to turn that down."

Channelling a laid-back 'Exile on Main St' vibe, with an open-door policy, Tribes and producer Kevin Augunas – also the boss of their US label, Fairfax Recordings – may have only laid down four tracks so far, but they've already welcomed a host of guests. David Bowie's 'Aladdin Sane' piano player Mike Garson contributed keys to new tracks 'Dancchall' and the gospel-flavoured likely single 'Get Some Healing'. "One of the highlights of our career," says Johnny.

Although they won't reveal the album title just yet, they do say that while the record references their heroes Neil Young, the Stones and Dylan, it isn't a shameless plundering of the past. "The rhythm section's quite contemporary, but on top of that we're painting it with loads of '60s sounds," explains Dan.

Johnny nods his head in agreement, explaining that this album will be 'rootsier' than their debut, but still retain their all-important, ultra-British sensibility. "We've tried to create something that is a bit more true to ourselves. We've still got that singalong vibe, but we're trying to make something more influenced by our influences."

If all goes to plan, the album – which is being mixed on the console that was used to create Bob Dylan's 'Highway 61 Revisited' – will be out in January 2013, 12 months after 'Baby'. "We wanna put a lot of records out quickly," explains Johnny. "We thought, 'Why don't we squeeze it in in the middle of the year around the festivals?' I didn't want to go away for a year then freak out trying to get this thing done."



PIECES OF ME NAS

The NY rap heavyweight on Sesame Street, discovering The Jackson 5 and Stevie Wonder, and Slick Rick's bling

My first album

THE JACKSON 5, 'ABC'

"The first album I owned was actually a Sesame Street one, but after that it was The Jackson 5's 'ABC' album. It blew my mind. I don't listen to it as much any more, but I still love the tracks when I hear them. They're still great songs."

My favourite TV show

GIRLS

"It's a new show on HBO. It's dope. It's real; it's about real people, real things, and it makes you feel like you're not alone out here. There are more people who are more alike in ways that you would never know. And it's funny, too!"

My favourite film

MAHOGANY

"Mahogany stars Diana Ross and Billy Dee Williams, and it's a story about a black woman who changed the game in the modelling industry. It's about her being a black woman in a really messed-up racial situation, and she beats the odds but she loses her soul out in Europe. Billy Dee comes to try and rescue her. It's about love, it's about triumph, it's about race. It's a great love story."

The book that changed me

THE AUTOBIOGRAPHY OF MALCOLM X

"You have this guy who led a life of crime and goes to prison for a long time. While he's inside he gets educated about the Nation Of Islam, then he comes home and builds up the Nation Of Islam. Then he goes back to his father, who's a preacher who gets killed by the Klan. Then Malcolm makes a trip to Mecca and discovers orthodox Islam. He stops being angry at whites and changes his whole thoughts. Then he gets killed. To hear his words is just raw. They're street. It's amazing."

My style icon

SLICK RICK

"He'd wear brands that I'd never heard of until I saw him wear them. Suits, Bally shoes, silk shirts. Very English, Jamaican and New York mixed. That's a great combo! He wore the same clothes that most of his peers wore, he just wore them differently. Everyone wore jewellery, but everyone wore it their way in that 'golden era'. I know I'm always going back there - I'm just a kid who loved the '80s!"

Right now I love

JANELLE MONAE

"She really loves the old school. I love her live show. Great music, great choreography. I like that."



My favourite song

STEVIE WONDER, 'THESE THREE WORDS'

"It just says 'I love you'. It's great. It's short and kind, like he says in the lyrics. I think the lyrics of the song are beautiful and the way he sings it is amazing."

The DJ who inspired me

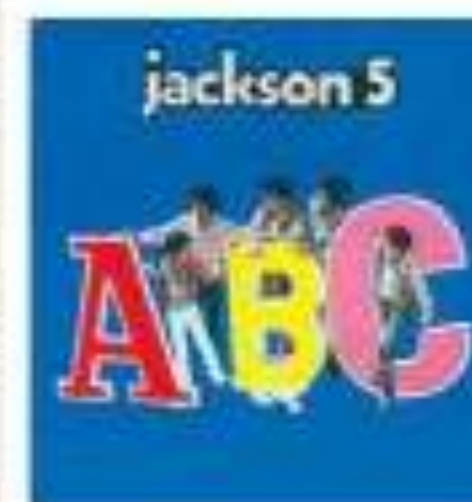
DJ HOT DAY

"DJ Hot Day was a guy from my block in my neighbourhood. He was a young entrepreneur and started his own record label. He recorded stuff and did stuff with R&B and hip-hop that was not being done before."

The venue I'd love to play

COPACABANA, NEW YORK

"I have so many ideas when it comes to doing a show. There are places up in New York like the Copacabana, and if you didn't play there you were nobody. Everybody's dream was to play there, from Nat King Cole to Sam Cooke to Frank Sinatra. Lots of people were nervous to perform there. It's not an arena, but it had this prestige that was bigger than an arena."



Clockwise from main: Nas surveys his choices; Diana Ross in Mahogany; The Autobiography of Malcolm X; The Jackson 5's 'ABC' - Nas' first album; Janelle Monae; rap star Slick Rick

THE NME CHART

- | | | |
|----|-----|---|
| 1 | 10 | MUMFORD & SONS
'I WILL WAIT'
Island |
| 2 | 16 | GREEN DAY
'OH LOVE'
Reprise |
| 3 | NEW | MUSE
'MADNESS'
Atlantic |
| 4 | 19 | THE XX
'ANGELS'
Matador |
| 5 | 1 | TWO DOOR CINEMA CLUB
'SLEEP ALONE'
Arista |
| 6 | 8 | TWIN ATLANTIC
'YES, I WAS DRUNK'
Red Bull |
| 7 | 2 | POST WAR YEARS
'GLASS HOUSE'
Cherry Lane |
| 8 | 17 | LUCY ROSE
'BIRDS'
Columbia |
| 9 | 6 | FRANK TURNER
'IF EVER I STRAY'
Columbia |
| 10 | 9 | THE VACCINES
'TEENAGE ICON'
Columbia |
| 11 | 12 | BASTILLE
'BAD BLOOD'
Atlantic |
| 12 | 3 | THE BLACK KEYS
'RUN RIGHT BACK'
Arista |
| 13 | 4 | MAXIMO PARK
'THE UNDERCURRENTS'
Polygram |
| 14 | 14 | ALABAMA SHAKES
'WANG LOOSE'
Rough Trade |
| 15 | 11 | JACK WHITE
'I'M SHAKIN'
Fueled By Ramen |
| 16 | 13 | TAME IMPALA
'ELEPHANT'
Reprise |
| 17 | 5 | THE KILLERS
'RUNAWAYS'
Island |
| 18 | 16 | OF MONSTERS AND MEN
'LITTLE TALKS'
Island |
| 19 | 7 | BLOC PARTY
'DIE TOOLS'
Gothic |
| 20 | 27 | MB3
'OK PAL'
Drive |

NME RADIO

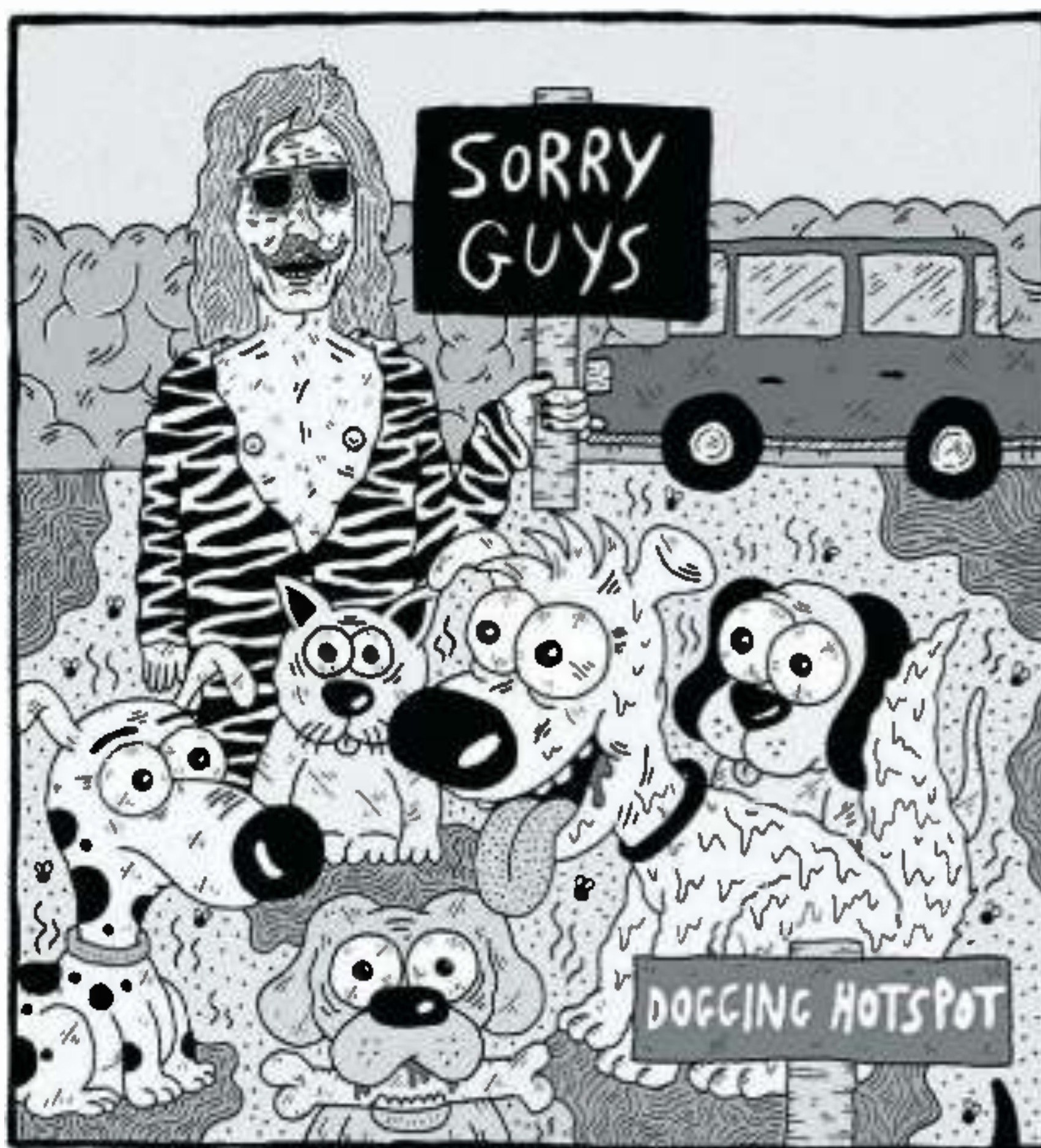
Hear the chart
rundown first
every Monday at
7pm on NME Radio
nme.com/radio

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



MYSTIC GAV

NME oracle **Gavin Haynes** looks deep into his pint glass to predict the events rocking the music world in the week ahead



Wednesday JUSTIN DOGGED

In the fall-out from Justin Hawkins telling an interviewer that his hometown of Lowestoft is a 'dogging hotspot', irate neighbours will complain that he has lowered the value of their properties by revealing the seedy, embarrassing news that he lives there.

Thursday HIP REPLACEMENT?

As Bon Iver is named 'worst hipster act' by an *LA Weekly* poll, a furious Tune-Yards will demand a recount.

Friday 'HEART' ATTACKED

As Marina Diamandis tells hacks the reason her new record flopped was because British audiences "didn't understand" 'Electra Heart', her music-biz buddies will rally round in support. Diplo will point out that UK audiences are notorious for failing to understand crap albums, while Labrinth will explain that Brits didn't understand that there was nothing there to understand.

Saturday FROSTY WELCOME

When Fightstar travel to Siberia to play

Justin Hawkins lowers the value of houses in Lowestoft, just by living there

the "coldest gig ever" in temperatures of -40°, heroic Russian music fans put a stop to their career by telling them a Russian hangover cure is to lick a railing.

Sunday NOT OBAMA'S KIND OF CLUB

As Barack Obama and his White House staff



Birthday Runes

PINK (Born 8 September, 1979)

Pink, please stop writing letters to me. Especially the ones signed with your own excrement. And FYI, that's not how you spell 'mauled to death by a syphilitic wolverine'. You don't like my writing. I get it. You disagreed with my opinions on Cloud Nothings. Hey, winsome mid-

period Cure-isms aren't to everyone's taste. And in case you're not aware, my '5' is like everyone else's '6' round here anyway. Really, all you need to know is that you have to stop sending me this stuff. I can see the future, and it is you in front of a Southwark magistrates' court being put under a restraining order. Consider yourself warned.

book out an entire Two Door Cinema Club show in Washington DC, the band's initial euphoria will turn to acute embarrassment when it turns out that the President of the United States was simply trying to hire a cinema that was security-conscious enough to have only one entrance and one exit door. To save everyone from further blushes, a compromise will be hammered out whereby the Ulster trio will have to act out key scenes from *The Hangover II* and *Ted* for the leader of the free world, to increasingly muted applause.

Monday HIP-HOPPING TO IT

As Afrika Bambaataa announces plans to start a hip-hop museum, the world will be increasingly enthused by the idea. Public benefactors will be less enthused when he asks for funding on the back of a collection that includes the parking ticket that inspired 'Fuck Tha Police', TV footage from the rugby accident that inspired Wu-Tang to write 'Protect Ya Neck', photos of the chronic gout that inspired Dr Dre's 'The Chronic', and the CCTV-monitored public toilet that formed the conceptual basis for 'Watch The Throne'.

Tuesday BLAME CANADA!

After *Hello!* breaks the joyous news that Avril Lavigne and Chad Kroeger are to wed, Kim Kardashian and Kanye West will be among the first to congratulate them on making such a logical coupling. As their first major decision, the happy Canadians will form a new joint act, consisting chiefly of songs that combine their two traditional sounds into a bold new fusion of tween-feminism with misogynistic undertones. As Chavril soar through the charts, a fresh generation of pubescent girls grow up knowing they can go out and do it for themselves, while hating themselves for doing it.

RADAR

FUTURE STARS, BREAKING SCENES, NEW SOUNDS

Edited by Matt Wilkinson



ABOUT
TO
BREAK

PALMA VIOLETS

The worst-kept secret in UK indie are going overground...

Fuck Spector! Fuck Alt-J! Fuck all those boring fucking HIDEOUS wankers!" Every once in a while a band comes along who are a music journalist's dream. *Radar* is stood at the bar of The Pineapple in Lambeth, south London, listening in as the guy next to us – a key player in the burgeoning careers of several noted *NME* cover stars, from The Strokes to Arctic Monkeys – ruminates about the gig we've just seen across the road. "Do you not get it?" he continues, smirking. "This band are literally going to blow everyone else out the water."

It's late March and Palma Violets have just played what could be the gig of the year in the heaving basement of a dilapidated house at 180 Lambeth Road. The following week, they'll sign to Rough Trade and start recording their debut single. Fast-forward three months and we're back in the very same pub after yet another incendiary show. Bassist Chilli Jesson, drenched in sweat but still in possession of the coolest fringe since Pete Doherty pretended to be Marlon Brando for *Vogue Italia*, is challenging *NME*'s editor to a game of doubles and jabbing a

pool cue in our faces. "If we win you have to put us on the cover by Christmas," he declares, Strummer-like. "And if you win we'll put your faces on our album cover. Deal?" Unfortunately for everyone, it's at this point that The Pineapple's landlady cracks and bars us for being, well, too bladdered to be trusted in such situations.

The next time we see the band, on tour in Liverpool with the straight-as-a-dye Savages, they're again on blistering form. That is, until they end up at the mercy of Mersey Police for breaking into – get this! – an *antique* fairground ride in the city centre ("Apparently it was used in the Queen's coronation," muses singer Sam Fryer afterwards). Holly Johnson from Frankie Goes To Hollywood subsequently tweets his disgust, to which the four Palma Violets collectively shrug their shoulders and say: "Fuck you, has-been."

And if you're thinking this sounds like all mouth, don't worry – the trousers are awesome as well. Just listen to debut single 'Best Of Friends' for proof of their Bunnymen-meets-Black Lips-round-at-Pete's-pad brilliance. Thank the lord.

Matt Wilkinson

NEED TO KNOW

BASED: Lambeth, South London
FOR FANS OF: The Clash, The Strokes

BUY IT NOW: Debut single 'Best Of Friends'/'Last Of The Summer Wine' is out on October 22

NME.COM: Listen to 'Best Of Friends'

SEE THEM LIVE: This October, when they tour the UK

BELIEVE IT OR NOT: Apparently 'Best Of Friends' was recorded just three days after the band wrote it

King Krule thinks he's carrying the Olympic flame. Mess him



KING KRULE COMES CLEAN ON RINSE

Archy Marshall's new single comes out on a dance label – but it all makes perfect sense

RADAR NEWS

"I don't really feel comfortable in any world," laughs Archy Marshall, the gruff-voiced teenager behind King Krule. He's

telling *Radar* where exactly he fits in music's landscape, though he's speaking as someone who's fast becoming known for flirting with a handful of different styles and scenes.

His next single 'Rock Bottom'/'The Octopus' (out September 24) is the perfect case in point – one side is jazzy and jangly; the other, dubby, ambient and sax-happy. What's more, it's being released on dance label Rinse. To Archy, it makes perfect sense. "I'm not really sure [how it came about] but when I wrote 'Rock Bottom' five years ago, I listened to Rinse FM quite a lot. I thought it was fitting that it would be done on Rinse."

He adds that he's always tried to keep that sound in mind, but "the only definition between my songs is that

they're talking about different emotions. Something like 'The Octopus' is softer, more relaxing."

The Rinse release is just a one-off, and Archy is currently focusing on completing his debut album, slated for release in the first half of 2013. Moving away from his East Dulwich bedroom, he's been busy experimenting with studios in southeast London.

"I've been recording in my room for so long," he sighs. It's hard to develop different stuff because you're constantly in the same environment."

Away from King Krule, he's been busying himself with a few other projects, including a hip-hop/jazz mixtape that he's toying with releasing. "I've got over 200 beats," Archy explains. "At the moment I'm releasing a lot of stuff on Soundcloud under the name DJ JD Sports. That's for my hip-hop instrumentals."

Whether going under the name King Krule or not, whatever he does next is bound to be as unpredictable as it is exciting. *Rhian Daly*

BAND CRUSH



Sean Nicholas Savage on his favourite new act

"There's this guy called Kyle Bennett, he put out this song a while ago called 'Cool Rider' under the name Flow Child. It blew my mind. And I'm still flying on that. I didn't see any big reviews or hear that around anywhere, but it influenced me. Now, when I get something good I compare it to 'Cool Rider'."

The Buzz

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



1 THE FAMILY RAIN

There's something gloriously British about Bath trio **The Family Rain**. Three brothers who spend their days rehearsing in a tiny basement and playing the odd show at the city's Moles club, their fantastically titled debut song 'Trust Me... I'm A Genius' calls to mind the frenetic energy of a youthful Supergrass, but sounds harder, druggier and downright cooler than Oxford's monkeymen ever did. The video for it is just as good – it was shot in the countryside and features loads of smoke bombs and the band careering around in a 'vintage' BMW (by which we mean 'from the 1980s and covered in rust'). They have another song called 'FRANK', which may or may not be a reference to the drug hotline. Can't wait for that vid.



2 HELIOTROPES

And here we were thinking Deap Vally were the only ones showing 'the lads' how to rock properly in 2012. Brooklyn four-piece **Heliotropes** are on Manimal Vinyl (Warpaint, Chains Of Love) and have been putting in some frankly freakishly good psych shows around NYC of late. Check NME.COM/newmusic for such footage.



3 BEACH PARTY

Currently bewitching the dive bars of Hollywood, these Los Angeles beach brats sure can make a mean vintage junk-pop racket, as evidenced by 'Catch That Train'. For something truly special, however, try their sultry 'Brigitte Bardot', a hazy biker doo-wop that makes like Lemmy singing the songs of Serge Gainsbourg.



4 CHEVAL SOMBRE

Been wondering what MGMT have been up to since disappearing in the smoke of 'Congratulations'? **Cheval Sombre** might give you an idea. Christopher Porpora, as he's also known, hooked up with them for his new record 'Mad Love' (out November 5). The results sound like the midpoint between Nick Drake and Spacemen 3.



5 ARLISSA

Half-German, half-American, raised in Crystal Palace, Arlissa's pulled a Dido and guested on the new Nas track 'Hard To Love Somebody'. The rapper apparently flew her out to LA to record her vocals, but from the demos we've heard, her solo stuff is more Florence than 'White Flag' – all big vocals and even bigger choruses.

SCENE
REPORTTODDLA T'S
BEAT AND
BANGERS

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



Ayoo! It's Toddla T in the place to be! The first artist I'm gonna talk about is from my hometown of Sheffield. He goes by the name of **Walter Ego**, he sends me possibly five beats a week and I don't think I've ever heard one I don't like. He's one of those dudes who sits in his Steel

City basement and bangs out rhythms for fun – everything from grime to techno to the deep stuff. He's just done a track with Trim that came out on Girls Music and I anticipate massive things for him in the next couple of years.

Onwards to LA, and **Kendrick Lamar**. Yeah, he's been around for a minute, but his new single 'Swimming Pools (Drank)' is amazing. It's all about getting drunk, and it's such a sick beat, done by the same guy who did Drake's motto. I heard Lady Gaga's gonna be on his record – how mad is that?!

Next, **Bondax**. They're part of this new wave of super-young kids making music that sounds like they're 40 (and not in a bad way). They're similar to Disclosure in that they're taking that UK garage sound from the '90s and '00s and flipping it

in their own youthful style and fashion.

Speaking of Bondax, they have their own label called Just Us, and one artist on it is **Karma Kid**. Now, I went raving at KOKO last month; I was on the dancefloor, hearing the vibes, hearing the style, hearing the fashion, and up stepped this youth who looked like he could be my son. And it wasn't **Madeon**, by the way (who I also really rate). It was Karma Kid. He started his set with one of his big, big records – 'It's Always' – and from there on in he couldn't fail. The set was so sick – uniquely British, bumping garage but with that all-important element of funniness. He blew me away...

TODDLA'S
TOP 5

WALTER EGO
'Set Off'

KENDRICK LAMAR
'Swimming Pools (Drank)'

BONDAX
'Baby I Got That'

MADEON
'Minimix'

KARMA KID
'It's Always'

NEXT WEEK'S COLUMNIST:
Trash Talk's Lee Spielman

5
To SEE
This week's
unmissable new
music shows

KENWORTHY
(pictured below)
Soundhouse,
Leicester,
September 5

**FAMILY OF
THE YEAR**
Hoxton Square Bar
& Kitchen,
London,
September 6

**KING KHAN & THE
SHRINES/VIRALS**
Garage,
London,
September 8

**BOOK CLUB/
LIFE IN FILM**
Leadmill,
Sheffield,
September 8

DEAP VALLY
Rescue Rooms,
Nottingham,
September 8



Whoever ripped that jacket is going to be sorry...

TENEMENT

MIDWAY HOUSE, ST PAUL, MINNESOTA
THURSDAY, AUGUST 16

CAUGHT
LIVE

Ever since Blink-182 streaked their way onto MTV, pop-punk has been genre non grata – a wasteland of a thousand witless, lobotomised idiots'

bands who aspire to the lowly depths of New Found Glory and Sum 41. Enter Tenement, who, in retracing pop-punk's roots from the Ramones to Bob Mould to early Green Day, ask us to kindly forget the ignominy to which it later sank. No easy feat in 2012.

Their crusade begins here tonight, in the dingy basement of a house on an otherwise quiet, nondescript street in St Paul. We enter through the back, slip a fiver to someone we hope is one of the hosts, and clamber down to the cellar, where we find a 50-capacity 'venue' already bursting at the seams.

On the first night of their absurdly long US tour, Tenement don't seem the least bit fazed – by the lack of a stage, the terrible acoustics, or the swarming crowd. By way of introduction, frontman Amos Pitsch simply drops his already busted glasses onto the top of the amplifier, plugs in, and unleashes a hissing peal of feedback. The crowd lunges

forward and then, as if on command, pulls back to reveal the trio in full.

Tonight's set proves to be a jolting run-through of songs from their pair of 2011 releases, 'Napalm Dream' and the more experimental 'The Blind Wink'. Live, though, the band don't bother to draw any distinctions, playing everything faster, looser and louder. By the time they reach

The entire basement is chaos, a ricocheting mass of limbs

the climactic midpoint of 'Earwig', the entire basement is pure chaos, a ricocheting mass of limbs, some occasionally clipping the exposed air ducts overhead. Four songs and roughly 10 minutes later, it's all over.

The crowd, still whipped into a frenzy, implore Tenement for an encore, and Pitsch doesn't miss a beat: "No. Go fuck yourselves." So maybe the band won't win many converts with their sparkling personalities, but unlike the photogenic pop-punk pranksters who ruled the roost a decade ago, they don't even need them. **Jonathan Garrett**

Bondax are tough to beat in a staring competition



taffy

On their debut UK tour this Autumn...

OCTOBER

24th London Brixton Windmill

25th Bristol Start the Bus

26th Manchester Ruby Lounge

27th Glasgow Captains Rest

28th York Stereo

29th Leicester Rock 42

30th London White Heat @ Madame Jojo's

NOVEMBER

1st Chester The Compass

2nd Nottingham The Chameleon

3rd London Club AC30 @ Wilmington Arms



The single "Flower Chair"
out 3rd September
on white vinyl 7"

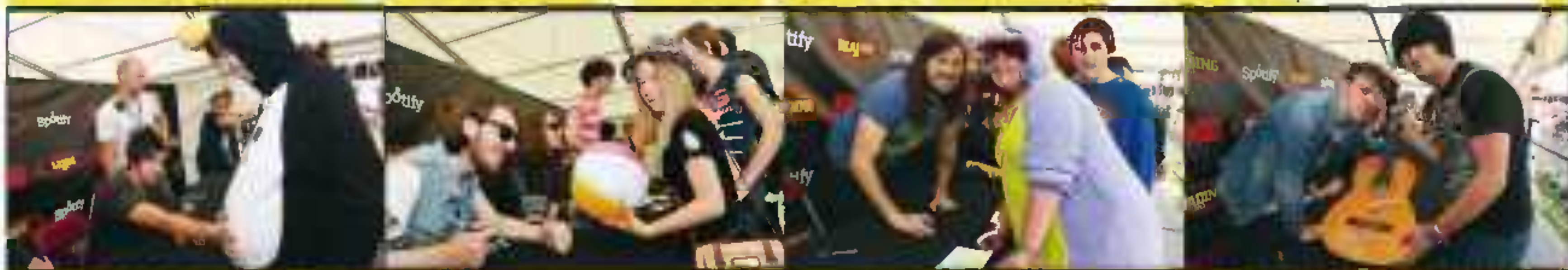
CLUB
AC30

READING
2012



LEEDS
2012

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YOU BY THE **SIGNING TENT BANDS**

THE GREATEST LYRICISTS OF ALL TIME

One good line can catch your heart, stick in your mind, change your life. Some people, though, manage a lot more than just one – our writers pick their favourite masters of words

LIAM CASH, WRITER ON RICHEY EDWARDS

Nearly 18 years on from his disappearance, his lyrics remain as powerful as ever. The genius of James Dean Frazier is that he managed to twist his friend's longest, most complex thoughts into songs; the genius of Richey James Edwards is that they are no less compelling as just words written down on paper.

His earliest, collaborative lyrics with Nicky Wire are brash, naïve and brilliant, with attention-grabbing mini-manifestos in every line (*"I laughed when Lennon got shot"*; *"We're a mess of eyeliner and spraypaint/DIY destruction Chanel chic"*). The more introspective, personal songs on *'Gold Against The Soul'* gave some indication of where he was headed, but the leap to what Richey did on *'The Holy Bible'* – an album on which Wire figures his friend contributed "about 80 per cent" of the lyrics – is simply astonishing, and way, way beyond the confines of what anyone has done before or since in music.

'Archives Of Pain' rages against the glorification of serial killers in the modern world; the graphic 'Yes'

(*"He's a boy/You want a girl so tear off his cock/Tie his hair in bunches, fuck him, call him Rita if you want"*) is Richey comparing his own life to that of a prostitute, or as he himself put it: "Prostitution of the self. The majority of your time is spent doing something you hate to get something you don't need. Everyone has a price to buy themselves out of freedom. Say yes to everything." *'Mausoleum'* and *'The Intense Humming Of Evil'* present complex thoughts – and a morbid fascination with – the idea of the Holocaust. *'Die In The Summertime'* and especially *'4st 7lb'* are open, honest, tender, frightening accounts of depression and anorexia. *"Self-worth scatters, self-esteem's a bore/I long since moved to a higher plateau/This discipline's so rare so please applaud/Just look at the fat scum who pamper me so..."*

The thing about the *'The Holy Bible'* as a collective piece of work is it's just so open, so honest; every line slaved over, littered with

FIVE OF HIS BEST

Blackwood bard

*"I am stronger than Mensa,
Miller and Mailer/I spat out
Plath and Pinter"*
'Faster'

*"For sale/Dumb cunts, same
dumb questions/All virgins,
listen/All virgins are liars, honey"*
'Yes'

*"My idea of love comes from/
A childhood glimpse of
pornography/Though there is
no true love/Just a finely
tuned jealousy"*
'Life Becoming A Landslide'

*"A dwarf takes his cockerel out
of the cockfight/Falcons attack
the pigeons/In the west wing
at night"*
'Peeled Apples'

*"We live in urban hell/
We destroy rock'n'roll"*
'Motown Junk'

references for listeners to investigate. It's an oft-repeated argument in favour of the Manics, but there is no other band who encouraged teenagers to find out more about Abraham Zapruder, or Miklos Horthy, or Kevin Carter, or dozens of others. The band left it until 2009 to put out *'Journal For Plague Lovers'*, an album comprised entirely of lyrics left behind by Richey, offering the hardcore Jackie Collins Existential Question Time, 'Virginia State Epileptic Colony'... instantly, you want to decipher their meaning. Between eight and to complete lyrics did not make the cut, deemed "too impossible" by Nicky Wire in *NME*. Wire also said that one day they will probably all come out in the form of a book. Long after his disappearance, Richey Edwards will still continue to captivate us solely through his words. As Wire told us: "He wasn't looking for an Ivor Novello, was he, the boy. He was looking for a Pulitzer Prize."



Polly: she's all killer, no filler

LUCY JONES, NME.COM DEPUTY EDITOR, ON POLLY HARVEY

You'd never catch Polly Harvey writing an "Ooh baby please don't go" lyric. She deals in characters, narratives and landscapes. The fat is cut away and we're left with punchy words.

There is no other lyricist who can transport a listener more powerfully to another environment. I might be on the 810 tram to central London but really I'm on a rooftop in Brooklyn at 1am, watching an eagle in the mountains, or under ether. On her latest, 'Let England Shake', you can almost smell the rolling hills, the Dorset hops, the stinking Thames and the pork pies.

"SHE'S A POET AS WELL AS A ROCK STAR"

She's a proper storyteller, influenced by old blues artists and Captain Beefheart. She simply and deftly creates three-dimensional characters with skill and heart. Her sense of the surreal is another reason she's the greatest lyricist. On songs about soldiers "Blown and shot out beyond belief/Arms and legs were in the trees", the lyrics throb and haunt, forming an image that's impossible to shake off. Her lyrics are epic: "I've laid with the devil/Cursed God above/Forsaken heaven/To bring you my love". It's more Homer than modern pop – but she gets away with it.

When 'Let England Shake' came out, Polly said the album "spoke for itself". It's absolutely true, because she's a poet as well as a rock star.

FIVE OF HER BEST

Dorset delight

"Take me back to beautiful England/And the grey, damp filthiness of ages"

'The Last Living Rose'

"So fruit flower myself inside out/I'm happy and bleeding for you"

'Happy And Bleeding'

"Until the day is ending/And the birds are silent in the branches"

'Let England Shake'

"We wanted to find love/We wanted success/Until nothing was enough"

'We Float'

"I freed myself from work/I freed myself, I freed myself/And remained alone"

'Silence'

DAN STUBBS, NME.COM ON JARVIS COCKER

On every lyric sheet on every one of his albums, with Pulp and solo, Jarvis Cocker included a caveat: "NB Please do not read the lyrics while listening to the recordings."

These words show an appreciation for one very important truth: lyrics are not poems. They are words designed to fit into a song, and separating the two is, frankly, daft. But it's strange that Jarvis should be the one to make this point: he is, without doubt, the greatest lyricist of his generation.

Jarvis is the inheritor of a dry, clever, kitchen-sink sensibility pioneered by fellow Sheffield man Barry Hines, author of *A Kestrel For A Knave*, and handed down to Alex Turner after him. His lyrics tell stories of seedy characters, of underdogs and misfits. They're funny and sad and desperate. And they include lots of sex. Really filthy sex.

Listening to your first Pulp album is like finding a ripped up porn mag in the woods, which – in the days before the internet – was how most young men got a first glimpse at things they'd only later understand.



He's almost definitely thinking about filthy sex

This is word-core

In 2008, Jarvis delivered a lecture on the importance of lyrics. These were his key points

Lyrics aren't essential

"Take The Kingsmen's 'Louie Louie' – you can't tell a word the singer's singing but it's the definitive version of that song."

Don't be a slave to a rhyme

"The pursuit of a rhyme leads to many of songwriting's greatest crimes. Think of Des'Ree's 'Life'."

Don't think of them as poetry

"If you look at a lyric on the page, you're seeing it out of its natural habitat. It only exists to be part of something else."

Stand by your words

"Take David Bowie's 'Heroes': 'I wish you could swim/Like the dolphins/Like dolphins can swim'. Spoken aloud, it's wet and drippy, but it works because he sings it with such conviction."

FIVE OF HIS BEST

The lyrics that put Jarvis in a different class

"The lift is always full of piss/The fifth floor landing smells of fish/Not just on Friday, every single other day"

'The End'

"Grass is something you smoke, birds are something you shag/Take your year in Provence and shove it up your arse"

'A Spy'

"That the cream cannot help but always rise up to the top/Well I say, 'Shit floats'"

'Cunts Are Still Running The World'

"I seem to have left an important part of my brain somewhere in a field in Hampshire"

'Sorted For E's & Wizz'

"Like a film that's so bad but I've gotta stay 'til the end/Let me tell you now/It's lucky for you that we're friends"

'Like A Friend'

BARRY NICOLSON, WRITER, ON
BOB DYLAN

Bob Dylan has one very significant advantage over every other artist on this list: time. Across 50 years, 35 albums and literally thousands of songs, Dylan has worn so many different guises – protest singer, folk rocker, rock'n'roll surrealist, country and western troubadour, born again Christian, boogie-woogie bluesman – that it's hard to see how the same man could be behind all of them. He tackles subjects like love, death, race, religion, politics, history and literature with offhand ease.

Lyrically, he long ago transcended pop music: for decades, his peers have been authors and poets. It's a cliché Dylan himself never much cared for, but in the early '60s, when his words gave voice to the American civil rights movement and captured the Cold War fears of post-nuclear baby boomers, he was as close to being the legitimate voice of a generation as any song and dance man ever came.

Dylan's best lyrics are a form of magical realism; bewildering, seemingly random mosaics of weird characters and images, governed by an internal logic that makes a different sort of sense to every set of ears they fall upon. Take 'Visions Of Johanna', for example, where "Inside the museums, infinity goes up on trial/Voices

"THE KEY TO HIS LONGEVITY IS HIS AMBIGUITY"

echo "This is what salvation must be like after a while/But Mona Lisa must've had the highway blues/You can tell by the way she smiles". What does that mean? Whichever way you look at it, it's enigmatic and engrossing.

The key to his longevity is ambiguity: it's how these songs have maintained an air of mystery after years of being picked apart by Dylanologists.

Many people reading this have probably never heard 'Blind Willie McTell', a song left off 1983's 'Infidels' and only released years later on an odds and sods compilation, yet it's the most elegant and haunting depiction of the African American experience ever written. Listening to that, you wonder if any other lyricist out there can match Dylan's scope, his historical perspective, or his grasp of American mythology.

FIVE OF HIS BEST

It was hard to choose, believe us...

"Pointed threats,
they bluff with
scorn/Suicide
remarks are
torn/From the
fool's gold
mouthpiece the
hollow horn/Plays
wasted words/
proves to warn/
That he not busy
being born is
busy dying"
'It's Alright Ma
(I'm Only
Bleeding)'

"Well, God is
in his heaven/
And we all want
what's his/
But power and
greed and
corruptible
seed/Seems
to be all
that there is"
'Blind Willie
McTell'

"God said to
Abraham, 'Kill
me a son'/Abe says,
'Man, you must
be putting me on'/
God says, 'No',
Abe says, 'What?'/
God says, 'You
can do what
you want Abe, but/
The next time
you see me
comin', you'd
better run'"
'Highway 61
Revisited'

"A change in
the weather/Is
known to be
extreme/But
what's the sense of
changing horses in
midstream?/I'm
going out of my
mind/With a pain
that stops and
starts/Like a
corkscrew to my
heart/Ever since
we been apart"
'You're A Big
Girl Now'

"You may be a city
councilman taking
bribes on the side/
You may be
working in a
barbershop, you
may know how to
cut hair/You may
be somebody's
mistress, may be
somebody's heir/
But you're gonna
have to serve
somebody"
'Gotta Serve
Somebody'



Mike Skinner's colour-blindness didn't affect his way with words

TOM HOWARD, REVIEWS EDITOR, ON MIKE SKINNER

My dad is a doctor. He's a good man – saves lives. But when I was 18, I was seeking the kind of adventure doctors don't approve of. Adventure that wasn't good for my health, and that I didn't want to talk to my dad about. I had heroes up to the same kind of thing – I am mainly, Pete a bit (OK, maybe not *quite* as much as Pete) – but no-one being explicit about it. Then The Streets' 'Original Pirate Material' dropped and suddenly Mike Skinner was speaking my language. In British music at that time, no-one talking about girls, ganja and booze like it was

"HIS HONEST LYRICS SET HIM APART"

no big deal. 'Too Much Brandy' and 'Greezers Need Excitement' were a revelation. But this isn't the best thing about Skinner's lyrics. I chatted about girls, ganja and booze too, so it was Skinner chatting about stuff I didn't dare chat about – the dark times – that really blew my mind. 'Dry Your Eyes' from 2004's 'A Grand Don't Come For Free' is his teary classic. It made it alright – cool, even – to admit that yeah, I cry sometimes. Yeah, my heart's been broken. Yeah, I'd like a hug. And Skinner's honesty sets him apart. That's why The Streets' third album, 2006's 'The Hardest Way To Make An Easy Living', sucks. He lost the thread. Started bullshitting. Nothing spoke to anyone. But Skinner's skill is to hone in on aspects of the human condition that 99 per cent of people can relate to. Dude's a poet.

FIVE OF HIS BEST

Street(s) spirit

"We met through a shared view/She loved me and I did too"
"It's Too Late"

"But I stop sharking for a minute to get chips and drinks"
"Fit But You Know It"

"She wraps her fingers round mine with the softness she's blessed with"
"Dry Your Eyes"

"She'll want you much for not hanging on – stop me if I'm wrong, stop me if I'm wrong"
"Don't Mug Yourself"

"These toilets are a piss-take, queue's bigger than the door/ Gotta get rid of this pill taste, what are they chattin' so much for?"
"Blinded By The Lights"

SIAN ROWE, REVIEWS ASSISTANT ON ALEX TURNER

Confession: I'm one of the drunk idiots you laugh at in Arctic Monkeys songs. You probably are one too (or have been), because Alex Turner was watching us all when he first started writing songs, from the testosterone-fuelled invincibility of 'Riot Van' to the "Topshop princess" and her attempts to look good in a bodycon skirt. We all knew – or still know – a "weekend rock star" but didn't realise it until Turner put it so sharply, delivering that classic putdown: "You're not from New York City, you're from Rotherham". He's clocked the smarmy gits buying

"HE'S BEEN KEEPING A WATCH ON US ALL"

affection with alcopops, the drama of queueing and the bouncers spoiling for a fight. "One of 'em's alright the other one's a scary 'un/His way or no way totalitarian". 'Whatever People Say I Am That's What I'm Not' is that morning after, the regret, the hot breath, the "Fuck, I hope I didn't snog him last night". But just as everyone had Turner pinned as Mr Social Commentary, he suddenly wasn't any more. When he sings "Would it be outrageous to say, we're either shouting or we're shagging/Locked in a tempestuous phase" on 2007's 'Too Much To Ask', he nails the feeling of first arguments with someone you actually love, not just fancy. There's the cinematic sadness of "heard an unhappy ending" from 'Piledriver Waltz'. But Alex probably explains what he does best on 2011's 'Suck It And See'. And it's something that's not just specific to Booze Britain. "I pour my aching heart in to a pop song", he writes. "I couldn't get the hang of poetry".

FIVE OF HIS BEST

Cheeky Monkey

"You're rarer than a can of dandelion and burdock/And those other girls are just postmix lemonade"
"Suck It And See"

"Yeah but his bird says it's amazing though so all that's left/is the proof that love's not only blind but deaf"

"Fake Tales Of San Francisco"

"How to tear apart the ties that bind? Perhaps fuck off might be too kind"
"Do Me A Favour"

"Which came first? The chicken or the dickhead?"
"Pretty Visitors"

"Have you been drinking son, you don't look old enough to me/ I'm sorry officer, is there a certain age you're supposed to be?"
"Cos nobody told me"
"Riot Van"



The more serious you get, the longer your hair



Pete in his well-worn 'going to court' suit

JAMIE FULLERTON, FEATURES EDITOR, ON PETE DOHERTY

There are a few things that almost undermine Pete's status as the underdog lyricist of a generation. The fact that The Libertines' influence spawned a zillion contrived faux-urchin-poetry types, making the whole Lahndan grothbags 'reading Keats while drinking warm lager in Whitechapel' thing seem rather tired. That he recently had to pay a £10,000 to poet Nick Toczek for nicking the awesome line "It's a lousy life for the washed-up wife of a permanently plastered, pissed-up bastard" for Babyshambles' 'Baddie's Boogie'. That he used to "co-write" lyrics in bed with Kate Moss.

"PETE'S VISION WAS A POETIC ONE"

But all this dissolves when you listen to The Libs' debut 'Up The Bracket'. Pete's vision for the band was Carl Barât as the Johnny Marr guitar whiz and him as the poetic Morrissey — and here the brains are indeed as big as the balls for every timeless riff there's a line of beauty. Here Pete's rose-tinted vision of London as a Victorian-forged den of sin, hedonism and dreams was realised, but later he proved he could strike the heartstrings as hard as a Moz too. Check the lyrics from 'Music When The Lights Go Out', from The Libs' self-titled second album. Has the torment of the moment you realise a relationship has ended its natural life, no matter how much you don't want it to have, ever been summed up so simply? Time to reassess.

FIVE OF HIS BEST

Albion alchemist

"Is it cruel or kind not to speak my mind and to lie to you, rather than hurt you?"

Music When The Lights Go Out

"Did you see the stylish kids in the riot?/Shovelled up like muck, set the night on fire"

Time For Heroes

"Cornered the boy kicked out at the world/The world kicked back, a lot fucking harder"

Can't Stand Me Now

"Leaves on the lawn, violence at bus stops, and the pale thin girl with eyes forlorn"

Albion

"I know what's on your mind, my boy, just I can see... oh everything"

Vertigo

LUKE LEWIS, NME.COM EDITOR, ON BRUCE SPRINGSTEEN

There's a cartoon view of Bruce Springsteen as a sweat drenched Superman. People love to quote that line from 'Thunder Road': "It's a town full of losers, and I'm pulling outta here to win". And sure, he does a good line in full throttle euphoria. Dig just a little deeper, though, and you'll find that for every song about gunning it for the state line, there's another one gripped by fear that the road might lead nowhere. One of his best songs, 'Stolen Car', a tale of a collapsing marriage, ends not with a dramatic bust-up or reconciliation, but rather with the protagonist driving endlessly through the night ("and I travel in fear that in this darkness I will disappear").

A lesser-known song, 'Loose Change', is even bleaker: a dead-end hick has a one-night stand, and afterwards just sits at the traffic lights, watching them change, going nowhere. Better than any other lyricist, Springsteen articulates male blankness. Sometimes, for all the heroism of a song like 'Born To Run', he's not convinced that the power of music can suture psychic wounds. In 'The Promise' he sings, "When the truth is spoken, and it don't make no difference, something in your heart grows cold". There's such emotional honesty in a line like that. Yes, sometimes rock'n'roll is all powerful, a religion. But sometimes, there really is no hope



Great lyrics, even better deburns

FIVE OF HIS BEST

When it comes to lyrics, he's The Boss

"The screen door slams, Mary's dress waves/Like a vision she dances across the porch as the radio plays"

Thunder Road

"Is a dream a lie, if it don't come true, or is it something worse?"

The River

"The highway's jammed with broken heroes, on a last-chance power drive"

Born To Run

"I told myself it was all something in her/But as we drove I knew it was something in me"

Highway 29

"I check my look in the mirror, wanna change my clothes, my hair, my face"

Dancing In The Dark

"A TURN OF PHRASE BOTH ANARCHIC AND FRAGILE"

FIVE OF HIS BEST

Kurt reminders

"If she floats then she is not/
A witch like we thought/
A downpayment on another/
One at Salem's lot"

'Serve The Servants'

"Broken hymen of your
highness, I'm left black/Throw
down your umbilical noose so
I can climb right back"

'Heart-Shaped Box'

"I don't mean to stare/
We don't have to breed/
We can plant a house/We
can build a tree"

'Greeed'

"I miss the comfort in
being sad"
*'Frances Farmer Will Have
Her Revenge On Seattle'*

"A mulatto/An albino/
A mosquito/My libido/Yeah!"

'Smells Like Teen Spirit'

Sometimes Kurt
wouldn't even
bother sewing
his jeans up

DAN MARTIN ON KURT COBAIN

The ripples and ructions from Kurt Cobain's lyricism continue to echo down the generations in the most unexpected ways. Last month, when Lana Del Rey covered 'Heart-Shaped Box' onstage in Australia, an affronted Courtney Love had some choice tweets on the matter. "You do know the song is about my vagina, right? 'Throw down your umbilical noose so I can climb right back'. Ummm... on top of which some of the lyrics about my vagina I contributed. So, ummm, next time you sing it, think about my vagina will you?"

Well, indeed. When I contacted Courtney, as one always must in these situations, her response was a curt "Doesn't everyone know that song is about my vag, babe?" And of course, plenty of people do. But also within those lines are the kernels of what made Cobain such a great poet. "She eyes me like a Pisces when I am weak/I've been locked inside your heart shaped box for weeks/I've been drawn into your magnet tar-pit trap/I wish I could eat your cancer when you turn black". It's not

necessarily the most complimentary love song of all time, but it's nevertheless an electrifying insight into their relationship.

And Kurt's hallmarks are all there: an awkward and fearful sexuality, body horror, water imagery and a turn of phrase both anarchic and impossibly fragile.

He wrote about the big things – the fear of love, the terror of being left unloved – doused them in beautiful, sick imagery and laced the words in the incendiary language that Johnny Rotten understood was how you roused a generation. But Kurt didn't understand that. You wonder if he even realised he was doing it.

Dave Grohl once said, explaining why he didn't think 'Smells Like Teen Spirit' meant very much at all: "Just seeing Kurt write the lyrics to a song five minutes before he first sings them, you kind of find it a little bit hard to believe the song has a lot to say about something. You

need syllables to fill up this space or you need something that rhymes."

Which says something of Grohl himself as a lyricist – it's never been his strongest suit. Kurt's words were often simplistic enough to match the nursery-rhyme exuberance of many of their best songs. But his gift was to deliver that through the craft of the true poet. You can see in his journals what a great wordsmith he was. He would mangle meaning in tongue-twisty ways ('Serve The Servants'), or figuratively. "Load up on guns, bring your friends", from 'Smells Like Teen Spirit' was changed to "Load up on drugs, kill your friends", for a TV performance, but the smart, snotty Generation X nihilism still shone through.

As the walls closed in on Kurt, things got bleaker, but he never lost the humour; witness 'Pennyroyal Tea's "Give me a Leonard Cohen afterworld, so I can sigh eternally". Somewhere out there, he's still sighing.

WHAT DO YOU THINK?

Now you've read our choices of the lines that have charmed our hearts, you may be musing (or seething) about the absence of your own favourite lyric-writers in these pages. Get it off your chest and champion your favourite word-wrangler by going to NME.COM and voting for your own favourite lyricist. You can also vent any remaining spleen – or wax lyrical (sorry) – by writing to us at letters@nme.com, scrawling on our wall at [facebook.com/nmemagazine](https://www.facebook.com/nmemagazine) or tweeting us at twitter.com/nme

THE GREATEST EVER WRITTEN



Jacko: always a fan of scrambled eggs

**"BEAT IT,
NO-ONE WANTS
TO BE DEFEATED"**

MICHAEL JACKSON
'BEAT IT'

Samy Lou Landberg, Warpoint:
"It's totally weird and a bit obvious, but I really love the lyrics. I was about four when I heard that, and it still sounds great."



**"GOOD TIMES FOR
A CHANGE/SEE THE
LUCK I'VE HAD CAN
MAKE A GOOD
MAN TURN BAD"**

THE SMITHS

'PLEASE, PLEASE, PLEASE
LET ME GET WHAT I WANT'



Theo Hutchcraft, Hurts: "I heard The Smiths when I was 17. It changed my whole life, and made me start looking back on music. It was then that I started listening to The Smiths."



**"I READ THE
NEWS TODAY,
OH BOY"**

THE BEATLES
'A DAY IN THE LIFE'



Rachel Dugan:
"Just that first line... It makes me want to know what the next line is going to be."



"Be my little baby..."

THE RONETTES
'BE MY BABY'



Brian Wilson, The Beach Boys: "The lyrics are fantastic – it's the way Phil Spector describes everything. It just starts and you just go, 'What the hell? That's pretty cool!' I really like lyrics in general – I listen first for them, and then I listen to the melody and the chorus."



**"I'M SICK
AND TIRED
OF HEARING
THINGS FROM
NEUROTIC,
PSYCHOTIC,
PIG-HEADED
POLITICIANS"**

JOHN LENNON
'GIMME SOME
TRUTH'



Miles Kane:
"This is kind of timeless, really, don't you think? It says it all"



**"The fact that you
are married only
proves you're my
best friend"**

THE VELVET UNDERGROUND
'PALE BLUE EYES'



Richard Hawley: "It's about adultery, and it always struck a chord with me; not because I'm an adulterer, but because it's such clear expression of a complicated emotion."

ST LYRICS

WHAT'S THE BEST LINE OF ALL TIME? BRIAN WILSON, MARK RONSON, NICKY WIRE AND MANY MORE PICK THEIR FAVOURITE LYRICAL GEMS - BY MORRISSEY, LOU REED, SYD BARRETT AND, ER, ULTRAVOX...



MBV: those balloons are filled with blood



"I'm gonna make your mouth a sunny sundae smile"

MY BLOODY VALENTINE
'SUNNY SUNDAE SMILE'



Honor Titus, Cerebral Ballzy:
"It's such a great American imagery line, I really like lyrics like the ones on this track - they're really simple, really topical and paint a picture."

"HE'D LIKE ANOTHER NAME, THE ONE HE'S GOT IS A CURSE THESE PEOPLE CRIED/WHY CAN'T THEY UNDERSTAND HIS MOTHER CALLED HIM IVAN THEN SHE DIED"

SCOTT WALKER

"THE OLD MAN'S BACK AGAIN"

SCOTT WALKER
"THE OLD MAN'S BACK AGAIN"



Tom Fleming, Wild Beasts:
"It's about communism. I love the way he sees the bigger picture - he realises every single gesture is important."

"WITH A ONE-WAY TICKET TO THE LAND OF TRUTH/AND MY SUITCASE IN MY HAND/HOW I LOST MY FRIENDS/I STILL DON'T UNDERSTAND"

NEIL YOUNG 'THRASHER'



Harry McVeigh, White Lies:
"The way it rhymes is beautiful."

The sentiment behind the song is, to me, about growing up and moving away from the things in your past - sometimes good, sometimes bad"



"I DON'T HAVE TO SELL MY SOUL/HE'S ALREADY IN ME"

THE STONE ROSES

'I WANNA BE ADORED'



Mark Ronson: "Not only is it an amazing lyric, it's track one side one. That sort of insane arrogance leads off on a record that justifies insane arrogance - that's pretty powerful."

"Slick back my hair/You know the devil's in there"

THEM CROOKED VULTURES

'ELEPHANTS'



Ron Vennucci, The Killers:
"I don't know if it's my favourite lyric, but I really like Josh Homme's lines in general. He's got such a great way around words."



"I'M AN EASY MARK WITH MY BROKEN HEART"

IGGY POP 'SIXTEEN'



Ken Caillat:
"That song captures what it's like to be on the lonely side of 16. Iggy's laying his problems on the line. Lyrically, it has that barbed, pained poetry of all of Iggy's best works."

"Yeah, well I say what I mean/I say what comes to my mind/I guess I never get around to things/I live a straight, straight line/You know me I'm acting dumb/You know the scene very humdrum/Boredom boredom"

BUZZCOCKS

'BOREDOM'



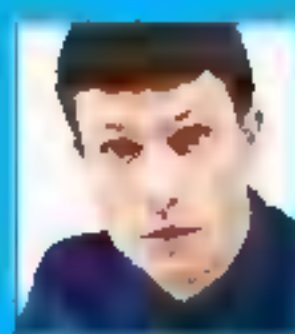
John Peel, The Buzzcocks:
"The lyrics in this just say, 'Now you're free to get up and do exactly what you want, let's turn this situation around'."



The National speak the international language of love

"You know I dreamed about you for 29 years before I saw you/ You know I dreamed about you/I missed you for 29 years"

THE NATIONAL
'SLOW SHOW'



Orlando Weeks, *The National*: "This is one of the most romantic things you could ever say to anyone, but it manages to remain not cheesy at all. It's perfect and it's concise."

"We're a mile under the ground/And I'm thinking that it's Christmas/And I'm kissing you hard/Like I've got very important business/And no-one knows/And no-one sees us/Because they're drinking themselves senseless/And I'm writing in the snakepit"



THE CURE 'SNAKEPIT'

Chris Carrabba, *The Cure*: "It's very visual on one level, but at the same time he's only giving you a little bit of information. You never really fathom what's going on, but I think that's the delight."

"SHE WAS 15 YEARS OLD/ AND NEVER SEEN THE OCEAN/SHE CLIMBED INTO A VAN WITH A VAGABOND/AND THE LAST THING SHE SAID/WAS, 'I LOVE YOU, MOM'/ AND A LITTLE RAIN CAN NEVER HURT NO-ONE"

TOM WAITS
'A LITTLE RAIN'



Charlie Fink, *Voah & The Whirler*: "I love that his lyrics can contain an entire story in one line. In those four lines

alone, you've just imagined everything about those characters and everything about the story, and you're already emotionally drawn in."

"When there's no future how can there be sin?/We're the flowers in the dustbin/We're the poison in your human machine/We're the future, your future"

SEX PISTOLS 'GOD SAVE THE QUEEN'



Nicky Wire, *Manic Street Preachers*: "This track is still so powerful, so situationist and so real. For that to come from a 20-year-old John Lydon is really quite staggering."

"FREEDOM OF CHOICE IS WHAT YOU GOT/FREEDOM FROM CHOICE IS WHAT YOU WANT"

DEVO 'FREEDOM OF CHOICE'



David Byrne, *Devo*: "It's the paradox of the consumer society, isn't it? I find I might be happier if people just told me what to do next, rather than having to make choices all the time. It's something I've been thinking about lately because so much of my life these days is just getting on the bus to be driven to the next show."

"A GOOD MIND DOES NOT A GOOD BOFF MAKE"

THE FALL
'IN THE PARK'



James Murphy, *LCD Sound-system*: "That's

an undeniably good line. There's so many from The Fall though. They're my favourite band in the world."

"DANCING WITH TEARS IN MY EYES"

ULTRAVOX

'DANCING WITH TEARS IN MY EYES'



Robyn: "The combo of sad and strong is very cool."

The video is all about the possibility of a nuclear explosion. It's got all that fantastic melodrama of an era when people really did live with nuclear threats."

"There's nothing you can know that isn't known/Nothing you can see that isn't shown/Nowhere you can go that isn't where you're meant to be"



THE BEATLES
'ALL YOU NEED IS LOVE'

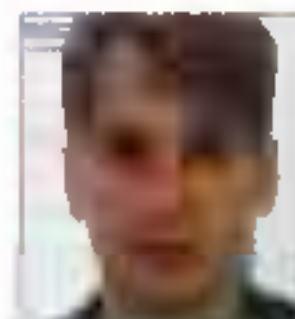
Sean Lennon: "It seems to be a good representation of the sort of enlightenment that came out of the '60s."



Jeff Buckley remains ever graceful

"MY FADING VOICE SINGS OF LOVE/BUT SHE CRIES TO THE CLICKING OF TIME/WAIT IN THE FIRE"

JEFF BUCKLEY 'GRACE'



Mark Foster, *Foster The People*: "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."

"Built like a tank, yet hard to hit/
Mack 10 and Scoop go running shit"

MACK 10 FEAT SCOOP



**'GANGSTA
GANGSTA'**

Jesse Hughes, Eagles Of Death Metal:
"It's badass poetry, it's dangerous-
sounding, and when you sing along
with the lyrics in the car, you feel
fucking tougher than the world."



"FUCK YOU, I WON'T
DO WHAT YOU TELL
ME!"

RAGE AGAINST THE MACHINE
'KILLING IN THE NAME'



Serge Pizzorno, Kasabian: "Where
they sing, 'Fuck you I won't do what you
tell me', I think that's a really nice line.
It's pretty obvious for a rock'n'roll
band to sing those words, but I just
think it's great for anyone to sing in
someone's face, y'know. I have never actually seen
them play it live, but I'd fucking love to. They remind
me of Black Sabbath, and that's a compliment."

"We kiss on the mouth
but still cough down
our sleeves"

MODEST MOUSE 'DRAMAMINE'



Jack Steadman, Bombay Bicycle Club:
"Isaac Brock from Modest Mouse
is one of my favourite lyricists of all
time and this song describes perfectly
any long-term relationship, when
one starts hiding things."



"ANOTHER DAY, ANOTHER
DAY/NOT ANOTHER DAY"

EELS 'ELECTRO-SHOCK BLUES'



*Jonathan Higgs, Everything
Everything:* "The lyric is about a guy
being in hospital and he's kind of
fucked up. You don't know what's
wrong with him. It's so concise. It lays
you to waste when you first hear it."

"GENTLE SHOULDER
CHARGE/LOVE YOU, MATE"

ELBOW 'FRIEND OF OURS'



Liam Fray, The Courteeners: "I'm in
awe of the way certain people depict
male emotion, especially as it's about
Guy Garvey's friend who passed
away. It's so powerful, yet so simple.
Everyone's had a drink and been, like,
'I love you, mate', but he's hit the nail on the head."

"Don't do to your mom what I did to
mine/She grew so lonely in the end/
Angels picked her for their friend"

**THE SHANGRI-LAS 'I CAN
NEVER GO HOME ANYMORE'**



Joe Mount, Metronomy: "On their
own the lyrics don't seem so good.
It's maybe not the most poetic thing
in the world, but it's the climax: the
mum is dead 'cos the girl decided she
preferred hanging out with bad boys."

"AIN'T
NO SUCH
THINGS AS
HALFWAY
CROOKS"

MOBB DEEP
'SHOOK ONES
PART II'



Nathan Williams, Wavves:
"That
is my
favourite
lyric. It's just so deep. I
love all the thought that
goes into Mobb's lines."

"WELL, OH
BABY, MY
HAIR'S ON
END ABOUT
YOU"

SYD BARRETT
'TERRAPIN'



Angus Andrew, Liars:
"I don't
try to be
Syd, but
we did try songwriting on
acid once - I was just
laughing and throwing
myself into the drumkit."

"SO THE FIRST THING THAT
THEY SEE/THAT ALLOWS
THEM THE RIGHT TO BE/
WHY, THEY FOLLOW IT/
YOU KNOW, IT'S CALLED
BAD LUCK"

LOU REED 'STREET HASSLE'



Tom Cohen, SCUM: "In the context of
the song - it's just after the death of a
girl who's on heroin - it's the moment
where it turns the story back onto Lou
Reed. That was after 'Metal Machine
Music', and everyone hated him!"

"WOMEN OF THE WORLD
TAKE OVER/BECAUSE IF YOU
DON'T, THE WORLD WILL
COME TO AN END/AND IT
WON'T TAKE LONG"

JIM O'ROURKE

'PRELUDE TO 110 OR 220/
WOMEN OF THE WORLD'

(FROM A SONG OF THE SAME
NAME BY IVOR CUTLER)



*Frankie Francis, Frankie & The
Heartstrings:* "It's the only line in
the whole song and it's repeated for
about 10 minutes. Every time I hear
it, it makes the hairs on the back of
my neck stand up."



"MY BRAIN'S
REPEATING/
IF YOU'VE GOT
AN IMPULSE
LET IT OUT"

DEATH CAB FOR CUTIE
'THE SOUND OF SETTLING'



*Alex Trimble, Two Door Cinema
Club:* "That's what I've always
believed and it's sort of our
ethos as a band. People these
days are too scared to do what
they want or say what they like
in case it's not accepted by other people."

"IF YOU EVER NEED
SELF-VALIDATION/
JUST MEET ME IN
THE ALLEY BY THE
RAILWAY STATION"

**THE SMITHS 'I WANT THE ONE
I CAN'T HAVE'**



Simon Pegg: "The guy's a poet!
Pure and simple. I just love The
Smiths. Johnny Marr would write
melodies, then Morrissey would
pour words into it. I absolutely
adore them."

BRAVE NEW WORDSMITHS

FOLLOWING IN THE FOOTSTEPS OF COBAIN, MORRISSEY AND TURNER, THERE'S A FRESH GENERATION OF LYRICISTS THAT'S FULL OF BILE, BANTER AND BRILLIANCE



ELLERY ROBERTS WU LYF

On record, Roberts' 'distinctive' voice – somewhere between a bronchial Tom Waits and a mid-op amputee – all but obscures what he's actually singing about. In print, however, the WU LYF frontman's lyrics are as enigmatic and ambitious as the music his band makes.

Full of disassociated imagery, vague religious allusions, colloquialisms and brick wall friendly sloganeering, the lyrics of his band's debut album

'Go Tell Fire To The Mountain' are far from the jumbled, incoherent collection of vowels and consonants they first appear to be. In fact, Roberts' lyrics form a narrative, one whose themes of patricide, authority and vengeance are ultimately in service of the notion that "you can't force ideas on people, and that they have to get over themselves. And they all live happily ever after". Pretentious? A bit. But Roberts is a writer of vision and ambition, and we want more.

THREE OF HIS BEST

LYF's a bitch

"It was broken words she said to me/My blood runs deep, why won't you let it bleed?/The people's crown lays at my feet/A dumb animal trying to crawl"

Concrete Gold

"Across fields of broken glass/With five-year-olds having heart attacks/You fed 'em too well on TV/Cut me I won't even bleed"

Spitting Blood

"It's a sad song that makes a man put money before life/A sad song that puts a man for sale"

We Bros

WU LYF's Ellery serenades the Wucliff

Leeds via Barcelona's finest: Spectrals



LOUIS OLIVER JONES SPECTRALS

The slacker poet is a noble profession, and a mantle not lightly bestowed.

Its current recipient is Louis Oliver Jones, aka Spectrals, a prodigious and prolific 22 year-old whose 2011 breakthrough 'Bad Penny' was a lushly arranged meditation on a (very real) break up, and whose wit and maturity was startling.

Jones' lyrics have a droll, post-Arctics playfulness. There's frankness and honesty, and they turn from naivety to disillusionment and sorrow at a moment's notice. He's now back together with 'Bad Penny' girl; here's hoping he finds inspiration in happiness, too

Q&A

"IT HITS ME IN THE SUPERMARKET..."

The Spectrals man on this lyrics malarkey

Is lyric-writing something you can learn?

"I don't feel I get better at it. I can go for a week where everything I write is terrible, then I'll be in the supermarket and it'll just hit me."

Which other lyricists inspire you?

"I like how Elvis Costello plays with words. He's a huge deal."

THREE OF HIS BEST *Keeping up with Jones' lyrics*

"We can't kiss if you've got lockjaw/ Though I can't be sure/But if it is, if it is/Your teeth will fit just like jigsaw bits"

Lockjaw

"Did you pick the peppermint trousers with me in mind?/And did you know that I like the scrunched-up face you make when you count in fives?"

Peppermint

"She comes on like a cold/ And I knew I was due/ For a snotty nose"

I Ran With Love But I Couldn't Keep Up

FRED MACPHERSON SPECTOR



It would be easy to dismiss Funny Fred as a mere quipping japester; lines like "Heard he was your rock, does that make me your hard place?" come thick and fast on debut 'Enjoy It While It Lasts'. Like Moz before him, though, Fred is deft at pairing smart-arse wordplay with a lyrical sorrow

for doomed, daft youth, throwing barbed bon mots in the face of despair. Lines like "Friday night, I don't wanna wake up alive" sum up the conflicting seize-the-day/but-why-am-I-here spirit of your mid-twenties, and there's romance too: "There's only so many ways to wake up next to you/But every single time feels like I'm waking up anew". In fact, he's so good, it's not even funny.

THREE OF HIS BEST *The Spector inspection*

"I hear your voice and centuries of misery can't stop me/I know the night is young, but tomorrow we might not be"
"Celestine"

"Give me a minute while my heart stops breaking/Give me a minute while I fix my tie/Give me a minute while I take my life"
"Chevy Thunder"

"Quarter-life crisis, teen Dionysus, collapsed in the back of a car/I never saw it turning out this way"
"True Love (For Now)"

Jehnnny Savages: simply the Beth



New Music Editor Matt Wilkinson on his favourite new lyricist

JEHNNY BETH SAVAGES

True, they've got a peerless rhythm section and a brilliant guitarist, but Savages' singer Jehnnny Beth's lyrics really help to set the band apart from the rest. When they started she focused on war and isolation, wholly

eschewing love until she found a novel way of making it work for her. Like WU LYF's Ellery Roberts, she's a master of shrouding her voice under waves of ferocious reverb, only to reveal the odd line of clarity among the musical chaos



Er, where's the sweatshirt, sweatshirt?

EARL SWEATSHIRT

Odd Future are an unpredictable bunch, but increasingly you sense that whatever impact the collective eventually make will come under the stewardship of Frank Ocean and the 18-year-old Earl Sweatshirt, rather than Tyler's overworked mouth.

The son of a South African poet and political activist, Earl's lyrics do not in any way reflect the storied profession of his father – the creative ways he finds to offend, disgust and

provoke you probably don't count – but there's no doubting that he is OFWGKTA's most precocious talent. Wittier and more outrageous than his comrades, his 2010 solo debut 'Earl' is 26 minutes of pure, morally bankrupt depravity ("Sent to Earth to poke Catholics in the ass with saws and knock blunt ashes into their caskets and laugh it off") made more unsettling by the fact that he was only 16 when he made it. Meet white America's next scapegoat-in-waiting.

KEVIN PARKER TAME IMPALA



Psychedelic is a tricky thing to pull off without resorting to candy-coloured cotton-cloud cliché. Maybe it's just that acid has become weaker since the '60s, but whenever lyricists try to weird you out with rapid-fire alliteration and talk of inner-discovery, it usually ends up sounding as pedestrian as a trip to Tesco.

Thankfully, Kevin Parker is a notable exception to that trend. His lyrics are anchored in psilocybin logic, and Parker himself appears to be on a permo: "I lucidity, come back to me/Put all five senses back to where

they're meant to be". They're never overtly ridiculous or over

the top, but they are an honest representation of the goulash of details, irrational notions and listlessness that is your tram of thought while tripping balls. Not so much far-out, as far-in.

THREE OF HIS BEST *Tame by name, not by nature*

"I've got a body that my mind can leave/Nothing else matters, I don't care what I miss/Company's OK/Solitude is bliss"
"Solitude Is Bliss"

"Said you wouldn't be home late tonight/I gave up waiting at 17 past midnight/Now my only company's a half-full glass of wine/You leave me no choice but to plot my revenge"
"Half Full Glass Of Wine"

"azy bones of no concern sees 41 mosquitoes flying in formation/I'm alright but my pet cockroach died of starvation/Sleep 'til late, I won't mind if we do nothing today"
"41 Mosquitoes Flying In Formation"



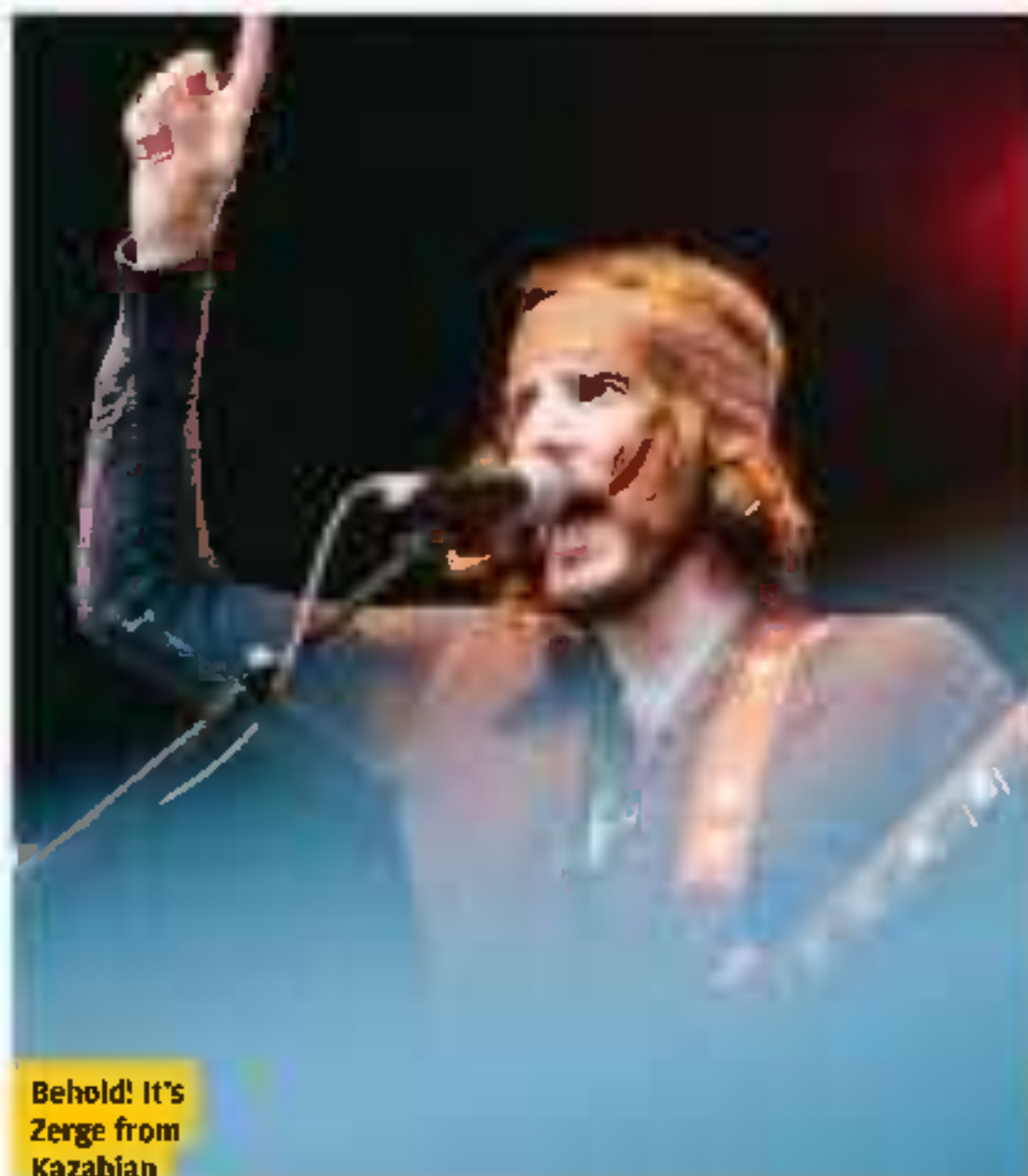
The Clone Roses:
(l-r) Reni, Mani,
Dave, Ken

WE WANNA BE ADORED TOO!

What other festival boasts a line-up including Metallica, Joy Division and Eminem? Well, *Trillifest* does.

Si Cunningham heads for a muddy field in East Yorkshire to enter the weird world of the tribute bands. Is this merely a Tesco Value fest or is it the real thing?

PHOTOS: TOM SIMPSON



Behold! It's Zerge from Kazabian



The crowd is a tribute to a real festival crowd



He's only Kate Hudson short of the real thing



"Fuck it, I'll have a beefburger after this"



Tim Burgess' latest hairstyle was a hit

Not many people can say that they've seen a naked Anthony Kiedis using the back of a Vauxhall as a dressing room, while Gary Lightbody and the rest of Snow Patrol do their own loading out. But that's just one of many magnificent moments that the punters at the world's largest tribute festival are exposed to. It's a moment that will be up there alongside queuing for a Portaloo with Johnny Ramone and watching Morrissey dispose of an empty pizza box. Welcome to Tribfest 2012.

This is the sixth year that 50-odd musical pretenders from across the globe have descended on a field 20 miles north of Hull to pay homage to artists dead and alive, big and small. On paper, the line up is absurd: you can go from seeing Metallica to Joy Division to Eminem without having to move – which, depending on your state of mind, sounds like a real hoot... or a trigger for an acute manic episode. Around 4,000 people have bought weekend tickets, suggesting that a phenomenon usually associated with the back rooms of pubs could be far more of a beast than anticipated.

I arrive just as TNT (a tribute to AC/DC) are bringing the curtain up on the Yorkshire festival, with The Clone Roses set to headline tonight. The wigs might be more Louis XIII than Brian Johnson, but the rest of it is pretty on the money, right down to the impromptu school uniform striptease. Meanwhile, on the Tribfest's

only other stage are The Strange Doors, who have turned a tiny part of Driffield into 1968. They look and sound so convincing that I start to forget we're not about to interview the actual Jim Morrison when the band have finished playing. The illusion is shattered when he de-wigs and introduces himself as Grant, a finance worker from Milton Keynes. "I've watched a lot of footage of Jim to try and get the moves. When I'm performing, I'm pretending to be him on acid," Grant tells me as we shelter from the Yorkshire elements under a burger van canopy. "It's the rolling the eyes back, the little shudders and twitches. I sometimes pretend to be 'drunk Jim' and drink whisky onstage but it's really iced tea."

For The Strange Doors, being in a tribute band is pure hobby, and that's the impression we get from most of the British bands on the bill. But some acts take it more seriously. The Netherlands number plates on Snow Control's posh splitter van suggest that they're an international prospect. But there's something really odd about watching a tribute to Snow Patrol. "Who can tell me the name of Snow Patrol's latest song?" Olof (the weekend's Gary Lightbody) asks his audience. The sea of blank faces perhaps suggests that Snow Patrol don't have the level of iconography needed before they can be cloned. So why pick them? "Well, I love the music. It's mysterious and rocky, and I feel I have the voice to match it," Olof explains. "I'm not an actor, I don't try to play Gary. I like to think we have certain similarities. But he's not a well-known frontman, and that gives us more freedom."

So is it a full time affair? "No. I'm a music teacher. But we ask to come and play a festival like this, because where else are we going to get the opportunity to play a stage like this? For tribute bands, this is our Olympics!"

And by Friday evening, the tribute Olympics are starting to feel more like a festival and less like a village fête. It's a good opportunity to explore the campsite, which is largely made up of families and groups of thirtysomethings. But there are younger people here. One group of teenagers travelled from Hull, and insist they'll always do Tribfest over 'real' festivals. How come? "Trib's cheap, and some of the acts are probably better," says local lad Liam. "This has cost me fifty quid for the weekend and I get VIP camping. The money it would cost to go to Leeds I can spend on Amsterdam."

I'm camping next to Barry Island's answer to the

Ramones – the Shamones – who are Tribfest veterans. "Some bands take it seriously, some do it for a laugh. Last year there was a Russian oligarch who just wanted to come over and be Eric Clapton. He was a bit of a dick, actually," says bassist Dave. Later on we also bump into Bryn Merrick from the band. He used to be in The Damned (the *actual* Damned) but he's hammered and just wants to talk about perfecting omelettes.

The boss and founder of Tribfest is Eddy Faulkner, who's doing about 40 different jobs. His finest hour of the weekend comes when a couple of guys start scrapping during Kazabian and he's in there restoring order before security get a sniff. Eddy was once in The Beautiful South tribute act The Beautiful Couch. "We played a lot of small festivals, but I just thought it would be a great idea to create a Glastonbury just for tribute bands," he explains. "There was something called Glastonbudget and I thought, 'I can improve on this,' so launched Tribfest in 2007. Aside from the tribute element, I just wanted to create a better class of festival. Somewhere with good toilets, decent camping and cheap beer. To go to Glastonbury with a



"I don't ever want to feel like did that day... near Hull"

NICE TO MEET LOAF

The best and worst tribute act names on the bill

★★★★★★★★★★★★

BEST

SPRIT LEVELLERS
MEET LOAF
ANTARCTIC MONKEYS
THE CLONE ROSES
SHAMONES
METALLICA
THE POLICE
ACADEMY
THE REAL SLIM MAYBE

WORST

BADNESS
GUNS 2 ROSES
FAD HANNERS
GREEN DATE
THE SMITHS LTD
OACES
COLDPLACE
SNOW CONTROL



'Tom' from Kazabian also moonlights as Calvin Harris



Stop me if you think you've seen this lot before



The Chuckle Brothers turned up to pay tribute to themselves

"FOR TRIBUTE BANDS, THIS IS OUR OLYMPICS!"

OLDF LEAD SINGER OF SNOW CONTROL

family you're looking at £800; to come here it's £200." Christ, he really does look a lot like Paul Heaton, is all I can think.

"Budget" is a word that crops up again and again, but any suggestion that punters are getting the Tesco Value range of bands is slapped down by four Dutch blokes who go by the moniker Musest. If I were Matt Bellamy watching their set, I'd have shat my pants for fear that I'd met my doppelganger and death was imminent. Jeroen (a mechanical engineer by day) and his fellow Muse-a-likes (a chemist and student) decided to quit doing original material and go "full tribute" a few years ago. They've played to 5,000 people in Moscow, which is something the real Muse haven't done in years. "Fortunately for us, they don't come by that often," the singer says. "So as long as we can do the best tribute to Muse, the requests will continue."



Strange Doors featuring the IT wizard king

As far as Tribfest goes, you get the impression that most people are happy to nod along to whoever shows up onstage next. I don't think you'll ever find an Eminem gig where a pensioner,

snoozing on his folding chair, sits alongside a pissed-up hen party from Hull. That's no reflection on the popularity of The Real Slim Maybe, of course.

For some bands, like The Smiths Ltd, it's the first time they've played anything like this. Speaking to me in a wooded area behind the main stage, Morrissey (ironically, a guy from Manchester called Johnny) reflects on his experiences in a tribute band. "I was a reluctant karaoke singer, and was forced to do 'First Of The Gang To Die' after a few beers," he recalls. "But people were coming up and saying that I sounded really like him. A few weeks later I heard Alex – our Johnny Marr – on the radio looking for a Morrissey and I knew that was my calling!"

Alex chips in, "We spent six months looking for our Morrissey, and a lot of people who auditioned just didn't get it. We'd have the wrong shape, size – we had a Moroccan guy show up!" he laughs. They picked the right guy. Johnny's resemblance and mannerisms are so similar to Morrissey's that he once got mistaken for him in the toilets at Wembley Stadium, we're told.

But can being in a tribute band actually pay? It seems as though most bands at Tribfest are just in it for fun, but then

we bump into the Kazabian boys after their blinding Saturday show. Eddie (Tom) and Matt (Serge) gave up their day jobs (amusingly enough, Eddie used to be a fraud investigator) a few years ago.

"Kasabian are arguably the biggest live band in the country but we saw that they had no tribute act. We thought we might as well make a bit of dosh out of it," says Matt. Eddie adds: "We make a comfortable living. It's intense work, but we're only doing it two days a week. If we did it five, we'd be munted! We watch every show of theirs and incorporate elements for our next show. The idea is to change slightly behind them, otherwise people won't recognise us."

The likeability and enthusiasm of the bands adds to Tribfest's friendly atmosphere. How refreshing that, despite the absurdity of the line-up, and that some of the tributes are inexcusably naff – and that there are moments lifted right out of *Phoenix Nights* – there's still a UK festival where people just go to have a silly laugh.

Even when, near the end of the weekend, the Michael Jackson tribute threatens to piss on the vibe by putting in an insane rider request (40 hot towels and backstage showers), he's politely reminded by one of Eddy's no-nonsense volunteers that we're in a field in the arse end of East Yorkshire. We get the feeling that the real Jackson would have been told much the same.



Vlad the Imposters: 'Tom' and 'Serge'

KASABIAN ON KAZABIAN

Tom Meighan's verdict on his impersonators

★★★★★★★★★★★★



"I've been keeping tabs on them for ages. They're fucking frightening, they're so good. When they first came out someone told

me about them and I went on the website to check them out. I was like, 'Oh my god!' – they'd mimicked everything perfectly. The best thing is, if I change my haircut he's got to change his; he's got to keep up. I think he's a lot shorter than me, their guy, but the characteristics are bang-on and their Serge is frighteningly good. It might happen that we'll put them on instead of us one day; or it'd be good to get them in a video."

NME

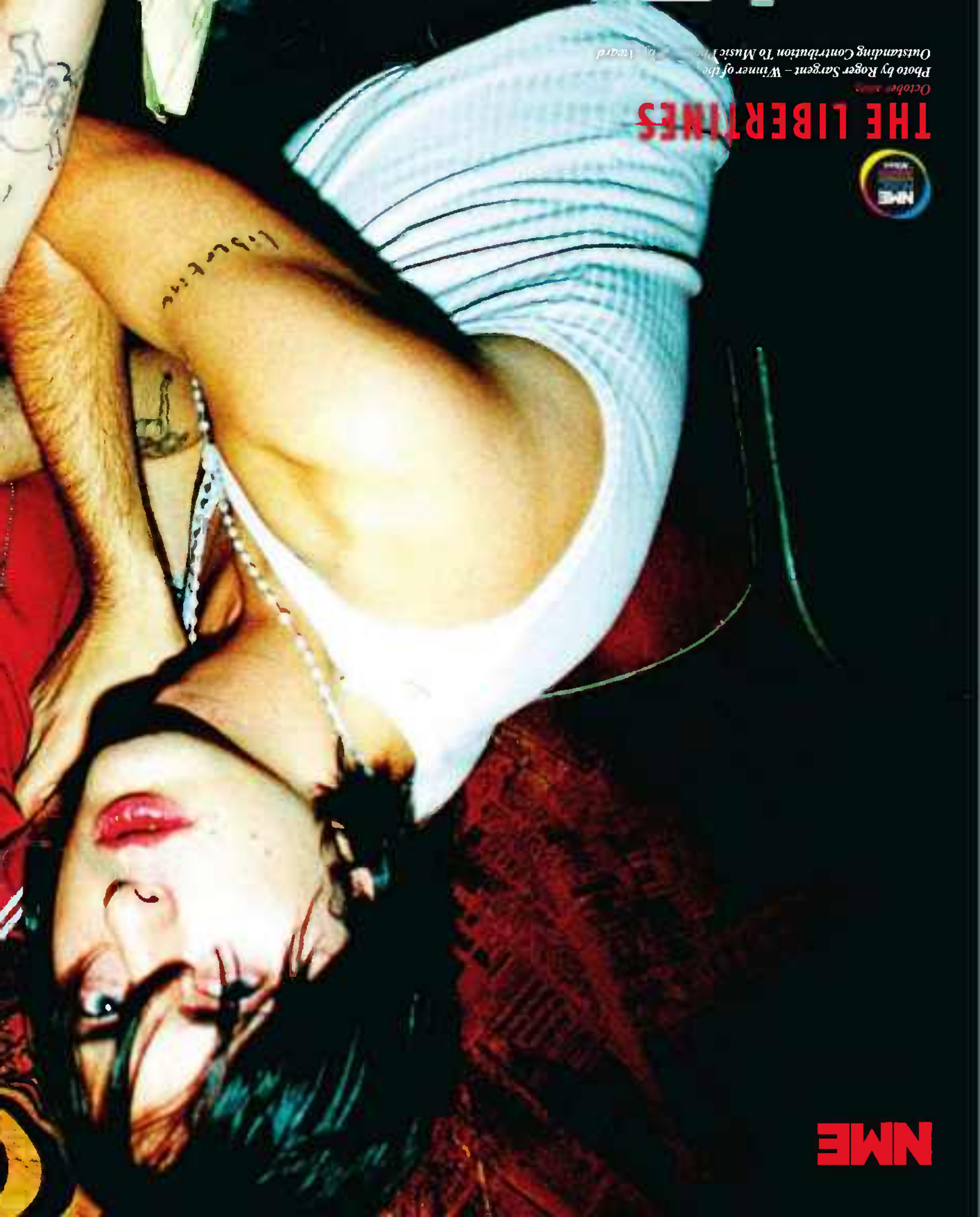


LIAM GALLAGHER

April 2011

*Photo by Roger Sargent – Winner of the
Outstanding Contribution To Music Photography Award*





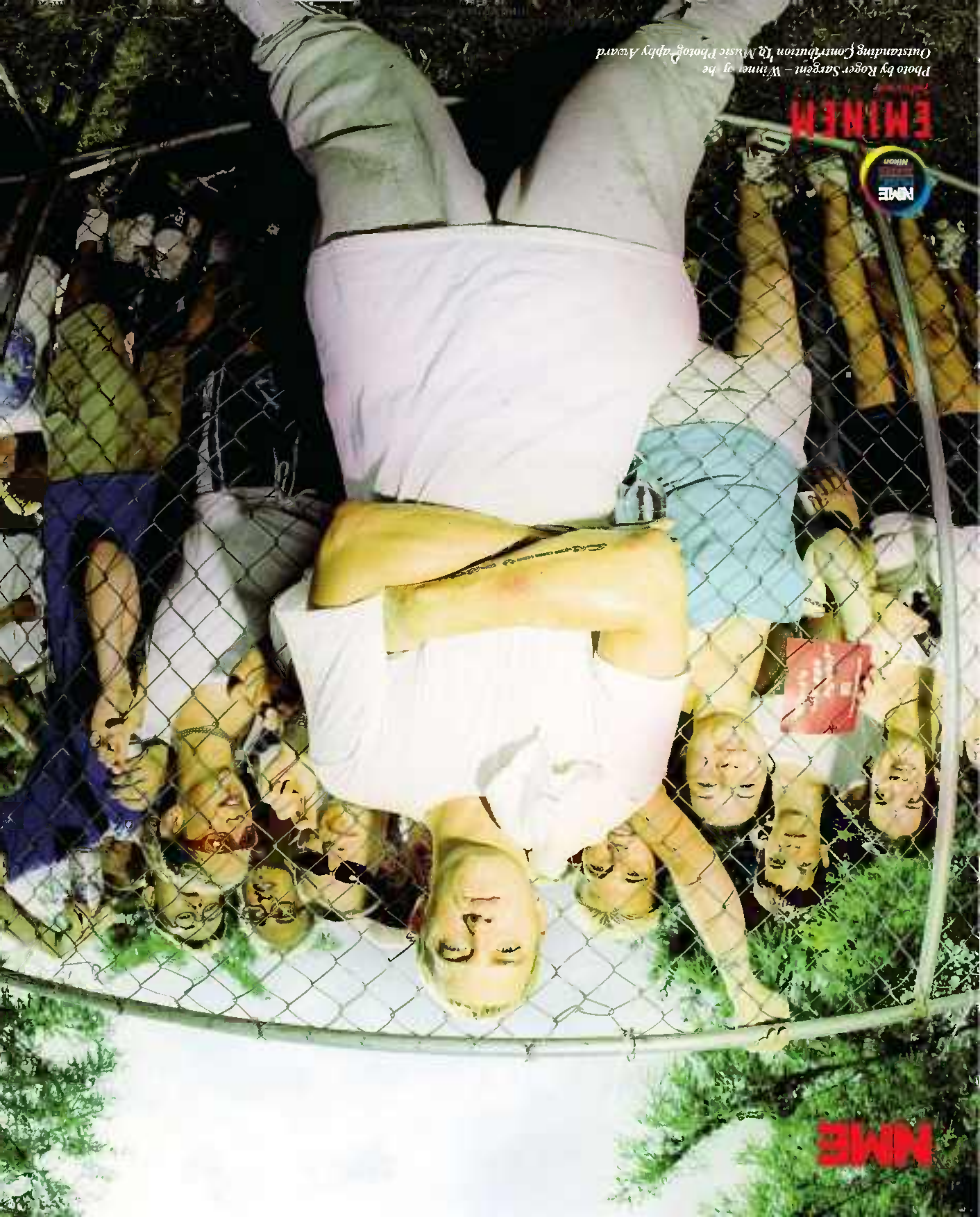
THE LIBERTINES

October 2002
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Libertine





EMINEM



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“I’M BACK JUST DOING WHATEVER THE FUCK I WANT”

AS HE LOOKS TO LIFE BEYOND **LCD SOUNDSYSTEM**, **JAMES MURPHY** MURPHY RELIVES A DECADE OF DISCO INFILTRATION AND ACCIDENTAL HEROISM, WITH **HAZEL SHEFFIELD**

James Murphy never wanted to be a rock star. But ever since LCD Soundsystem called it quits with a three-and-a-half-hour show at Madison Square Garden in April last year, he’s been reliving the most rock-star moment of his career.

Today he’s at his DFA studio in New York’s Greenwich Village, shattered after a flight from Montreal. As he talks, he rubs at a grey beard that threatens to grow over his face entirely and munches on grapes and bananas in the small basement dugout. He’s here to edit hours of concert footage that will go on the extras of the DVD version of *Shut Up And Play The Hits*, the film that documents the last 48 hours of LCD Soundsystem. “The first edit was pretty glorifying,” he says. “There were a lot of ‘rock shots’, which drives me insane.” He raises his fists in the air in a mock rock-star pose and twists his face into a scowl.

LCD Soundsystem were an accidental band that somehow ended up being massive. “The band might have just been my failed attempt to provide perspective on bands,” he explains, the emphasis on “failed” suggesting he lost more perspective than he found. “That was a big part of it: making songs about songs, complaining about music via music, and then just being another fucking band.”

It’s fitting that this full stop of a film is about to come out just over 10 years since LCD’s

debut single, ‘Losing My Edge’, did. So, it seems just as fitting to get James to tell us about the 10 moments that made LCD Soundsystem – and then made it all end.

1 DEATH FROM ABOVE

Murphy spent his twenties in “fucking bands”, short-lived punk groups that played basements across the East Coast. In the ‘90s he started DJing under the name Death From Above, playing Donna Summer next to Can and late Clash and watching crowds lose their shit. “It seemed like people were hungry for that but just didn’t know it,” he says. “It just seemed so obvious.”

With British producer Tim Goldsworthy, Murphy started a label for 12-inch dance records that they called Death From Above. One of their first pressings was a fierce dance edit of The Rapture’s ‘House Of Jealous

Lovers’ that was such a departure for the band, it took Murphy and Goldsworthy two years to convince them to put it out.

“They were uncomfortable with it,” says Murphy. They needn’t have been. The track sold 7,500 copies, making it a huge hit for the tiny label, and putting New York back on the musical map with dance punk.

“I WAS JUST A LITTLE PETULANT. THEN I STOPPED. MOSTLY”

JAMES MURPHY

2 FINDING HIS EDGE

The first LCD Soundsystem release, ‘Losing



My Edge’, was more of a joke than a serious single. Murphy had just pre-empted the musical fashion for dropping old dance tunes in his DJ sets. No sooner was he making a name for himself doing just this than he noticed other DJs playing exactly the same records. ‘Losing My Edge’ was his answer: eight minutes of paranoia about being past it, mixed with Murphy bragging that he was at every seminal moment in rock history, from Ibiza in 1988 to the first Can show in Cologne.

Jonathan Gaikín, who still manages DFA, thought ‘Losing My Edge’ was so bad it would ruin the label. But Murphy liked it because it was resolutely uncool. “I was obsessed with being embarrassed because I used to work so hard not to embarrass myself,” he says. In what would become something of a recurring theme, his plan for humiliation backfired: *NME* made ‘Losing My Edge’ Single Of The Week upon its release. ▶



Colours trooping in the 'Daft Punk Is Playing At My House' video

3 FIRST SHOW BEDLAM

Soon, LCD were getting asked to play live. But Murphy had a problem: he didn't have a band, and he didn't want one, either. "I'd had bad experiences in bands," he says. "It's false democracy. So what happens if I just go, out the gate, 'It's my way or the fucking highway?'" He asked four friends to be in LCD, under his direction. And then he answered a call to play a show in a posh hotel by Liverpool Street in London, on the historical site of the old Bedlam hospital.

On the night, Murphy was so nervous that when the barman at the hotel refused to swap his drinks tokens for whiskey, he smashed a glass and got thrown out of his own gig. Later, after his girlfriend showed up uninvited to see him play, he got so mad that he punched a wall, threw a chair and broke up with her on the spot. "Now I'm like, that was just a bump," he says. "It was good to know that at the bottom of it I was just a little petulant. Then I stopped being like that, mostly."

4 THE DAFT PUNK DREAM

After the release of their self-titled debut album in 2005, one song, 'Daft Punk Is Playing At My House' landed at Number 29 in the UK Top 40. For the video, Murphy wanted to fly Daft Punk in to play a shitty basement gig in a nowhere town, mixing up his punk years with new dance music in the same way that he'd made dance punk a thing with The Rapture. Daft Punk weren't having any of it, but it didn't hurt the track, which was later nominated for a Grammy.

"The premise for the video was that they don't know that this guy – the mc character – is really evangelical about dance music, but is also punk, and really wants this community to hear this, so he's been saving all this money, for years," Murphy explains of his vision. "And he's saved enough to actually call their agent and book them. So they have two Air France business-class flights, and they're going to be driven to it like it's a proper show, and then they get there and it's a basement. I thought it would be amazing to see them in their robot helmets in the flat beds of Air France."

5 THE RUNNING GAME

Now he was making real hits, Murphy was getting strange offers. He took money from Nike in 2006 to make '45:33', a concept album that was meant to mirror the pace of a run. For Murphy, it meant cash, a deadline and a chance to make a long



6 WINNING WITH '...SILVER'

A lot of the ideas on '45:33' ended up becoming songs on 'Sound Of Silver', LCD's classic 2007 album. "Making it almost killed me," Murphy tells *NME*. "I booked a studio. I had no songs, nothing. I just laid there under a piano with a coat over my head."

The song that came out of that studio – 'Someone Great', a beautifully sad song of loss, 'All My Friends', with its static,

record like Manuel Gottsching's 'E2-E4'. Gottsching's album was a composition of minimal electronics, released in 1984, and named after the most common opening moves on a chessboard. When Murphy pinched the idea of chessboard artwork for his own album sleeve, Gottsching threatened to sue. "It's a chessboard!" Murphy

says now. "It's like me getting mad with all the millions of things with disco balls on them after us. I didn't feel bad, I just felt weird about the situation."

"WE LOOKED LIKE A TEACHERS' SMOKING LOUNGE"

JAMES MURPHY



pounding piano, and 'New York, I Love You But You're Bringing Me Down' – will be remembered with 'Losing My Edge' as the defining sounds of LCD. "I felt good about that record," remembers Murphy. The minute it was out, he told his manager that he was quitting music to do ultimate fighting.

7 COMPETING WITH ARCADE FIRE

Instead, LCD Soundsystem embarked on a North American tour with Arcade Fire. By this time, Murphy was tired of pretending to be a rock star.

Arcade Fire kept him going. "Win is super-competitive," Murphy explains of the Arcade Fire frontman. "You can't flip a coin with that motherfucker. We played a great tour because we both tried to win every show. I tried to kill him, and he tried to kill us."

In the documentary, Win and Regine from Arcade Fire go backstage between sets (there are three) and bound up to Murphy. "It sounds so fucking good out there, man," Win says. "We're just bouncing around like 20-year-olds!" It's



Implores illegal
filesharers to spare
him, onstage in
New York, 2010



Flamboyant!
On tour with
Arcade Fire



When pandas
attack: the
'Drunk Girls' vid



James comes
over all forlorn

a different Win to the one who put his hand through a camera on *Jonathan Ross* – an off-duty Win wearing a massive, dopey grin. Next to Murphy, even he looks small.

8 THREATENING THE LEAKERS

There is a basic manifesto to LCD Soundsystem from which Murphy has never strayed. The anti-rock-star thing is one part "Every photo of us looks like a smoking lounge of substitute teachers in high school," he says gleefully. Another is that anyone can do what he does, if they just put in five per cent more effort.

Then there's the way he mixes sound. "Power and weight and sizzle!" he explains. "I was into getting rid of those frequencies that hurt people's ears so that you could feel the physicality of the music."

Most of all, Murphy is a man who knows a lot about music, and values its artefacts and ownership in a way that's rapidly disappearing. So when he discovered that LCD's last album, *This Is Happening*, had been leaked by a journalist on the night he played a secret show in New York in 2010, after he'd got down on his knees and begged the audience not to leak it, he tried to get his label to tell him who had done it.

"I would have gone round there with a baseball bat and put him in hospital!" he says. "I made that! The fucker who thinks it's OK to leak it – that's a person I loathe."

9 PSYCHO PANDAS

One of LCD Soundsystem's final triumphs was the video for single 'Drunk Girls'. Murphy met Spike Jonze at the premiere of Jonze's short film, *I'm Here*, and the two of them decided to meet properly over breakfast. After four hours, they left with the promise to work together on something. When Jonze realised that Murphy didn't yet have a concept for the

'Drunk Girls' video shoot that weekend, he came round to his house with a cameraphone and started chasing him round, whacking him over the head with it.

A few days later Jonze had assembled a team of psycho pandas to run round assaulting Murphy and his bandmates with eggs, fire extinguishers and duct tape. In the video, LCD end up bound and gagged, half naked on the floor, while the pandas tear apart the set.

"It was my favourite video," Murphy says. "He called me Friday and was like, 'Well, what do you want it to be?' And I said, 'I don't know.' And he came round to my house and videoed hitting me with a phone. He was chasing me around my apartment. And then we went to his house on Saturday and met a producer, and he came out with a panda mask, and he was like, 'My

mum gave me this, isn't it terrifying?' We said, 'We could get a bunch of these and pandas can beat us up...'"

10 THE LONG HANGOVER

The Madison Square Garden show was the defining moment of LCD Soundsystem's existence – it blew their achievements out of all proportion with a send off far bigger than they'd have managed if the gig was billed as just another show. The promoters were worried – they doubted LCD could fill the venue, and kept suggesting bigger and bigger support acts to Murphy, who told them to fuck off. In the end, the show sold out in 15 seconds and touts were soon flogging tickets for more than \$1,000.

"We got more attention in a short burst than we'd normally get," Murphy says. "It means that, forever, you're not going to be as good as you used to be. I knew that going into it."

He knows that coming out of it, too, as he relives the footage over and over again in his basement to get the band's epitaph just right. But he has no regrets.

"I like the fact that, at the heart of DJ A and LCD is a tiny downtown New York thing," Murphy says, swivelling in his chair to turn towards the mixing desk. "My world is here, and it has to be for my sanity."

WHAT'S NEXT FOR JAMES?

Is LCD Soundsystem really dead?

James is writing songs, and has also done a cover version for a friend's film with members of LCD. "If I don't write 'LCD Soundsystem' on it, that's going to be a gross decision," he says. "But to play live as a band again, that would betray me. I'm back to the beginning of just doing whatever the fuck I want." As he revealed recently, that includes directing a short film with Ron Howard, working with Yeah Yeah Yeahs, writing a book, and possibly launching a coffee brand. It's all go...

REVIEWS

THE BIG OPINIONS ON THIS WEEK'S IMPORTANT RELEASES

Edited by Tom Howard



THE XX

COEXIST YOUNG TURKS/XL

It briefly threatens to be a happy record, but then Romy and Olly's dramas unfold over Jamie's expanding beat repertoire



For those of you who love The xx at their most sad-eyed and romantically dysfunctional, we recommend ignoring the first track on their second album, 'Coexist'. Wafting in the same rarefied airspace as 'Stars' did on their 2009 debut 'xx', 'Angels' is the boldest Valentine the band have ever recorded. Romy Madley Croft swoons against ethereal guitars, repeating the word "love" like she's been sucker-punched by the sheer intensity of her heart-shaped feeling. She's revelling in the joy of it, but also realising the utter failure of the simple four-letter word to express the depth of what she's experiencing.

It all feels wrong. A happy xx? Next we'll find out that Leonard Cohen's enrolled in clown college. But you needn't worry. This glow of serene, blissful happiness doesn't last long. By track two, with the tiptoeing dubstep of 'Chained', we're back to The xx we know. "Did I hold you too tight?/Did I not let enough light in?"

she says. "We used to be closer than this/ Is it something you miss?" he says.

Two years since their all-conquering first album, Romy and Olly Sim are still playing Battle Of The Bedtime Neurotics, one line at a time. They're scowling and side-glancing each other from different sides of the room in a metaphorical fight for the duvet. They're at it again on the funky house of 'Sunset'.

"I saw you again, it was like we never met", she says. "It felt like you really knew me, now it feels like you see through me", he says. OH LET'S JUST CALL THE WHOLE THING OFF.

But the thing about The Psychodrama Of The xx (The Continuing Tales Of...) is that we're totally and utterly hooked. Rubbernecking into conversations between those two is like dipping into a tangle of soapy plotlines. It's *Fast Fenders* + *Hollyoaks* + *Keeping Up With The Kardashians*. Who needs Kim and Kanye (Kimye, anyone?)

when you've got Romy and Olly (R-Olly, anyo..., oh forget it!)?

Of course if you look at it like this, Jamie xx is the gooseberry, standing on the sidelines and making awkward faces at the floor as those two go at it. But in reality he's the musical glue that

XX-TRA-CURRICULAR ACTIVITIES

What have The xx been up to since 'xx'?



ROMY WAS ON... 'DAYS' BY CREEP

Where she contributed her trademark sleepy-eyed vocals.



JAMIE WAS ON... 'WE'RE NEW HERE' WITH GIL SCOTT-HERON

Made his name as a master remixer for Adele ('Rolling In The Deep') and Radiohead ('Bloom'), before releasing post-dubstep single 'Far Nearer' and remix album 'We're New Here' with Gil Scott-Heron, which was literally 'quite good'.



OLLY WAS ON... HIS SOFA

Buying more bottles of hair gel, shiny chains and black snoods (possibly).

holds the album together, the Judge Judy of the whole thing, if you will. And after the ubiquity of their debut (as heard everywhere from BBC idents to Rihanna's last album, as well as influencing everyone from Jessie Ware to The Weeknd), he's also fighting an uphill battle to keep The xx's sound as fresh as it possibly can be. Thankfully he's steered them away from the most obvious direction – the verse/chorus structures of 'Islands' and 'VCR' – and driven them off-pop piste, building on the chilly atmosphere of 'Shelter' and 'Fantasy'. He's drawn a veil around R-Olly's hushed confessionals, in the form of pitter-patter minimalist house ('Sunset'), two-step ('Reunion') and slowed-down funky house ('Missing').

And it's not just these genres that get twisted about – time in general runs incoherently in xx-world. 'Reunion' is the most disorientating track on here. Sprouting from a bubbling brew of tin drums, tangled guitars and stop-start emotions, it builds slowly to a housey climax, trembling over the irresistible edge of a repeated bass groove. Meanwhile, the beautiful 'Tides' begins with Romy and Olly's two lone voices intertwined in their aloneness, before a bass loop whisks you off into the dark anonymity of the nightclub, recalling their wispy 2010 version of Kyla's 'Do You Mind?'. Similarly, 'Missing' lurches with the weight of inner turmoil as the spectre of Burial hovers over proceedings. Olly's solo turn on 'Fiction' goes all 'Violator'-era Depeche Mode on us, as dark shadows form around his oozing sense of paranoia, and his confused vulnerability is revealed to be a beautiful illusion.

The net result of the genre-flipping and lyrical play is that 'Coexist' is a difficult album. It hides more than 'xx' did, sneaking its miserable joys behind bare spaces, surprise time signatures and subtle dramas. But listen after listen it reveals just as many treasures beneath its layers of shimmering sadness. But seriously, dearest xx, please stay melancholic and don't ever, like, take up jogging or anything like that. *Priya Elan*

BEST TRACKS: 'Reunion', 'Tides', 'Missing'

8

AMANDA PALMER & THE GRAND THEFT ORCHESTRA



THEATRE IS EVIL
COOKING VINYL

Bankrolled by her dedicated fans, it was always possible that the game-changing, \$1,000,000 story behind Kickstarter queen Amanda Palmer's second solo album could overshadow the record itself. Luckily, 'Theatre Is Evil' is a bombastic offering of forthright glam-pop and poignant piano-pushed desire. Kicking sand in the mardy face of introspective singer-songwriter moaning, it's a melodic junk-punk bonanza peppered with Vangelis synths ('Want It Back') and 'My Sharona' riffage ('Melody Dean'). Palmer is as strident as she is smushy – compare the harmonious clomp of 'The Killing Type' to the symphonic balladry of 'Trout Heart Replica' – and always draws blood when she goes for the emotional jugular, as on waltzing weepie 'The Bed Song'. Lyrically, 'Massachusetts Avenue' draws parallels with her band The Dresden Dolls' finest track, 'The Jeep Song', and sees Palmer again dodging ex-lovers on the streets of Boston. Contributors to the 'Theatre Is Evil' fund, consider your money well spent. **Leonie Cooper**

BEST TRACK: 'Melody Dean'

7

HOW TO DRESS WELL



TOTAL LOSS ACEPHALE

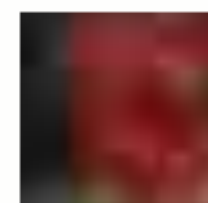
After his pioneering brand of chillwave-R&B took the hipstersphere by storm in 2010, Tom Krell's luck ran out when, last year, a death in the family left the New Yorker clinically depressed. *"The only bad part about flying",* ponders an angelic street kid on 'Say My Name', *"is having to come back down to the fucking world"*. With the realisation that for hope to blossom, a grief-fogged mind needs clarity, on 'Total Loss' Krell has emerged blinking from behind chillwave's anaesthetic shroud. And with nowhere to hide he's had to develop as a musician. Squired by The xx producer Rodaidh McDonald, this second album is hugely accomplished, traversing skittish Janet Jackson-style ballads, string-laden hymns and neo-soul with ease, while Krell lets his now exposed voice do most of the talking to humbling effect. Add in silky Michael Jackson slowjams and Mariah Carey girlpop, and the result is leftfield R&B's album of the year. **John Calvert**

BEST TRACK: 'Say My Name'

8

BOB DYLAN

TEMPEST COLUMBIA



As you may or may not know, Bobby D's been on a bit of a roll this last decade. This may seem like ages to you, but the guy's 71(!) and since 2001 he's released the albums 'Love And Theft', 'Modern Times' and 'Together Through Life' (which are all ace), as well as 'Christmas In The Heart', an ode to drunk festive grandadness. So the time is now for his 35th(!) studio album, which features 10 sprawling yarns about the misery in this world. The shuffle of opener 'Duquesne Whistle' is deceptive in its upbeatness, because from 'Soon After Midnight' (on which Bob grumbles how *"a girl named Holly took my money"*) onwards, 'Tempest' is a relentless exploration of bleakness. Over 'Narrow Way's' slide guitar twang he tells a foe, *"Your father left you/Your mother too/Even death has washed its hands of you"*, and so on, until the album climaxes with the 14-minute title track about the sinking of the Titanic. It's like he was there, man. **Tom Howard**

BEST TRACK: 'Tempest'

7

FACES TO NAMES...

What the reviewers are doing this week



PRIYA ELAN

"I am crawling out of my post-Olympic Spice Girls spiral by listening to Flying Lotus in preparation for his new album."



KELLY MURRAY

"I've been flipping the bird to Lady Gaga for her caveman-esque wardrobe, hoping northern monsters Kong will tour again soon, and anticipating Eli Roth's Goretorium project."



OWEN MYERS

"I took time out from LOLing my way through BBC Three comedy Pulling to ponder fantasy threesomes with Angel Haze."



TOY HEAVENLY

From the ashes of Joe Lean & The Jing Jang Jong comes a weird, wonderful and poppy take on krautrock



What does one do when one stops jangling? It's a question Toy personnel Tom Dougall, Dominic O'Dair and Maxim Barron must have asked themselves in

2008, when they found themselves as the Lehman Brothers of a rapidly crashing indie market. They were members of Joe Lean & The Jing Jang Jong, a band so jovial even their name sounds like the peal of bells. But despite critical acclaim and goodwill from indie-loving teens nationwide, the musical landscape changed around them, their album was pulled before release and the band split soon after.

There is, tellingly, no jangling to be heard on the debut album by Toy, the band comprising the trio of JL&TJJJ exiles plus Charlie Salvidge and Alejandra Diez. Instead, this band surf the cosmic channels of krautrock, cruising along on motorik beats, waving at pals The Horrors and tipping their hats to Syd Barrett as they chug through hypnotic, psychedelic pop songs. If music fandom were a video game, krautrock would be one of the later levels, unlocked only after you've defeated the boss of Jazz World (a pixelated Miles Davis blowing angry crotchets from his trumpet). It's music for people with beards. And Germans, of course.

Yet Toy make it totally accessible. There are cheeky nods to the genre's rules – a song

named 'Motoring'; a closing track that spells 'Kopter' with a 'k'. The latter stretches its arpeggios and synth waves for almost 10 minutes, and could happily rumble on forever. Droning, repetitive, psychedelic music isn't usually so fun or affecting. The opening two tracks, 'Colour's Running Out' and 'The Reasons Why', each have a flurry of strings – just enough to give that swooning feeling. Later, 'Drifting Deeper' is like navigating a labyrinth, its warring guitars and roaring phasers evoking the title perfectly. They're songs that make you feel like you're constantly moving. It makes you want to hop on board a hoverbike and zoom off to see Hawkwind play on Mars. It's weird and wonderful and you'll want to listen again as soon as it's over.

Not to labour the link between the Jing Jang Jong and Toy (it is just three members out of five, after all) but the heartening thing about this reinvention is that lessons were clearly learned. JL&TJJJ felt like a band who'd turned up late to the mid-noughties indie party with pointy shoes and nowhere to go. Toy, by contrast, are chasing no scene. There is no wave of bands channelling early Pink Floyd, The Moody Blues and sundry German bands of the late '60s. Except The Horrors, who have championed Toy from the start. They're kindred spirits, sure, but think of it this way: it took The Horrors two albums to get this good. **Dan Stubbs**

BEST TRACKS: 'Colour's Running Out', 'Dead & Gone', 'Motoring'

8



DAVID BYRNE & ST VINCENT

LOVE THIS GIANT 4AD

Talking Heads legend teams up with Annie Clark to buck every trend ever and make brass bands cool again



Horns have had a chequered history. When William Booth set up the Salvation Army in 1865 he chose brass bands as a way of reaching out to the yoot, given how damn cool

they were at the time. But beyond Miles Davis, Motown and Mark Ronson circa 2006, parping has rarely sounded 'of its time'. The saxophone, in particular, has been co-opted time and again by greasy crooners to soundtrack your mum slow-dancing, or by men with ponytails jiggy-jiggying in low-budget pornos.

So naturally, when Talking Heads leader David Byrne and Annie Clark (aka St Vincent) decided to collaborate, they set themselves certain parameters: they would work only with brass, with producer John Congleton adding programmed percussion later. Are they mad? Will they regret their reliance on this most slippery family of instruments?

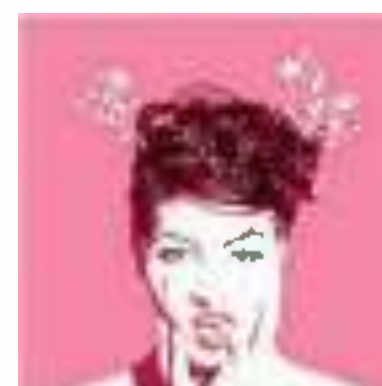
As it turns out, 'Love This Giant' is completely out of kilter with what's contemporary, and off-the-hook brilliant to boot. Byrne and Clark are kindred spirits – both art school dropouts with a taste for the avant-garde; both makers of enduring outsider art with a commercial bent. St Vincent's albums are all accessible yet melancholy, with something otherworldly and enigmatic about them, while Byrne has worked with the likes of Brian Eno as well as taking strange, percussive beasts like 'Naked' into the album charts with Talking Heads.

When 'Who' – the first slice from 'Love This Giant' – landed, the signs were good. It was unruly and utterly bonkers, underpinned by a sexy groove reminiscent of Bowie's 'Fame'. It dances with a frenetic energy that can only come from good musical chemistry, and the rest of the album crackles with an abundance of ideas that never sound forced. Collaborations often result in two busy stars recording their vocals in separate parts of the world without actually meeting, but on 'Love This Giant' the pair worked together for two years, and it shows.

Byrne's imprint may be the strongest – he revisits and updates the theme of 'Television Man' on the title track, for instance – but Clark's idiosyncrasies are particularly evident on 'Ice Age', a reflective and delicate song that morphs into something experimental and complex, and wouldn't have sounded out of place on last year's terrific 'Strange Mercy'; and 'Weekend In The Dust', which brings to mind imperious-era Prince or even Parliament and Funkadelic. 'I Am An Ape', with its compelling breakbeat and honking bassoons, isn't just Byrne's most magnificent contribution here, but is perhaps his best song in decades. The arrangements are exquisite from top to bottom, and producer Congleton – who worked with Clark on 'Strange Mercy' – helps make it easy for us all to love this giant of a record. It takes a brass neck or two to make horns sound this vital. *Jeremy Allen*

BEST TRACKS: 'I Am An Ape', 'Dinner For Two', 'The One Who Broke Your Heart'

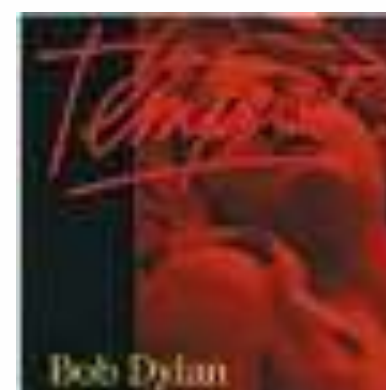
KEY NOTES



Best Sleeve Of The Week

Amanda Palmer, 'Theatre Is Evil'

Amanda is a woman after our own hearts. If NME had raised a million dollars to make an album, we'd have probably spunked some of it on diamanté antlers too.



Worst Sleeve Of The Week

Bob Dylan, 'Tempest'

Looks like Bob has saved a few quid by designing his latest album cover on MS Paint. Red squiggle, basic yellow font and 'classy' clip art – BOSH.

SAUNA YOUTH

DREAMLANDS GRINGO/FAUX DISC



Ever worry you've rewinded that 'man slides through mud into girl's piss' YouTube vid from V Festival one too many times? That your friendships have

become a series of 'Likes'? Well, allow London-via-Brighton DIY punks Sauna Youth to liven you up. Their debut 'Dreamlands' is a call to shut down all those tabs you've got open and go wild to songs that are whiplashing, heavy and hard. "We want somewhere to playyyyyy", they shout on 'Planned Designs' over a frantic tumble of guitars. Then comes 'Snapback' ("I'm waiting for anything to feel alive!"), a colourful vomit of pogo-ready rhythms, and the irresistible chug of 'PSI Girls'. Goodbye hilarious cat GIFs, hello sweaty joy. *Siân Rowe*

BEST TRACK: 'PSI Girls'

7

SIC ALPS

SIC ALPS DRAG CITY



When Sic Alps scored their first ripple of UK interest a few years back, it boxed them into a non-genre called 'shitgaze', which unsurprisingly

was never going to be a lasting proposition for anybody. Equally, it seems the San Franciscans had ambitions beyond the tag's distortion-over-finesse style. This fifth album is a relatively sedate affair, which touches on Pavement-style indie spikiness ('Wake Up, It's Over II'), Dylan-esque troubadour strum ('Polka Vat') and emotionally raw loner-folk ('Thylacine Man'). Stumbling stomper 'Drink Up!' is about as gnarly as Sic Alps get these days, but they've replaced gnarl with occasional erratic aceness. *Noel Gardner*

BEST TRACK: 'Thylacine Man'

6

MALA

MALA IN CUBA BROWNWOOD



For far too many reasons to discuss here, dubstep is currently taken about as seriously as Jedward reading Faust to some pantomime dogs. Luckily, 'Mala

In Cuba' isn't about dubstep, even though it's by one of the genre's greatest. He may have ventured to the Caribbean to soak up the culture and spar with local musicians, but Mala's talent for rich grooves – in tracks like 'Introduction' and 'Calle F', as well as his trademark doom dub in 'The Tunnel' – makes one thing very clear: Cuba is just another tool for Mala, an outlet for his name-making style, which remains instantly recognisable and consistently listenable throughout. And the man can only use one ear.

Mindblowing, really. *Joe Bishop*

BEST TRACK: 'Changuito'

8

CULT OF YOUTH

LOVE WILL PREVAIL SACRED BONES



The tide has changed in New York in recent years, with skinny-tied post-Strokes cool giving way to something weirder, darker and –

whisper it – gothier. Sean Ragon's Cult Of Youth were among the first to usher in this new era. They're a doomy folk-rock outfit who eschew perky Mumfords jangle for something gritty and romantic, caught between elaborate orchestration and churning punk energy. It can be dour – "Man is an animal/That strives to evolve", growls Ragon on 'Garden Of Delights' – but that just makes the moments of light, such as the galloping, violin-augmented 'Golden Age', gleam all the brighter. *Louis Pattison*

BEST TRACK: 'Golden Age'

7



GALLOWS

GALLOWS VENN

Hardcore heroes keep rockin' without Frank...



In July 2011, Frank Carter decided to stop spitting bile for Gallows in favour of sounding like The Darkness in his new band Pure Love. The Gallows family lost a brother. But the four

remaining members refused to let the frontman be mourned, and replaced him with a man from Canada. Was there any way ex-Alexisonfire and Black Lungs singer/guitarist Wade MacNeil could fill the venomous hole left by Carter? In short: yes.

Gallows' self-titled third album, the follow-up to 2009's 'Grey Britain', has been made on their terms. Gone are the major-label honchos, and it's coming out on the band's own label, Venn. 'Victim Culture' starts it, launching a full-throttle attack at any disbelievers. "Wake up/Wake up," MacNeil dictates, and everyone in

the band growls behind him. The sound of unity. 'Last June' delivers drum marches, menacing riffs and relentless basslines, and suddenly you realise: this is what western hardcore has been missing for the last year.

'Outsider Art' describes "Freedom from chaos and you by my side" in a tale about the romance of life's normalities amid gruelling tour schedules. But the standout track is 'Odessa', with its gang vocals that sound like the disgruntled chants of a dead sailor's revolt. The record ends with 'Cross Of Lorraine', which displays the familiar Gallows trait of melodic brutality – this time with a North American twang. Their first EP post-Frank was called 'Death Is Birth'. Turns out rebirth is a whole other story... **7**

Kelly Murray

BEST TRACKS: 'Odessa', 'Outsiders Art', 'Cross Of Lorraine'

PET SHOP BOYS

ELYSIUM PARLOPHONE



"I still like some of your early stuff", deadpans Neil Tennant on 'Your Early Stuff', an oddly apt sentiment since 'West End Girls' jumped back into the

charts after the PSBs' appearance at the Olympics closing ceremony. But their introspective, mainly mid-tempo 11th album is a massive foamy middle-finger to retromania, running elegantly from jangly indie to kraut jabs. 'Invisible' movingly vocalises old-age invisibility, and despite an eye-rolling critique of the 'state of pop' in 'Ego Music', they're saved by the excellent 'A Face Like That', a bolshy dancefloor jam that sounds like, and is truly as good as, their early stuff. **Owen Myers**

BEST TRACK: 'A Face Like That' **6**

CLARK

FANTASM PLANES EP WARP



Permanently restless but forever familiar – the new EP by maximalist electronica savant Chris Clark covers yet more new ground while retaining

his indelible touch of genius. The hypercolour cover suggests Boards Of Canada, as do the blissed dubs of 'Com Re-Touch' and 'Henderson Swooping'. 'Dove In Flames' and 'Brigitte' echo Clark's sparser work, but there's more of an impact when he returns to squelching punches of noise that aurally vandalise his songs, especially after the more tasteful palette of his last album 'Iradelphic'. 'Fantasm Planes' beats Scottish electro wunderkind Rustie at his own videogame soundtrack game. **Thom Gibbs**

BEST TRACK: 'Fantasm Planes' **8**

THE RIDER

What we're reading, following and listening to this week



Book

Kraftwerk: Publikation

Kraftwerk expert David Buckley explores the legendary (and secretive) German band. Includes interviews with the people they influenced most.

Buy it: £19.95, waterstones.com



Torch

Lego Lights

Find your way home in style – or at least without stumbling over the cat – with this new Lego keylight.

Buy it: £6.99, tesco.com



Speakers

Jawbone Jambox Smartspeaker

It's wireless, portable, and produces extreme high (tweeter) and low (woofer) frequencies.

Buy it: £159.99, jawbone.com

THIS WEEK'S SINGLES

reviewed by NME's

BARRY NICOLSON



PLAN B

DEEPEST SHAME ATLANTIC



'The Ken Loach of pop' is such a bizarre thing to aspire to, I feel like Plan B is due a pass on everything, ever, just for trying. But that would be uncharacteristically generous of us, especially when 'Deepest Shame' sounds like him singing what he sees at social-realist DVD night.

HOT CHIP

HOW DO YOU DO? DOMINO

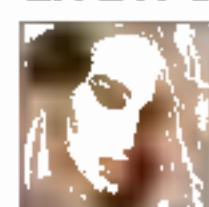


Despite resembling the Miliband brother Dave and Ed ostracised for cramping their style, Alexis Taylor continues to write brilliant, vibrant

electro-pop nuggets that make the listener feel like they've got a garishly coloured cocktail in their hand at all times. 'How Do You Do?' is yet another of them.

TULISA FT TYGA

LIVE IT UP ALL AROUND THE WORLD



This song revolts me to the very marrow of my bones. Lyrically, it resembles the auto-tuned thought process of a city boy in a strip club. Musically, it sounds like £50 notes falling carelessly out of speakers. It is as sexy as a hen-partier flashing her clunge from the window of a tacky pink limousine as it trundles down some provincial high street on a Wednesday night. I listen to it, and I shudder.

ZULU WINTER

KEY TO MY HEART PLAY IT AGAIN SAM



Zulu Winter are a nice band who write dull songs that weren't meant for the cruel likes of me, but which I'm tasked with savaging like a bloodlust

wolverine anyway. But what the hell. So long as Tulisa's new single is on this list, why not go easy on them? 'Key To My Heart' is mellifluous, sub-Coldplay arena-indie that won't cause sudden, violent retching when played on the radio.

CARLY RAE JEPSEN FT OWL CITY

GOOD TIME UNIVERSAL/INTERSCOPE



You want that new single to transcend mere nebulous hummability? Then you need a hook worthy of captioning endless JPEGs of surprised-looking

household animals. Having already touched the face of God with 'Call Me Maybe', it's a long way down for docile Canadian Carly Rae Jepsen, whose follow-up is so nondescript I literally can't be bothered to describe it. The words 'Featuring Owl City' say more than a paragraph of adjectives ever could.

SHRAG

DEVASTATING BONES FORTUNA POP!



Unglamorous, unheralded, and underrated, Shrag are the sort of band you want to root for on principle alone. Thankfully, 'principle alone' doesn't

have to come into it. 'Devastating Bones' is a more muscular, less irritating genus of twee, a kick to the danglies with a steel toe-capped clog, or – if you want to get really ridiculous – Stuart Murdoch fronting QOTSA.

LIVE

FROM PUBS TO ARENAS,
THE WEEK'S TOP GIGS

Edited by Tom Howard

Marcus Mumford, overcome
with emotion, slices his
fingers on his wristcoat



GENTLEMEN OF THE ROAD STOPOVER

MONTEREY COUNTY FAIRGROUNDS, CALIFORNIA SATURDAY, AUGUST 25

Putting the full stop on their American jaunt, Mumford & Sons are the stars to the USA's stripes

As seminal sites of rock'n'roll history go, Monterey County Fairgrounds is Worthy Farm, Shea Stadium and Spike Island rolled into one. Just south of San Francisco, this seaside spot was home to the world's first major music weekender, the Monterey Pop Festival in 1967 – a legendary three-dayer headed up by The Who, Otis Redding and The Mamas And The Papas. Forty-five years on, the quaint showground hasn't changed a bit – rumour has it that even the burn mark from when Jimi Hendrix got crazy with the lighter fluid and set fire to his guitar is still visible on the Main Stage. For the last of Mumford & Sons' four Stateside Stopovers, however, there are fewer hippies with flowers in their hair – in fact, Monterey 2012's

accessory of choice seems to be a fake GOTR handlebar 'tache.

Channelling the spirit of the summer of love are California homegirls **Haim**, who follow the day's openers **Slow Club** on the Second Stage. Bass diva Este Haim is the picture of Golden State cool, grooving in a floor-length tie-dye robe and giving it some serious Janis Joplin, another Monterey Pop icon.

"I was really glad I took my shades off, so now I can see all the babes in the audience," Este exclaims in deadpan valley girl speak. Flirting with a few hundred people, her pre-emptive pillow talk is hilarious but not necessary: if there's anyone here that doesn't want to make out with Haim after the honeyed harmonies of 'Better Off' and Tom Petty-friendly West Coast stylings of 'The Wire', then there's something very wrong with this town's libido. Acting

like no-one else in the world has ever had this much fun playing bass – like, ever – during a fierce 'Forever', the sisters then wig out to Fleetwood Mac's 'Oh Well' before the first of the day's Mumfords-led stage invasions, in which the giggling London lads pound drums as part of Haim's rhythmic 'Let Me Go' finale.

Over on the main stage, a vast space built for showing off impressive livestock, Nashville folk gang **Apache Relay** indulge in some Bill Withers-indebted soul with a helping hand from Mumford & Sons' brass section. They're blown away though by the sheer force of **Two Gallants'** caustic Americana. Ready for the release of a new album after a five-year gap, frontman Adam

Stephens and drummer Tyson Vogel waste no time in rocking out with fresh tracks 'My Love Won't Wait', 'Winter's Youth' and 'Ride Away'. Adam might sound as if he's constantly on the edge of losing his voice, but he is one of the most electrifying singers around, equalling

One new Mumfords track transcends the pomp with its dazzling melancholia

Tyson's insanely potent drumming.

Grouplove give way to **Gogol Bordello** and their kinetic frontman Eugene Hutz, a man who probably hasn't stood still for more than 20 seconds over the past decade. Decadently brandishing a bottle of red wine, he leaps across the

Haim's Danielle found out too late her hat was too tight



The queue for the Big Dipper got ridiculous



ms out, Ewoks love Grouplove



Winston picks up a guitar, plays it

stage, his motley crew bashing out the turbo-charged ska of 'Sally' and 'Break The Spell'. Jumping on the monitors like he's leading an alcoholic step-aerobics class, clouds of Monterey dirt are kicked into the air by hyped punters. The stage couldn't be more set for the main event.

VIEW FROM THE CROWD

BEST SUPPORT BAND?



Annalise Dillon, San Francisco
"Haim. I'd love to be in a band with my siblings. The ending was cool, with them joining Mumford & Sons."



Phoebe Lyons, Manhattan Beach
"Apache Relay had a good folk vibe. A lot of banjo. They had a trumpet and trombone player from Mumfords."



Tolu Babalola, San Francisco
"I loved Gogol Bordello's energy. The best bit was when the music and the lightshow came together."

It was never going to be a hard crowd to win over, but as Mumford & Sons start with the delicate intro of 'Lover's Lies', everyone is rendered instant putty in their hands. An awed hush blankets the crowd, but the quiet doesn't last long. Next-level screeching welcomes 'Roll Away Your Stone' and Winston Marshall's carnal banjo body roll. "We came here for a party and we're having one," Marcus Mumford states from the orange-lit stage. "We've got a new album coming out," adds keys man Ben Lovett to the surprise of absolutely no one. "Sorry it took so long," Apology accepted.

Despite the continuous airing of 'new' material on the road and the consequent iPhone videos of their post 'Sigh No More' material plastered across YouTube, nothing can quell the excitement surrounding the new release – not least when they bust out recent single 'I Will Wait', complete with an immense sonic throwdown, which fully validates Ben's use of a Springsteen-circa-1985 headband.

The rest of the 'Babel' material is equally polished. 'Below My Feet' – which sees Ted Dwane trade his upright bass for an electric – is massive, as is 'Lover Of The Light'. The downplayed 'Ghosts That We Knew', though, outshines them all, transcending the pomp and pageantry with its dazzling melancholia. Mumfords and friends bow out with a multi-band pile-up on a joyous version of The Band's 'The Weight', on which Slow Club sweetly read the lyrics off someone's phone and almost all of the day's acts share an emotional last waltz. *Leonie Cooper*

HAIM ON...

...THEIR GOTR SHOW

Alana: "From the first show, Mumford & Sons have been the nicest people in the world. They treat everyone like princesses – or princes. And they're at every single band's show. Before the shows we'd only met Ben in London."

...GOOD VIBES

Danielle: "Portland, Maine was the first one and we had just met Marcus."

Este: "It was like the first day at camp. We didn't know how it would go. The next weekend we went on a little adventure and came upon a fireworks superstore and bought at least \$300 worth of legit fireworks. The Mumford dudes were like, 'We'll blow them up on our front lawn'. That's what bonded us."

...THE AFTERMATH

Este: "Us and all the bands became obsessed with each other. I don't want to be cheesy and say we're like a family, but I love everyone here. The coolest part of this tour is being able to meet so many cool bands."



DEAP VALLY

TAMESIS DOCK, LONDON
WEDNESDAY, AUGUST 22

California girls pound out the riffs, making waves down in the depths of a moored barge

Is anyone feeling seasick?" asks guitarist Lindsey Troy, all denim hotpants and insouciant swagger, of the hundred-odd people way down in the hull of a 1933 Dutch barge moored near Vauxhall. Drummer Julie Edwards, her short dress hitched up around her waist, shouts over that the boat is "rockin' n' rollin'". Well, aren't we all?

Deap Vally are a righteous two-piece from California and, yeah, it might be easy to spot the heavy White Stripes influence or pick out the pilfered Black Sabbath and Led Zeppelin riffs, but you'd have to be pretty cold-blooded to care. Lindsey sings every note with a wicked grin on her face, exuding total confidence as she struts around on even this most cramped of stages. Meanwhile, Julie throws herself back and forth over her drumkit, her rolling style showier and classier than anything Meg White ever did.

Opener 'Baby I Call Hell' noisily sets out their intentions, while on debut single 'Gonna Make My

Own Money', Lindsey curls her lip with an almost punk snarl while doing the best Janis Joplin impression since Alabama Shakes' Brittany Howard. There isn't an ounce of flab on their tight eight-song set, and they never look in danger of slowing the pace

or getting sidetracked into self-indulgence. They tell us they're jetlagged but it's hard to believe. The only sluggish moment is when they mess up the beginning of 'Your Love's A Lie', to Julie's vocal displeasure.

As the gigs get bigger and the sets get longer, the pair will no doubt add more variety, but for now it's heavy riffs, pounding drums and squealed vocals all the way. 'Wanderer' is the closest thing they play to a slow song and it doesn't suffer from adding a little more roll to their rock. Closing with 'Creep Life', a rollicking tale of a dirty old man, and an urgent 'End Of The World', it finally clicks who Deap Vally most sound like. It's Cassandra's band Crucial Taunt from *Wayne's World*. Boy, they really wail.

Kevin EG Perry

WHAT TWITTER THOUGHT

@henryhussey
Saw the band Deap Vally in a boat last night. Two girls playing rock music and looking like Thelma & Louise. Amazing energy.

@rachelbisdee
I really love DEAP VALLY!! The most fun I've ever had on a boat.

@davidhagen0
Rhythm. Sectioned. Awesome. #deapvally @Tamesis Dock

STEALING SHEEP

LONDON, MADAME JOJO'S TUESDAY, AUGUST 21

A dark, intriguing pulse beats behind the Scouse trio's flawless folky harmonies

Subtlety is not one of 2012's new trends in music. From Peace and Palma Violets, two bands of merry men conjuring up the visceral, voodoo spirit of indie in its sex-crazed prime, to Haim and Grimes, who've blown the idea of what it is to be a pop star wide open, it

as their Hot New Bands classmates, but, as tonight's sizeable crowd attests, they do incite excitement in their own, measured way. Sure, there's something quite twee in the elfin lilt of keyboard player Becky Hawley's affected vocal, but beneath the apparent sweetness there's a darker '60s pulse that pushes

the three-piece into more experimental, intriguing territories – see recent single and set highlight 'Genevieve'. The Warpaint-y 'Circles' pits the group's

Perhaps not obvious stars, they do incite excitement in their own, measured way

seems that right now, bigger is better.

Liverpool's Stealing Sheep do not, in any way, follow this pattern. Landing in the middle ground between CocoRosie-esque vocal quirks and Peggy Sue's brooding, folk-tinged atmospherics, the all-female trio are growers rather than showers. They're not such obvious stars

flawless harmonies against dusky, prowling guitar lines, as it builds on the otherworldly folk of *Hollyoaks*-soundtracking single 'Shut Eye' and fleshes the formula out. 'Bear Tracks', meanwhile, is just plain, hauntingly gorgeous. It's always the quiet ones. **Lisa Wright**



HOLY OTHER
THE MENAGERIE, BELFAST
FRIDAY, AUGUST 24

The Menagerie is more like a dive bar than a witch-house batcave and is, therefore, not the likeliest venue for mystery producer Holy Other. Wearing a ridiculous black snood, he spins a set of dirgey, R&B-tinged instrumentals, all plagued with a distinct sense of déjà vu. The soul-shaking synths and skittering beats of 'With U' and 'Touch' are all pleasant, but there's nothing to distinguish Holy Other from any of the other reverby soothsayers doing the blog rounds. In fact, Holy Other sounds dated, in a boring way. As his lacklustre set attests, witch house/horrorcore/bloghouse has become a bit of a drag. **Katherine Rodgers**

ESBEN & THE WITCH
PRINCE ALBERT, BRIGHTON
FRIDAY, AUGUST 24

I thought I'd better start looking professional," grins Esben & The Witch's newly clipped'n'cropped Daniel Copeman, shorn of his trademark colossal hair and beard. Luckily, however, the chop didn't have a Samson-like affect on the Brighton lad, as tonight they sound huge. While the oldies (from 2011's 'Violent Cries') still sound glorious, their new wares ride roughshod over them: 'Slow Wave' is a bubbling marvel; 'Yellow Wood' is masterful sorcery. Best of all is 'Despair', a perfect storm of lust and loss, singer Rachel Davies yelping and bashing drums like a wounded siren. Lord knows what black magic they'll cast next time. **Ben Hewitt**



SKRILLEX

THE SHACKLEWELL ARMS, LONDON SUNDAY, AUGUST 26

Dubstep's biggest star hits the smallest backroom in east London, and teaches other superstar DJs a thing or two

It's 10pm in the garden of east London's Shacklewell Arms and there's a small crowd enjoying the bank holiday weekend vibes. "First" says NME's photographer, returning from the toilet. "I just had a piss next to Skrillex." Earlier in the evening, Sonny Moore headlined the South West Four festival on Clapham Common, playing to a crowd of 20,000. Last night he entertained 40,000 at Creamfields. He's decided to end his weekend tonight in a tiny venue full of fans awarded entry via an online lottery. Turns out it wasn't Skrillex weeing, just a doppelgänger, but it totally is Skrillex dropping WUBs to 200 people in the backroom of a pub. Tonight, we learned five things...

1. THE WUB IS KING

By midnight, fans waiting for Skrillex are getting restless. Regular Shacklewell party crew Mudd Up! are playing a killer set, but even Stylo G's 'Call Me A Yardie' and Wiley's recent Number One 'Heatwave' don't have everyone

moving. By half past midnight there's a sign being passed around saying: "WHERE IS THE WUB?"

2. IT'S HARD TO MAKE AN ENTRANCE IN A PUB

Skrillex's proper shows open with brain-shaking strobes and crazed visuals. Tonight he bounds through the room surrounded by peeps including girlfriend Ellie Goulding and WUB WUB chum Flux Pavilion. "SONNY!" shout his fans. But he's quick, and makes it on to the cave-like stage.

3. SKRILLEX + RIZZLE KICKS = SKRIZZLE KICKS

Jordan Rizzle Kicks manages to talk his way onto the stage and take the mic, marking Skrillex Kicks' world debut. If it takes off, you heard it here first. If it doesn't, whatever.

4. SKRILLEX HAS BIG TUNES IN HIS DJ BAG

Alongside unrecognisable noises ranging from WHYAAAMMMPPPP

WHAYYYYAMP to GYYNNNNP GYNNPPPP, Skrillex and Flux P pick some classic tunes. Baauer's frantic 'Harlem Shake' is a zip-line party starter. And when they mix DJ Funk's insistent call of "Make your booty clap" (from 'Booty Clap') with Odd Future and Rick Ross' vocals, things get heavy. But Skrillex's 'Scary Monsters And Nice Sprites' gets the biggest cheer, although a gnarly version of the *The Fresh Prince Of Bel Air* theme

tune comes close. "Am I actually hearing this right?" shouts someone to our left.

5. SUPERSTAR DJs NEED TO STEP UP

Superclubs are so OVER. Who needs lasers when you can touch the hair of your DJ idols, or catch a bead of their sweat? Your move, Tiësto. *Siân Rowe*



VIEW FROM THE CROWD

Digging the Skrills?



SCARLET, 24, LONDON
"I saw it was on so I thought, 'OMG, I should go'. He's a new-generation pop star."



GREG, 24, LONDON
"I've read so much shit on Twitter about him, but you can't doubt how big he is."



SONNY, 23, EXETER
"My look is modelled on Skrillex and has been for about eight years."

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- 16 SEP BIRMINGHAM HARE & HOUNDS
- 20 SEP LIVERPOOL SHIPPING FORECAST
- 21 SEP LEEDS PACKHORSE
- 22 SEP FORFAR THE PLOUGH
- 23 SEP EDINBURGH ELECTRIC CIRCUS
- 27 SEP YORK STEREO
- 28 SEP WAKEFIELD THE HOT
- 29 SEP NOTTINGHAM STEALTH VS RESCUED
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 FRI 26 LIVERPOOL O₂ ACADEMY 0844 477 2000
 SAT 27 MANCHESTER THE FACTORY 0844 477 2000
 MON 29 YORK FIBBERS 0844 477 1000
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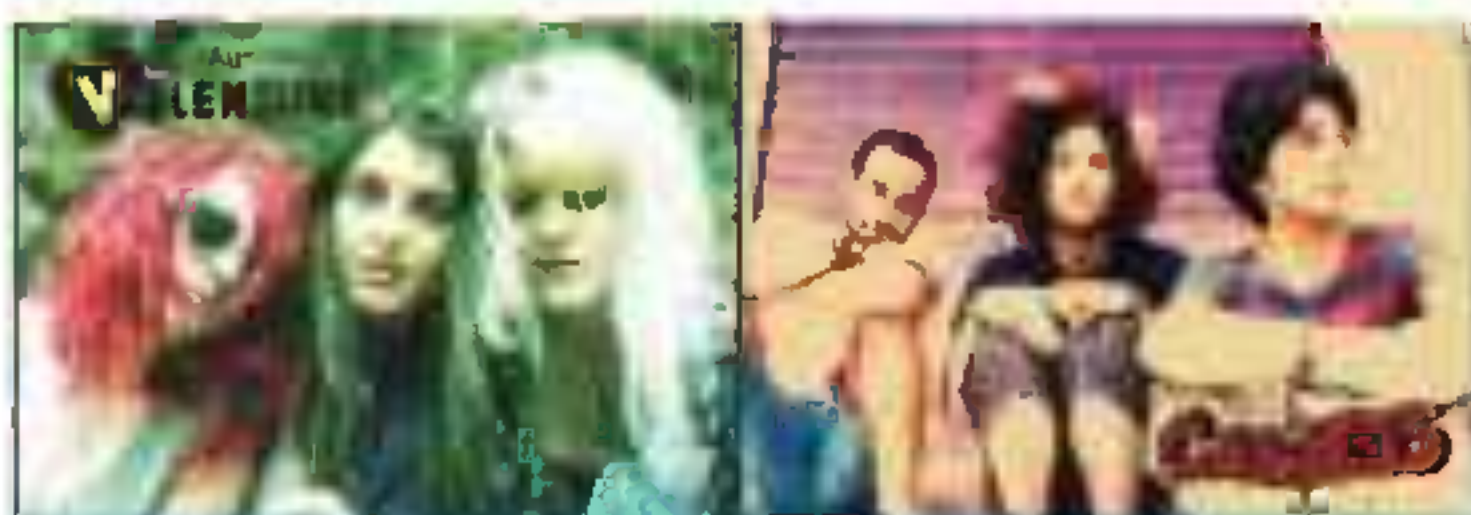
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AMSTERDAM (NL), WINSTON KINGDOM	WED 24 OCT
THE HAGUE (NL), DE VINGER	THU 25 OCT
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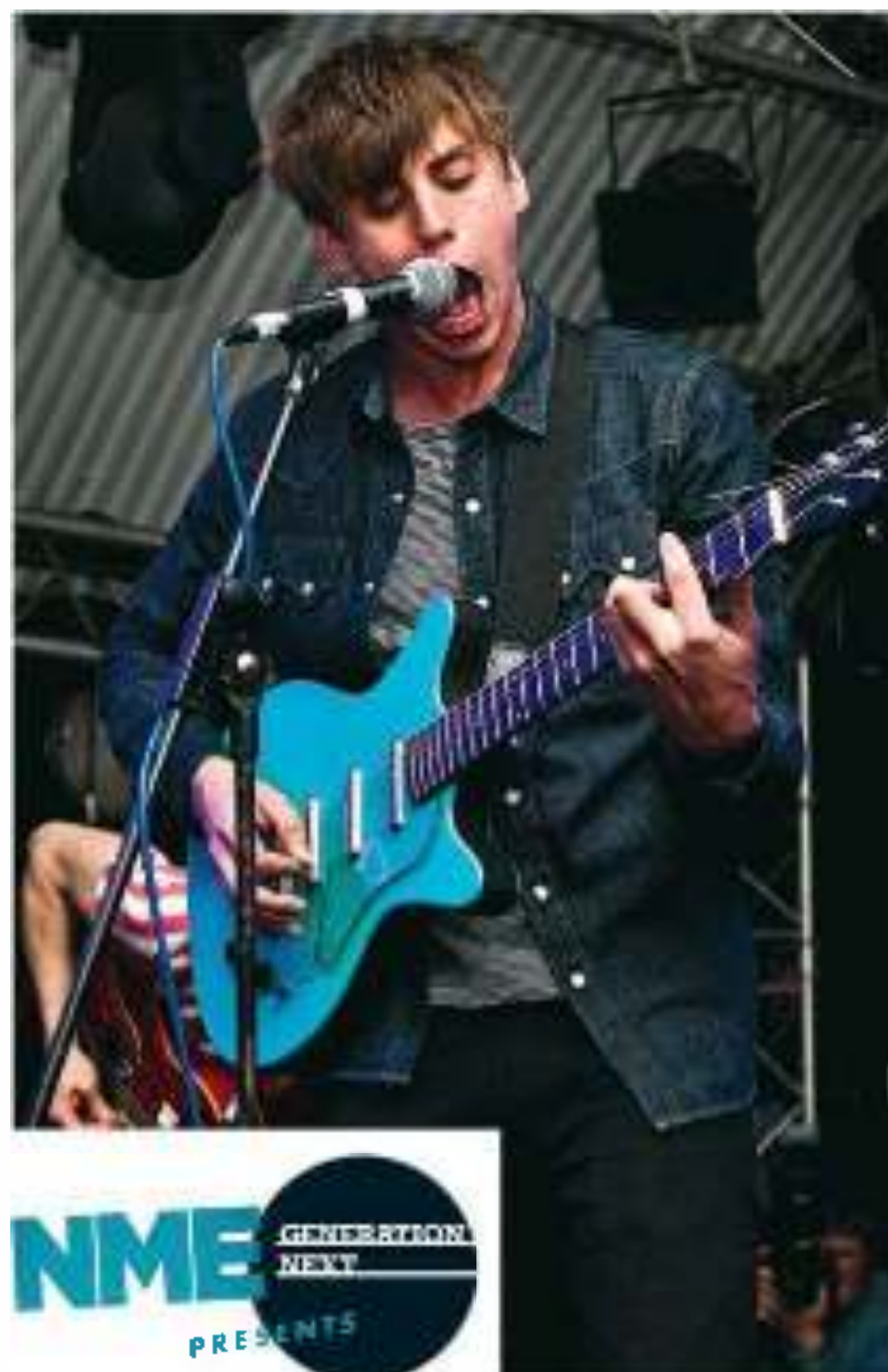
GIG GUIDE

THE UK'S BIGGEST GUIDE TO THE WEEK AHEAD

Edited by Siân Rowe

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BOOKING NOW



HOWLER

STARTS: Bournemouth Old Fire Station, Oct 19

DON'T
MISS

We're focusing on the future in more ways than one this week. First, it's no longer festival season – so burn that hat you thought was funny at the time, cover your T-shirt tan and FFS cut off those stinking wristbands. Second, we've found three new bands we love with all our hearts, and this autumn we're chucking them on a tour together. Anyone who caught grubby garage-rock headliners Howler on their last UK visit will know that they are worth the ticket price alone. In support there's the math-rockiest band to ever be named after an American TV sitcom, The Cast Of Cheers. And get there early for Gross Magic, whose dumb bubblegum punk makes them the most fun of the lot. For full tour dates and tickets, go to nme.seetickets.com/Tour/Nme-Presents-Generation-Next-Tour



PALMA VIOLETS

STARTS: Nottingham, Bodega, Oct 1
PVs follow their tour with Savages with a UK trip of their own. Stop-offs include Edinburgh, Newcastle, Middlesbrough and York. Ends Southampton (Oct 30).



MARIKA HACKMAN

STARTS: Brighton, Concorde 2, Oct 1
The Johnny Flynn and Zane Lowe favourite will hardly have a day off in October as she tours the UK. Single 'You Come Down' is out now.



EGYPTIAN HIP HOP

STARTS: Manchester, Soup Kitchen, Oct 9
Manchester's most colourful slackers kick off a tour in their hometown. They've also announced dates in London and Glasgow.



KING KRULE

STARTS: Manchester, Soup Kitchen, Oct 17
King Krule, aka Archy Marshall, debuts material from his forthcoming album at dates this autumn. He's also playing at Electrowerkz in London (Oct 18).



TAFFY

STARTS: London, Windmill, Oct 24
Japan's biggest Britpop fans arrive in the UK – the single 'Flower Chain' is out now if you want to sing along. Ends back in London at their label AC30's own night (Nov 3).



JACK WHITE

STARTS: London, Alexandra Palace, Nov 2
The Blunderbuss returns to the UK (properly this time) for a tour. He visits Bridlington, Blackpool and Birmingham before ending in Edinburgh (Nov 8).



HOW TO DRESS WELL

STARTS: Manchester, Soup Kitchen, Nov 3
Tom Krell unveils his new album 'Total Loss' in the UK. Following a trip to Dublin, he'll visit Manchester and London XOYO (Nov 5).



DEATH GRIPS

STARTS: Manchester, Sound Control, Nov 6
They have a history of pulling tours, so we'll believe it when we see it, but the ferocious Death Grips have two new UK dates – in Manchester and London.



THE BRONX

STARTS: Middlesbrough, The Empire, Nov 12
The hardcore punks play a seven-date autumn tour. Ends at the Quarterhouse in Folkestone on Nov 18. Mariachi band not included.



WAKA FLOCKA FLAME

STARTS: London, IndigO2, Dec 4
Nothing says 'Christmas' like aggressively shouting "WAKA FUCKING FLOCKA", so get down to one of the US rapper's four UK shows.



HAPPY MONDAYS

STARTS: London, Roundhouse, Dec 19
Yet another reunion tour courtesy of Shaun Ryder, Bez and co. They'll play two dates at London's Roundhouse if you fancy a trip down memory lane.

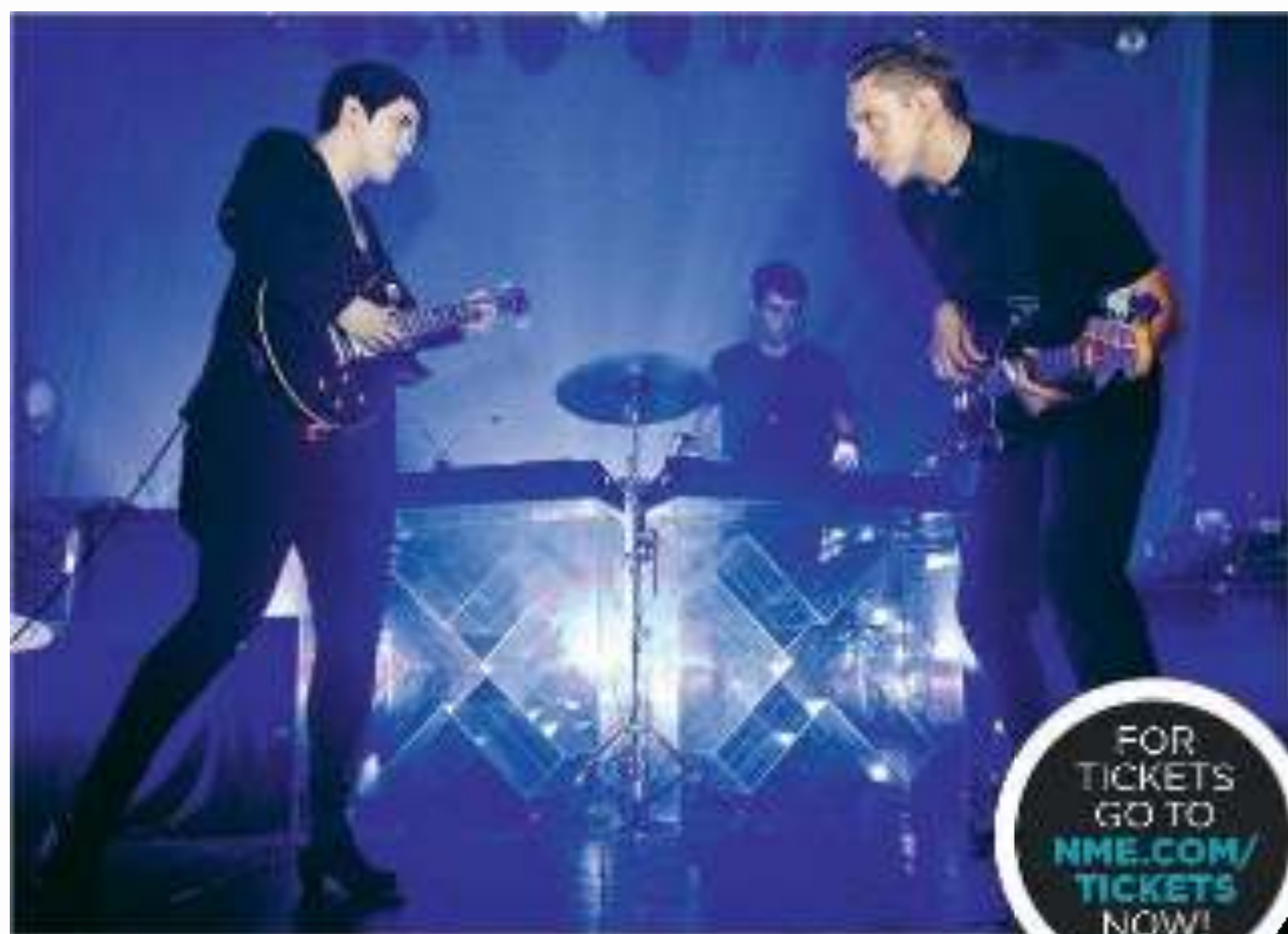


TWO DOOR CINEMA CLUB

STARTS: Newcastle, O2 Academy, Jan 24, 2013
Two Door are off on the road in 2013. They'll end with a huge show at Brixton Academy on Feb 8. You've already got tickets, yes?

PICK of the WEEK

What to see this week? Let us help



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THE XX

STARTS: Bestival, Isle Of Wight, Sep 7

NME
PICK

Didn't get lucky in their ticket lottery? Didn't make it to a European festival? Then this week it's time to finally catch The xx play their new album 'Coxist' live. And as we were blessed to see them play the modest Battersea Arts Centre in May, we can confirm that you're in for a treat. Expect the Romy and Olly (R-Olly, yeah?) singalongs of 'Crystallised' (make sure you come in at the right time on the "Iiii/Iiiiiii/Iiiiiii") and 'Shelter' to be as spellbinding as before, and new tracks such as 'Swept Away' to give the set a deeper, richer texture. They haven't 'gone dance', but Jamie xx's ever-growing drum set does give both albums a bigger, fuller punch that should convince any naysayers that The xx definitely aren't dull. They play Bestival (September 7), London Shepherds Bush Empire (10), Cardiff Coal Exchange (11) and Edinburgh Usher Hall (12). After us: "Iiii/Iiiiiii/Iiiiiii".



Everyone's Talking About LADY GAGA

STARTS: London Twickenham Stadium, Sep 8

Lady Gaga brings her controversial Born This Way Ball to the UK this week. She's described it as an "electro-metal pop opera" and we're promised mechanical horses, monster pits and Stephanie G as an alien fugitive. She's back and she's bringing The Darkness with her...



Don't Miss RUSTIE

STARTS: London Electrowerkz, Sep 5

DJs often get a hard time when they play live but Warp maximalist Rustie is braving it by making his debut on Wednesday. We can't wait to hear the synthy maelstrom of 'Glass Swords' with more raw power behind it, particularly if it comes accompanied by lasers. Note to Rustie - please have lasers. AlunaGeorge and Koreless support.



Radar Stars SILVER FOX

STARTS: Leeds Wharf Chambers, Sep 6

Newcastle noise-pop four-piece Silver Fox head out on a three-date tour in support of their latest single on Milk Records, 'Capital Kiss/Arosa'. Catch them in Leeds alongside the psych-pop of City Yelps, in Newcastle, and at London Power Lunches with their friends, Glasgow's gritty Golden Grrrls.

WEDNESDAY

September 5

BIRMINGHAM

The Church Of Love & Ruin HMV Institute 0844 248 5037
Folks/Chris Whiting Yardbird 0121 212 2524
Irene & Tom Irish Centre 0121 622 2314
Kieran Halpin Kitchen Garden Cafe 0121 443 4725
Perfume Genius Glee Club 0870 241 5093
Scarlet Creek/The Funk Pumpkins Adam & Eve 0121 693 1500
Tovey Brothers Jam House 0121 236 6677
Transmuter/Steel Box Theories Roadhouse 0121 624 2920

BRIGHTON

Alabama Shakes Concorde 2 01273 673 311
Apples And Eve/Luke Hytner & The Colour Club Komedia 01273 647 100
Franz Nicolay Prince Albert 01273 730 499

BRISTOL

Envy The Fallen/Hayley Is A Hitman Croft (Main Room) 0117 987 4144
Woods Fleece 0117 945 0996

CAMBRIDGE

Emma Pollock/RM Hulbert The Cornerhouse 01223 352047

CARDIFF

Florian Wolff Gwdihw Cafe Bar 029 2039 7933

CHELMSFORD

Family Lynch/Dreamers Realists/Amy Westney Hooga 01245 356 811

GLASGOW

Dan Stuart King Tut's Wah Wah Hut 0141 221 5279
Les Jupes 13th Note Cafe 0141 553 1638

Patti Smith O2 ABC 0870 903 3444

HULL

Chronographs/The Colour Line/Black Dogs Ringside 01482 226698

LEEDS

Buen Chlco Nation Of Shopkeepers 0113 203 1831

Frank Fairfield/Serious Sam

Barrett Brudenell Social Club 0113 243 5866
Lesbian/Fallen Colossus/Stereo Virginis Royal Park Cellars 0113 274 1758
Modern English/Berlin Black/Naked Lunch Cockpit 0113 244 3446
Mojah Sela Bar 0113 242 9442

LEICESTER

Black River Bluesmen/Rockit Fuel Musician 0116 251 0080
Kenworthy Soundhouse 07830 425555

LONDON

Archie Sylvester/The Lykes/Becky Holloway Zigfrid Von Underbelly 020 7613 1988
Banner Pilot Boston Arms 020 7272 8153
Beo/Angela Ashby/Tom Pound Bar Solo 020 7482 4611
Bleed To This/Quantum Sphere/Hands Of A Saviour Nambucca 020 7272 7366

Blood Beach/Old Forest/Charles Howl Shacklewell Arms 020 7249 0810

BOO HEWERDINE

Green Note 0871 230 1094

THE BULLETS

Ace Cafe 020 8961 1000

DEER TICK/ROBERT ELLIS

Scala 020 7833 2022

EMMA STEVENS/AUGUST & AFTER

Old Queens Head 020 7354 9993

GRIMES HEAVEN

020 7930 2020

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Borderline 020 7734 5547

JOSS STONE

O2 Shepherds Bush Empire 0870 771 2000

MAGIC ARM

Wilmington Arms 020 7837 1384

MARQUES TOLLIVER

Union Chapel 020 7226 1686

MY SAD CAPTAINS

Old Blue Last 020 7613 2478

POLLY BARRET/ADAM TOWNSEND/HOLLY & THE WOLF

Troubadour Club 020 7370 1434

RUSTIE/KORELESS/ALUNAGEORGE

Electrowerkz 020 7837 6419

SKUNK ANANSIE

Village Underground 020 7422 7505

SLEEP PARTY PEOPLE/YOUNG HUSBAND

The Lexington 020 7837 5387

STARS IN BATTLEDRESS/PRESCOTT/RAI

Ando Buffalo Bar 020 7359 6191

TOM PALEY

Half Moon 020 7274 2733

VADOLINNESSICO/HORSE THIEF

Barfly 0870 907 0999

THE WOLFNOTES/JAY BROWN/LUKE

Sital-Singh Strongroom Bar

MANCHESTER

Amanda Mair Castle Hotel 0161 237 9485

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Bridgewater Hall 0161 907 9000

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Sound Control 0161 236 0340

MILTON KEYNES

Odi Stables 01908 280800

NEWCASTLE

Allo Darlin/Pale Man Made Star And Shadow Cinema 0191 2610066

DEAP VALLY

Cluny 0191 230 4474

MISSING ANDY

Trillians 0191 232 1619

NORWICH

Seb Rochford & Kit Downs Arts Centre 01603 660 352

READING

Gary Numan Sub89 0871 230 1094

SHEFFIELD

The Burning Crows Corporation 0114 276 0262

HURRAY FOR THE RIFF RAFF

Greystones 0114 266 5599

ST ALBANS

Uli Jon Roth Horn 01727 853 143

WOLVERHAMPTON

Bruce Cockburn Robin 2 01902 497860



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THURSDAY

September 6

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Frank Fairfield Barge 028 9023 2555
FM Belfast Waterfront 028 9033 4455
Justin Townes Earle Black Box
00 35391 566511

BIRMINGHAM

The Ben Drummond Band Jam
House 0121 236 6677
The Jellybean Rebellion Rainbow
0121 772 8174
The Secret Year/Conduit 02
Academy 3 0870 477 2000

BRIGHTON

Bonobo/Robert Luis Concorde 2
01273 673 311
Extracurricular/The EME Live
Band/Half Crown Blind Tiger
01273 681228
Fernando Perales/Adam Bushell
Green Door Store 07894 267 053
Jeffrey Lewis & The Junkyard The
Haunt 01273 770 847

BRISTOL

A Sky Jet Black/Rock In Your
Pocket/Tidal Wars Louisiana
0117 926 5978
The Hundred Days/Mad Hatter 2.0
Fleece 0117 945 0996
Molly's Confession/Drunken
Butterfly/Paper Horse Croft (Main
Room) 0117 987 4144
Walk Off The Earth/USS/
Gaz Brookfield 02 Academy
0870 477 2000

CARDIFF

The Cads/Big Colours/Jenious
Lovers Gwdihw Café Bar
029 2039 7933
Damon Albarn/Amadou & Mariam/
Rokla Traore/Nick Zinner (Yeah
Yeah Yeahs)/Charlie XCX University
029 2023 0130

Los Cripis Undertone 029 2022 8883

CHELMSFORD

Deadstring Brothers/Deferred
Success Hooga 01245 356 811

CHESTER

Euros Childs/The Wellgreen/Adam
Stearns Band Telford's Warehouse
01244 390090

DERBY

Folks The Vic Inn 01332 74 00 91

EDINBURGH

Penguins Kill Polar Bears/Munich
Electric Circus 0131 226 4224

GLoucester

Ann Baretta Cavern Club
01392 495 370

GLASGOW

Dave Acari King Tut's Wah Wah Hut
0141 221 5279

The Downs/The Yawns/Water
Wolves Nice'n'Sleazy 0141 333 9637
Missing Andy Maggie May's
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Landslide/Metrognome The Attic
Modern English Classic Grand
0141 847 0820

Seven Deadly Sins/Vagabond Poets
Oran Mor 0141 552 9224

GUILDFORD

First Aid Kit Boilerroom 01483 539 539

HERTFORD

Marching Donald/Suburban
Dirts/Chloe Turner Corn Exchange
01462 434 396

HULL

Harpeth Rising Pave 01482 333181

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BESTIVAL Hot Chip/Gary Numan/
Adamski/Alabama Shakes/The
2 Bears Robin Hill Country Park
0871 230 1094

LEEDS

Doug Paisely/Sacri Court/Dan
Stuart and Band Brudenell Social
Club 0113 243 5866



El Vampiro/Jonny The Firth Sela Bar
0113 242 9442

Home Of The Brave/Shatners
Bassoon/Chris Sharkey Fox & Newt
0113 243612

Martyr Defiled/Demoraliser/
Empires Fade/Malevolence The Well
0113 2440474

Silver Fox/D'astro/City Yelps Wharf
Chambers

24 Carat Purple New Roscoe

0113 246 0778

LEICESTER

Lach/Jinnwoo Musician

0116 251 0080

Nightmare Air The Cookie Jar

0116 2531212

OPM Soundhouse 07830 425555

LIVERPOOL

Cate Le Bon/H Hawkline/All We Are
Leaf On Bold St 0151 707 7747

Noel Gallagher's High Flying
Birds/Graham Coxon Echo Arena
0844 8000 400

LONDON

Achilla Borderline 020 7734 5547

Action Bronson Garage

020 7607 1818

Amanda Mair/Me And My Drummer
The Lexington 020 7837 5387

Automation/Snakeoil Rattlers Bull
& Gate 020 7485 5358

The Carnaby's Club Surya

020 7713 6262

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Lungley New Cross Inn 020 8692 1866

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Castle 020 7485 1773

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My Mate George Ryan's Bar

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No Room For Giants Half Moon
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Perfume Genius Union Chapel
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Bird's Nest 020 8692 1928

Turin Brakes/Goldheart Assembly/
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Wet Nuns Barfly 0870 907 0999

Wild Combination/The Hackney
Colliery Band/Jake Mattison Old

Queens Head 020 7354 9993

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Death By Stereo/Fair Do's Star &
Garter 0161 273 6726

Hurray For The Riff Raff Night & Day
Cafe 0161 236 1822

MANSFIELD

The North/Section 60/The Silent
Gestures Intake Club 01623 450022

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Alvin Youngblood Hart Cluny 2
0191 230 4474

Furyon Cluny 0191 230 4474

Tom Hingley/The Restaurant/
Bleachbird 02 Academy 2

0870 477 2000

NORWICH

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01603 660 352

Faith Brickmakers 01603 441 118

Jake Morley Bicycle Shop
01603 625 777

PORTSMOUTH

Frightened Rabbit The Playhouse
028 7082 3917

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Zico Chain/Observing The Ghost
Unit 02380 225612

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01727 853 143

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Jake & Elwood Grand Theatre
01792 475715

WAKEFIELD

Fates Upon Us Snooty Fox
01924 374455

YORK

David Francey/Mark Westberg
Black Swan Inn 01904 686 911

Our People Versus Yours/Lay Siege/
Epidemic/We Sleep In This Machine

The Duchess 01904 641 413

ABERDEEN

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01224 642230

BATH

Gavin Lazarus/The Flaming
Feathers Chapel Arts Centre

0122 5404445

Smallaxe Komedia 0845 293 8480

BELFAST

The Rotted/Rex Shachath/The
Obscene Machine Voodoo

The View Limelight 028 9032 5942

BIRMINGHAM

Casual Agenda/Acelanda/
Martyr De Mona 02 Academy 3

0870 477 2000

Head Trap/Against The Wheel
Flapper 0121 236 2421

PNW Sunflower Lounge 0121 632 6756

Ull Jon Roth Asylum 0121 233 1109

BOLTON

Headrush Railway Venue
01204 306 450

BRIGHTON

The Animals And Friends Komedia
01273 647 100

Arles Dubs/Dialect/Kosline Volks
Tavern 01273 682828

B Dolan/What Cheer? Coalition
01273 726858

Emersis/Samurai/The Dead Celebs
Sticky Mike's Frog Bar 01273 749 465

Emma Pollock/RM Hubbert Green
Door Store 07894 267 053

Trojan Sound System/Channel
One Sound System Concorde 2

01273 673 311

The Water Tower Bucket Boys The
Haunt 01273 770 847

BRISTOL

Bands Of Mumbal/The Hangmen
The Lanes 0117 325 1979

Beggar/Hypercharger Croft (Front
Bar) 0117 987 4144

Cantina Collective Blue Lagoon
0117 942 7471

Damon Albarn/Amadou & Mariam/
Charli XCX/Fatoumata Diawara/
Rokla Traore/Nick Zinner (Yeah

Yeah Yeahs) Creative Common

Dani Wilde The Tunnels

0117 929 9008

Gary Clail Sound System Fiddlers
0117 987 3403

Hot Damn/The Bottom Line/Off The
Wall Croft (Main Room) 0117 987 4144

Kanna Kid Thekia 08713 100000

Zoot/Bright Street/The Vulgar
Chorus Fleece 0117 945 0996

CAMBRIDGE

Amy Wadge Junction 01223 511511

CARDIFF

Bragod Chapter Arts Centre
029 2031 1050

CARLISLE

Persistence/Moving Magnets/Upon
The Moor Brickyard 01228 512 220

CHELMSFORD

The Fancy Dress Party/Tiger Blood/
Khanyisa Hooga 01245 356 811

COVENTRY

Champion Carey's Bar 07714 105091

DERBY

The Farm Venue 01332 203545

The Mitch Liddle/Laurence Jones
Band Flowerpot 01332 204955

EDINBURGH

Missing Andy Sneaky Pete's
0131 225 1757

13 Stars Black Rose Tavern
0131 220 0414

GLASGOW

Deer Lake King Tut's Wah Wah Hut
0141 221 5279

Dick Gaughan/Callum Baird Oran
Mor 0141 552 9224

The Lurkers Ivory Blacks

0141 221 7871

Penguins Kill Polar Bears/Munich
Nice'n'Sleazy 0141 333 9637

Ruth Martin City Hall 0141 339 8383

Tom Hingley/Rory McKee/The
Brightsparks 02 ABC 0870 903 3444

GUILDFORD

The JB Conspiracy/Darko/Tree
House Fire Star Inn 01483 532 887

The Other Tribe Boilerroom
01483 539 539

HOVE

Isaac De Heer Brunswick
01273 735254

HULL

Gypsy Hill/Liberty Skank/
Organikarmonic Fruit Hull

01482 221113

Spiritualized/Little Barrie/Windham
Earl Pier Stage 01482 323232

ISLE OF WIGHT

BESTIVAL Florence And The
Machine/The xx/Emeli Sandé/
Soulwax/Warpaint/Gallows/The

Horrors/First Aid Kit Robin Hill
Country Park 0871 230 1094

LEEDS

The Australian Voices Left Bank
07869 107647

Axenstar/Ascension/Dakesis Cockpit
Room 3 0113 2441573

Cate Le Bon Brudenell Social Club
0113 243 5866

The Cult Of Tin Tin/Waite & Armani/
Jugary Wire Club 0870 444 4018

Electroslav/Fuktank/Petrol Bastard
Royal Park Cellars 0113 274 1758

Happy Daggers/The Shrinks/
The Astral Plain The Library

0113 2440794

Superintendent/The Ervoys/Dead
Party Scene Fox & Newt 0113 243612

LEICESTER

Shortround/YoungBreaks The
Basement 0116 254 5386

LONDON

Atoms/Brightlight City/The Trees
Comedy 020 7839 7261

Chilly Gonzales Rough Trade East
020 7392 7788

Cold In Berlin/Terminal Gods/
Party Faithful Garage (Upstairs)

0871 230 1094

Cyantific/Nu:Tone/Brookes
Brothers Cable Club 020 7403 7730

Death By Stereo/The Smoking
Hearts/Concave The Pipeline

020 7377 6860

FRIDAY

September 7

◀ CONTINUED FROM PAGE 59

Niteflights/Bewilderbeast/ADA Old Blue Last 020 7613 2478

Noel Gallagher's High Flying Birds/Graham Coxon/The Kooks Wembley Arena 0870 060 0870

Poor Michael/Dirty Soul Rockers Enterprise 020 7485 2659

Scant Regard/Miniature Cities/The Harlots Camden Rock 0871 230 1094

Sureshots Ace Cafe 020 8961 1000

Tom Real/Bahar Canca/Bendy Nick Inspiral Lounge 020 7428 5875

Wideboy Generation/Hawx/Finn Bonell 229 Club 020 7631 8310

Woodpecker Woollams Vortex Jazz Club 020 7254 6516

Zico Chalm/Blast/Scenic Life Barfly 0870 907 0999

MANCHESTER

Allo Darlin' Deaf Institute 0161 330 4019

The Cadillac Kings Band On The Wall 0161 832 6625

Deap Vally Soup Kitchen 0161 236 5100

Duke The Darlings/Eden/Cast Of Thousands Dry Bar 0161 236 5920

Hollowbelly/Chickenbone John The Salutation

Jam Baxter/Dirty Dike Ruby Lounge 0161 834 1392

Modern English Academy 3 0161 832 1111

Niles Common Bar 0161 832 9245

Patti Smith Manchester Academy 0161 832 1111

The Stand/The Bacillus/The Genuine Articles Club Academy 0161 832 1111

Thomas Gold Sankey's 0161 661 9668

MILTON KEYNES

Shakatak Stables 01908 280800

Various Cruelties/The Scruff/LULS Xscape 0871 200 3220

NEWCASTLE

Driven Serious/The Validators Cluny 2 0191 230 4474

Martyr Defiled Venue 0191 232 1111

Moody Gowns/The Wind-Up Birds Head Of Steam 0191 232 4379

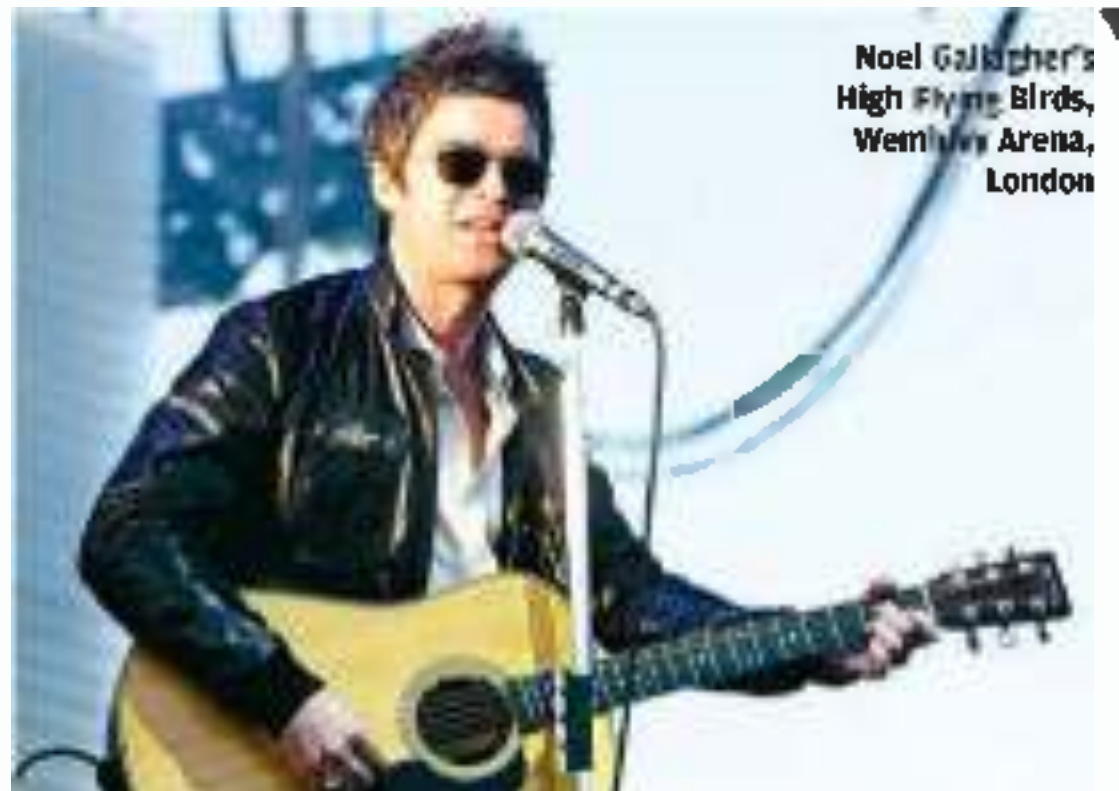
No Fit State/Silver Fox/Milky Wimpshake Cumberland Arms 0191 265 6151

NORWICH

Hurray For The Riff Raff Arts Centre 01603 660 352

Super Action Heroes Brickmakers 01603 441 118

Truescape/Cutback/Crumbs For Comfort Waterfront 01603 632 717



Noel Gallagher's
High Flying Birds,
Wembley Arena,
London



OXFORD

9 Ton Peanut Smugglers/Count Skylarkin Cellar 01865 244 761

READING

Secret Affair Sub89 0871 230 1094

SHEFFIELD

Taking Hayley/The Ocean's Eyes/Chasing Wilson Corporation 0114 276 0262

SOUTHAMPTON

The Alistair Goodwin Band Hobbit 023 8023 2591

Cregan & Go Brook 023 8055 5366

STOKE ON TRENT

Betrayal Within The Ranks Sugarmill 01782 214 991

SWANSEA

Afro Cluster Garage 01792 475147

WAKEFIELD

Counterhold Snooty Fox 01924 374455

James Coley Escobar 01924 332000

Retarded Fish/That Fucking Tank/Protectors The Hop 0871 230 1094

WOLVERHAMPTON

The Enid/InMe/Joykill Wulfrun Hall 0870 320 7000

Incendia/Internal Conflict/Obsessed By Cruelty Slade Room 0870 320 7000

YORK

A Joker's Rage/The Bastard Sons/The Hangnails Fibbers 01904 651 250

Euros Childs/Willows & Ariels/Tom Donmoney Basement 01904 612 940

Jonny Gill/Joe Tilston/Boss Caine The Duchess 01904 641 413

BATH

Josienne Clarke/Ben Walker Chapel Arts Centre 0122 5404445

BEDFORD

Dan Stuart/Sacri Cuori Esquires 01234 340120

BELFAST

The Burning Crows Auntie Annie's 028 9050 1660

The Outcasts/Protex/Henry Cluney Black Box 00 35391 566511

Van Morrison/Shana Morrison/Gareth Dunlop Aircraft Park

BIRMINGHAM

Actions To Onslaught/Disposed To Mirth Eddie's Rock Club 0121 643 2093

Cold Fields/Killtimers The End 0121 448 0797

Lexicomane/Beyond Sevensigns O2 Academy 3 0870 477 2000

Looca/The Turn/The Resurrection Actress & Bishop 0121 236 7426

Reservoir Hooks HMV Institute 0844 248 5037

UK Skunk Adam & Eve 0121 693 1500

BRIGHTON

Mark Eltzel The Palmeira 01273 720641

The Moons/Running Dogs/Chemical Smile Green Door Store 07894 267 053

BRISTOL

Aztec/Forgery Lit/And Upstairs Nurses Croft (Front Bar) 0117 987 4144

Black Elephant/Skymarshall Mother's Run 0117 925 6969

Emma Pollock/RM Hubbert Louisiana 0117 926 5978

Everest Never Falls/Bound By Exile/Becoming Rome Croft (Main Room) 0117 987 4144

Fractures/Goan Dogs/John The Mod The Lanes 0117 325 1979

Modern English Fleece 0117 945 0996

Redhouse Fire Engine 07521 974070

Strongmen & Acrobats/Jerry Afrald Stag & Hounds 0117 929 7048

BROMSGROVE

Virgil And The Accelerators Artrix 01527 572730

CAMBRIDGE

Stuart Banks Fountain Inn 01223 366540

Toy Hearts/Chris Woods CB2 01223 508 503

Vanilla Pod/Billy No Mates/Bedford Falls/Bear Trade/

The Amistad The Cornerhouse 01223 352047

CARDIFF

The Bogolan Gwdihw Café Bar 029 2039 7933

Caxton Press/Logic The Moon Club

Crusades/Survivalists/Fire Season Dempseys 029 2025 2024

COVENTRY

People's Republic Of Mercia Whitefriars Olde Ale House 024 7625 1655

EDINBURGH

The Lurkers Citrus Club 0131 622 7086

FALMOUTH

Rue Royale/Rowan Coupland/Abec Hague Miss Peapod's 0871 230 1094

GATESHEAD

The Fractured Valves Three Tuns 0191 487 0666

SATURDAY

September 8 March 11

GILLINGHAM

Jeffrey Lewis & The Junkyard Beacon Court Tavern 01634 853186

GLASGOW

Cate Le Bon Captain's Rest 0141 331 2722

The Chair Oran Mor 0141 552 9224

Divorce Nice'n'Sleazy 0141 333 9637

Martyr Defiled The Old Hairdressers 0141 222 2254

The Wakes/The Bovill & Harris Affair/The Levee Strollers O2 ABC 0870 903 3444

GUILDFORD

Shadows Chasing Ghosts Boilerroom 01483 539 539

HOVE

Woodpecker Woollams St Andrew's Church 07738 572625

HULL

Hope & Social/Fossil Collective/Cattle & Cane Pier Stage 01482 323232

Kid British/Threads Orchestra/Love Cannon Fruit Hull 01482 221113

ISLE OF WIGHT

BESTIVAL New Order/Two Door Cinema Club/De La Soul/The Cuban Brothers/Justice/Nero/Major Lazer/Skream & Benga Robin Hill Country Park 0871 230 1094

LEEDS

Kwame D Abbey Inn 0113 258 1248

Mainline Warehouse 0113 246 8287

Phoenix Rising New Roscoe 0113 246 0778

LEICESTER

Dani Wilde Musician 0116 251 0080

Dirt/Like Suicide Soundhouse 07830 425555

Jah Voice Soundsystem/Jah Hama/Hytal Bosrah Music Cafe 0116 262 5050

Raptusound O2 Academy 0870 477 2000

LIVERPOOL

Alex Celler Shipping Forecast 0151 709 6901

Allo Darlin' Kazimier 0871 230 1094

Dalzell/Sly Dogs/Enemy Poets/Kartica O2 Academy 0870 477 2000

Rich Man's Ruin/Our Morals Parr St Studios 0151 707 3727

Tom Hingley/The Last Gambados O2 Academy 2 0870 477 2000

LLANELLI

Charli Bicknell/World V World/Paper Factory The Kazbar 01554771772

LONDON

Active Minds/Satanic Malfunctions Grosvenor 0871 223 7992

APOLLO Survivor/Angel At My Table Bull & Gate 020 7485 5358

The Bevis Frond/The Admiral Sir Cloudesley Shovel 100 Club 020 7636 0933

The Bluebeat Arkestra/Dead Tracks Silver Bullet 020 7619 3639

Chimp Spanner/Heart In Hand/The Algorithm Underworld 020 7482 1932

Clark/Kuedo/Letherette Scala 020 7833 2022

Cockney Rejects Convention Bridgehouse 2 020 3490 4857

Dana Immanuel & The Greeks Proud Galleries 020 7482 3867

Do They Collide/Mackley Drive/This Broadcast Barfly 0870 907 0999

Dream Themes/The Plimptons/Keith TOTP Buffalo Bar 020 7359 6191



The Dropper's Neck/Arivmia/The Ends Dublin Castle 020 7485 1773

The Flaming Stars/The Obsidians Hackney Trashbar

Gem And The Dead Heads/The Imagineers/New Street Adventures

Queen Of Hoxton 020 7422 0958

John Otway & The Big Band Half Moon 020 7274 2733

King Khan & The Shwines/Virals/Sex Beet Garage 020 7607 1818

Kylie Minogue/Il Divo/Affie Boe Hyde Park 0870 166 3663

Lady Gaga/The Darkness/Lady Starlight Twickenham Stadium 020 8892 2000

Latitudes/Astrohege/Bast Black Heart 020 7428 9730

Luke Unabomber/Jamie Bull Shacklewell Arms 020 7249 0810

Magenta Borderline 020 7734 5547

Musical Youth New Cross Inn 020 8692 1866

Odessa & Napoleon Garage (Upstairs) 0871 230 1094

Pendulum/Zedd/Huoratron KOKO 020 7388 3222

The Puncture Sluts Hope & Anchor 020 7354 1312

The Slow Show/Correatown/Emphermetry Union Chapel 020 7226 1686

The Thought Criminals/Analog Angel/Sci Fi Mafia Slimelight 020 7837 6419

The Vulgar Poets/Voyeurs/Tiny Dragons Club Surya 020 7713 6262

Walk Off The Earth/US5/Ezra Axelrod HMV Forum 020 7344 0044

Wolfgang Gartner Ministry Of Sound 020 7378 6528

MANCHESTER

Dave Acari/Mike Snowden Band On The Wall 0161 832 6625

Death Vignettes/Black Fiction/ Euclid Euchrow/Old Hands Gullivers 0161 832 5899

Gorehead/City Of The Ghost/Bury The Memory Dry Bar 0161 236 5920

Intrepid/Towards The Sun/Taking Liberties Club Academy 0161 832 1111

Mumiy Troll/Twin Planets Roadhouse 0161 228 1789

OPM MoHo Live 0161 834 8180

Purescence HMV Ritz 0161 236 4355

MILTON KEYNES

American Men/Give Em Blood Craufurd Arms 01908 313 864

NEWCASTLE

Cloud City Trap/99 Clicks Black Bull 0191 414 2846

Dennis Cluny 2 0191 230 4474

Euros Childs/Adam Stearns & The Glass Animals/The Wellgreen Star

And Shadow Cinema 0191 2610066

Sue Denim O2 Academy 2 0870 477 2000

NORWICH

Lost?/Ten Day Break/Aprils Ghost Waterfront 01603 632 717

To The Last/Rock Your Heart Out Brickmakers 01603 441 118

NOTTINGHAM

Deap Vally Rescue Rooms 0115 958 8484

Sir Bald Diddley/Hipbone Slim & The Knee Tremblers Spanky Van Dykes 0115 924 3730

OXFORD

Alphabet Backwards/The Grindling Young/The Yarns O2 Academy 2 0870 477 2000

Break Bullingdon Arms 01865 244516

PRESTON

Maverick Sabre/Labrinth/Dappy/ Stoooshe/Clement Marfo & The

Frontline/The Milk Avenham Park 01772 253

SUNDAY

September 9

BIRMINGHAM
Iwrestledabearonce O2 Academy 2
0870 477 2000

Billy No Mates/Bedford Falls
Actress & Bishop 0121 236 7426

Mick Flavin/Eugene Doonan Irish
Centre 0121 622 2314

Tom Hingley/Rory McKee O2
Academy 3 0870 477 2000

BOURNEMOUTH
Natalie Holmes Inferno
01202 589167

BRIGHTON
Anja McCloskey/Emma Gatril/Ts
Idiot Latest Music Bar 01273 687 171
Green Door Blues Green Door Store
07894 267 053

Kurt Marschke Horse & Groom
01273 680696

BRISTOL
Failure To Follow/Lifeline Croft
(Main Room) 0117 987 4144

Josie Ghost/Holika Louisiana
0117 926 5978

CARDIFF
Jeff Rowe Gwdihw Cafe Bar
029 2039 7933
Marillion University 029 2023 0130
Noel Gallagher's High Flying Birds/
Graham Coxon Motorpoint Arena
029 2022 4488

CHELMSFORD
Marc Hallis Hooga 01245 356 811

CHRISTCHURCH
Shakatak Regent Centre
01202 499148

EXETER
Jennifer Crook Phoenix
01392 667080

GATESHEAD
Meschiya Lake & The Little Big
Horns Old Town Hall 0191 433 6916

GLASGOW
Pete Molinari O2 ABC2 0141 204 5151
The Script O2 ABC 0870 903 3444

GUILDFORD
Orestea Star Inn 01483 532 887

HOVE
Bob Hillary/The Massive Mellow/
Carrie Tree Brunswick 01273 735254

HULL
Home Of The Brave Pave
01482 333181
Mark Morriss Fruit Hull 01482 221113
Musician's Night New Adelphi
01482 348 216

ISLE OF WIGHT
BESTIVAL Stevie Wonder/Sigur
Rós/Bat For Lashes/Roots
Manuva/Spiritualized/Little
Dragon/Friendly Fires/Totally
Enormous Extinct Dinosaurs Robin
Hill Country Park 0871 230 1094

LEEDS
Braveface/Lucky Boy Browne Verve
0113 2442272

Dr Syntax & The Mouse Outfit HiFi
Club 0113 242 7353

Patti Smith O2 Academy
0870 477 2000

Saxonized New Roscoe 0113 246 0778

LIVERPOOL
OPM Picket 0151 708 5318

LONDON
Beware! The Crows Bite/Alasdair
Roberts/Emil Bloch/The Mariner's
Children MacBeth 020 7739 5095
Gallows Fighting Cocks
020 8546 5174

The Hall Of Mirrors/The Hypnotic
Eye/Dark Bells/SeaWitches The
Lexington 020 7837 5387
Hollow Demise/Thirteenth Sign
Nambucca 020 7272 7366

BBC RADIO 2 LIVE Jessie J/
Tom Jones/Emeli Sandé/Status
Quo/Paloma Faith Hyde Park
0870 166 3663

Kid Am/Cormac Fabric
020 7336 8898

Lady Gaga/The Darkness/Lady
Starlight Twickenham Stadium
020 8892 2000

Like Spinning/Hold Up/The Ballina
Whalers Book Club 020 7684 8618

Modern English/The Remote
Dingwalls 020 7267 1577

Never Means Maybe/Violet/Anavac
Garage (Upstairs) 0871 230 1094

Nibs Van Der Spuy/Guy Buttery Half
Moon 020 7274 2733

Pablo Tarno/Ornik Big Chill Bar
Radius/Bullet Bill/Ronin Camden
Rock 0871 230 1094

The See See/Baltic Fleet Shacklewell
Arms 020 7249 0810

MANCHESTER
The Alligators Band On The Wall
0161 832 6625

Husky Castle Hotel 0161 237 9485

Ivan Smaghe/Will Tramp Common
Bar 0161 832 9245

Knuckledust/Prowler/Rumour Mill
MoHo Live 0161 834 8180

Soumik Datta Royal Northern College
Of Music 0161 273 6283

MILTON KEYN
Emperor/Spaced Out/The Daves
Woughton Centre 01908 660392

Nine Below Zero Stables
01908 280800

NEWCASTLE UNDER LYME
Dean Munford Full Moon
01782 255703

NORWICH
Taking Hayley Brickmakers
01603 441 118

NOTTINGHAM
Emma Pollock/RM Hubbert Glee
Club 0871 472 0400

Martyr Defiled Chameleon
0115 9505097

SHEFFIELD
Crazy Lixx/Fatal Smile/Suicide
Tuesday Corporation 0114 276 0262

Danny Bryant Greystones
0114 266 5599

SOUTHAMPTON
The Moons The Cellar 023 8071 0648

SOUTHERA
Lach Cellars 02392 826249

WAKEFIELD
Snister Eyes Snooty Fox
01924 374455

WINCHESTER
Mark Elitzel/Dan Stuart Railway
01962 867795

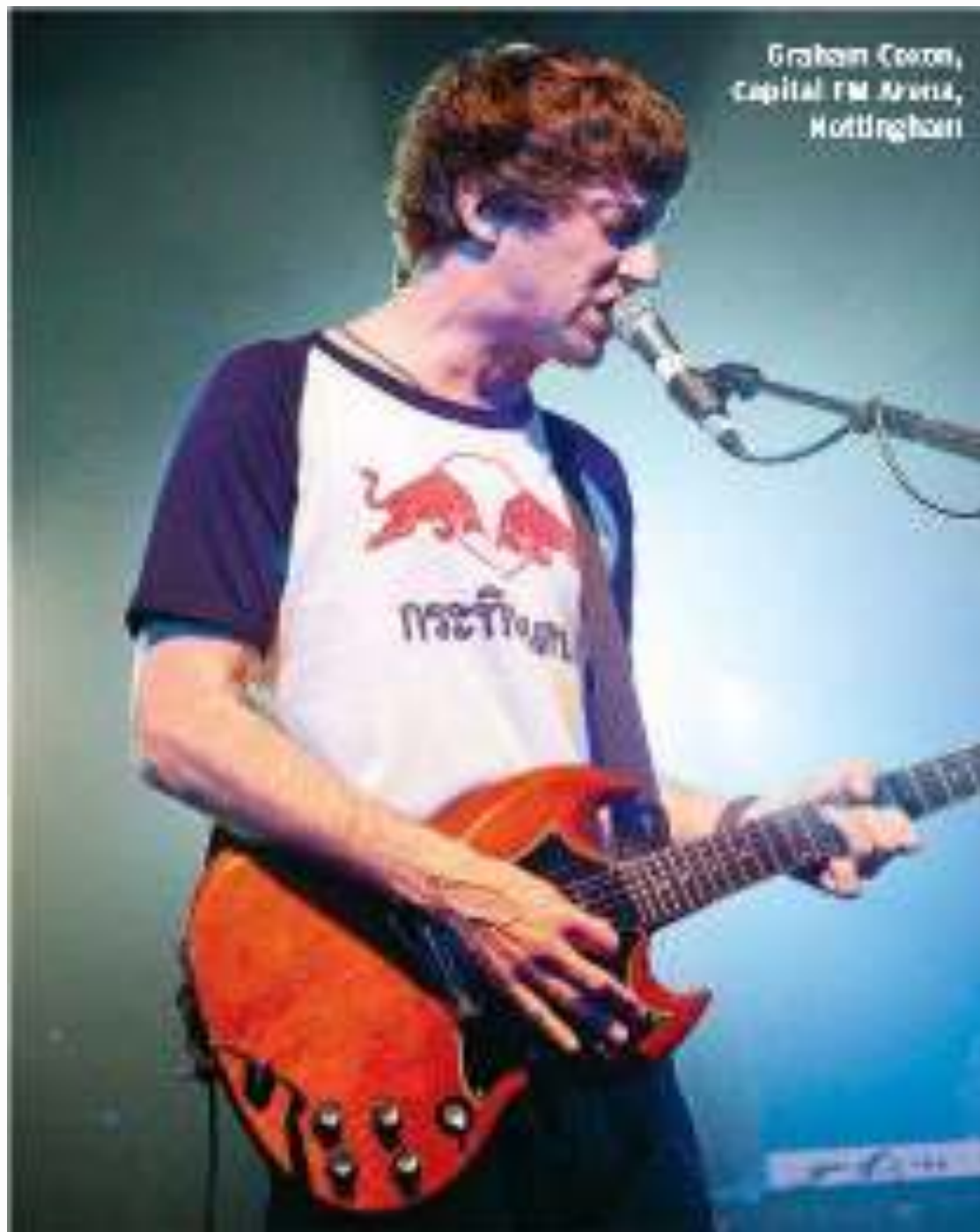
WOLVERHAMPTON
Magenta Robin 2 01902 497860

Neomantix/Paper Tigers/Breaking
Satellites/AMFX Slade Room
0870 320 7000



MONDAY

September 10



BIRMINGHAM
Dave McPherson Flapper
0121 236 2421

Declan Gaynor Irish Centre
0121 622 2314

Samuel Rogers/Alex Altken Adam &
Eve 0121 693 1500

Sue Denim O2 Academy 3
0870 477 2000

BRIGHTON
Piney Gir/Correatown Green Door
Store 07894 267 053

BRISTOL
Emily Wright Trio/Will Harris
Grounded 0117 923 1000

Red Baraat St George's Hall
0117 923 0359

Tom Hingley/Rory McKee/
The Brightsparks O2 Academy
0870 477 2000

CAMBRIDGE
Patti Smith Corn Exchange
01223 357851

CARDIFF
Gemma Ray The Globe 07738 983947

EASTLEIGH
Cheek Mountain Thief Point
023 8065 2333

EXETER
Jeff Rowe/Kevin Pallett Cavern Club
01392 495 370

GLASGOW
American Men Ivory Blacks
0141 221 7871

LEEDS
Allo Darlin' Brudenell Social Club
0113 243 5866

Gets Worse Royal Park Cellars
0113 274 1758

Howlin' Rain/Bilge Pump Wharf
Chambers

LEICESTER
Emma Pollock/RM Hubbert
Musician 0116 251 0080

Hold Your Horse Is Firebug
0116 255 1228

LONDON
The xx/2:54 O2 Shepherds Bush
Empire 0870 771 2000

Allstair Sheerin/The Rattlesnake
Code Dublin Castle 020 7485 1773

Graham Central Station Grand
020 7223 6523

Hurray For The Riff Raff Borderline
020 7734 5547

Husky/The Bronze Medal The
Lexington 020 7837 5387

J Allen/Patrick Crowson 93 Feet East
020 7247 6095

Karin Park Hoxton Square Bar &
Kitchen 020 7613 0709

The Killers HMV Forum
020 7344 0044

Love Amongst Ruin Barfly
0870 907 0999

Martyr Defiled/We Die Tonight/
Locusts Garage (Upstairs)
0871 230 1094

Milkey Ball/Lizabett Russo/Emma
Jane Nambucca 020 7272 7366

Mi Aml Shacklewell Arms
020 7249 0810

Sacred Mother Tongue O2 Academy
Islington 0870 477 2000

The So So Glos Old Blue Last
020 7613 2478

Toy Rough Trade East 020 7392 7788

MANCHESTER
The Cult/The Mission O2 Apollo
0870 401 8000

Marillion Manchester Academy
0161 832 1111

Natalie Holmes Thirsty Scholar
0161 273 7543

The Script HMV Ritz 0161 236 4355

MILTON KEYNES
Carthy & Swarbrick Stables
01908 280800

OPM Xscape 0871 200 3220

NEWCASTLE
Iwrestledabearonce/Oceano/Vanna
O2 Academy 2 0870 477 2000

Cafe Le Bon Clumy 2 0191 230 4474

NORWICH
Acoustic Showcase Brickmakers
01603 441 118

Rue Royale/Milly Hirst/Jessica Alike
Bicycle Shop 01603 625 777

NOTTINGHAM
Noel Gallagher's High Flying Birds/
Graham Coxon Capital FM Arena
0115 948 4526

Sacri Cuori/Dan Stuart Maze
0115 947 5650

OXFORD
Bob Hukun And The Guvnors
Jericho Tavern 01865 311 775

SHEFFIELD
Oddball/Bug The Pit Corporation
0114 276 0262

TUESDAY

September 11

BIRMINGHAM
Acoustic Showcase Yardbird
0121 212 2524

The Moons Hare & Hounds
0870 264 3333

Under Blackened Skies/Doomed
From Day One/Blood Of Spector
Scruffy Murphy's 0121 333 3201

BRIGHTON
Howlin' Rain/Restless1st The Haunt
01273 770 847

Hurray For The Riff Raff/Mad
Starling Eyes Green Door Store
07894 267 053

Husky The Hope 01273 723 568

CAMBRIDGE
Dexys Corn Exchange 01223 357851

CARDIFF
The xx/2:54 Coal Exchange
029 2049 4917

The Burning Crows Bogiez
029 2034 1463

Tom Hingley/Rory McKee/The
Brightsparks Clwb Ifor Bach
029 2023 2199

CHELMSFORD
99p Machine/The Droppers Neck/
Robin The Dead Hooga 01245 356 811

CHESTER
Cafe Le Bon/H Hawkline Telford's
Warehouse 01244 390090

EDINBURGH
Lethal Bizzle/DJ Prospect The
Liquidroom 0131 225 2564

Marillion HMV Picture House
0844 847 1740

GLASGOW
Angelspit Classic Grand
0141 847 0820

Beirut O2 ABC 0870 903 3444

LEEDS
Iwrestledabearonce/Oceano/Vanna
Cockpit 0113 244 3446

LIVERPOOL
Sleepy Sun/Eva Petersen Kazimier
0871 230 1094

Sue Denim/Flynn's Piece/Erle & Em
O2 Academy 2 0870 477 2000

LONDON
Alan Silva Cafe Oto 0871 230 1094

All We Are/The 3.1419 Wonders Old
Blue Last 020 7613 2478

Ben Caplan & The Casual Smokers
Monto Water Rats 020 7813 1079

Birdy O2 Shepherds Bush Empire
0870 771 2000

Birell Lagrene Ronnie Scott's
020 7439 0747

Dan Stuart Borderline 020 7734 5547

Graffiti 6 Hoxton Square Bar &
Kitchen 020 7613 0709

Grass House/Colours/Weird
Dreams/Sylvie Tongue Madame
Jojo's 020 7734 2473

Jinja Safari Birthdays
J Allen Dublin Castle 020 7485 1773

Kling Tuff Shacklewell Arms
020 7249 0810

Raife Band/Piney Gir/Correatown
The Lexington 020 7837 5387

Ravenface/Mask Of Judas/
Subversion Garage (Upstairs)
0871 230 1094

Tom Milsom/Lizabett Russo Buffalo
Bar 020 7359 6191

The Traitors Club/Silver Bayonets/
Rawfox Roadtrip 020 7253 6787

MANCHESTER
Lady Gaga/The Darkness/Lady
Starlight MEN Arena

NEWCASTLE
The Cult/The Mission O2 Academy
0870 477 2000

NORWICH
The Wash Brickmakers 01603 441 118

WAKEFIELD
Emma Pollock/RM Hubbert The Hop
0871 230 1094

WOLVERHAMPTON
Amy Wadge/Pete Riley Robin 2
01902 497860

YORK
Dave McPherson/Robert Vincent
Fibbers 01904 651 250

Mulholland Victoria Vaults
01904 654307



WHAT DRUKOS CAN DO TO YOU

NME's **Piers Martin** meets reclusive dance genius **Aphex Twin** in a London sound lab, where he's busy listening to the sound of his own brain

Wicked brain sounds," says Aphex Twin. "Listen. Just got my first brain sound then." *NME* is in an

anechoic chamber in south London, summoned there for a rare interview with the bearded dance deity, who is listening to himself think – literally. You can do this in an anechoic chamber because it's a room specifically designed to absorb sound and prevent sonic reflection, making it easier, if you concentrate, to pick up the noises your own body makes, its internal gurgle.

This particular one belongs to South Bank University's School Of Engineering, which happens to be a two-minute walk from Richard James' Elephant And Castle home in south London (he lived in a former bank across the road from the Ministry Of Sound nightclub). The chamber looks like something you'd stumble into in a nightmare. Foot-long beige foam wedges cover the four walls, ceiling and floor. We sit in total silence on a metal grid platform that is raised above the protruding soft spikes below. James says he wanted to freak *NME* out with this choice of location, plus he'd always wanted to visit an anechoic chamber. *NME*, like the rest of the world, is already slightly on edge, because six days earlier two planes flew into the World Trade Center and no-one is entirely sure why, although we're told it might have something to do with Saddam Hussein.

The reason we're meeting is because James, who has just turned 30, is about to release his fifth Aphex Twin album, 'Drukqs', a sprawling 30-track double-CD that contains a lot of mad acid house and super-pitched drum'n'bass (hello, Skrillex) and a handful of pretty prepared-piano pieces. 'Drukqs' is his first long-player since 1996's 'Richard D James Album' and arrives

two years after he redefined pop with NME writers' Single Of The Year for 1999, 'Windowlicker', and its deeply freaky Chris Cunningham video, in which bikini-clad lovelies with Aphex's beardy grinning face cavort in a grotesque parody of a '90s hip-hop video.

Little did we know then that 'Drukqs' would effectively be the last Aphex Twin record until who knows when – he's since moved back to Cornwall and started a family – but the way he chose to promote himself for the album campaign – by using his own photos showing his mangled visage distorted with

rubber bands and Photoshop – suggested that typically he couldn't care less what people thought about him. Bravely, *NME* runs the horrible photo on the cover. Not so bravely, the



issue actually

hits the newsstands wrapped in silver foil promoting a free CD

James is wearing black trousers and black trainers and one of those olive drab techno fabric designer anoraks with lots of pointless straps ("from Japan"). His gingerish hair is shoulder-length and his fingernails, like his fingers, are long. He has a lazy right eye. He no longer wears a watch (which he only used to use to monitor his occasional acid trips), partly

because "I really don't like time and days and months and stuff; all that's bollocks."

He elaborates:
“My memory’s
fucked. I can never

remember days and times 'cos I don't take any notice of them. I actively don't take any notice of the day and time and the year, even though I know what they are. Roughly."

So do you know what the day is today, I ask (it's Monday).

"No, I haven't got the foggiest"

But you know which month it is?

"Yeah, but only because, to give you a rough insight, yesterday I went to get some carrots out of my fridge and my friend was going, 'They're fucking two weeks out of date!', and I was going, 'Well, it's not September'. He goes, 'It's fucking September whatever-it-is!', and the carrots said September 9 on the expiry date and I was going, 'I thought it was still August', and he was going, 'You fucking twat.'"

Three hours later we emerge from the chamber dazed and with a bit of a headache. Turns out that dance's reclusive genius loves a bit of a gossip. Perhaps the weirdest thing about Aphex Twin is the discovery that he's actually a pretty normal bloke.



AW, he looks lovely, doesn't he? After Twitter's 2008 power

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

Compiled by Trevor Hungerford

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A BAG OF NME SWAG



CLUES ACROSS

- 1 What we expect from you is someone for the kids to look up to, not a no hoper like the last one (7 4)
 7 Indie band are a bit rubbish (3)
 9 Not the work of Blur? (7)
 10 (See 29 down)
 11+23D Band named after a South African football team (6 6)
 14 The Brit Awards to include Pulp's debut album (2)
 15+8D A visionary and breathtaking work from MGMT (8-11)
 17 Sonic love somehow coming from Nirvana (9)
 19 (See 26 down)
 20 (See 33 across)
 21 "He hands you a _____, he hands you a dime", Bob Dylan getting his pay-off from 'Maggie's Farm' (6)
 22 Further to 14 across, he suitably honoured Michael Jackson at 1996 Brit Awards (6)
 24 Tyler, The Creator's group has an _____ Future (3)
 26 Ferry arrangements made for John _____, veteran indie music producer (5)
 27+18D "You give me just a taste so I want more/ Now my hands are bleeding and my knees are raw", 1995 (1-4-4-3)
 28+7D Fronted by Eddie Argos, their music can be 'Brilliant! Tragical' (3-4)
 30 An old video of The xx (3)
 31 You said to include an album by King Crimson! (3)
 33+20A Where Paul Weller's Style Council got fed up abroad? (4 4)
 34 Used wrong name for Belgian band (4)
 35 Portishead had already released two albums before this (5)

CLUES DOWN

- 1 The View have taken their time with this (3-5)
 2 The wild beast that was within Tame Impala (8)
 3+5D Her self-titled album was nominated for the Mercury Prize last year (4-5)
 4 A terrible end Keane come to with a '60s Number One hit-maker (4-4)
 5 (See 3 down)
 6 I've an odd version of a Kooks' number (5)

- 7 (See 28 across)
 8 (See 15 across)
 12 Excited at the thought of a song by Tom Vek (7)
 13 Too excited at the thought of an album by Prefab Sprout (5)
 16 Manic Street Preachers' single in 2008 that was a cover of a hit from previous year (8)
 18 (See 27 across)
 22 An opportunity to hear a Big Country number (6)
 23 (See 11 across)
 25 Band whose Best Of album in 2010 was titled 'The Places Between' (5)
 26+32D+19A Get medical attention straight away after hearing 'The Lion's Roar' with this Swedish folk duo (5-3-3)
 29+10A "Somebody help me sing, can anybody hear me", 2009 (3 7)
 32 (See 26 down)

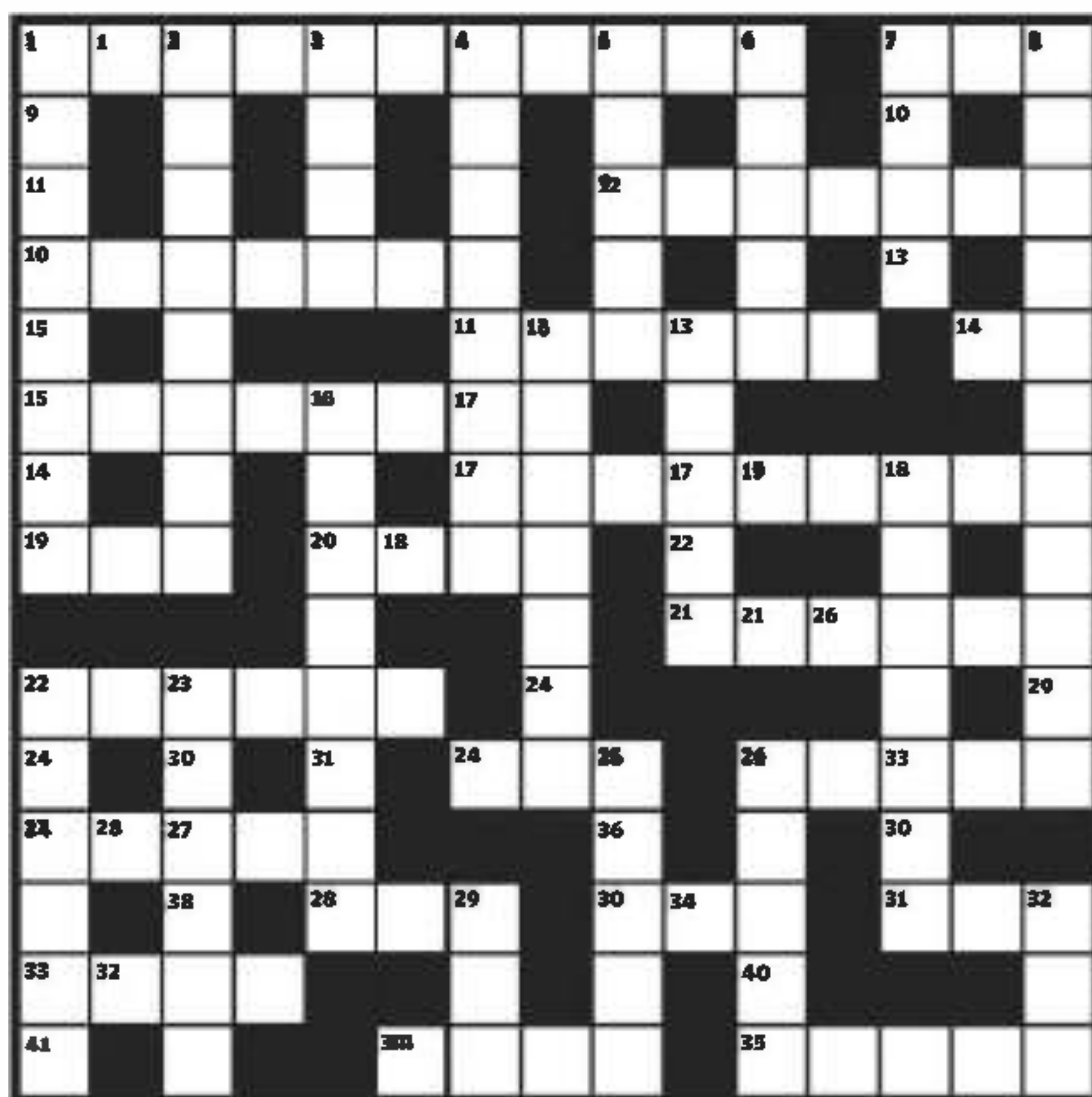
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AUGUST 4 ANSWERS

ACROSS
 1 Survival, 5 No Hope, 8 Confess, 9+33A Lucy Rose, 10+32A Come As You Are, 12+18D Secret Smile, 13 Fun, 17 Pusher, 19 Moth Wings, 22 Jam, 23 Layla, 24 Mensi, 26 Lea, 27 Nick Drake, 30 Pages

DOWN
 1 Spectrum, 2 Vice, 3 Vines, 4 Leetch, 5+21A No Sleep Tonight, 7 Picture This, 11 Meantime, 15+24D Swell Maps, 16 In My Chair, 20+14A Stanley Road, 22 Joanna, 25 Negro, 28 Cry, 29+6D Dru Hill, 31 Sue



COLLECTORS' CORNER

ABBA

Here are the music gems that no Abba fan should be without



THE HEP STARS - THE HEP STARS (1966)



This album is a pivotal one in the career of ABBA songwriting duo Benny Andersson and Björn Ulvaeus, as it was the first record on which they composed a song together - 'Isn't It Easy To Say'. At the time Andersson was a member of the band, while his friend Ulvaeus was in a group called The Hootenanny Singers.

Need To Know: After composing several songs for The Hep Stars both alone and with Andersson, Ulvaeus joined the band briefly in 1969.

BJÖRN & BENNY, AGNETHA & ANNI-FRID - PEOPLE NEED LOVE (1972)



Although this song eventually appeared on ABBA's debut album 'Ring Ring' in 1973, there were no plans for the foursome to form a permanent group when this track was released as a single a year earlier. The decision was made later that year.

Need To Know: The foursome's first live performance had actually come two years earlier when they played an impromptu show while on holiday together in Cyprus.

ORO: GRANDES EXITOS (1995)



A year on from the release of 'ABBA Gold' came the release of a compilation album with the songs sung entirely in Spanish. The collection is an update on 'Gracias Por La Música', which came out in 1980 after the four-piece experienced a massive surge in popularity in Latin America.

Need To Know: The album was updated and expanded yet again in 1999, this time featuring all of the Spanish-sung tracks the group recorded on one disc.

DREAM WORLD (1994)



This song was actually recorded in 1978, during sessions for the group's sixth studio album 'Voulez-Vous'. It didn't make the final tracklisting, but parts of it were recycled and used on 'Does Your Mother Know', which was later released as a single from the album. A slightly different version of the track was made available 16 years later as a promo single.

Need To Know: The song's original title was 'Dream Land', but was changed when it was eventually deemed fit for release.

FANMAIL

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

Edited by Gavin Haynes



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Letter of the week

The best of the NME mailbag



OH, WHAT A WEEKEND!

From: Andrew Wilkinson
To: NME

Well, what a brilliant weekend that was! After seeing the weather forecasts, I wasn't so sure I would enjoy Reading that much, but thankfully the weather was brilliant. Crystal Castles and Enter Shikari were as mental as usual. Surprisingly brilliant performances from All Time Low, You Me At Six and The Black Keys. But Kaiser Chiefs, The Vaccines, Foo Fighters and Kasabian stole the Main Stage, the latter being the biggest hit of the weekend with a brilliant encore of songs. Elsewhere Spector, Jake Bugg and The Courteeners were brilliant; again the latter were in awesome form, producing hit after hit. The band I was most keen on seeing, The Maccabees, really didn't disappoint, playing a blinding headline set, leaving everyone shaking in their boots. Song of the weekend was Azealia Banks' incredible '212', which had the Dance Stage alight and tore what vocal chords I had left apart. To end, the festival was an amazing mix of what true music is all about and the weekend certainly didn't disappoint!

NME's response

I had much fun at Leeds. I'd forgotten what an awesome one-trick pony Sleigh Bells were. Katy B was great, Eurythmics cover excepted. Longtime Leeds veterans Pulled Apart By Horses opening up the Main Stage on day one was a moment to bring a tear to the eye of

anyone who ever believed in the power of hardcore shouting with sniggery schoolboy lyrics. I got halfway to understanding the palaver around Palma Violets. The Shins proved that sometimes sacking your mates and replacing them with ringers can

marginally improve your band's overall tonality. 254 confirmed their status as The xx you can't dance to. Iceage proved that they hate everybody and they weren't kidding when they said so. Odd Future proved that once the buzz around your band dies, you can

mutilate a blow-up doll onstage and no-one will write hand-wringing features in *The Guardian* any more. The massive crowd for Hadooken! proved that the death of Pendulum has left a lot of cloth-eared townies with a big gap in their lives - GH

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WELCOME TO PARADISE

From: Derek Jennings
To: NME

Green Day's 'secret' show was one of the best things to happen at Reading Festival, like, ever. Forget the overblown rock opera of 'American Idiot' - everyone really knows they're best playing snotty punk rock songs at 100 miles an hour. I didn't make it to Shepherd's Bush so I haven't got a good taste of 'Uno' yet, but from what people are saying, it's a return to the good old days. I say bring it on!

From: NME

To: Derek Jennings

Is it just me who can't hear Billie Joe's three album titles without visualising Bono counting off at the start of 'Vertigo'? - GH

GREEN FOR ONLY ONE DAY?

From: Tom Wilcox
To: NME

Having just returned from my third Leeds Festival with a banging headache, sore throat and bruises to show for an utterly insane weekend, there is still nothing more irritating than hearing everyone talk about "Reading". Who cares if Reading was where the festival originated, there is no doubt in anyone's mind that Leeds Festival is where the party's at! So to hear on Wednesday that Green Day were making a surprise appearance at Reading but not Leeds did nothing but make me more pissed off. Organisers need to stop favouring Reading in guests and coverage. Rant over.

From: NME

To: Tom Wilcox

Hey northerners. You had Guns N' Roses to yourselves in 2002, right? And you had

the riots after that. So, by my count, that makes you 2-1 up on the south. It's basic maths, guys - GH

BLACK NIGHT

From: Pete Stacey
To: NME

Lots of great things about Leeds, good times! Biggest disappointment though, looking back? The Black Keys. Played practically no early material, which has a little more bite than their current offering. Their set showed us that they love mainstream cock too much, filling songs with idiocy on a par with Kaiser Chiefs. Sigh, was sticking up for them, but they ARE sell-outs.

I GET WET

From: James Cook
To: NME

Amazing weekend, The Hives and The Black Keys were personal favourites! Main grumble - piss-throwing! Just no need for it!

From: NME

To: James Cook

Nonsense. You haven't truly experienced the modern rock festival until you've spent an afternoon trudging round a muddy field coated in the urine of an apprentice joiner from Solihull - GH

'TIS THE SEASON TO GET MUDDY

From: Natt Who
To: NME

This year has been full of people saying that festivals are dying out. But from what I have seen so far this year, I can't think of anything further from the truth. I've been to four (The Great Escape, Isle Of Wight, Benicàssim and Reading) and I've spoken to loads of other people at these festivals that have gone to two or more this season. True music fans will keep going to festivals as long as the line-ups keep pulling them in, because that's what they care about.

From: NME
To: Natt Who
 I've spent a considerable amount of the past five years tapping out features speculating on 'the death of the festival'. Net result? In 2012 there are more festivals than ever, by both quantity and the amount they add to the economy. Go figure - GH

TRAIN IN VAIN
From: Christopher Morley
To: NME

My gripe is with South West Trains, and their reluctance to put on extra trains, creating a mad dash to make the last train home after what was a brilliant day at Reading (The Cure and Crystal Castles getting my thumbs up). As a disabled music enthusiast and first-time festivalgoer I found the experience to be very accessible, and everyone was friendly and welcoming. It's a real shame, however, that the rail network wasn't - out of pedantic adherence to a 'rules is rules' policy, I'm sure. Being slower to get around due to mild cerebral palsy, my companion and I had made contingency plans in case we did indeed miss the last train back - thankfully so, in hindsight. Surely the people behind our nation's trains could have had the sense to lay on a few extra services, eliminating the need for



STALKER

From: Hayley Bolas
To: NME

Saw The Killers last week at Leeds O2 Academy, such an amazing gig. I only went and topped it off by meeting the man himself, Brandon Flowers! After over six years of waiting, he did not disappoint. Such a lovely guy, makes me proud to be a victim.

complaints like mine? It could alleviate stress all round, and benefit able-bodied as well as disabled service users.

From: NME
To: Christopher Morley
 Christopher, you make a sublimely obvious point that people have sublimely obviously made for more years than is sensible. Obviously, for sublimely obscure reasons, South West Trains have done nothing for just as long. That won't change, shy of dangling the chairman out of a 14th floor window. You have been warned, South West Trains - GH

Web Slings

The highlight of this week's NME.COM action

'BE HERE NOW' GETS MARCHING ORDERS

Dan Stubbs wondered whether, as it hits its 15th anniversary, 'Be Here Now' had been unfairly slagged, maligned and generally pissed on over the years. He contrasted the five-star reviews it got on release with the sound of the furious back-peddalling it has invoked ever since. From a vantage point where Oasis are no longer overlords of the universe, are we more OK with coke-addled meanderings and the 17th straight refrain of 'All Around The World' than we once were?

Best of the responses...

Liam still rates it apparently but Noel succumbed to the media and started slating it after a while. The album doesn't need reassessing by the fans. It's just the media who made their minds up after it didn't sell as many as '...Morning Glory' to slag it off. It's a fun, wonderfully bombastic record that's loved by many of the real Oasis fans rather than the fly-by-nights and wannabe hipsters.

Adam Cannon

If Noel had been a bit more sensible with the songs

he wrote post-'...Morning Glory' then we wouldn't be reading this article. He was an idiot for dumping 'The Masterplan' on the B-side to 'Wonderwall'. 'Stay Young' and 'Angel Child' should have been on the record too.

Peter Rice

This was the year that Blur released 'Beetlebum' and 'Blur', and 'This Is Hardcore' by Pulp followed in 1998. Once the cocaine dust had settled, it was obvious that everyone had over-estimated Oasis. Hyperbole and PR can only travel so far, as became



apparent with the other over-hyped events of 1997: New Labour and the death of the 'People's Princess'.

Patrick Cragg

It's like 'Rattle And Hum' by U2, the way I see it. Just bloated, a band at the top of their game who have clearly let being the biggest band in the world get to their heads.

Unfortunately they never recovered like U2 did. Because of this album I feel as if Oasis are just wasted potential rather than the great band people make them out to be.

Tyrone Nagl-Smith

Joe Strummer would have been 60 today.

Tony Gillespie

OWL OF DESPAIR

From: Brooke

To: NME

I can't believe how low you were with Owl City's album review. Not liking it is one thing, but writing such a review full of hate, isn't the best thing, besides it's so unprofessional. You made a mistake not listening to every song. 'Silhouette' is beautiful.

From: NME

To: Brooke

You're right, Brooke. We should've put it to sleep more gently. Like a vet, stroking a mangy Labrador, then with a spare hand reaching for the sodium pentothal. A gentle jab... There there, Owl City. Finally, at peace. Goodnight. Forever. Rot in hell - GH

LOVE SPREADS

From: Georgie White

To: NME

I honestly can't think of a happier moment in my

life than when I saw The Stone Roses at V Festival last weekend. Being put on at the same time as Ed Sheeran, and having to follow on from The Killers the previous night and Noel Gallagher just before, I was worried that Ian Brown and the boys wouldn't get the limelight that they deserve (with a fair bit of it being taken by Cher Lloyd's drama as well). But they absolutely stole the show and the entire weekend, making me the happiest girl on the planet for that hour-and-a-half set. The thing I love most about The Stone Roses is that you're either enlightened by them or you just don't understand them at all. For the lucky ones of us that appreciate what they've contributed to music, that moment was truly magical: to see one of the world's greatest bands resurrected in front of our own eyes. Even if that was the last show they ever play in

Britain, I will proudly say I was a part of it for as long as I live.

From: NME

To: Georgie White

Amen, Georgie. The Roses' reunion is the reunion that keeps on giving. Now, how about some new songs? - GH

CREAMFIELDS FOREVER?

From: Riocard Hoyer

To: NME

This weekend I was (briefly) at Creamfields, and although your focus will be on Reading and Leeds I really think it's worth pointing out how badly organised Creamfields was. Anyone who has been to a festival before would realise putting the arena in a valley with no drainage is a bad idea. Once it got called off nobody came around to tell us, and we had to find out via Twitter. In future I will definitely be going to Reading instead, which also has the added bonus of much fewer Scousers!



STALKER

From Mark, Coventry

To: NME

This is Jake Bugg and myself after his frankly storming set at the Summer Sundae Weekender in Leicester's De Montfort Hall & Gardens. He was a really cool lad.

From: NME

To: Riocard Hoyer

Nonsense, Riocard. You haven't truly experienced the modern rock festival until you've spent a weekend in a waterlogged ditch in Cheshire, surrounded by the gently lifting chit-chat of similarly soggy Liverpudlians. Live a little, my man - GH

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DOES ROCK'N'ROLL KILL BRAINCELLS?

TESTING MUSICIANS' MEMORIES AFTER A LIFETIME OF ABUSE

This Week TOM CLARKE THE ENEMY

QUESTION 1

Which Enemy song can people play in Guitar Hero World Tour?

"It's 'Aggro'. I've never played Guitar Hero. I can play 'Aggro' already. I have to play it quite a lot."

Correct

QUESTION 2

What official reason was given for you pulling out of Oasis' Heaton Park show in June 2009?

"I got a really plush hotel suite and there were some lilies on the table and for some reason they fucked my throat."

Correct. It was "lily poisoning". Were you trying to eat them?

"No. Just being around them was enough."



"Ere Tom, where the fuck are ya?"

QUESTION 3

In an interview recently you said you were planning to sell your farm to move back to the city for what main reason?

"It's not near enough to a Greggs. The nearest one is eight miles away."

Correct. Do you do much farming?

"Not much. I grow a lot of grass and then once a year I cut it, and that's about it. It keeps me busy."

QUESTION 4

You've claimed to be compiling data in order to publish a book on what subject?

"Kebabs, specifically the doner kebab."

Correct. Do you have a publisher yet?

"Well, it's more of just a list of good kebabs in good towns now. Pot Noodle actually offered to publish it when they brought out the kebab-flavoured Pot Noodle."

QUESTION 5

How much were you apparently charged for wrecking a hotel room while driving your Jaguar XKR in 2009's Gunball Rally?

"It was about \$5,000."

Correct. Did you pay up?

"I did pay up promptly,



although I didn't do the wrecking, it was [TV pranksters] Dirty Sanchez. We'd been chased by the police all day and, through my excellent driving, escaped, then had a massive party and unfortunately the room incurred some slight damage."

QUESTION 6

You played a private gig at Sir Richard Branson's house in September 2007. What

was the reason for the celebration?

"Fuck, what was it? I can remember his massive house."

Wrong. The launch of Virgin 1

"The launch of Virgin 1 is up there with my 18th birthday and passing my driving test. I should have remembered that one."

QUESTION 7

You were supposedly haunted by whose ghost while recording debut album 'We'll Live And Die In These Towns' in Wales?

"Freddie Mercury. In the middle of the night you'd sometimes hear (does impression of Freddie Mercury), 'Ey-oh'. If you didn't reply, things would start moving."

Correct

QUESTION 8

What did the man in the voiceover urge us to do in the Kit Kat advert that featured 'We'll Live And Die In These Towns' during the 2010 World Cup?

"He probably said, 'Have a break, have a Kit Kat.'"

Wrong. He urged us to "cross our fingers"

"I hope he knows that the fingers of a Kit Kat are rigid and it would therefore be impossible to cross them and he's cost me a point in this quiz by deviating from the standard Kit Kat line."



Cross your fingers and pray for another Kit Kat

QUESTION 9

Why was NME once inadvertently rude about the size of your genitals?

"Because unfortunately the team resorted to printing a letter that should be beneath the publication. It's a shame, because NME usually publishes some very good stuff. Unfortunately, these things sometimes happen."

Correct. NME printed a letter from a reader who accused you of having a "tiny penis". Sorry about that

QUESTION 10

Why might it be difficult playing a gig at altitude with Enemy bassist Andy Hopkins or shopping in Tesco with Enemy drummer Liam Watts?

"Well, Andy is scared of heights, which I was worried would make our recent Wembley gig difficult [The Enemy played the roof of Wembley at the Chelsea Vs Liverpool FA Cup Final]. I was more worried about being struck by lightning, but I think [tallest Enemy member] Andy would take the hit for the three of us there. And, don't ask me why, but Liam was once banned from Tesco in Cov."

Correct. For kicking a football, apparently

Total Score
8/10

"I thought years of touring would have taken their toll on my long-term memory but apparently not"

OUT
WEDNESDAY
SEPTEMBER
12

COMING NEXT WEEK

"OH SHIT. THERE'S SOMETHING WRONG WITH IAN..."

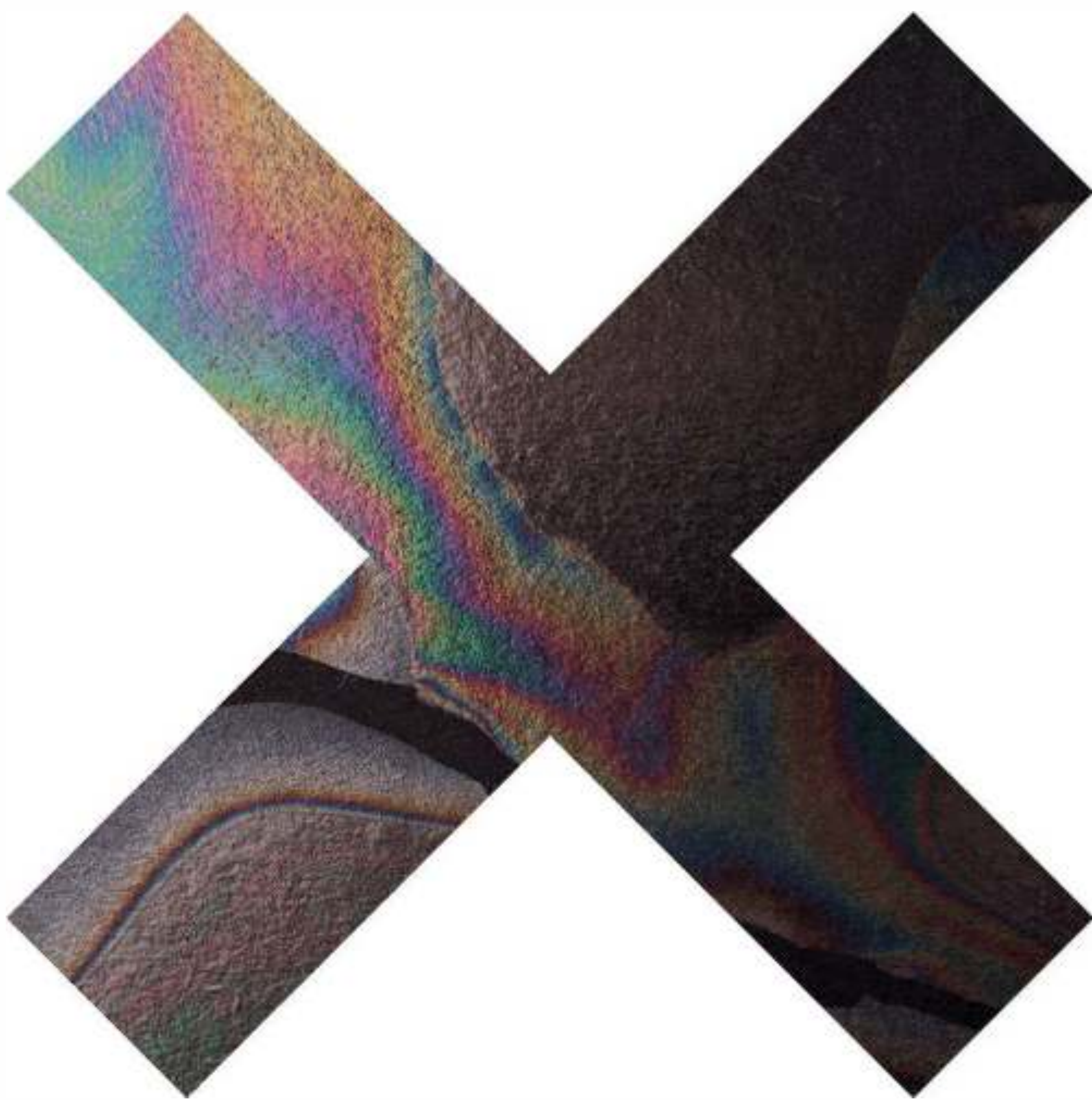
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OF THE REAL IAN CURTIS

FEATURING EXCLUSIVE EXTRACTS
AND UNSEEN PHOTOS FROM
PETER HOOK'S NEW BOOK

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WHAT LINKS
NOEL GALLAGHER
AND USAIN BOLT?
THEY'VE BOTH
FALLEN FOR
JAKE BUGG

THE KILLERS
NEW ALBUM
VERDICT



The xx Coexist

Out Monday