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# ON REPEAT

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

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TO EVERY  
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TRACK  
OF  
THE  
WEEK

## BAT FOR LASHES

Marilyn

From David Bowie to Jay-Z, Grinderman to Nicki Minaj, Distillers to Def Leppard, the list of artists who have written about Marilyn Monroe is long and diverse. Bat For Lashes is the latest addition. The fear? Writing songs about the world's most famous blonde is now hackneyed, dull or, worse, as hammy as that Brit-film *My Week With Marilyn*. But don't panic: this is much richer than a simple eulogy. The lyrics follow Natasha Khan's personal transformation, as she wistfully sings "play the part". She's "turning into Marilyn" and asks the actress to give up a bit of her classy noir-ish allure.

Translation: Natasha's ditched the pendants, dream-catchers and glittery slap for something more mature. Upcoming album 'The Haunted Man', she seems to say, is more complicated

*She's ditched the pendants  
and dream-catchers for  
something more mature*

than the "token mysticism" (as she's called it) of 2009's 'Two Suns'. Musically, things are more sophisticated too. There are THREE different drumbeats, and strings mix with frantic beeps. Celestial backing vocals, yoo-hoos and echoing howls bolster the starry subject matter. Sometimes, it's not a good thing when an artist loses their rawness, grows up and starts focusing on songwriting as a 'craft'. Here, though, it's clear the evolution of her simple, soulful writing is the focus, without all the shamanic paraphernalia of the past.

Lucy Jones, Deputy Editor, NME.COM



## FIDLAR

Cheap Beer

This LA lot embody the art of kicking back, especially with this new single and a chorus that's just "I! DRINK! CHEAP! BEER! SO! WHAT! FUCK! YOU!" over a killer guitar chug. The debut LP is due in early 2013. Expect it to be light on social commentary, high on PARTY.

Tom Goodwyn, News Reporter

## THE BLACK KEYS

Little Black Submarines

This 'El Camino' cracker has just been given the steamy, Nashville speakeasy-set video treatment by legendary rock snapper Danny Clinch. With an arena tour set for this December, this is the only way you'll ever get to see blues brothers Dan'n'Pat play a venue this tiny, so embrace it.

Leonie Cooper, writer

## DISCLOSURE

Latch Master

Radar favourites Howard and Guy Lawrence's new cut sounds, bizarrely, like Will Young guesting on a sparkly, radio-friendly Chicago house tune for 80 seconds or so. Then it takes a turn for the weird, and flits back and forth between these two vibes until the end. Somehow straddles being spectacularly cheesy and amazingly danceable.

Tom Howard, Reviews Editor

## RACHEL ZEFFIRA

Break The Spell

Her from Cat's Eyes' first song, 'The Deserters', was a thing of majestic beauty. 'Break The Spell' pushes things forward: it sounds like orchestral gothica that's been laced with post-punk disco moves courtesy of The Slits' rhythm section.

Matt Wilkinson, New Music Editor

## KANYE WEST FEAT JAY-Z AND BIG SEAN

Clique

The first track from Kanye's upcoming GOOD Music album, 'Cruel Summer' – and it's good. Like, 'Watch The Throne' good. Things kick off with Ye's new protégé Big Sean before Jay-Z barrels in with a typically bravura verse. But it's

Kanye who just keeps getting better, letting his egomania run rampant: "I'm way too black to burn from sun rays/So I just meditate at home in Pompeii/About about how I could build a new Rome in a day".

Louis Pattison, writer

## DEPTFORD GOTH

Life After Defo

Been dumped? Then find solace in the music of this south London sadface. These quivering electronics and thunderclap drums are for days spent wandering around feeling as lonely as a discarded Chicken Cottage wrapper, for sulking on buses, for staring morosely at couples who still enjoy the taste of each others' tongues.

Siân Rowe, Assistant Reviews Editor

## PAUL BANKS

The Base

The world didn't realise it needed a second solo album from the singer out of Interpol. The world clearly doesn't know what's good for it. This takes the same stylish goth template as his band, adds Hammond and jagged, funky guitar lines and comes out sounding like the awesome post-industrial disco at the end of the world. Smashing.

Dan Martin, writer

## 2:54

Killer (Adamski cover)

London's surliest sisters do for Adamski's 'Killer' what Christopher Nolan did for *Batman*: make it as dark as Satan's stool sample. Unlike most 2:54 tracks, this one has a bit of texture, ending with a gloom-pop breakdown and a big, beaty drop. Wonder which one is the "solitary sister"?

Dan Stubbs, Assistant Editor, NME.COM



## DEATH GRIPS

True Vulture (Yo Money)

Death Grips' fist-clenched, chest-puffed battle rap is so macho that just five seconds will inseminate your ear canals. Fortunately, this return is also a load of boisterous, shoulder-charging fun (don't tell them, they're trying to be all dark), like an evil Public Enemy fighting their way out of a bass-swamp.

Emily Mackay, writer



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# PAUL WELLER

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mind  
looking  
back now...'

*Paul Weller*  
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KICKS!

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at all of the  
Guvnor's  
albums

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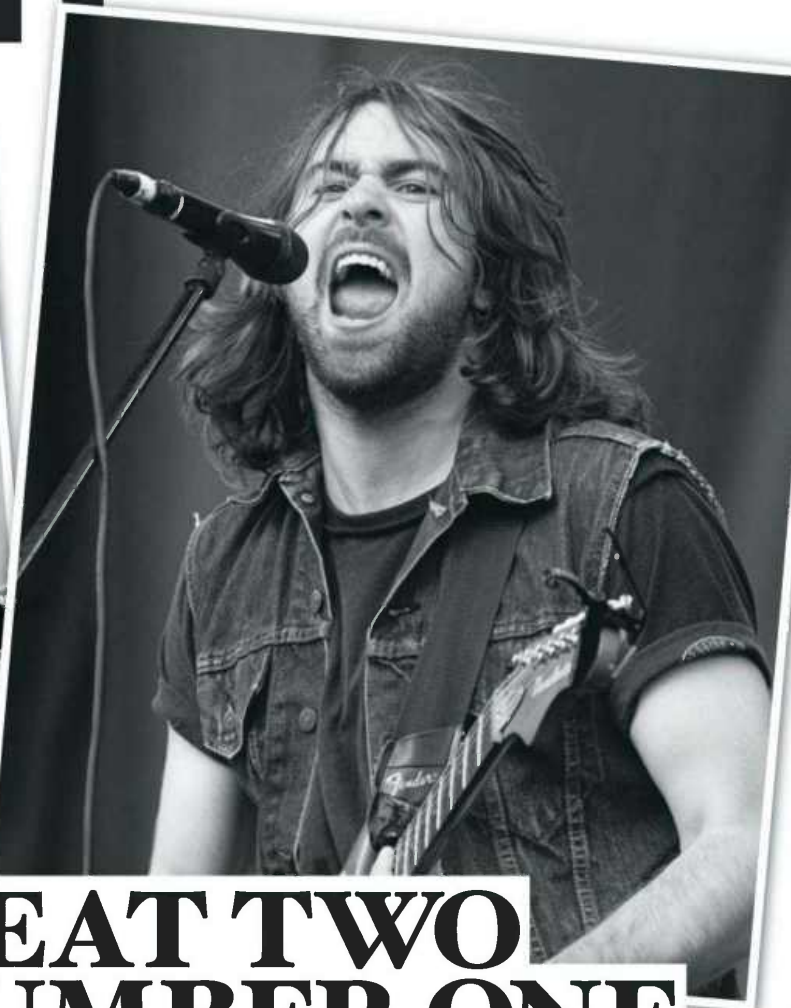
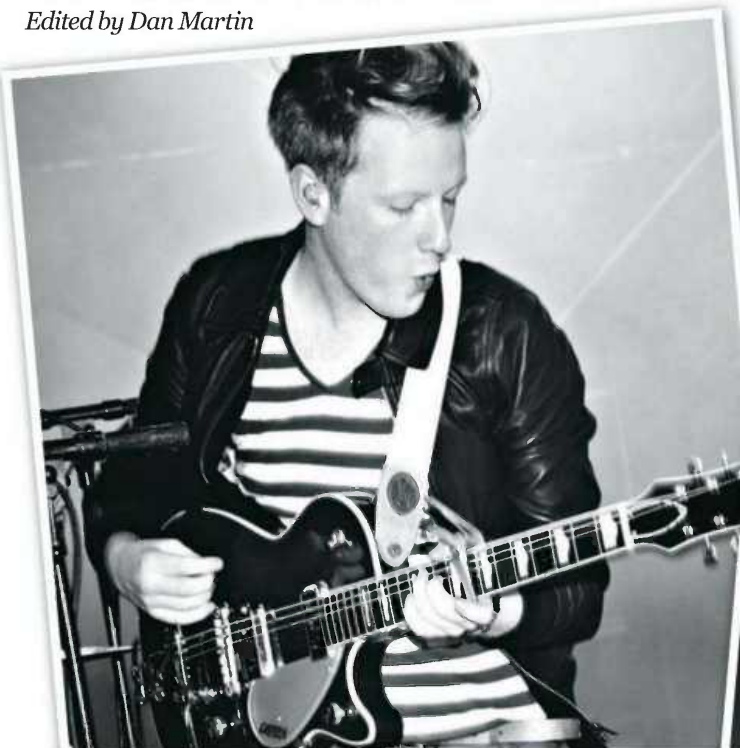
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# UPFRONT

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

Edited by Dan Martin



## VACCINES BEAT TWO DOOR TO NUMBER ONE

*The UK's two hottest bands released their second albums on the same day. NME was on the trail of both all week as an epic battle turned into an epic love-in, and guitar bands reclaimed the charts*

### MAIN EVENT

Forget the Olympics and Super Saturday. Last week, indie rock saw its own Mega Monday, as the UK's two biggest bands

went head to head, releasing their second albums in the same week. In a year when the summit of the album chart has been dominated by the very respectable pop of Adele and Emeli Sandé, this was the rare week when the top end of the chart became a battleground of indie – The Vaccines' '...Come Of Age' versus Two Door Cinema Club's 'Beacon'. And *NME* is right there on the frontlines, in the thick of Two Door Cinema Club's Monday night signing at HMV Oxford Street in central London, where they're adding a personal touch to the record for members of their fan army, the 'Basement People'.

"They're pretty out-there," admits singer Alex Trimble of the band's rabid internet fanbase. "They're all little Two Door evangelists, running around and telling their mates, making friends with each other from across the globe. If a Basement Person finds another Basement Person online they will talk to each other and it's become a really nice community. It's kind of like it's uniting a lot of young people and helping to spread the word of our band. Other people are finding out about us through that. I think it's great."

There's little the Basement People would love more than to see their idols make it to Number One. Even so, Alex isn't quite getting into the spirit of the chart battle. "We think The Vaccines are lovely!" he beams. "I'd be happy to see a guitar band at the top of the charts on their second album, and having done it on the support of the fans. We've been looking at iTunes and it's cool to see the record go up. I guess that's what happens

on release day, but later in the week it will be Emeli Sandé and Rita Ora who are continually selling loads of records. Maybe we could combine ourselves with The Vaccines and take the Number One

spot in the name of indie rock."

So this isn't Blur and Oasis' 1995 battle to Number One all over again?

"It could be like the opposite of Blur and Oasis," laughs Alex. "We just really

### ★ TEAM VACCINES



**Shannon Duckworth, 16, Preston**

"I saw them supporting Arctic Monkeys. I'm nervous but really excited – a bit starstruck!"



**Tom Grundon, 16, Leyland**

"We arrived at 9am. We won't be doing that for Two Door when they come here tomorrow. Their music is bland."



**Hattie Dorian Rainford, 17, St Helens**

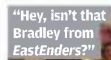
"They're amazing – they reference F Scott Fitzgerald! I saw them at Leeds... Justin's hair is fantastic."



**Alex Sandbrook, 18, Manchester**

"The Vaccines are bringing back rock'n'roll. There's too many synth bands around. It's great that indie is in the charts."





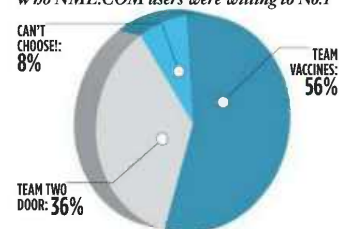
Two Door will be along tomorrow, but HMV's store manager admits he wasn't expecting crowds like this. A huge queue circles the building and snakes inside.

Is Justin really so nervous about a chart battle that he's trying to sabotage his own band's chances?

Number One, some 5,000 sales ahead of Two Door, whose 'Beacon' occupies the Number Two slot. Yet this good fortune seems to have

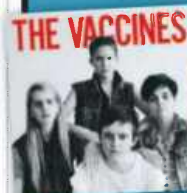
JUSTIN YOUNG

Two Door round off their week of signings with a sold-out show at London's 02 Shepherd's Bush Empire. The Vaccines mark their own territory by playing



The fighting talk never materialised – but the message of this lovely war was that the victor was irrelevant. Here was the week when rock'n'roll won.

*The Vaccines' Justin forgets to thank his mum*



shouldn't be a competition but we're thrilled for Two Door as well, that there's two guitar bands at One and Two. We're going to be supporting them in Australia, so it's a good job we didn't fall out over this! "We're in New York right now doing some B-sides, but don't worry, we'll make sure we have a party!"

## TEAM TWO DOOR



**James McGwarn, 17, Hillingdon**  
 "It's Two Door all the way. Just amazing. I think The Vaccines are a bit too sad. Alex would beat Justin in a fight."



**Sam Winters, 14, north London**  
 "We saw it on Twitter and thought it would be fun. They always get crowds going and Alex looks like me."



**Ian Dorey, 14, Essex**  
**"Two Door Cinema Club are my favourite band. Ever. Easily. I got here nice and early to get in the queue."**



**Kalin Downing, 15, London**  
 "The Vaccines are really monotone and boring. Two Door are happier, not so sad, and Alex's voice is nicer to listen to."



## Two Door: "The Vaccines"



**The Vaccines:**  
We're thrilled for





# “I’LL SEND HIM TEN MINUTES OF SUICIDAL RAMBLINGS...”

Mike Skinner has given up on life as *The Streets* and formed new band *The DOT* with *The Music*’s Rob Harvey. Look away, *The Vaccines*

**I** think we’re really similar,” says Mike Skinner, about his unlikely pairing with Rob Harvey. Sipping tea in Highgate, we’re a world away from the lairy lad Skinner of ‘Original Pirate Material’. As the pair limber up for their forthcoming UK tour, kicking off on October 15 at London’s XOYO, they joke and tell anecdotes like the happiest old married couple you ever met.

Skinner is still buzzing about their trip to Japan, where they aired new material from the group’s forthcoming album ‘And That’. And apparently, Rob was a hit. “Rob is big in Japan,” Mike tells *NME*. “I was ignored in TV interviews over there, and he was like, ‘Oh, and this is Mike!’” “It’s a nice role reversal,” laughs Rob, adding, “because whenever we go anywhere in England its like, ‘Mike! Mike!’ And I’m just some bald geezer.”

Despite the jokes, Rob Harvey is recognisable in his own right, having carved out a successful career as frontman of *The Music*, whose wild-man dance-rock was a far cry from Skinner’s vulnerable and considered vocal offerings. Before they formed a band, Harvey made a guest appearance on three tracks on *The Streets*’ 2011 album, ‘Computers And Blues’. So how did this come about? “We’ve been with the same management for years, and had bumped

into each other at festivals,” says Harvey. “I was always a fan, then when we got talking we realised we could work together. It was weird at first ‘cos every time he spoke it was like a *Streets* record, but once I got over that it was fine.” “Well yeah,” adds Skinner, “and I’ve always been a fan of his style of drinking...” (“explosive”, apparently).

The project is out of both of their comfort zones, and sees Mike firmly in the producer role. They describe their sound as “like Elton John” – although the album moves between hedonistic dance tracks – ‘You Never Asked’, featuring Detroit rap eccentric Danny Brown – and the bassy, warped

vocals of ‘And A Hero’.

“I was open to being inspired. We’re liberated from the pressure we’ve had before,” says Skinner. “We’re not like *The Vaccines*, who troll out that same kind of rockabilly thing, where you get the haircut and people know what’s gonna come next. Newness is what we do.” “Yeah,” laughs Harvey. “I write in short bursts, while Mike will spend 40 hours looking at a screen thinking, ‘I’ll send him maybe, 10 minutes of suicidal ramblings, and he’ll make it coherent.’”

As we leave, Harvey adds, “We wanna be known for what we’re doing *now*.” A big ask – but with Skinner on board, it could just happen.

## The DOT Diary

Keep up with Skinner’n’Harvey

While both boys chalked up impressive album sales back when people bought albums, this time they’re going viral. They’ve created a monumental online following thanks to the *DOT* Diary, where they release music videos, and mockumentary-style video diaries for fans to stalk their every move. Visit [www.the-dot.net](http://www.the-dot.net) to follow their adventures.

Hands up if you’re gonna fill out our survey...



## FESTIVALS 2012: HAVE YOUR SAY

As the sun set over *Bestival* at the weekend, the music world went for a collective lie-down as festival season drew to a close. And now it’s time for you to have your say. Which headliners stole the summer? Who made the biggest breakthrough? Who had the funniest gob? Which was the most surprising moment? Who had the best banter? And who was wearing the silliest hat? We need your answers to all of these questions and more. Head over to [NME.COM/festivalsurvey](http://NME.COM/festivalsurvey) for the chance to win a giant souvenir Reading & Leeds poster signed by the festival stars.



## GOOD WEEK

### Pussy Riot

The Russian collective stepped up their fightback with an explosive new video. Watch it on [NME.COM](http://NME.COM)



### Krist Novoselic

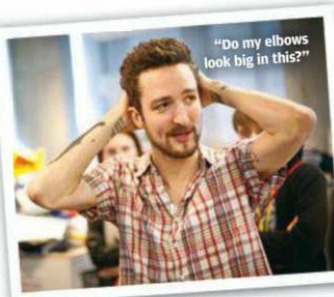
The Nirvana dude broke his cover to join *The Vaselines* for ‘Jesus Don’t Want Me...’ in Seattle.

### Frank Ocean

After pulling a run of dates, the crooner came out in public to perform at the MTV VMAs.

### Frank Turner

Got caught in a right old Twitter storm after being outed as a “right-wing” libertarian.



### Liam Gallagher

He couldn’t party with the athletes after the GQ Awards. He’s got a lifetime ban from the Groucho Club.

### Billie Joe Armstrong

A nasty bout of flu and the sweats forced *Green Day* to pull a show in Bologna, Italy.

## BAD WEEK





THE  
DEBATE

# CAN GRIMMY MAKE BREAKFAST TIME COOL AGAIN?

Chris Moyles finally leaves the BBC Radio 1 Breakfast Show this week. Is Nick Grimshaw what it needs, ask **Nick Levine** and **Barry Nicolson**



**NICK:** Fact of life: anyone who lands a swanky new job is going to be compared to his or her predecessor.

Fortunately for Nick Grimshaw, this means getting sized up next to Chris Moyles. Unlike "Moylesy", Nick Grimshaw has no known appetite for performing parody songs called things like 'Addicted To Praise' and 'I Predict A Diet'. Nor does he seem to think the word "gay" is a punchline in itself. And best of all, especially when that swanky new job happens to be the Radio 1 Breakfast Show, he actually likes music!



**BARRY:** Oh, I think we can all congratulate Nick Grimshaw on not being Chris Moyles. I'd congratulate

Robert Mugabe on not being Chris Moyles. Grimmy seems like a nice guy whose heart is in the right place, and I don't want to be unjustly harsh to someone who, until very recently, I routinely confused with some bequipped meatsack off *The X Factor*. But that's Radio 1's big problem, isn't it? After eight years of Moyles, the Breakfast Show is just... naff, an embarrassment. For anyone actually interested in music in any way, it's just irrelevant.

**NICK:** Before you decide Radio 1's biggest show is irrelevant, you might want to look at some stats. According to recent figures, Radio 1 still attracts over 11 million listeners a week, which is a bigger following than anyone from One Direction has on Twitter. Even Harry Styles. And talking of Stylesy, he's mates with Nick Grimshaw, you know – like a whole load of other pop and indie types who'll be wanting to chat to the Breakfast Show now there's a good egg at the helm.

**BARRY:** But what percentage of those 11 million listeners falls into Radio 1's demographic purview of 'the yoo'? Grimmy's appointment is clearly geared towards luring back the under-thirties crowd that have deserted Radio 1, but is matey banter with Stylesy – and not being Moylesy – enough? People just don't find new music through the Breakfast Show – they find it through Annie Mac or Huw Stephens, or in *NME*, or blogs or YouTube. And that

La Roux leaves her house. Er, hang on...



way you don't have to sit through unfunny monologues about the last time the presenter ordered a curry.

**NICK:** Moylesy's love of a curry story really was second to naan. But with Grimshaw in charge, the balance between "banter" and bangers will be better, because he enjoys a decent tune more than the sound of his own voice – and he'll be playing twice as many songs. The Breakfast Show may not be the place to hear cutting-edge new music. But Grimshaw reads those blogs, and has those kinds of friends, so he can share the next Azealia with a wider audience. And when we all spend so much time with earphones in, consuming music alone, won't it be nice to be part of a communal listening experience?

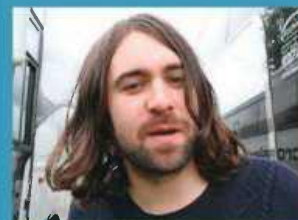
**BARRY:** Maybe, but old-school radio personalities hopelessly in love with the sound of their own voices just won't



wash with a generation who can barely tolerate the ad breaks on Spotify. I'm sure Grimshaw will address that, to some degree. Nonetheless, the Breakfast Show seems to me an archaic institution regardless of who sits behind the microphone. I'm glad the seat is no longer occupied by a loutish, oversized colostomy bag that's grown limbs and achieved sentience. Grimshaw's big challenge is to get the elusive youth to give a shit without letting the ratings slide. And that's a huge task.

*Agree with Nick? Think Barry's got a point? Let us know at [letters@nme.com](mailto:letters@nme.com)*

THE BEST OF  
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**INSIDE THE VACCINES' TOURBUS**

[tinyurl.com/c8o4bdh](http://tinyurl.com/c8o4bdh)

Justin Young shows us around the Vaccines-mobile – and the cake he's just made. Yum.



**BAND OF HORSES – 'SLOW CRUEL HANDS OF TIME'**

[tinyurl.com/bnykshl](http://tinyurl.com/bnykshl)

BOH play a breathtaking acoustic track from new LP 'Mirage Rock'.



**WALK ONSTAGE WITH THE CRIBS**

[tinyurl.com/cnoyrao](http://tinyurl.com/cnoyrao)

We follow Wakefield's finest as they take the stage at Leeds 2012. Fags'n'group hugs all round.



**PARAMORE MANIA**

[tinyurl.com/boze7s](http://tinyurl.com/boze7s)

Watch the mania unravel at Reading 2012's NME Spotify Signing Tent as Hayley Williams and co simply turn up.



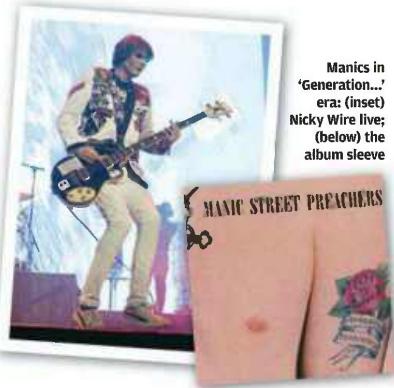


# MANICS “PREDICTED FINANCIAL APOCALYPSE IN 1992”

*The band are releasing debut ‘Generation Terrorists’ again, with the benefit of hindsight*

**M**anic Street Preachers have come out of hiding to reveal that they predicted the economic crisis. Sort of. The experience of trawling through the archives for the 20th anniversary reissue of ‘Generation Terrorists’ has made Nicky Wire realise how far ahead of their time they really were. Reflecting on album track ‘Natwest-Barclays-Midlands-Lloyds’, Wire told *NME*: “People laughed at those lyrics in 1992, but they’re so deeply accurate: *‘Black horse apocalypse, death sanitised through credit’*. Those were the most prophetic lyrics we ever wrote. Other bands never really got to the centre of it.”

Wire might be forgiven for a moment of self-congratulation. Out on November 5, the collection gives fans a chance to remember a period of the band’s history not defined by grimness. “The album and demos sound young, our ambitions sound ludicrous, and considering the polemic portrayed, we were actually really fucking funny. A lot of people are attached to the darkness of ‘The Holy Bible’ or the bigness of ‘Everything Must Go’ and ‘...Tolerate...’, but for some, that initial colourful burst of the glamorous punk band meant more than any other version. People wanted a rock album. They were drenched in fucking shoegaze and US bands and a lot of people really wanted something like that.”



Manics in ‘Generation...’ era: (inset) Nicky Wire live; (below) the album sleeve

Spanning three CDs and a DVD, the reissue is a veritable fangasm documenting the band’s early gestation.

“There’s amazing versions of ‘Born To End’ and ‘Natwest...’ and ‘Methadone Pretty’, because they all became a little slower and more ‘stadium rockified’. These are much more in the vein of ‘Motown Junk’, really. After 20 years, it deserves its place as an over-the-top LP.”

The band are keeping to their word about their sweet exile as far as gigs go. But they are planning a newfangled live-stream performance. “There are songs we’ve barely ever played, like ‘Methadone Pretty’, ‘Born To End’ and ‘Spectators Of Suicide’. We might even have a go at ‘Condemned To Rock N’ Roll’, which we have never played. It’s a total studio creation, it has no demo – the recorded version is it. But there won’t be any gigs. We’ve had some good offers to play the album in its entirety, but it’s not the right time.”

A live stream? Really? From the man who would shut the internet down given half a chance and once got so frustrated with his laptop he threw it out the window? “I’ll leave that all to Sean,” laughs Wire, “he can fucking do it.”



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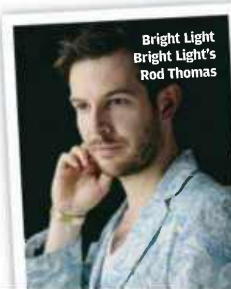
## IT’S THE WELSH MUSIC PRIZE!

**A**n alternative honour to the Mercury Prize is growing in stature. This year the Welsh Music Prize will be awarded for the second time (Gruff Rhys won it last year). Heading up the panel of judges is Radio 1’s Huw Stephens. “It gives me great pride to highlight the brilliant albums made by Welsh musicians,” Huw tells *NME*.

Up for consideration at

the ceremony on October 17 are Cate Le Bon, Cowboys Rhos Botwnnog, Exit International, Future Of The Left, Huw M, Islet, Jodie Marie, Kids In Glass

Houses, Kutosis, Los Campesinos!, and Bright Light Bright Light – the project of Neath-born Rod Thomas, whose debut ‘Make Me Believe In Hope’ has also emerged as an early favourite for the Mercury itself.



Bright Light Bright Light’s Rod Thomas



# WHY KANYE WEST IS ALWAYS RIGHT

As Kanye prepares the release of new collaborative album 'Cruel Summer', NME's **Sam Wolfson** reviews Ye's ramblings, and finds that yes, he may be an idiot, but he often speaks the truth



It's difficult to know where to begin with Kanye West. His arrogant self-congratulation has made him one of the most disliked popstars on the planet. Only last week he stood at the foot of the mountain and went on a Twitter

rampage, having just noticed that rappers sometimes use the word 'bitch' and it's sometimes derogatory. "Did Stevie Wonder need to use the word 'bitch'?" he wondered, just weeks after recording a song about girlfriend Kim Kardashian called 'Perfect Bitch'. Even President Obama called him a jackass. Twice. Unfortunately for his detractors,

Kanye's bolshy claims often turn out to be true. He is a vindicated braggart, a reasonable egomaniac. As Ye prepares to release new album 'Cruel Summer' through his GOOD Music imprint, we've collected a few instances where Kanye said something ridiculous and turned out to be right.

**CLAIM:** "Taylor, I'mma let you finish, but Beyoncé made one of the best videos of all time."

**TRUTH:** No doubt this was a dick move, but 'Single Ladies...' is an iconic piece of video art and choreography that shits all over Taylor's boy-falls-for-geeky-girl-who-lets-her-hair-down-and-turns-out-to-be-a-babe schmultz.

**CLAIM:** "'80s & Heartbreak' is a complete new idea, some whole different shit that's gonna change music again."

**TRUTH:** At the time of its release, Kanye's fourth album was slated by reviewers who said he'd turned his back on hip-hop. But the record sparked two tectonic shifts in music: the use of auto-tune, which revolutionised pop; and the minimal tribal production that now dominates hip-hop. Now everyone from The xx to Drake cite it as an influence.

**CLAIM:** "'Watch The Throne' was the best concert of all time."

**TRUTH:** Dude, it was three hours of Jay-Z, Kanye, the most astonishing back catalogue of the modern era and a stage show that makes Pink Floyd's Wall look like Spinal Tap's Stonehenge.

**CLAIM:** "I realise that my place and position in history is that I will go down as the voice of this generation, of this decade. I will be the loudest voice."

**TRUTH:** Kanye West steered modern music, moving hip-hop from samples and spoken-word to something high on pop, hooks and concept. He has done so while receiving five-star acclaim from everyone from Pitchfork to MTV and selling millions of records. He remains political and boldly artistic. When the history books look back, Kanye's picture will be as big as Mozart's.

**CLAIM:** "If I died, it would have fucked up my whole thought process."

**TRUTH:** Well, can't argue with that.



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**NME EXTRA**

## WIN THESE SEXY DEADMAU5 IPOD SPEAKERS!

We always suspected Deadmau5 was smarter than your average faceless electro producer (and not just because instead of a face, he's got a giant mouse head). Now, Joel Zimmerman has surpassed himself and bridged the rock and rave

divide by teaming up with Gerard Way for ace single 'Professional Griefers'. And to celebrate the imminent release of his new record 'album title goes here <' (yes, that's what it's called) on September 24, we've got our hands on five of these iPod speakers in the shape of the Deadmau5 head. You can't beat that.

To be in with a chance of winning them, simply follow the instructions below. Bosh!

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Average upload of a 1MB file has increased to 1184 kbps (April to June 2012) from 766 kbps between (Jan to March 2012) P3 Orange study. Terms and conditions: For new and upgrading customers aged 23 or under only. Calls and texts to Orange and T-Mobile customers. UK only. 3G and compatible phone required. Join on pay as you go and top up at least £15 a month or on pay monthly 24-month Animal plans at £15.50 or more. No fair use policies apply to unlimited services. Services are for person-to-person use, not for unlawful/nuisance use; other legal stuff applies. Internet subject to coverage. When your 1GB of data runs out, check your plan for details of mobile internet costs. Pay monthly: Credit/debit card required. Subject to credit check. 24-month plan. Monthly charges assume online billing and payment by Direct Debit, otherwise charges apply. App: Free, but data charges may apply. Check up to 1000 of your contacts once every 7 days to see which ones are on the Orange or T-Mobile networks. To opt out call 150 (pay monthly) or 450 (pay as you go). See [orange.co.uk/terms](http://orange.co.uk/terms) for the full legal stuff. BlackBerry® RIM® Research In Motion® and related trademarks, names and logos are the property of Research In Motion Limited and are registered and/or used in the U.S. and countries around the world. Used under license from Research In Motion Limited.



# PIECES OF ME EROL ALKAN

*The electro DJ on De La Soul, his Spinal Tap moments, missing out on Nirvana and the painting that blew him away*

## *My first album* **DE LA SOUL, '3 FEET HIGH AND RISING'**

"I saw the video to 'Me, Myself And I'. Overnight, that record changed the taste of almost every teenager in the country. It's so powerful; I remember going to a record shop to buy the single and the guy behind the counter sold me the album, telling me that there were about another 20 tracks on there just like it. It's probably the greatest documentation of sample usage ever and I don't think that's over-egging it. Many people would agree with that."

## *My first gig* **CUD**

"This is the story of my life - I leave the house to buy one thing and end up with something else. I went to the London Astoria box office to buy tickets to see Nirvana, Mudhoney and Tad on that Sub Pop tour. By the time I got there, it had sold out so I bought tickets to see Cud instead, a Leeds band I was into. The Astoria was a big place to go for your first gig. I remember being surprised by how many people were there and how they were all into bands that I'd been listening to."

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

**THE RONETTES, 'BE MY BABY'**

"My parents had it on seven-inch, and I used to make them put it on all the time when I was about four. I've got this theory that when you're very young, you're drawn to records with words like 'child', 'baby' and 'daddy' in the title because they're all words in your vocabulary - it's something you connect with. Obviously the melody, the drum break, the harmony, the energy, everything in this record is astonishing."

## *My favourite painting* **DIMITRIS ROKOS, THE HAIR DRYER**

"He's an artist from Athens who booked me for a gig. About a month before, he sent me a poster he'd drawn for it and it was absolutely incredible. When I went over and did the gig, he showed me a load of his work. It's the first contemporary art I've seen in a while that I've really fallen in love with. There's just so much charisma in his detail. I asked him to design a record sleeve for me, which he's done. It's for a track I made with Switch."

## *My favourite film* **THIS IS SPINAL TAP**

"The film I've watched the most is *This Is Spinal Tap* - I'm not gonna lie about it! It's by far one of the greatest movies ever made. It's just so true. ...*Spinal Tap* exists in a DJ's life as much as a rock band's - I've had plenty of 'Spinal Tap moments'. It might be a cliché,



but the bit about going up to 11... I don't want to blow the whistle, but headlining DJs have clauses in their contracts to keep the DJs below them not as loud as when they are on! I'm a big fan of Christopher Guest - he keeps you on the edge of your seat and you're waiting for the moment where you're going to burst out laughing. Then it comes out, and you're on the floor. It's brilliant writing."

## *The book that changed me* **SYBIL, FLORA RHETA SCHREIBER**

"I saw the film of it first, but it's a true story about a doctor who's treating a girl with apparently 16 different personalities. It's an

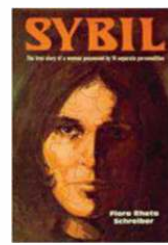
amazing read, detailing each one of these distinct characters that she would switch between depending on her mood. It had a massive effect on me, because it was such an extremity of schizophrenia."

## *My favourite album sleeve* **EROL ALKAN & BOYS NOIZE, 'LEMONADE'**

"I run a label [Phantasy] and we always try to do something different. I'm keen to marry a strong art aesthetic with the music. I did a 12-inch CD-R for a track called 'Lemonade': we made a 12-inch CD that played like a piece of vinyl. That was great."



Clockwise from main: Mr Alkan himself; this is a picture from *This Is Spinal Tap*; the three-headed Ronettes; Dimitris Rokos' painting *The Hair Dryer*; is it a CD? No, it's a vinyl copy of 'Lemonade'; the '3 Feet High And Rising' sleeve; Flora Rheta Schreiber's compelling book





# THE NME CHART

- |    |     |  |
|----|-----|--|
| 1  | 11  | BASTILLE<br>'BAD BLOOD'<br>Virgin/EMI            |
| 2  | 8   | LUCY ROSE<br>'BIKES'<br>Columbia                 |
| 3  | 18  | OF MONSTERS AND MEN<br>'LITTLE TALKS'<br>Island  |
| 4  | 16  | TAME IMPALA<br>'ELEPHANT'<br>Modular             |
| 5  | 9   | FRANK TURNER<br>'IF EVER I STRAY'<br>Xtra Mile   |
| 6  | 5   | TWO DOOR CINEMA CLUB<br>'SLEEP ALONE'<br>Kitsuné |
| 7  | 13  | MAXIMO PARK<br>'THE UNDERCURRENTS'<br>V2/Co-op   |
| 8  | 10  | THE VACCINES<br>'TEENAGE ICON'<br>Columbia       |
| 9  | 15  | JACK WHITE<br>'I'M SHAKIN''<br>Columbia          |
| 10 | NEW | RICHARD HAWLEY<br>'SEEK IT'<br>Parlophone        |
| 11 | 3   | MUSE<br>'MADNESS'<br>Warners                     |
| 12 | 4   | THE XX<br>'ANGELS'<br>Young Turks                |
| 13 | 19  | BLOC PARTY<br>'OCTOPUS'<br>French Kiss           |
| 14 | 6   | TWIN ATLANTIC<br>'YES, I WAS DRUNK'<br>Red Bull  |
| 15 | NEW | THE GASLIGHT ANTHEM<br>'HANDWRITTEN'<br>Mercury  |
| 16 | NEW | ALT-J<br>'SOMETHING GOOD'<br>Infectious          |
| 17 | 17  | THE KILLERS<br>'RUNAWAYS'<br>Island              |
| 18 | 24  | DIANGO DJANGO<br>'HAIL BOP'<br>Because Music     |
| 19 | 1   | MUMFORD & SONS<br>'I WILL WAIT'<br>Island        |
| 20 | NEW | KIMBRA<br>'TWO WAY STREET'<br>Warners            |

## NME RADIO

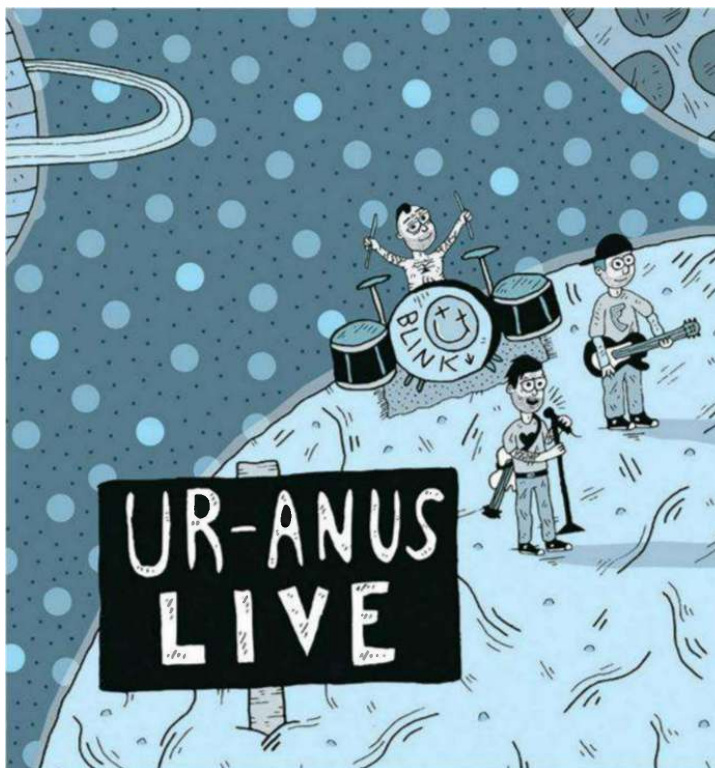
Hear the chart  
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[NME.COM/RADIO](http://NME.COM/RADIO)

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



# 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 JUDGEMENT DAY

Following news that Simon Cowell has reportedly saved nine people from drowning while out on his yacht in St Tropez, it will emerge that he could have saved a tenth, but didn't because he wanted to build up the pathos by bringing them back in week six.

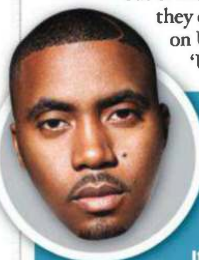
## Thursday DRE AND ME

As Forbes names Dr Dre the highest-earning star in music, the taxman will start sniffing round his bank balance. After the good Doctor gets totally 'Lauryn Hilled', the IRS will institute a policy reconciling the contents of rappers' boasts to their stated net asset value. No longer will it be acceptable to talk about your five swimming pools, family of pitbulls and three Bentleys unless you can afford to pay the tax on the income that they imply. Soon enough, top rappers will start prattling to each other about owning a "Four-year-old Dell computer/Used for invoice-printing", while fronting about how they were definitely talking about business during all those lengthy lunches at Nobu. 'Ad hoc consultant' will become the new 'thug', while 'swag' will be replaced by 'depreciation on asset value'.

*The xx are a little  
sceptical about  
whether an electric  
tuba fits their sound*

## Friday WILL ON MARS

After will.i.am's single becomes the first song to be played on the surface of Mars, Mark Hoppus of Blink-182 announces that the veteran punk-poppers will come out of hibernation again if they can do the first song on Uranus and call it 'UR Anus'.



## Birthday Runes

NAS (14 September, 1973)

Nas, I'm receiving a psychic transmission. It's from a psychic bailiff in Manhattan. He says you didn't include the dining room furniture in your asset list before the divorce. It was a wedding present, so it falls under community of property. So Kelis either wants half of it, or you

pay her the equivalent. Or else this guy comes round and rearranges your psyche. Don't mess with him, Nas. I know you think you've 'seen some things' out there on 'the streets' where it is 'real', but you will crap yourself if this guy comes round. A 6ft 5in, 120kg Albanian with a knuckle-duster who can see into the future. Just pay up.

## Saturday THE WONDER OF POO

As Elvis Presley's piss-stained pants go under the hammer as part of a collection of The King's pop memorabilia, they are snapped up for a tidy sum by Hard Rock Café's most avant-garde branch. They will later be exhibited alongside the brown-stained pair that Lou Reed's agent was wearing the day he had to pass Lou the reviews for 'Lulu'.

## Sunday STEVIE WONDERS

Asked to clarify his comments questioning whether Frank Ocean is actually gay or simply 'confused' about his sexuality, Stevie Wonder will point out that for several years he wasn't sure whether he was just 'confused' about his blindness or actually blind. But after a lot of soul-searching he realised he was never properly blind – it was mainly the result of peer pressure, and nowadays he only really keeps up the disguise for the sake of the fans.

## Monday LADY GAGGERS

While Lady Gaga is telling reporters that she recorded lots of her upcoming album 'ARTPOP' completely in the nude, Ed Sheeran will say he doesn't know what the fuss is about as he's been doing that for ages. Within a year, summoning the mental image of Ed's little orange-bearded turkey-twizzler flapping around in the wind as he croons his way through 'The A Team' is listed on NHS wallcharts as an alternative to a finger down the throat in cases of poisoning.

## Tuesday PARP LIFE

As Jamie xx reveals to Radio 1 that he's been busy building a brand new instrument to throw into the mix, his fellow band members will confess they're still a little sceptical as to whether an electric tuba really fits with The xx's sound.



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# RADAR

FUTURE STARS, BREAKING SCENES, NEW SOUNDS

Edited by Matt Wilkinson



ABOUT  
TO  
BREAK

## SWIM DEEP

*Upbeat sunshine popsters with a penchant for pranks, crisps and One Direction*

**G**et some beers. And some crisps. Get FOUR bags of variety crisps,” Swim Deep singer Austin Williams instructs drummer Zach Robinson. These are the luxuries that getting signed can give you. Swim Deep make songs that sound like the summer, and for some time now they’ve been on the radar of everyone in the music biz who likes to take their rays aurally. Having dated labels galore like a randy bull that won’t settle down, they finally took the plunge a month ago and signed with RCA. “You’ve gotta look past the cocaine,” Austin offers of their choice. “Learn to sniff out the bad guys in the label business. And I think RCA are the good guys. Right now we’re at the bottom of the ladder and it’s how we choose to climb it that’ll decide where we end up. But we’ve got our hard hats with us.” In their own words, Swim Deep reckon they sound like Duran Duran mixed with One Direction. And they’re being serious. In reality though, they sound like getting high in the sunshine, and call to mind Wavves singing the early anthems of The Stone Roses.

Like their B-Town pals Peace and Troumaca, the summer of 2012 has been well and truly good to Swim Deep. “Upcoming dates? Not with girls,” quips Austin when asked about their future plans. “But we are touring with Spector and Splashh in October, and we’ve made a pact with Splashh to prank them every single day.”

So with a deal, an upcoming tour and a debut album on the way (“We have to, we signed for it!”), the big question is whether they’re getting any closer to Warpaint’s Jenny Lee Lindberg – the object of the band’s collective desire in their breakthrough song ‘King City’ – is them. “I don’t think she is actually,” Austin mourns. “But I hope she writes us a comeback song – we could be like Frankie and Eamon.”

What all this frippery boils down to is that Swim Deep are here to shake things up. Way back in 2004, Franz Ferdinand said they wanted to make girls dance. These guys are flicking two fingers in the face of that: they won’t rest until *everyone’s* naked and jumping around deliriously on a rainbow of tie-dye. While surrounded by shedloads of free crisps and beer, of course. *Amy Summer*

### NEED TO KNOW

**FOR FANS OF:** Wavves, Peace  
**BASED:** Birmingham  
**SEE THEM LIVE:** They support Spector on their Enjoy It While It Lasts tour throughout October  
**BUY IT NOW:** New single ‘Honey’ is available on limited-edition vinyl and digital download  
**ON NME.COM:** Listen to ‘Honey’  
**BELIEVE IT OR NOT:** Bassist Cavan met 1D’s Harry Styles at Dalston hipster hangout Birthdays. “He tweeted me and I got about 1,000 followers from that alone. Now I get hate from One Direction fans daily...”





The band's rider was sparse to say the least

# THE HISTORY OF APPLE PIE'S REGRETTABLE DEBUT

Mainman Jerome Watson relishes poppier future after the Londoners' "shit" heavy period

## RADAR NEWS

"We had a big bit when we went really noisy... that was pretty regrettable," notes Jerome Watson, the floppy-fringed

guitarist and songwriting backbone of The History Of Apple Pie. "We stopped making pop songs and just wrote a lot of nonsense – heavy, grungy, noisy songs that were shit. I've learnt not to do that now."

Informed by Elliott Smith and Blur, the London band's new LP, due out in early 2013, may surprise fans who were expecting to hear an all-out ear-bashing *à la* Sonic Youth. Although it will still include slacker-pop singles 'Mallory' and 'You're So Cool' (which helped the band make their name late last year) Watson says that "poppy guitar music" ended up being the main order of the day, adding that the five-piece "were trying to be as unpretentious as possible" during recording.

Perhaps not unexpectedly, the album's

gestation wasn't without its difficulties, as Watson explained. "We wanted it to sound really good, and the first time we went into the studio it sounded rubbish. I can't be more specific than that; it just sounded *really* bad!" Luckily for him, help was at hand – and as all good London indie newcomers eventually seem to realise, when you're down and out and making your debut album, there's only one place you can turn...

Jerome: "We ended up taking it into The Horrors' studio and did it really quickly. The first time was me trying to do it on my own and not knowing what I was doing. Then I got Joshua Hayward to help and he sorted it out!" As well as taking on engineering duties, The Horrors' axe-wielder also ended up playing on the as-yet-untitled debut album, lending his skills to the visceral epic 'Before You Reach The End'. That, according to Watson, is the sole "noisy" moment on the record – so there may just be something for everyone there after all. *Lisa Wright*

## BAND CRUSH



*Felix from The Maccabees on his new favourite artist*

"La Shark have been one of the most exciting things bubbling under the surface in this country's live music scene for the last few years. I can't wait to see them once they have a wider audience, because the sense of imagination and occasion at their club shows deserves more attention.

Their videos are genuinely some of the weirdest pieces of film I have ever seen, and what's more, their drummer Nick even helped make the Olympic podiums!"

# The Buzz

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



1

## HAUSU

Sharing their name with a cult Japanese horror film, Hausu are the latest band to emerge from the increasingly fertile American northwest. A previous EP traded in mannered, sweater-clad post-punk in the vein of Vampire Weekend, but the latest batch of demos finds the Portland, Oregon four-piece plunging into far darker depths. In particular, 'Bleak' – one of three new songs to surface – has touched off a bit of a frenzy in recent weeks, its sinewy, muscular aggression suggesting The Constantines at the peak of their powers. And that's before they get to the monstrous coda, a pulverising riff-fest that takes the song's central hook and smashes it to smithereens. An ending fit for a brand new start.



## 2 SINGLE MOTHERS' 'BABY'

Effortlessly ferocious, the new video from London, Ontario-based Single Mothers is their most eye-poppingly exciting moment yet. Darlings of the Canadian DIY scene, they've been in the studio of late with Joby J Ford from The Bronx – making it doubly exciting to see what they come up with next.



## 3 SAINT LOU LOU

On paper, the twin daughters of Steve Kilbey, ringleader of The Church, would be easy to write off as a crass, cynical novelty act: an indie Veronicas. But on their haunting first single, 'Maybe You', Miranda and Elektra cut deep with a wounded, despondent ballad that takes pop's penchant for the superficial and drowns it in a sea of sorrows.



## 4 PSYCHEDELIC PSYBLINGS

This new webzine's content is simple – ask a selection of the most on-it musicians around to name their Top 10 tracks of the moment. The first batch of contributors range from Coffin Joe from The Horrors to Splashh's Toto Vivian. Get to [psychedelicpsyblings.com](http://psychedelicpsyblings.com) to check out their choices.



## 5 DARSOMBRA

Alternately serene and blisteringly intense, one-man ambient-metal project Darsombra is known for his riveting performances. Baltimore-based guitarist Brian Daniloski coaxes all manner of otherworldly tones from a phalanx of floor pedals, backed by Ann Everton's stream of psychotropic videos. Their UK tour starts this week.



# TRASH TALK'S LEE HITS THE HARD STUFF

*LA's resident punk and metal expert  
rips up Radar with his top tips*



OK, we're going straight in. The Loose Nut is a hardcore punk band out of Dublin, Ireland who we played with a couple of weeks ago. They slayed the place! They play slow/droney yet in-your-face hardcore for fans of 'My War'-era Black Flag. The singer's voice sounds dead-on like Henry Rollins getting weird, and he's got the long hair to match. Check out the track 'Not A Problem' on their Soundcloud.

We played on the same stage as The Flatliners this year at Reading and Leeds Festivals and I was totally blown away. They come from eastern Canada and play some really catchy melodic punk with hints of ska thrown in. I was pretty hungover on the Sunday at Reading and when their set kicked in, it kicked it right out of me. They are a part of the Fat Wreck Chords roster, which should give you a pretty good idea where they're coming from.

For some fast, in-your-face hardcore, listen to Tremors from London. I'd say the track to check out is 'Children Of The Void' from their 2011 EP 'Island Songs'.

Moving on, Transient is a female-fronted grind band from Portland. We played with them a couple months back on our west-coast tour with SpaceGhostPurrp. Find the track 'Grown Dejected' if you like your music vicious.

Finally, Hank Wood & The Hammerheads are a band that our drummer Sam put me onto. Their LP 'Go Home' came out a couple months ago, and it's a ripper. They come straight from NYC and they sound like it. The LP is packed with harsh vocals over lo-fi guitars with a gritty organ to make it that much catchier, but my favourite track is 'It's Hard On The Street'. Until next time!

**NEXT WEEK'S COLUMNIST:**  
The Drums' Jacob Graham

**5  
TO SEE**  
*This week's  
unmissable new  
music shows*

**MS MR**  
Birthdays, London,  
September 12

**BLAENAVON**  
Green Door Store,  
Brighton,  
September 14

**EMPTY POOLS**  
Mother's Ruin,  
Bristol, September 14

**LEMONADE**  
(below) Sneaky  
Pete's, Edinburgh,  
September 18

**CRYBABY**  
The Castle,  
Manchester,  
September 18



Support came from  
Hooch and WKD

## METZ

**DEATH BY AUDIO, BROOKLYN**  
SATURDAY, SEPTEMBER 1

### CAUGHT LIVE

Google Metz and you may find a French city, a discontinued schnapps-based drink or the Metz Big Band from Gloucestershire. But Metz, the Canadian

punk trio, are a much noisier proposition.

If My Bloody Valentine dispense compulsory earplugs at their shows, Metz should think about ordering industrial earmuffs, the kind worn for signalling aeroplanes. It's fitting that tonight's venue is called Death By Audio.

The buzz surrounding Metz is nearly as cochlea-splitting as their tunes. Guitarist and chief screacher Alex Edkins, drummer Hayden Menzies and bassist Chris Slorach have been a fixture on Toronto's thriving live scene since 2009. Now they're making jaws drop further afield. Earlier this year they signed to Sub Pop, who will release their self-titled debut album next month, around the time that they tour the UK.

Inside Death By Audio, a ramshackle, graffiti'd warehouse, it's getting clammy. Edkins' posturing, all ground teeth and chewed cheeks, resembles an angry beaver. Clad in a polo shirt and NHS-style spectacles, he has all of Black Francis' unhinged fury, in the body of a supply teacher. "Awwwww fuck

yeah," he purrs. "Nice and sweaty everybody. Rub up to that person with the driest shirt."

'Headache' sounds like the most exhilarating migraine imaginable: demonic, sinewy guitars wrapped round stuttering drums. Then they drop 'The Mule', a song "about smuggling drugs from Canada to the States... in your butt", and things get even darker. "I'm going blliiiiinnndd", Edkins growls, as he's consumed by white noise.

*They sound like the  
most exhilarating  
migraine imaginable*

Literally, each song grapples with claustrophobia and disorientation, with repeated calls to get away, burst out and transcend monotony. But with Hayden Menzies' frenetic drums driving us forward, there's no time for introspection.

They close their breathless half-hour set with 'Wet Blanket'. "She'll never be the same", gasps Edkins between syncopated grunts and pants. He gets the jitters, mounts the drumkit, knocks over a cymbal and ends the evening in the foetal position. Floored. Just like everyone watching. **Paul Smith**

The very much  
alive Flatliners





# "What's never really come out is the Ian we saw in the band"

In a world exclusive extract from his new book *Unknown Pleasures: Inside Joy Division*, **Peter Hook** lifts the lid on life in the Mancunian post-punk miserabilists and reveals that Ian Curtis the man was a very different character to Ian Curtis the myth

"I started writing the book before I started playing Joy Division's music again," says former Joy Division bassist Peter Hook about his new memoir. "So, in a weird way, I became meshed in the whole thing. I was writing about every detail that I could remember. I thought it would be cathartic, but in the end, I realised that I'm as much to blame as everybody else. I didn't get the absolution. I didn't find out why Ian did it. It was cathartic in the sense that I'd succeeded in getting a history down from a band member's point of view. But it didn't give me any release from the guilt that I felt about Ian. "The story of Joy Division, with Ian's death, seems to have that glossy finish, that pure rock'n'roll mythology, the same way that Nirvana have. That's what happens to groups when they suffer: they become immortalised. Ian is always frozen in time. Bernard, Stephen and myself have aged around him, but he's always the same. That's a weird feeling." Here are some of Peter's memories of the man, rather than the myth...

**Peter, Bernard and Ian get talking for the first time at the Sex Pistols show at Manchester's Electric Circus, 1976**

"He stood out. Me and Barney were at the top of some stairs looking down and he came up the stairs with his donkey jacket on and we got talking to him because we'd seen him around. What were our first words to him? Fucked if I can remember. 'Didn't I see you at the squat?' Something like that. I'm not sure we even found out his name that night, to be honest. He was just a kid with 'Hate' on his coat, just a normal kid. Of course, we were all punks, so we must have looked pretty wild compared to everybody else but he looked normal compared to us. He was nice. Softly spoken. Sharp sense of humour... We started seeing him out more often. He was from Oldham and married, which came as a bit of a shock – not that he was from Oldham, but

that he was married. I mean, married. We'd only just left school. Or it felt like we had... I suppose you'd have to say we corrupted him a bit. Like, when we first met him he was a married man and behaved like one. If a fit girl walked by on the street, me and Barney would look, but Ian wouldn't give her a second glance. He was just that bit more of a gentleman than we were, I suppose you'd have to say... Soon enough he was behaving the same way: if a fit girl walked down the street, he'd be looking too. But that was his personality, though I'm not sure I realised this at the time... looking back that's exactly what he was, a people pleaser; he could be whatever you wanted him to be. A poetic, sensitive, tortured soul, the Ian Curtis of the myth – he was definitely that. But he could also be one of the lads – he was one of the lads, as far as we were concerned... he adapted the way he behaved depending on who he was with. I also think this was an aspect of his personality that ended up being very damaging to him."

**After a dispiriting first London gig at London's Hope & Anchor on December 27, 1978, the band become separated on the road**

"Don't forget that in those days there was no traffic. You could be stopped on the hard shoulder of the M1 for an hour and not see another car. We couldn't keep the heater running, of course, because it was a waste of petrol, so we just shivered in the cab of the van, rubbing

our hands together to keep warm, moaning about them. Like, maybe they'd broken down. Maybe they'd stopped for something to eat... in the end we made a decision: we'd go home. Which is what we did, and it was only the next day in work that I phoned somebody and they told me what had happened. I just remember thinking, 'Oh shit, there's something wrong with Ian'. During the return journey from the gig there had been a minor altercation in the car. Disconsolate about the evening's performance, Ian had been talking about leaving the band and then pulled flu-ridden Bernard's sleeping bag from him. Having wrapped it around his head, he began lashing out at the doors and windows: he was fitting. The others pulled the car over on the motorway and laid Ian down to restrain him."

**On August 22, 1979, Belgian fanzine writer Annik Honoré interviews the band. She was later to become Ian's lover**

"What gets me sometimes about the deification of Ian is that it suggests a real division between Ian and the rest of the band that in reality wasn't there.

I've no doubt he was different with us than he was with Debbie and Annik, because that was the people-pleaser in him. The Ian who was with Debbie is the one she talks about in her book. He's the one in [2007 Joy Division biopic] *Control*, and

you see the Annik-Ian there, too. But what you don't see – and what's never really come out – is the Ian we saw in the band. That's because it doesn't fit neatly into the myth, which prefers the idea that Ian existed on another plane to the rest of us. But he didn't. He loved the lifestyle and would have indulged way, way more if it hadn't been for his epilepsy. He loved the music, and he loved the group. He was our mate. When [Joy Division roadie] Terry discovered this unusual-looking turd that somebody had left in the toilets at the Leigh Open Air Festival, and made us all look at it because it was so massive – like a pile of Swiss rolls, the most unbelievable turd I've ever seen in my life – Ian didn't go scurrying ▶





Ian Curtis  
prepares to light  
one of his farts



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off to bury his head in a Dostoyevsky, much as he'd have liked Annik or Debbie to think that's how he'd have reacted. No, he was laughing just as hard and was just as grossed-out as all of us. Just like one of the lads.

"I think in that sense we definitely had the best of him and you have to spare a thought for Debbie. We'd deliver Ian home and he'd be fucked. That's what you do as a group: you pick them up, take them away, drop them back off and let someone else pick up the pieces."

### After a gig at Plan K in Brussels on January 17, 1980, the lads-on-tour japes get particularly depraved...

"Twinny got carried away and upended Barney's bed, with him on it, so Barney came flying off and hit his head on a radiator. That completely enraged him so he picked up a bottle of orange squash, smashed the end off on the radiator and poured it all over Twinny's bed. Twinny's response was to smash open two bottles of Duvel and pour them on Barney's bed, by which point we were telling them both to calm the fuck down before someone got hurt. Just then Ian got his knob out and started pissing in our ashtray – one of those tall freestanding ashtrays, it was – thinking it was hilarious, looking back over his shoulder going, 'Ha, you wankers, I'm pissing in your room! Ha ha, pissing in your room!' It was one of those pisses that just seemed to go on and on forever, like a donkey's, and we were calling him a dirty bastard when a caretaker walked into the room flanked by two security goons. The guy went berserk. Ian wasn't smiling any more. He was trying to stuff his cock back into his trousers and at the same time pacify the caretaker, who was turning all shades of purple, calling Ian in French what we'd just been calling him in English, except that now Ian didn't think it was funny..."

### Supporting Buzzcocks at the Bournemouth Winter Gardens on November 2, 1979, Ian's epilepsy takes a turn for the worse

"Most of the seizures he had occurred towards the end of gigs but this one was near the beginning of the show, which we had to stop. It lasted about an hour-and-a-half, with me and Rob taking turns holding him down in the dressing room, once again with me holding his tongue in his mouth to stop him swallowing it. Christ, it was scary. He came round and was looking at us, his eyes all glassy. 'Ian,' I said to him, 'Can you hear me, mate? We're going to have to get you to the hospital.' He shook his head: he understood me all right but he didn't want to go to the hospital. Never did, didn't want to be a bother. That was him all over. 'Look, Ian, mate; it's not right;

you've been fitting too long. We're taking you whether you like it or not.'

"They did at least have the good grace to take him into a consulting room, while we hung about in the waiting room. After a while he came out. A bit pale, bit downcast. Otherwise OK. 'You all right, Ian?' 'Yeah, yeah, I'm OK. Don't worry about it.' For Ian, 'normal' was getting hardly any rest, eating shit food, getting pissed, travelling all the time, driving from city to city. The opposite of everything he should have been doing."

### The band's schedule remains manic on the Buzzcocks tour

"One night, around about the time of fireworks night, the whole lot of us – me, Terry, Dave Pils, Rob and Steve – burst in on Ian and Barney, who were with a couple of girls in a hotel room, Barney in one bed, Ian in the other. Dave lit a couple of bangers and threw them into the room, where one of them landed on Barney's shirt and set it on fire. Barney went berserk – absolutely wild. After he'd put the shirt out, he was calling us all sorts and shouting at us to fuck off and waving his burnt shirt around. In return we were giving him the Vs and telling him he could fuck off

and that he deserved it... Ian thought it was hilarious and these two girls, both completely naked, were absolutely terrified, poor things, the room suddenly full of northerners chucking fireworks around, setting clothes alight and swearing at each other. Hardly the erotic feast they might have been hoping for."

### The pressure of marital troubles and touring begins to take its toll on Ian

"After getting back from the European tour he'd apparently downed a bottle of Pernod and slashed himself with a knife – a fucking kitchen knife. We talked to him about it in practice afterwards. 'What the fuck did you do that for, Ian, you daft bastard?' 'Oh, it was just one of those things,' he said, shrugging. 'I got pissed and got carried away. You know...'

"But, actually, no. I didn't know... we brushed off the fact that he'd added self-harming to the list. We carried on. With Ian's blessing we carried on; Ian, who out of all of us most wanted us to taste the fruits of success and didn't want his illness to get in the way; Ian, who always buoyed us up after a bad review or a shit show."

### On April 7, 1980, Ian takes an overdose of phenobarbitone at home

"It's been suggested that after taking the pills he had second thoughts, fearing the possibility of brain or ▶

## WHO'S WHO

The main characters in Hooky's book

### PETER HOOK

Joy Division and New Order's low-slung bass player. Hook has released an EP as Peter Hook And The Light, and as well as *Unknown Pleasures*, has published a book on his time as co-owner of Manchester's legendary Hacienda nightclub, entitled *How Not To Run A Club*.

### IAN CURTIS

Joy Division's singer. He committed suicide in May 1980 at the age of 23.

### BERNARD SUMNER

Joy Division's guitarist. Went on to be singer and guitarist in New Order after Curtis' death.

### STEPHEN MORRIS

Drummer in Joy Division and later New Order. Tank enthusiast.

### ROB GRETTON

Joy Division's (and later New Order's) manager. A key figure in Manchester's punk scene, Gretton was also a partner in the band's label, Factory Records. Died aged 46 in 1999.

### DEBBIE CURTIS

Ian's wife and mother of his daughter Natalie. The couple were friends from school and wed when Debbie was 18 and Ian 19, before he met the other members of Joy Division.

### ANNIK HONORE

Belgian fanzine writer who would become Ian Curtis' mistress, causing a rift in his marriage.

### TERRY AND TWINNY

The band's roadies, both Manchester friends. The latter was so-called because he had an identical twin brother.



Joy Division: (l-r) Sumner, Morris, Curtis, Hook



"Venues were freezing in those days," recalls Hooky





Ian onstage at Lantaren, Rotterdam, January 16, 1980

liver damage rather than death, or that his attempt was a cry for help. Whatever his reasons, he alerted Deborah and was immediately taken to hospital in Macclesfield and had his stomach pumped. The following day, Easter Monday, Tony Wilson, Alan Erasmus and Rob Gretton took Debbie to visit Ian in hospital. There it was suggested that Ian stay with Tony and his wife, Lindsay Reade, at their cottage in Charlesworth in order to ease Ian's marital pressure... Meanwhile, Rob Gretton had decided that the next day's gig, at Bury Town Hall, was to go ahead as planned, only without Ian. Alan Hemsall of Crispy Ambulance, a big fan, was asked to stand in and duly began learning lyrics. When he turned up on the night, however, he was surprised to find Ian at the venue. Gretton had visited him in hospital and persuaded him to perform – for at least one or two songs...

"We should have cancelled of course. But we decided to go ahead with it for whatever reason. Whether we needed the money for the American tour or would have been penalised financially for pulling out, I don't know, but we went ahead with them. I hate to say this, but in an awful sort of way it was quite exciting, really, to consider being able to play a gig without worrying about Ian for once. Because, after the initial shock of him trying to top himself, you felt like, right, OK, that's a fucking scary thing, but at least he didn't go through with it. He pulled back in time. He changed his mind. He chose not to die. He wants to live."

## May 18, 1980

"Ian killed himself in the early hours of Sunday morning. The last time I saw him was on the Friday night, when I gave him a lift back to his mum and dad's in Moston... he was cock-a-hoop, full of it. We'd had a great practice and I was dropping him off. We were laughing and joking and every now and then one

of us would go, 'I can't believe we're fucking going to America!' We were screaming in the car, jumping up and down on the seats, properly shouting, whooping, hollering: 'Yeah! America!' No 'rather die' about it. "This was on the Friday night. We were due to leave after the weekend. If the silly bugger hadn't killed himself we would have been on a plane to America on Monday. If he'd known all along that he planned to kill himself, as some say he did, was he just putting it on, all that excitement? Was he that good an actor?"

"Barney spoke to him on Saturday. There was a phone at his mum and dad's, whereas he didn't have a phone at home, so you were able to phone him there but not in Macclesfield. Barney rang to see if he wanted to come out but Ian said he was going to go to Debbie's, and of course that's what he did. He went up to Debbie's. They had an argument and she went to work. And he went and hung himself.

"Before he was supposed to leave for America, Ian had been staying with his parents and seemed well, according to his mother, Doreen. On Saturday morning he received a letter regarding his divorce and told his mother he wanted to go to Macclesfield to see Natalie, to say goodbye. Doreen and Kevin, Ian's father, gave him a lift to Piccadilly Station, and the last they saw of him he was waving to them from the station approach. Natalie was staying with Deborah's mother, but Debbie saw Ian at the house on Barton Street on Saturday afternoon before she went to work behind the bar at a wedding reception, promising to return after work

to see him. She did, finding that he'd been drinking spirits and coffee, having watched the Werner Herzog film *Strazek*, and they continued discussions about the future of their relationship. Ian told her that he had spoken to Annik earlier; he also asked Debbie to drop the divorce. As he became more and more worked up, Debbie began to worry that he might have a seizure and offered to spend the night. She then drove back to her parents to tell them she intended to stay. However, when she returned to Barton Street, Ian seemed to have calmed down. He asked her to leave and to give him her assurance that she wouldn't return to the house before 10 the next morning, when he was due to leave for Manchester. After she left, he listened to 'The Idiot' by Iggy Pop on repeat, drank more coffee and spirits, then wrote a long letter to Deborah, in which he said that he wished he was dead but made no mention of any intention to kill himself. At about 11.30 the next morning Deborah returned to the house to find Ian dead, kneeling on the kitchen floor with a rope around his neck, the other end tied to the kitchen clothes rack attached to the ceiling. A neighbour cut him down. I was having Sunday lunch with [girlfriend] Iris when I heard. I got up to answer the phone. It was the police, detective sergeant somebody, who said, 'We're sorry to have to inform you that Ian Curtis took his own life last night. We're trying to get in touch with Rob Gretton. If you speak to him, could you ask him to ring us, please?'

"I said, 'Right,' and went numb. I stayed numb for days, actually, as though my brain was frozen.

"In that state I went and sat back down at the dinner table, picked up my knife and fork and carried on eating. I didn't say anything to Iris. Just sat back down and continued eating my food, except not really tasting it now, feeling like I was no longer in my own body. As though I was looking down on myself. After a while Iris said, 'Who was that on the phone, by the way?' 'Oh, that,' I said. 'That was the police ringing to tell me about Ian.' 'What about him?' 'He's killed himself.'

"I don't remember anything then. I don't remember anything for a long time after that. I mean, I remember that we spent a lot of time together sitting in a pub: me, Barney, Terry and Twinnny, just sitting having a drink, playing darts, spending time together, going to see Rob, talking to him, trying to make sense of it all. There was no shouting or crying, just a perpetual stunned silence.

"There were loads of people there for the funeral.

But the funny thing is I don't remember much about it. Just that there were loads there, all the bands, the guys from Factory Benelux, but not Annik, obviously, because of Debbie.

I remember sitting at the back and Ian's sister screaming when

the curtain closed behind his coffin. But it all seemed surreal; I felt strangely detached. Afterwards we went to the pub down the road: me, Steve, Gillian, Barney, Rob and Terry. Twinnny couldn't face it, so he didn't go. We sat and had something to eat, had a couple of pints. That was when Rob said, 'Don't worry. Joy Division will be really big in 10 years' time.' He was right, of course. Not that any of us gave a shit at that precise moment in time. We finished the afternoon off watching the Sex Pistols film at Factory's office, a kind of wake. A truly dismal affair. Afterwards we made arrangements to go back into the practice room on Monday..."

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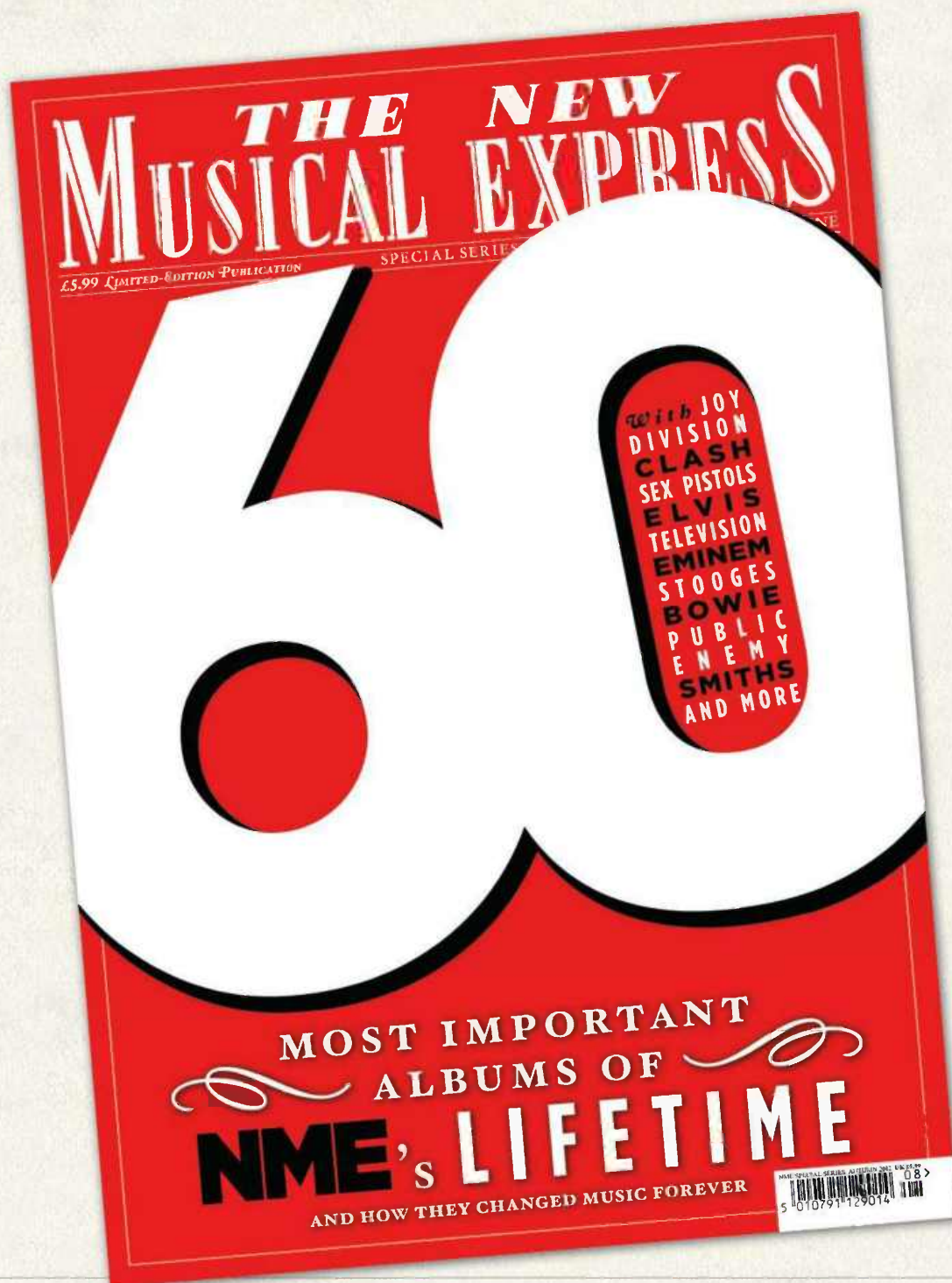
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**▲ JOY DIVISION BACKSTAGE**

"There's not that many Joy Division pictures, and even fewer of the four of us together. Most of them tend to be focused on Ian. This one I'm pretty sure is from the European tour. It looks kind of

arty in a '70s way, which is why I like it. I've spent bloody years trying to figure out where it is, and I still haven't got a clue! It's one of my favourite pictures of Joy Division, though."



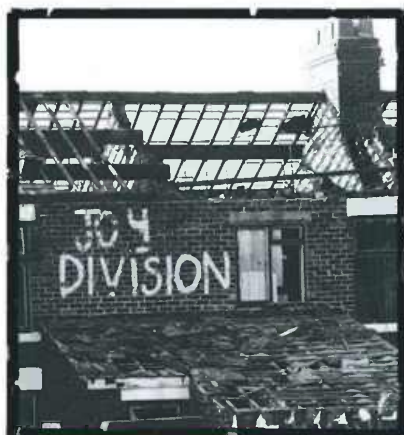
# JOY DIVISION: THE UNSEEN PHOTOS

Bleak, beautiful and often in an overcoat: that's the classic image of Joy Division. But **Peter Hook's** private hoard of early photos and memorabilia offers a different, more human and often dafter side to the legend. He talks us through some choice artefacts and memories



**▲ EARLY LIVE SHOT, 1979**

"That's Bowden Vale Youth Club. That was the first time we'd ever been photographed by someone that wasn't Kevin Cummins! It was a great gig, that one. We enjoyed ourselves so much we went back a month later to do another one, which was shit. You can never recreate those moments, can you?"



**▲ SALFORD GRAFFITI**

"This was given to me by a very good friend who very unfortunately committed suicide last year. He was mates with Joy Division when we were just beginning. He or one of his friends found this building, and thought it looked fantastic. It was taken

30-odd years ago, and it's been up in my office ever since. To me, it's always summed our career up; Bernard and I both came from the slums of Salford, and we saw it as it was being redeveloped, and ultimately moved onto better things."

PIERRE RENNE WORMS, PETER HOOK, KELVIN BRIGGS





### ▲ LARKING ABOUT ON A CAROUSEL

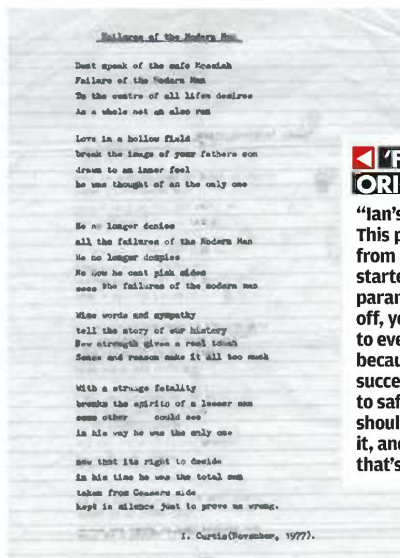
"Another one from the European tour. We had some downtime in Paris, if I'm not mistaken. We used to let journalists walk around with us and just mess about until they got the shots they needed. We all look quite happy there, don't we? I'm pushing the carousel

round, probably trying to make them all sick, I imagine. That tour was the first time we'd lived in such close proximity to each other, and I think everyone realised there was a darker side to being in a band. We grew up a lot, let's put it that way."

### ▼ IAN AND DEBBIE CURTIS' WEDDING

"Kelvin Briggs (below, with Ian) was Ian's best man, and his best friend from school. I remember telling him that I'd nearly finished my Joy Division book, and he offered me some of Ian's wedding pictures that he'd taken. It's amazing how funny he and Debbie and Ian look in those pictures. The fact that Ian was

married so young, it made him different to us. He was definitely more serious, had more of a need to be stable, while we just lived for the moment. I'm afraid Bernard and I corrupted him. He was also the first of us to have a child. He was a lot different, a lot older in his ways, perhaps, from the rest of us."



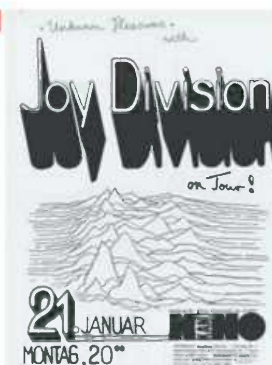
### ◀ 'FAILURES' ORIGINAL LYRICS

"Ian's lyrics are fantastic. This piece of paper comes from a time when we'd just started and were really paranoid about being ripped off, yet were completely open to every rip-off trick in the book because we wanted so badly to succeed. Someone told us that to safeguard your songs you should type the lyrics out, date it, and post it to yourself. So that's what we did."

### ► JOY DIVISION GIG FLYER FROM JAN 21, 1980

"It was an old cinema in Berlin, and I remember stealing all the film posters off the wall. We put them up in the kitchen of our rehearsal room. If you look through later Joy Division and early New Order, the

titles are all taken from those films! That European tour was a very uncomfortable experience, but now, after getting all misty-eyed about Joy Division, I have a much nicer memory of it."



### ▼ BACK TO SCHOOL

"(Left) We'd gone back to our old school for a shoot. Bernard and I were both rebels at school, real trouble-causers. It was a great day. You can tell by our waistlines that this must've been 1983 or '84." (Below) "Salford Grammar School, 1969. That was where Bernard and I met. I've not known him recently, of course - we split up in 2006 - but we'd been friends for 39 years before that. You get less for murder, don't you?"



### ▲ FIGHT AT A JOY DIVISION GIG IN BURY, APRIL 8, 1980

"The show was sold out and this bunch of kids asked Rob (Gretton, manager) could they come in. They turned out to be Bury's biggest troublemakers, and it all kicked off. It was just after Ian's first

suicide attempt. We'd arranged for Alan Hemsall from Crispy Ambulance and Simon Topping from A Certain Ratio to deputise for Ian but Rob convinced him to come along and do two numbers."



### ▲ SAUCY SEASIDE ANTICS. HANG ON, IS THAT...

"No, it's not Joy Division! Me and my mates had just seen David Essex in *That'll Be The Day* and we all went off to work at Butlins. I was only 17 or 18. There used to be some right fucking nasty fights between the Geordie lot and the cockneys. We were Mancs, so we were caught in the middle."

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FROM  
THE NME  
ARCHIVE

# "We don't want people to know what we think"

In August 1979, **Joy Division** stood poised on the verge of something big. **Paul Rambali** found four intense young men on an unforgiving mission

**L**et me draw back the curtains on a probably wet and no doubt freezing night last winter. A midweek night of no significance, save that Joy Division had come marching into town. A lone overhead spot floods the centre-stage. Heads start to

bob furiously at the first pulse of streamlined rhythm. The spot picks out only this pool of bobbing motion, and the singer Ian Curtis. The rest of Joy Division are shrouded in darkness as they pour out their harsh metal thunder.

It owes nothing to the after-punk cult of the amateur. If it's pop, that's

purely accidental. And if it plays with musical parameters it does so in ingenious, never pretentious, ways – by building carefully on their standard rock basis and using the sounds that can be coaxed from the instruments as textures with which to construct a song. The themes of Joy Division's music are

painful and sometimes deeply sad. Music that gives often harrowing glimpses of confusion and isolation. Joy Division walk alone, with their heads bowed.

At least that is my interpretation. Joy Division aren't giving anybody any clues. They don't agree with lyric sheets, and that's something they are adamant about.

"You get people who seem to think you should put your lyric on so you can get your message across," says bearded bass player Peter Hook, with obvious disdain. "They ask us what our lyrics are about and we say, 'Well, they're whatever you hear really'. The songs mean something personal to us, but that's not the point. It's like saying, 'What did Max Escher mean when he did that painting?'" He points to a giant print of one of Escher's perspective puzzles that hangs on the wall of Manchester's Central Sound Studio, where we are now located. "He might just say, 'I was pissed'. We don't want to say anything. We don't want to influence people. We don't want people to know what we think."

Do you want to know what Joy Division think? What they feel?



What makes them angry, bored, sad, amused? What sort of cereal they eat in the morning? What prompts a mournful song like 'Day Of The Lords' or what lies behind a lyric like, "She turned around and took me by the hand and said I've lost control again"? You're probably curious, but I doubt it's as important as the surly and defensive Hook seems to think.

Ian, who writes the lyrics, broadly speaking shares these views, but is more reticent. Offstage, he is virtually the opposite of how he seems onstage. His speaking voice is high and faltering, not swarthy and assertive, and his shyness you would not guess from his onstage abandon.

Stephen Morris – the drummer who completed the foursome a few months after Ian joined – lives, like Ian, in Macclesfield, and owns a huge record collection, partly inherited from his jazz-enthusiast father. He bought his first drumkit by chopping up the furniture in his house to sell as firewood and he's still searching for that elusive copy of John Cale's 'Academy In Peril'.

Which leaves only Bernard Albrecht (aka Sumner), who plays guitar, and went to school with Peter Hook. In contrast to Ian, Bernard is astute and eager to explain himself.

"I don't like a lot of music," he admits, "but the music I do like I get more out of than anything else in life. I want to put the feeling that I get out of music back into music."

"We're not ashamed of anything we've done in the past. When we started off, none of us could play. But each time we go one step forward – and that draws you on. It's like... I don't know, it's a really good feeling. I think that's why a lot of people get disillusioned, 'cos, like, the music dries up."

While Joy Division are talking, Martin 'Zero' Hannett is busy in the small studio mixing a new version of 'She's Lost Control'.

Aside from managing John Cooper Clarke and running the odd live venue and a label called Rabid, Hannett produced Magazine's first demos, Jilted John's hit, the John Cooper Clarke and Joy Division albums, and the latter's contribution to the EP 'A Factory Sample'.

He works like some kind of wizard of the console, occasionally chuckling to himself as he

fiddles with the devices he's brought in for the session. His productions are imprinted with a generous but supple use of electronics. He has the auteur's mark and the entrepreneur's eye and in years to come he is unlikely to fade away.

Joy Division regard Hannett as their sixth member, their fifth being manager Rob Gretton. Gretton was the DJ at the Rafter's Club back in December '77, when Joy Division changed their name from Warsaw and played the Stiff Test/Chiswick Challenge night. Seventeen bands slugged it out – Joy Division coming on last at three in the morning and playing two songs.

Tony Wilson, presenter of the bold but badly received [Granada TV show] *So It Goes*, now Factory's major-domo, was in the audience. "The bands were all good and they were all boring. But Joy Division were wonderful and they had something to say. I thought so, and so did Rob, 'cos after that he became their manager."

Wilson recalls another incident from that night. He was sitting next to someone whom he found out later was Ian Curtis, and this someone turned to him and said, "You bastard. You put Buzzcocks and Sex Pistols and Magazine and all those others on the telly – what about us then?" As it turned out, Wilson paid for the recording and release of Joy Division's first album out of his own pocket.

It's relatively easy to trace the stealthy progress Joy Division have made from their aggressive, noisy, unkempt beginnings in '77 to the superb controlled heat they generate now. The former is documented for posterity on Virgin's Electric Circus album [Short Circuit: Live At The Electric Circus], the transition is caught on their 'An Ideal For Living' EP, and a glimpse of their current form is provided by their two tracks on 'A Factory Sample'.

But up until now Joy Division have been dogged by business problems, stalled by personal problems, and

ignored. They mistrust the glowing reviews they get, and wait, dispassionately, for the backlash. Being on the outside has made them very insular and possessive about their music. It has also given them their strength – not a resentful, we'll-show-'em sort of strength, but the satisfaction they



Left: Joy Division never sat on the fence – or the wall. Above: Ian Curtis relaxes with Bernard. Below: NME, August 11, 1979

derive from their music.

"All the business side – that really fucks you up," moans Peter. "Once you get back in the rehearsal room and there's just the four of us with instruments we're back where we started. It still hangs over you like a cloud – but once you get your instruments, you're free..."

"You're always working to the next song," says Ian. "No matter how many songs you've done, you're always looking for the next one. Basically we play what we want. There is no-one restricting us or the music, or even the artwork and promotion. You get bands that get

feel like that. Now that we've got this, we don't."

Ian disagrees: "You say that and you're taking away someone's self-respect. It's like that group – what were they called? Someone wrote a song about women at home, and they said, 'This is a song about all the women who should be out doing what they want'. That's taking away someone's self-respect."

Bernard takes up the issue: "People who don't like what they're doing either go one way or another. They get out and do something else – whether it's going off round the world or forming a group or even living the rest of their lives on the dole – and it takes courage to do that. Or they just settle down at work and take the weight of the job on their shoulders – which also takes courage. It's terribly sad, but then there's a vast amount of people who don't even think about it. All they want is a pint every night and two weeks in Benidorm every year."

"Everyone's living in their own little world," reflects Ian. "When I was about 15 or 16 at school I used to talk with me mates and we'd say, 'Right. As soon as we leave we'll be down in London, doing something nobody else is doing'."

"Then I used to work in a factory, and I was really happy because I could daydream all day. All I had to do was push this wagon with cotton things in it up and down. But I didn't have to think. I could think about the weekend, imagine what I was going to spend me money on, which LP I was going to buy... You can live in your own little world."

Too true. But whichever world you choose to live in, the chances are it'll sooner rather than later coincide with Joy Division's. They're here to stay.

## "We play what we want. There is no-one restricting us or the music"

IAN CURTIS

huge advances – loans, really – but what do they spend it on? What is all that money going to get? Is it going to make the music better?"

Well, it'll buy more equipment. Whether that makes the music any better is a moot point... but we digress.

"Another good thing about it," says Stephen, "is if you've got some sort of frustration, something eating you, something you could perhaps not talk to anyone about, you can get it out by playing."

"The thing is, if you've got a brain," explains Peter, "obviously you want to do something with your life, or whatever. I'm sure a lot of people





# BITTEN *by the* BUGG

Noel, Damon and Sir Elton flipping John all love future folk sensation **Jake Bugg**. After a year of packed dates and a string of ace singles, **Mark Beaumont** finds the world is succumbing too

PHOTOS: DAVID EDWARDS

**J**ake Bugg is a believer. "I believe his manager asked if I'd be interested in doing a show with him," he says of his recent War Child gig with Noel Gallagher.

"Which is great for me because he's a bit of an idol." Indeed, it turns out that Noel and Damon Albarn buried the Britpop hatchet over a shared love for his music. "I believe they've shared a bit of interest," says Jake, "and Tim Burgess, too." Oh yes, and Sir Elton John has come out as a fanboy. "I believe he's on my label so it came through that. That was an odd one for me. Elton John. I think you're allowed to have five minutes of buzz-time."

Lounging in a Nottingham café exuding all the cocksure confidence you'd expect from an 18-year-old guitar impresario currently being lauded as the next cult retro troubadour in a lineage running from Lee Mavericks of The La's through The Coral to Alex Turner and Miles Kane, Jake seems cheered but unfazed, the laid-back eye of his own hurricane. The celebrity endorsements, he casually pockets.

His forthcoming UK headline tour has been upgraded to theatre venues in the wake of a string

of retro-revitalising singles – and it can't have done any harm that the intimate Donovan lilt of his 'Country Song' found their way onto a Greene King IPA advert, soundtracking what looks like a slow-motion bunga-bunga party. And the girls? Well...

"A few stalkers are coming out of the woodwork," he grins. "Ten tweets in the space of a minute – 'Why won't you follow me? Will you marry me?' – all those. It can get a bit mental at times... There seem to be quite a few girls, which is what you expect from the rock-star dreams. It might not be like being on Grindr though."

You could always launch your own nearby-shag-finding app.

"Love Buggs!" he chuckles. "I could have the Buggometer. It is a bit of a dream come true, I'm not gonna lie, but it is just hard work that comes with a lot of great perks."

Why has the world gone Bugg-ass crazy over Jake? Because this fire-cracker of teen talent writes songs that do to '60s psych-folk what Alabama Shakes do to soul, The White Stripes to the blues and The La's did to, um, '60s psych-folk. Namely, they hark back to the prime-era spirit of Dylan, Link Wray, Lonnie Donegan, The Beatles, Nick Drake and The Doors, but add a vivacious modern dynamism. And why is Jake so insouciant about the volcano of hype erupting beneath his skiffle-scratched stool? Because, even before his debut album is released in October, he's already achieving the hardest part. He's getting out.

*"Stuck in speedbump city/Where the only thing that's pretty/Is the thought of getting out"* – 'Trouble Town'

Born the week 'Definitely Maybe' was Number One, in the trouble town of Clifton, Nottingham – which, as home to 22,000 people, is one of the UK's



biggest council estates – an infant Jake almost made his escape. His family moved to the idyllic-sounding area The Meadows – but it turned out to be as peaceful as a Basra blackspot. “Someone got murdered at the back of the flat, so we moved,” Jake recalls.

“I believe they got mugged then had a heart attack.” So, aged nine, Jake was back in Clifton, immortalised in the streetwise scuff-skiffle of ‘Trouble Town’ as a world of benefit living, street beatings, smoking dope “until your eyes would bleed”, dodging police and loan sharks and being laughed at for even dreaming of a better life.

Were you the tearaway youth the song portrays? “Well yeah, you’re younger, you go round egging windows and start smoking at quite a young age, but that’s part of growing up. You do what your mates are doing. But it’s not just about Clifton, there’s many people in that situation where they say they want to get out but it’s like, ‘I came up with this idea...’ and they just laugh at you. You’d go up the shops in your tracksuit with your guitar on your back, ready to do a gig and it’d be like, ‘Where are you going?’ ‘I’m going to do a gig.’ ‘HAHAHA!’ Then you’d go and play some folk and country in a tracksuit.”

Jake’s first plan of escape was through football. He played for Notts County, but lost interest when his uncle gave him his first guitar at the age of 12 and his family got him into Oasis, The La’s, Neil Young and Dylan. YouTube turned him on to everything else. By 14 he was performing at school music shows; at 15, playing pub gigs after school. “Sometimes you’d think you were dead rock’n’roll because you’d go home from school to do a gig and come in with a hangover the next day – (puts on croaky bluesman voice) ‘I was at a gig...’ and fall asleep in English.”

Attending a BBC Musicians’ Masterclass aged 16 got him noticed by Columbia honcho

Jake kindly agreed to wear a shirt that matches our layout

## A BUGG'S LIFE

Well, 18 exciting months of it...

### FEBRUARY 2011

17-year-old Jake attends a BBC Musicians’ Masterclass at Abbey Road studios, where he is spotted by major-label bigwig Mike Smith.

### JUNE 2011

Jake appears on the BBC *Introducing Stage* at Glastonbury.

### AUGUST 2011

Jake signs to Mercury, an experience he describes as “surreal. They had all these fabulous records on the wall. We had champagne.”

### MARCH 2012

‘Trouble Town’ is released, and gets played on BBC Radio 1, among others. It is followed by ‘Country Song’ at the end of the month.

### APRIL 2012

‘Lightning Bolt’ is released, and ‘Country Song’ is used on an advert for Greene King IPA beer.

### MAY 2012

Jake appears on *Later... With Jools Holland* alongside The Hives, Beach House and Jimmy Cliff.

### JULY 2012

The ‘Taste It’ EP, featuring ‘Taste It’, ‘Kentucky’, ‘Love Me The Way You Do’ and ‘Green Man’ is released. ‘Lightning Bolt’ is used on Olympics coverage of Usain Bolt’s 100-metres victory.

### AUGUST 2012

Jake opens for The Stone Roses at a secret gig at London’s Village Underground. It’s announced he will support Noel Gallagher’s High Flying Birds on their world tour. Jake also appears with Noel at a War Child charity gig in London. Plays to huge tents at Reading and Leeds.



Mike Smith and within 18 months he was signed, sync’d and singled:

January’s ‘Trouble Town’ was followed by the IPA-bolstered ‘Country Song’ and the inspired homage to The La’s ‘Doledrum’ that is ‘Lightning Bolt’. “‘Lightning Bolt’ is about how fast things have been happening – I’m gonna jump on that lightning bolt and ride it. It’s like a wave you’ve just got to ride and take everything on board. I actually read somewhere that Usain Bolt was going to use it for something. I thought, if he came last, I’d be gutted.”

Soon, the rock gods started descending, eager to stamp their approval and get their ‘cred shot’ next to the hottest new talent in future folk. Elton, Damon, Jimmy Cliff and Jack White came out as admirers. Noel checked out a gig, offered Jake a High Flying Birds support slot and then a whole tour around Europe and the US. “It was cool, man,” Jake says of the first Bugg/Gallagher meeting at Camden Dingwalls last month. “I was a bit apprehensive but I just stormed backstage and

started chatting and it was fine. Going to America is a dream for me too, but a pain in the arse because I’m not 21 so I can’t drink. I’m expecting big food portions and a lot of obese people.”

The Stone Roses asked him to support them at their secret London warm-up for V. “There were a few celebrities there – Jimmy Page, I got to meet him. I just told him I’m a big fan and I liked his solo on Donovan’s ‘Hurdy Gurdy Man’.”

And, yes, ‘Lightning Bolt’ was used by Usain Bolt, over clips of his sporting triumphs played just before he walked his way to the room Olympic gold. “To get your song played before the 100-metres final is great. I was quite shocked to be honest. I’d heard a few rumours but

thought there’s no chance that could be true. Then they played it and he won.” Did you spur him on to that extra 0.001 of a

second? “It’d be nice to think so...”

Then came the inevitable festival hysteria. Bugg’s sets at Reading and Leeds saw tents so rammed and buzzing you’d think Green Day had tweeted about a surprise acoustic gig. “It was bang on, man,” Jake says. “The tent was packed out. It was a surprise, I never thought I’d be playing in front of crowds like that. It’s great to see that amount of people singing your song back to you. I did a BBC *Introducing* thing at Reading as well, just played three songs. It was meant to be a secret but there were quite a lot of people there too. I’m not sure if they found out or stopped by or if

they were waiting for the next act.”

And with his debut album hooked around bluegrass rocker ‘Kentucky’, the “Britpop country tune” from new single ‘Taste It’, and skunk-toasted Zombies psychedelia like ‘Green Man’ – an ode to the trippier end of nature’s psychotropic ‘foliage’ – Jake’s about to add further weight to the argument that ‘guitar music’s not dead – it’s just uploading its baby photos’.

“Every time they say it’s over, that’s when it comes back, dunnit,” he argues. “Dance music now... half of it is shit and all sounds the same. It’s getting a bit tiring. Every song you hear on the radio, you know there’s a drop in it somewhere and you know where it’s going. I reckon

you could get brain damage from it if you listen to it too much.”

Do people back in Clifton think you’re loaded now?

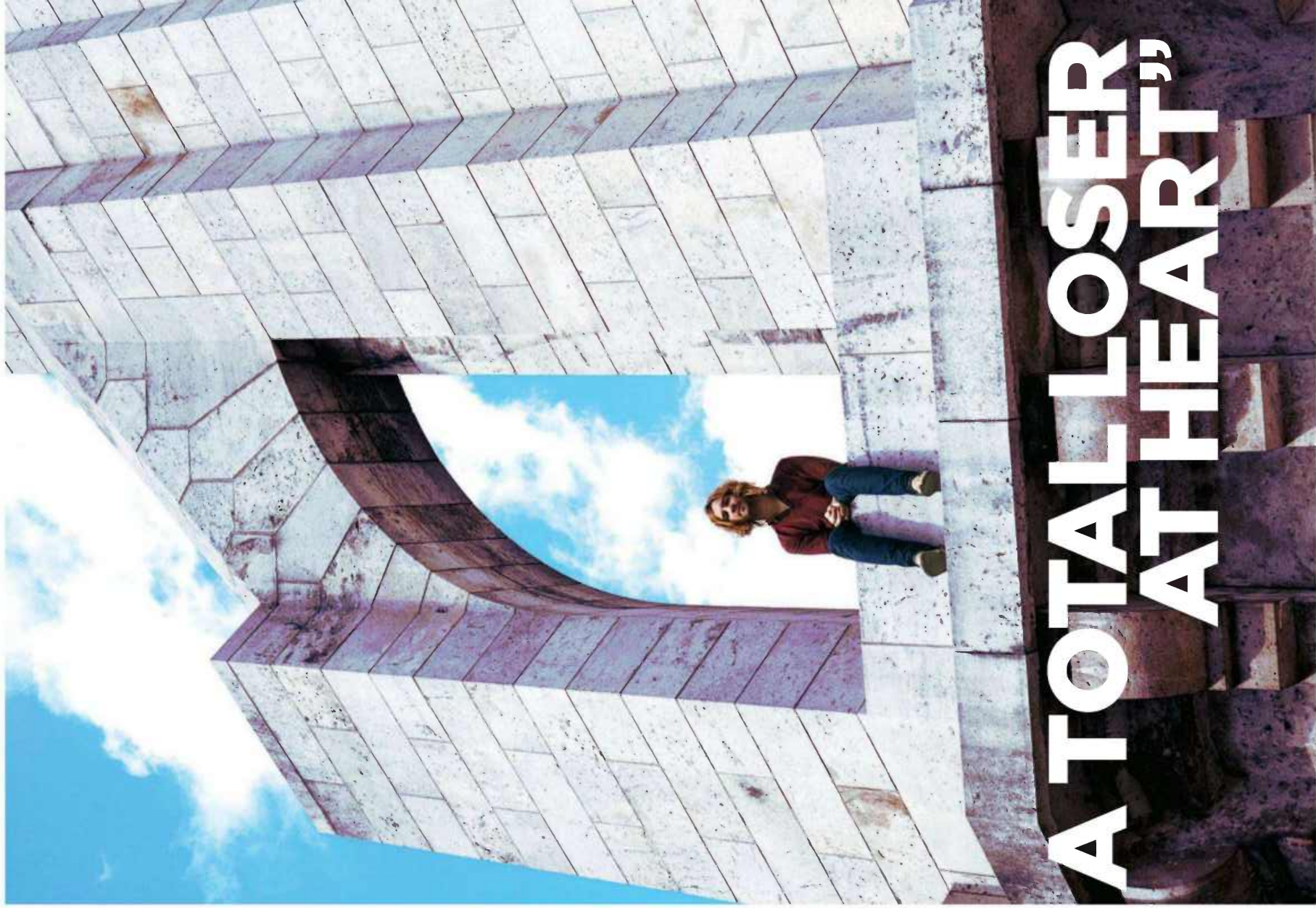
Jake laughs. “People get this mad thought you’ve got half a million pounds in the bank but what you’re actually trying to do is work your balls off to get that half a million pounds. People think you’ve made it before you actually have.”

He catches himself dreaming, remembers the Clifton laughter. “But my idea of success is living comfortably from playing music. Music’s a journey and you never really know where it’s gonna take you. I’m looking forward to the journey, to be honest. I believe once music’s in your blood it’s very hard to get out.”

Jake Bugg: believe.

**“I’D DO A GIG, GO TO SCHOOL AND FALL ASLEEP IN ENGLISH”** *Jake Bugg*





**“I’M A TOTAL LOSER  
AT HEART”**



## TAME IMPALA'S ALBUM 'LONERISM' WAS BORN OUT OF MAINMAN KEVIN PARKER'S SOCIAL INADEQUACY. MATT WILKINSON MET HIM - ALONE, NATURALLY - IN PARIS

PHOTOS: DAVID EDWARDS

**W**hen NME interviews Tame Impala's mouthpiece, songwriter and all-round kingpin Kevin Parker on the eve of the release of their second album, it's somewhat apt that the rest of his band are over 8,000 miles away. We meet Parker alone in Paris, a city where he speaks little of the native tongue but where he currently lays his head, phone and the little bag of dirty clothes he's been carrying around on tour. This is because back in Perth, Australia, he doesn't presently have a home. Perhaps it's because the setting – glorious sunshine scalding and cascading through one of the city's most relaxed, grandiose parks – appears to be eerily similar to the cover photo that adorns the new Tame Impala LP, which is entitled 'Lonerism' and which almost drowns under the weight of its author's own apparent social inadequacies.

It is an album that will speak to anyone who has ever been bullied at school – or anywhere, in fact. It will speak to the depressed people, to the melancholic, to the not-quite-there, and to the people who have found a kinship in songs which employ that oddly British trait of sounding all-comforting but are actually fuelled by a complete sense of despair and hopelessness (we're talking everything from 'Help!' to 'True Faith' to 'Death On The Stairs' to most of the last Arctic Monkeys album... the saddest rabble-rousers). And yup – it will certainly speak to the loners of this world, too.

You can't fail to notice that the cog which drives *everything* – from the lyrics, to the cover, even the press shots – is also made public via the album's title.

## "LONERS REJECT THE WORLD BECAUSE THE WORLD REJECTS THEM"

KEVIN PARKER

So we're sitting opposite Parker, who wrote, recorded and produced 'Lonerism' 99 per cent on his own, wondering three things. One, how the hell it's so good. Two, if it's all for real. Three, if so – as we suspect – then how brave does its creator have to be in order to bare his soul to the world in such a stark way?

You get the impression Kevin's never completely at ease during our few hours together, but he's not difficult to talk to, and when he gets going he's remarkably willing to dissect himself for the good of the tape recorder. Take our conversation about one of 'Lonerism's best songs, 'Why Won't They Talk To Me?'. The track kicks off side two of the record, and starts a run of four of its most thrilling tracks (ending

with current single 'Elephant'). "I'm so alone/Nothing for me", Kevin sings. "I don't need them and they don't need me", goes the next part, and it's as if he's thinking out loud. Finally, he laments: "Lonely old me... I thought I was happy", and you can almost hear the sadness crack his delicate, Lennon-like voice.

Those are strong things for the singer in a famous band to write about so directly, we tell him.

Kevin: "Yeah, it was one of those songs that happened quite quickly. It just happened. Some of them just come out in a night. I let the song dictate the emotion of the lyrics. By the end of it I was looking back and thinking, 'Wow, this really speaks to me'. It was only later on that I was playing it to my friends – playing it to Nick [Allbrook, Tame's bassist], I think – and he was like, 'Oh, that's quite...' and I remember thinking '...exposing?!'"

That word is one Kevin will return to several times in our chat, whether it's talking about how the album is perceived ("It's definitely the thing I've done that's most exposing. Of me, of what I'm thinking deep down"), or how it's affected him personally ("This is the first time in my life where I've had the confidence to expose myself like that"). Elsewhere, he's even more to the point, saying straightfaced: "I just want to expose

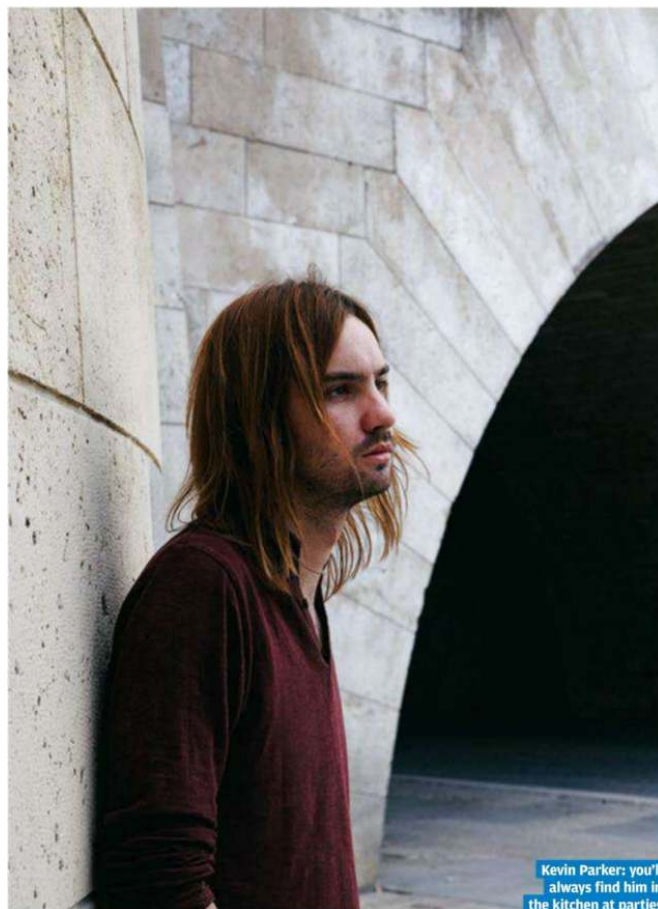
myself – I've become addicted to telling people how socially inept I am."

That final remark is highly ironic, seeing as Tame Impala are currently the go-to band for practically every model or musician of note at present. Their last London gig, for instance, was attended by everyone from Noels Gallagher

and Fielding to Alexa Chung, Klaxons and Alison Mosshart. It's something that obviously both riles and titillates Parker.

"You could almost argue that 'Lonerism' is a reaction to that," he says. "I read a couple of things that suggest that there are celebrities into us or whatever. Celebrities who are totally just normal people – some of whom I really respect..."

He trails off. "But when I feel like people think we're really cool, I feel like they need to know what I really am, which is a total loser at heart. You know, if they were who they are when they were young and I was who I am when I was at high school, I wouldn't be the guy they'd be coming up to talk to..."



Kevin Parker: you'll always find him in the kitchen at parties

Is that a confidence thing, the fact that you're facing it head-on in song? "Maybe," he says. "Maybe that's the reason that song ['Why Won't They Talk To Me?'] exists." In 'Lonerism', he adds, he's trying to tap into the kind of situation which he hopes is common for most people – that sinking feeling of "You're the only person in the world and you have this curse. Like there's some sort of fucking smell about you. There's something stuck on your forehead that says, 'Don't bother talking to me, I'm really boring.'"

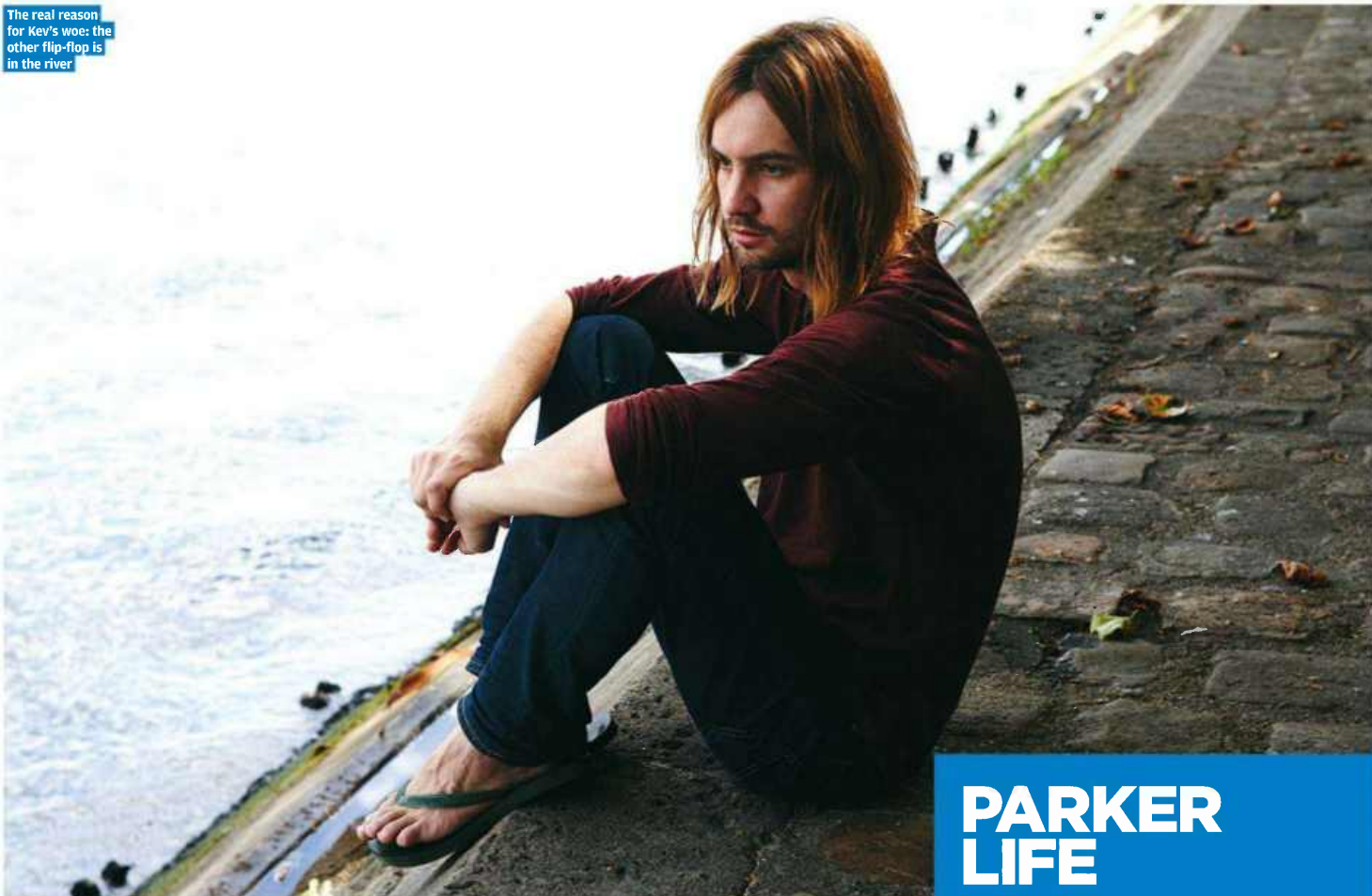
He goes back to the ending of 'Why Won't They Talk To Me?'. "That part is sort of like someone thinking, 'Well, you know what? Fuck it. I don't give a shit. You can all get fucked. I don't give a shit. I'm going home. They're all fucking wankers that talk about themselves all day'. It's kind of like this defence that springs up, and that's what shapes the person. They're actually going, 'Well, everyone's a dickhead'. You know, it's been suggested that people who are loners – people who are glorious loners – really just reject the outside world because the outside world rejects them."

**T**his theme eats into the whole album, from opener 'Be Above It' ("this self-mantra of someone who's just experienced something that has really shaken them and is trying to block out the idea that they're worthless and terrible"), to recent single 'Elephant' ("It's not really a song about being a loner, it's a song about the bully. The guy who thinks he's great. The jock. You can imagine a real reclusive kind of guy who's a bit bitter about this guy who thinks he's great. Which is the opposite vibe of the loner, so it presents him in the worst light. This absolute cunt...").

There are other more subtle kicks that inform 'Lonerism' too – like the secret field recordings Parker made on his Dictaphone that make the cut on tracks such as 'Keep On Lying'. "For me it goes back to that voyeuristic thing, of being like you're listening ▶



The real reason for Kev's woe: the other flip-flop is in the river



## "I DON'T WANNA SAY THAT THE WHOLE ALBUM IS ABOUT ME, BUT..."

KEVIN PARKER

to a party but you're just not involved. It *sounds* like fun, and you can hear people talking about something but you can't hear what it is. And there's these girls laughing, having a great time. That's what the sound of that last five minutes of that song is." So was that a real situation? "Sure," he says.

More scripted was the spoken-word part in the lilting 'Nothing That Has Happened So Far Has Been Anything We Could Control', where the music fades and a conversation is beamed in. Its youthful

protagonist sounds uncannily like she's been transported from a long-lost John Hughes film.

"Oh, that's my girlfriend. It was scripted, yeah. It's meant to be the sound of someone suddenly leaving a venue, like one of those scenes in a movie where someone's having a hard time and they go outside to stare at

the stars. And one of the other characters comes outside and says, 'Hey man, what's going on? What are you doing outside, are you alright? Are you thinking about everything?' So they're trying to comfort the person. It's just that scene... I love it."

Most telling of all is album closer 'Sun's Coming Up'. Or, as Kevin describes it, "The straw that breaks the camel's back. It's about this final release of just becoming an absolute drifter. An absolute loner, I guess. Because all this shit has happened, all these crazy tumbling synths and emotions have happened before. And this song at the end is really sombre. All the other songs were intensely layered, and this one is really just a piano and a voice, singing about how I can't be fucked any more, how I'm gonna detach myself completely."

That's the first time Parker has stopped referring to the characters in his album in the third person, we realise. So is it all true then? Is it you?

"I don't know," Kevin replies, slowly. "It's meant to set the scene of this person's life – which is being a solitary wanderer. I don't wanna say that the whole album is about me, but..." He hesitates slightly. "...I can imagine that being the case. Yeah, actually, I can imagine that."

And shortly after he says that, Kevin heads off into the Paris underground, to God knows where...

Kevin and 'friends' recording 'Lonerism'



## PARKER LIFE

Kevin reveals the five biggest influences behind 'Lonerism'

### SUPERTRAMP

"They have this self-exploration, melancholy vibe to their songs. They're the most musically emotional band ever."

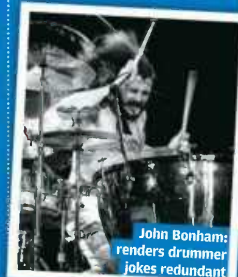


Supertramp by name...

called 'Cabbage-Head Man' because he always thought he was really ugly. That's why he married the most beautiful girls in the world – because it was the only way he had of consoling himself about being the loneliest guy. And that was why people loved him. That's why I felt like I had the all-go with 'Lonerism'."

### LED ZEPPELIN

"Led Zeppe'l'n drums are my favourite drums. Most of my grooves I'm trying to be some kind of reincarnation of John Bonham."



John Bonham renders drummer jokes redundant

### RED WINE

"I drank a lot of it while I was recording. I'm not a connoisseur at all, I just love red wine!"

### TODD RUNDGREN

"It's just the way he strives boldly – he does things for the sake of them being crazy."

### SERGE GAINSBOURG

"He made an album



**NME**  
FESTIVAL  
HEROES  
2012



**CRYSTAL CASTLES**

READING FESTIVAL, AUGUST 2012

PHOTO BY DAN DENNISON



A full-page photograph of Florence Welch performing on stage. She is wearing a black, long-sleeved, form-fitting dress with a complex, geometric cutout pattern and a long, dark fringe at the bottom. She has long, wavy reddish-brown hair and is looking upwards with her mouth open, holding a microphone in her right hand. Her left arm is extended outwards. The background is a large, blue-lit stage backdrop with a circular emblem at the top. A drum kit is visible in the lower left background.

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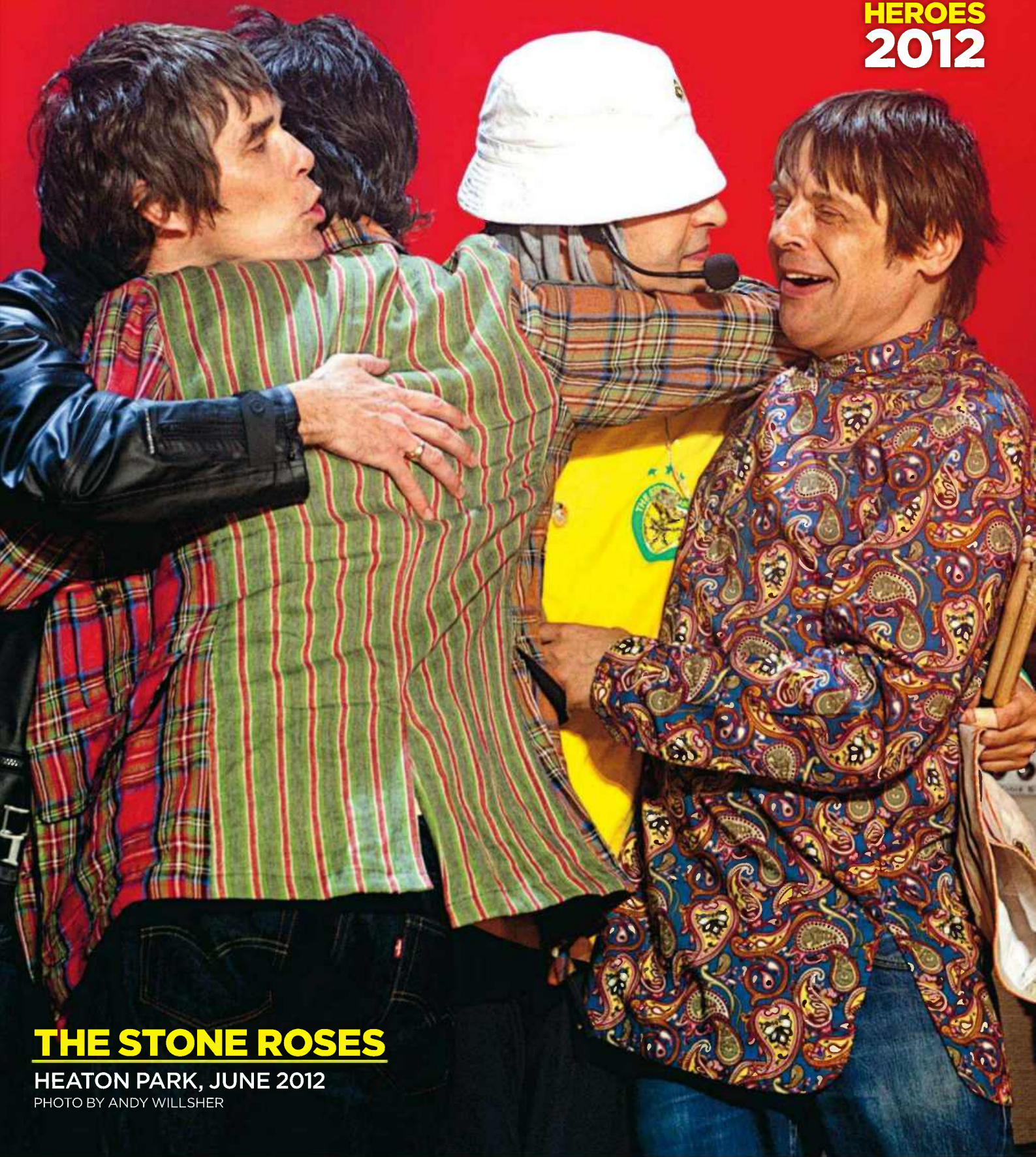
**FLORENCE**  
**+ THE MACHINE**

READING FESTIVAL, AUGUST 2012

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**THE STONE ROSES**

HEATON PARK, JUNE 2012

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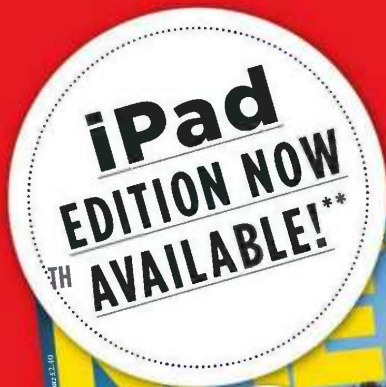
**THE CRIBS**

T IN THE PARK, JULY 2012

PHOTO BY RICHARD JOHNSON



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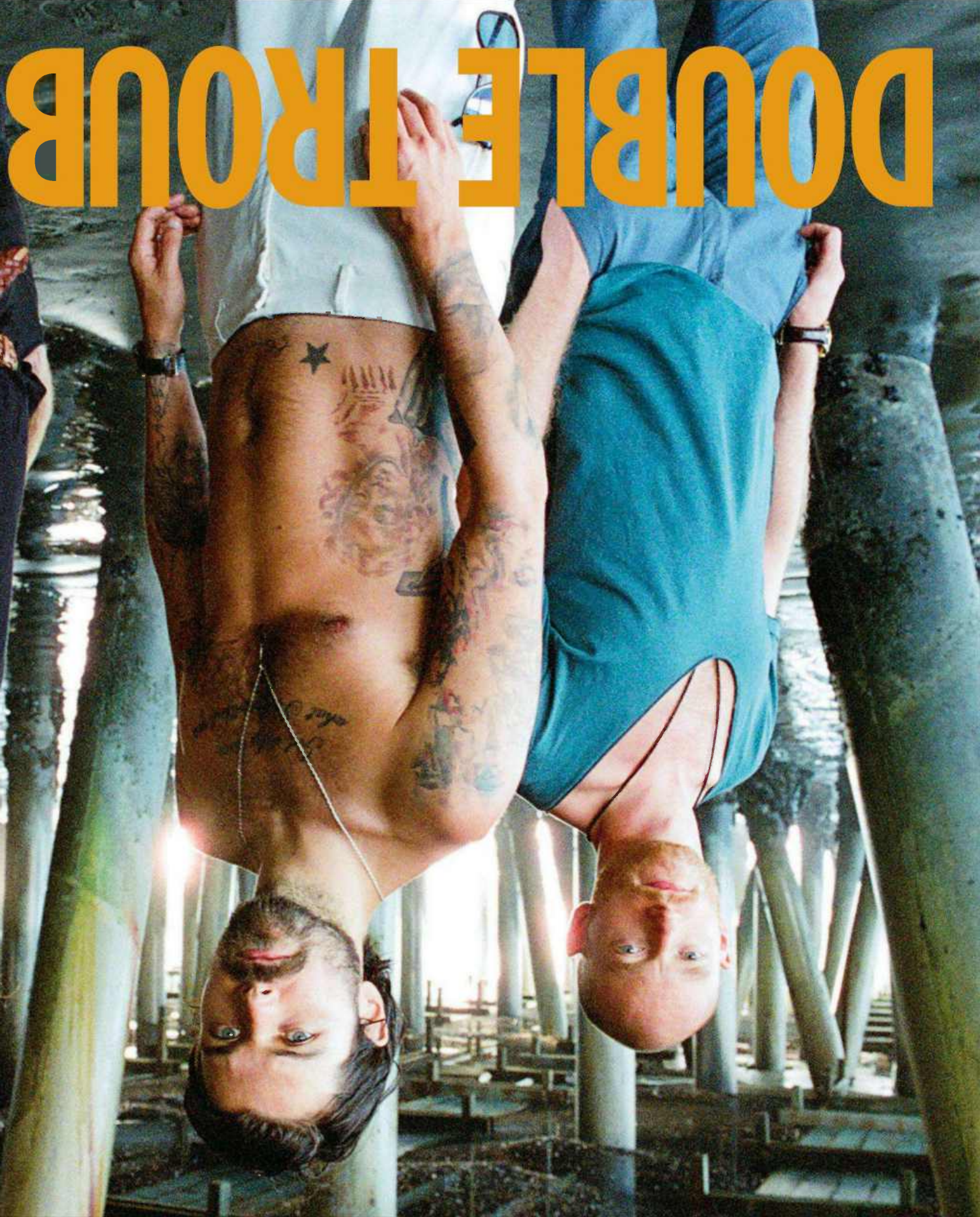
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# DOUBLE TROUB







LA is not all beaches and bronzed bodies. It also helped **Biffy Clyro** overcome drink problems, band tensions and relationship issues to make an epic double album. **Dan Stubbs** soaks up the story

PHOTOS: PAMELA LITTKY

**T**here's a picturebook weatherboard house in Santa Monica on a street that meets the golden beach. The sun beats down as a shaggy-haired Old English sheepdog bounds up the pavement to the tattooed arms of three skinny guys smoking mealy roll-ups. "Where are you guys from?" asks a well-groomed lady from the window of her Prius. "Scotland?!" she repeats, in sing-songy Californian tones. "What a wonderful place to be from!" The lady needs to take a look around. This place is such a potent advert for the California good life, you wouldn't be surprised to see ex-governator Arnold Schwarzenegger pop up to do a piece to camera. The outsiders seeking a piece of this American idyll are the three members of Biffy Clyro: twin brothers Ben and James Johnston (Ben, bald and gregarious, drums; James, hirsute and reserved, bass) plus Simon Neil, guitars, vocals and blue-eyed poster boy of hairy rock. Over here, none of this amounts to diddly – collectively, the band have been recognised twice in five months, and one of those was by a disinterested Frenchman.

Back home, however, Biffy are on the precipice of being astronomically huge. After three indie-hit albums on which the modus operandi was "to try and pack as many ideas into a song as possible", they started to focus on old-school songcraft with 2007's 'Puzzle' and nailed it with 2009's 'Only Revolutions'. Both had choruses, bridges, big tunes: stuff that stirs the soul and clenches the fist. It started them on the path from cult concern to proper-rock-band-and-proud-of-it: a British equivalent to Foo Fighters or Queens Of The Stone Age.

The stage is set for Biffy to unveil the third in this trilogy of Big Rock albums, and to be elevated to even giddier heights. They've set their sights on headlining T and Reading & Leeds in the future, and they've already beefed up their live show with pyrotechnics. Their novice status with the pyro was recently confirmed when Simon did a power slide between two burners that, had the technicians not cut fuel to the stage, would have made short work of that lustrous beard (and most of his skin).

The next-level stuff is all there for Biffy Clyro's taking, providing they don't go and do something crazy like, you know, release a sprawling, high-concept, double album. But guess what? That's exactly what they're doing. And further, this 20-track Goliath, titled 'Opposites' but split into discs loftily subtitled 'The Sand At The Core Of Our Bones' and 'The Land At The End Of Our Toes',



is set to include a mariachi band, a multi-tracked tap dancer, kazoos, a church organ, the percussive sound of the band's beards being scratched and a guest appearance by the only Scottish bagpiper in California.

There's been five months of solid toil on this mad opus here in Santa Monica, and that's following writing sessions back in Ayr, Scotland. In that time, they've fallen into a familiar routine. By day, they record at The Village studio, where there are loose floorboards under which, rumour has it, Fleetwood Mac would hide their stash. By night, they've been caning it at the house, smoking enough medical-grade marijuana

to fell Rick Ross. "We're boring cunts," says Simon. The cabinet under the TV has dozens of empty containers which once held such temptingly named varieties of weed as AK-47, Barack O Bubba and Alaskan Thunderfish. They're not the first Scottish rock band to lose

months to this sink-hole – this is the very same house in which Glasvegas conceived their troubled second album 'Euphoric Heartbreak'.

Biffy Clyro are resolutely not in LA to schmooze. In five months, they have made precisely no new friends nor attended any Hollywood parties. Their only brush with fame was accosting actor Jamie Bell, who happened to be at the same Sigur Rós gig. "We were shouting, 'OI! JAMIE! JAMIE!'" says Simon. "He looked round sheepishly then left." Having got wind of them being in town, Robbie Williams has been courting Simon for a guest slot on his new solo album and, via his people, ▶

**"WE WANT ANOTHER 20 YEARS OF THIS BAND – WE'RE LIFERS IN MUSIC"**  
**SIMON NEIL**

# LE IN PARADISE



he invited the whole trio to come and play football with him. They declined both invitations – though the latter only because they were busy.

Today is a special occasion – it's Simon's 33rd birthday. They've planned a barbecue with friends. Simon's haul of presents includes an oversized hockey shirt and a bottle of vodka shaped like a skull. Mortality is on his mind, having decided that 33 is the 'Jesus birthday'. "I figure that if Jesus can be taken out at 33, anyone can," he says, grimly shaking his head. "We come from the west coast of Scotland – it has the highest rate of heart disease in western Europe."

It has to be said, the band look in rude health: happy, relaxed, glowing even. James' ginger hair has turned blond. When Simon inevitably whips his shirt off (approximately 30 seconds into the photoshoot in the shadow of Santa Monica pier), a dark, Bovril-coloured tan is unveiled. There are new tattoos to behold too: one is a head made of connected dots with forests and architecture spilling out of the back of its brain ("It summed up my mind making this album," he says). Another is the cover illustration from Guns N' Roses' 'Use Your Illusion I' and 'Use Your Illusion II' albums,

## THE NEW ALBUM

*All the facts on Biffy's sixth LP*

**TITLE:**  
'Opposite'

**NUMBER OF TRACKS:**  
20, split over two discs

**TRACK TITLES SO FAR:**  
'Black Chandelier', 'The Thaw', 'A Girl And His Cat', 'The Joke's On Us', 'Victory Over The Sun', 'Accident Without Emergency', 'Sounds Like Balloons', 'Opposite', 'Spanish Radio', 'Little Hospitals', 'Trumpet Or Tap', 'Modern Magic Formula', 'Stingin' Belle'

**GUESTS:**  
Ben Bridwell  
(Band Of Horses)

**PRODUCER:**  
Garth Richardson

**RECORDED AT:**  
The Village, Santa Monica

**RELEASE DATE:**  
Jan/Feb 2013

**THEY SAY:**  
"It's going to be the best record we've ever made."

released simultaneously in 1991 and a double album in all but name. For the past six months, the band have been joking that they've been making 'Use Your Illusion' III and IV. It turns out they may have been more serious than we thought.

A year ago, Biffy Clyro were not such happy campers. 'Only Revolutions' put them on the path to mega-success, but touring it nearly broke them. It was an album about love, written when Simon was preparing to marry his wife, but its success began to put strains on that very union. "We worked for so long on the last record and toured for so long, you can get home and you don't feel like you belong – you feel a stranger in your own home," says the singer.

As we speak in the backyard, James reclining on the sun-lounger as if in a therapy session, there's awkward, dancing-around-the-subject talk of the three members feeling "alienated and lost", of "drifting apart" and "moving into different zones", of "waking up and not wanting to get out of bed", and of "dramas" with loved ones. Personal and professional lives were clashing like tectonic plates, and the material they wrote in the first six

months-plus spent hashing out the album in Ayr was angry, angsty and fractured – the sound of a band in disarray. "There came a point last year where it became clear that if I didn't switch my mentality then things would keep falling apart," says Simon. "With my wife I was thinking, well, this could crumble apart too if I let things get on top of me. It was like, now's the time. If you value your friendships and your relationships, seize a hold of them and make things work. We want another 20 years of this band – we're lifers in music."

The nadir came when Ben had an accident the day before recording was due to start. "I just got drunk and fell over. I cut my ear. I had a spill in the house and don't remember a thing about it," he says. He's smiling as he speaks, but it wasn't funny at the time. "He was bleeding from the ear so we thought he'd burst an eardrum or something," says Simon, grimly. The accident was a very physical sign of something the band had been glossing over for some time. "Being in a band gives you every opportunity to drink, and it became a problem for me," says Ben. "I started not remembering things after six drinks." He hasn't touched a drop since.

The rest of the band don't seem to have slowed down in sympathy: today Simon produces a bottle of tequila from the freezer at 5pm. The incident did, however, give them a wake-up call. The focus fell on repairing the band's 25-year relationship, resulting in a shift in their songwriting, with a new batch that celebrates friendship and family. Rather than cast off the darker material, they combined the lot into a double album of two moods, 'The Sand...' being dark and solitary, 'The Land...' being uplifting and unifying. If 'Puzzle' was about death and 'Only Revolutions' was about love,



"Promise me you brought the sausages...?"





Seconds later the shirt was whipped off...

'Opposites' has an even bigger theme: "It's about life, I suppose," says Simon, bashfully.

Relocating to LA shortly afterwards helped in many ways: reducing to the core of three band members plus tour manager Neil allowed them time to work on their friendship and the album simultaneously. "There's something about this environment that's like being in fantasy land, and that's a good environment to make any record," says James. So is that why so many great albums have been recorded in LA? "Aye," says Simon. "That, and good drugs."

Some hours later, we're sat in a darkened beachfront car park – or "parking lot" as the band troublingly call it. With fruity smoke billowing from the window and the stereo on full blast, we're looking just about as suspicious as is possible to the police car that cruises past at a snail's pace. In fact, we're listening to tracks from the new album. 'Sounds Like Balloons' has dagger-like guitars and feels like rage-fuelled math rock: "This is not for your entertainment", say its lyrics. 'Spanish Radio' has the mariachi band and blends their sunny sound with lyrical angst: "I'm going to walk to the water's edge, refuse to be cleansed". 'Little Hospitals' is fast and contains those kazooos. You can relax: multi-tracked and manipulated, they sound like Brian May giving it some. 'Trumpet Or Tap' is arresting and unpredictable as it lunges from minor chord to minor chord, and 'Opposite' – one letter short of being a title track – is another change of pace, a stirring ballad with lyrics finding positivity in desolation. I tell the band it sounds like "a biggie", to uproarious laughter. "That means he thinks it's shit," laughs Simon. Quite the opposite.

At the house, the barbecue is in full swing. Ben has used his medical marijuana card to place an online order and half an hour later, a smartly dressed young man arrives with a fresh batch of AK-47, a hash brownie, two hash lollipops and a packet of 'girl scout' cookies marked "not for consumption by actual girl scouts". Party guests include producer Garth Richardson, a tall man with a big, white, chin-only beard that hangs down like a sports sock, and which he strokes while recounting brilliant, unprintable anecdotes about the megastar bands he's recorded.

Though 'Opposites' won't be released until the New Year, it's now being mixed in Silverlake, another LA district. Biffy Clyro will return to Scotland in nine days, but they'll leave their hearts in Santa Monica. Along

A far cry from a flat in Ayr



with Green Day's forthcoming trio of albums, they've been working on one of 2012's most wildly ambitious musical projects, and with that comes danger: double albums can be rock follies of the grandest order. Do they look worried that their own will be another flawed addition to the list? Do they hell. "There's no filler on it," states Ben. They're already thinking beyond it to the next one, too: "We love Garth so much, but this

will be our last record with him," says Simon. "We've gone so far with this big, orchestral, rock thing that we've filled the canvas with this record. The only way to go is to take it down to three people in a room, strip it right back."

Besides, they've got fate on their side this time.

Shortly after arriving in Santa Monica, the three took a stroll down the pier and found a Zoltar machine, something anyone who's seen the film *Big* – and anyone the age of your average Biffy Clyro member definitely has – is familiar with. James approached the cabinet, fed it a dollar and waited for the animatronic wizard within to deliver his fortune. The card told him he would find great success personally and professionally through music. "I reckon that's a pretty good omen," he says.

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Watch the video to 'Stingin' Belle' at  
NME.COM/video

## THE DOUBLEST DOUBLE LPS EVER!

Who else has done the double and lived to record another day?

### THE SMASHING PUMPKINS

'MELLON COLLIE AND THE INFINITE SADNESS' 1995



The big idea: Billy Corgan said that his intention

for this record was to make "The Wall" for Generation X". All very well, but it was only their third album.

Tracks: 28

Length: 121 mins, 39 secs

Most outrageous feature:

The title.

Hit or miss: Nine times platinum in the US. Includes '1979' and 'Tonight, Tonight'. Hit.

### THE CLASH

'SANDINISTA!' 1980



The big idea: Having nailed the two-disc

whopper with 'London Calling', this audacious album was named after the Nicaraguan socialist political party.

Track: 36

Length: 144 mins, 9 secs

Most outrageous feature:

The breadth of styles

rap, dub, calypso, jazz,

gospel and rockabilly.

Who said they're punk?

Hit or miss: Moderate hit.

It only just broke the Top

20 in the UK. Perhaps a

bit too much to absorb.

### ELECTRIC LIGHT ORCHESTRA

'OUT OF THE BLUE'

1977



The big idea: If ELO could be described as a neon,

budget Beatles, '...Blue'

was their 'Ultra-white

Album' – an ambitious

double containing a

suite, 'Concerto For A

Rainy Day', that ate an

entire side of vinyl.

Tracks: 17

Length: 70 mins, 12 secs

Most outrageous feature:

The sleeve – an airbrushed

period piece featuring an

ELO space station.

Hit or miss: A space

station-sized hit. It was

1978's seventh biggest-

selling album.

### RED HOT CHILI PEPPERS

'STADIUM ARCADIUM' 2006



The big idea: Originally planning a

trilogy of albums to be released in quick succession (sound familiar, Green Day?), they condensed the lot into this hulking lump.

Tracks: 28

Length: 122 mins, 34 secs

Most outrageous

feature: A special edition

of the album came with

a notebook, a bag of

marbles, a wooden top

and more. Why?

Hit or miss: Hit, oddly.

### OUTKAST

'SPEAKERBOXXX/

THE LOVE BELOW'

2003



The big idea: Struggling to work as

a pair, the

two members of OutKast

essentially made two

solo albums – Big Boi's

hip-hop 'Speakerboxxx'

and André 3000's

eclectic 'The Love Below'.

Track: 39

Length: 135 mins

Most outrageous

feature: Lack of editing.

Included songs with

'incomplete' in the title.

Hit or miss: Hit, thanks to

the global mega-smash

single 'Hey Ya!'.

### MANIC STREET PREACHERS

'GENERATION

TERRORISTS' 1992



The big idea: They were riding a wave of

early hype

that styled them as the

most exciting new band

in Britain. A heavily

political double album

debut was not the way

to capitalise on it.

Tracks: 32

Length: 73 min, 11 secs

Most outrageous

feature: 'Repeat (Stars

and Stripes)', an anti-

monarchy tirade mixed

by The Bomb Squad.

Hit or miss: A moderate

hit – it reached Number

13 in the UK charts.



# REVIEWS

THE BIG OPINIONS ON THIS WEEK'S IMPORTANT RELEASES

Edited by Tom Howard



## THE KILLERS

BATTLE BORN MERCURY

*Embracing '80s U2 hugeness, Brandon and co's tales about unsolvable affairs and damaged waitresses are born to run*



*"Let's go out tonight/There's a mystery underneath the neon light/Before life and the dream collide/Cos the truth's gonna come and cut me open wide" – 'Rising Tide'*

Economies collapse. Relationships crumble. Families decay. Girls go wild, boys go soft, fathers go out in the dead of night and never come back. Brand new Vegas malls stand deserted, capitalist paradises buried in the dust. From his solid Mormon family unit ensconced amid the temptations of Las Vegas, it's an emotionally desolate and godless world that Brandon Flowers sees. After three albums with The Killers and a solo outing, 'Flamingo', full of comic-strip stories of murder, sex, cocaine-snuffing uncles and spacemen, comes the fourth record by the Vegas quartet. The truth's come to cut Brandon wide open. To make him finally decide: are we human, or are we danger?

Yes, The Killers have emerged from their four-year exile with big issues on their minds and a big noise to make about them. 'Battle Born' – like Springsteen's 'Darkness On The Edge Of Town' – is a record full of stirring tales of lost teenagers, broken families, crushed dreams, shattered hearts and breadline living. The first single 'Runaways' follows a couple from their first flush of romance to the day the fucked-up new dad flees the scene. Blustering ballads 'The Way It Was' and 'Here With Me' tell of a desert drive taken to think over the first cracks in an affair, and the crushing nostalgia pangs once it's over. 'Deadlines And Commitments' is inspired – in a Herculean feat of irony – by a chat with tax-avoiding economy-buggerer Jimmy Carr.

Bleak themes indeed, but hey, this is The Killers, right? So for all the Lou Reed

collaborations, they're hardly going to make their own 'Berlin'. Instead, they naturally inject a sense of youthful hope and heroism: their tragic protagonists face their fates with the nobility of

French revolutionaries mounting the guillotine, and their stories are interspersed with inspirational chest-beaters about manning up in the face of hard times ('Flesh And Bone', 'Matter Of Time', the title track). And they are all couched in the rousing ballast of the Big Music.

But where 'Battle Born' will split opinion is that it's the Big Music of 1986. The band that made the Duran Duran synth-sizzle the coolest sound on the planet with 'Somebody Told Me' are trying the same with the lush AOR throb-rock of Peter Gabriel, U2 and Kate Bush. 'Flesh And Bone' recalls the '80s work of Daniel Lanois, one of the album's numerous producers (see panel), and the mullet sparkle of the *St Elmo's Fire* and *Dirty Dancing* themes. Then there's Springsteen, of course. 'Be Still' feels like a remake of 'Streets Of Philadelphia', while 'From Here On Out' relives 'Glory Days'. It's a natural progression from the synth-pop of 2008's 'Day & Age' through Brandon's desert-diva solo album, and marks the point where The Killers discard 'indie' pretence and go for the arena-rock jugular.

That said, the core Killers thrill still dashes through 'Runaways', the title track, and 'Matter Of Time'. And 'Miss Atomic Bomb' is the 'Mr Brightside' prequel that lays the bitterness of Brandon's biggest hit to rest, tracing the rise and fall of a romance with a cheating, fag-stealing harlot, the "dagger buried deep in my back". But even when they're shunning the alternative, The Killers can't help but be in step. Mark Stoermer's loping bass over the tale of Brandon taking a broken waitress under his wing turns 'Heart Of A Girl' into their own 'Walk On The Wild Side', building towards a huge gospel finale. Meanwhile, 'Deadlines And Commitments' echoes Fleetwood Mac's 'Tango In The Night' album, the coolest sound in New York right now.

If you've the stomach to set aside your indie sensibilities and endure the occasional terrifying flashback to '(Everything I Do) I Do It For You', 'Battle Born' holds some

majestic moments. We shouldn't let the Big League own The Killers *just yet*. **Mark Beaumont**

**BEST TRACKS: 'Runaways', 'Heart Of A Girl', 'Flesh And Bone'**

### KILLER PRODUCERS

The men behind that Big Music sound



**DANIEL LANOIS**  
Greatest hits: U2's 'Achtung Baby', Peter Dinklage's 'So'



**STUART PRICE**  
Greatest hits: Lady Gaga, Kylie, Take That, Madonna



**STEVE LILLYWHITE**  
Greatest hits: U2's 'Boy', 'War' and 'October', Morrissey's 'Vauxhall & I'



**BRENDAN O'BRIEN**  
Greatest hits: RATM, Soundgarden, Korn, Pearl Jam, Incubus



**DAMIAN TAYLOR**  
Greatest hits: Björk, UNKLE, The Prodigy, Kasabian, Arcade Fire

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PETER M. VAN HATTEN



## PEACE

EP DELICIOUS SONY



The cover of 'Delicious' shows a picture of half a watermelon cut into shapes that strongly resemble the international sign for peace. It looks right juicy, and hints at the tropicalness lurking in the four Peace tunes within. Opener 'Ocean's Eye' is two minutes of Pulp at their creepiest and randiest, but twisted into something roguish and chaotic. 'Bloodshake's guitars and bongo-infused drums are as colourful as a pineapple, papaya and mango salad, and give way to singer Harry Koisser demanding "Spit blood at the sun, spit blood in the ocean". 'California Daze', meanwhile, is a softer love song about a girl who "tastes like sunlight". But most impressive of all is '1998 (Delicious)', on which the Brummie quartet take Binary Finary's trance classic of the same name and turn it into a post-rock monster that's 10 million times more exciting than any Explosions In The Sky song ever. It builds and teases before bursting into an earful of cymbals and wailing its way to a messy finale. Clever, confident, ambitious. All of it. **Tom Howard**

**BEST TRACK: '1998 (Delicious)'**

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THE GASLAMP KILLER  
BREAKTHROUGH BRAINFEEDEER

As resident DJ at Low End Theory – a club night that's helped to launch everyone who's anyone onto LA's neo-psychedelic beat scene – The Gaslamp Killer is superbly connected. So it's no surprise that his debut album comes courtesy of Flying Lotus' Brainfeeder label and is packed with guest slots from the city's weirdbeat great and good, from Gonjasufi to Samiyam. It's a shame, then, that this album will inevitably be judged by two standards – Gaslamp's genre-busting ADDJ sets and the general innovative excellence of the Brainfeeder stable – and is found lacking in both. Sure, the ideas overflow, with 17 tracks passing in 48 often thrilling minutes. But songs like 'Critic' and 'Meat Guilt' sound like sketches waiting to be developed into something more substantial, with little more than a beat and a sample to their name. The resulting noodly beats might have pricked ears in 2007. But in 2012, with Flying Lotus set to redefine the LA scene with his keenly awaited fourth album 'Until The Quiet Comes', it's not quite enough. **Ben Cardew**

**BEST TRACK: 'Dead Vets'**

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STEALING SHEEP  
INTO THE DIAMOND SUN HEAVENLY

After Mediaeval Baebes, Gaggie, Kyla La Grange and PJ Harvey's 'Let England Shake', it's high time someone did the dark-ages folk thing without dressing for a dunking in 1143. The debut album from Liverpool girl-trio Stealing Sheep strips the style of all *Wicker Man* cheese and stuffs it full of modern relevance – Warpaint vocals, Kills garage licks, Stereolab synths, Doors-y psychedelia, Animal Collective apocalypso-tribalism and one song about being seriously shitted up by *Jaws* ('Shark Song': "In my dreams they walk on their fins..."). The brilliant tongue-twisty single 'Shut Eye', complete with an almost hip-hop pipe and tabor solo, could even be culled from an xx gig at the Globe, while 'Rearrange' resembles an insanely catchy cross between Gorillaz' 'Plastic Beach' and Damon Albarn's Renaissance opera 'Dr Dee'. Just thank the lord, girls, that unlike in feudal England, livestock theft is no longer punishable by a right good tarring. **Eddie Smack**

**BEST TRACK: 'Rearrange'**

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FACES TO  
NAMES...

*What the reviewers are doing this week*



SIAN ROWE

"To recover from getting headbutted at Crystal Castles and going deaf at a tiiny Skrillex show, I went on holiday. Gonna look like Rihanna does in those Vita Coco adverts."



DAN STUBBS

"I've been wishing I could get my hands on the string quartet version of 'The Universal' that my mates walked down the aisle to. Anyone got it?"



TOM GOODWYN

"Having avoided muddy fields all summer, I've somehow spent the last three weekends in one. Oh, and getting far too excited by the return of Green Day."



## KREAYSHAWN

SOMETHIN 'BOUT KREAY COLUMBIA

*The brat-rapper's debut is full of cartoonish 'tude, but also LOL-pop without the laughs*



Soulja Boy turns it on. Cali internet sensation Lil B has it on his dick. OFWGKTA shout about it constantly. And on her breakout track 'Gucci Gucci', 22-year-old Natassia Gail

Zolot, aka Kreyashawn, has it "pumping out my ovaries". Yeah, it's swag.

But in 2012 having swag isn't what it used to be. Maybe it's been over since 2010, when Toyota launched its 'swagger wagon'. And Kreyashawn herself is no longer the hot new artist she was back then, when the world (or at least those with a Tumblr account) was looking up her 'Kittys x Choppas' mixtape and using the fact they were into 'Bumpin Bumpin' before you were as a bragging right. Then in March this year there was controversy surrounding her Twitter feed when some racist tweets appeared (she says she was hacked) – not to mention a war of words with Rick Ross, whom she called "fat" and "fake". Ross's response: "Nobody likes Kreyashawn, but it's OK."

So now we have Zolot's debut album, which acts as a letter to haters and a manifesto outlining why she's THE artist of choice for people who love both Waka Flocka Flame and Justin Bieber. "I'm the misunderstood girl of the rap game, you know," she told US streetstyle mag *The Fader* earlier this year. "And my fans are the misunderstood fans of music."

For half the album, this makes sense. There is somethin' bright, enticing and FUN about Krey. The Two Stacks-produced 'Gucci Gucci' pops in all the right places, Krey's cartoonish squeak a perfect fit for the Barbie-hating boast that she doesn't need "Fendi Fendi Gucci Gucci Prada". 'Like It Or Love It' is a powerful 808 stomp. And on 'Breakfast (Syrup)' – featuring 2 Chainz – she stoops to rhyming the word "breakfast" with "breakfast" (but at least the chorus "I got all the syrup/I got all the syrup/juice, cheese, bread, breakfast!" is a quotable play on food/money). She's said before that passion, not talent, has fuelled this album. And these tunes have passion coming, well, out of their ovaries.

Over 13 tracks, though, Krey's 'thing' wears waaaay thin. 'Summertime' is cloying like hayfever. And the album's ballad, 'BFF', is auto-tune LOL-pop with no laughs. The Katy Perry thing works fine when upbeat (like on 'Go Hard (La. La. La)'), but bombs when slowed down ('Luv Haus'). Then there's 'Left Ey3', where Kreyashawn cheaply states she's burning a house down like former TLC-talent Left Eye; exclaims "Amy Winehouse, RIP!/Amy Winehouse, RIP!"; and drawls "I'm higher than Miss Courtney Love". And that's the thing. Kreyashawn may have swagger, but she's nowhere near having the substance of Left Eye or Winehouse. Not just yet.

**Sian Rowe**

**BEST TRACKS: 'Gucci Gucci', 'Breakfast (Syrup)', 'Like It Or Love It'**

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# GRIZZLY BEAR

SHIELDS WARP

*The US indie icons follow up 'Veckatimest' with a record which is as easy to admire, but difficult to love*



It's hard to maintain a sparkling mood at all times, especially when you're a bear with a sore head. Brooklynites Grizzly Bear have always made music that doesn't just dream

about escaping the stresses and strains of the city, but was recorded on just such getaways. 2009's 'Veckatimest' rang with a utopian Cape Cod beauty and hummed with the cool breezes of the uninhabited island after which it was named, and its clear, glittering grace brought this band of jazz-folk alt-muso-weirdos to a wider audience. For its follow-up, they left town again, but this time headed for the brittle heat of Texas. They worked through 40-degree heat amid wildfires to once more track down that space between Americana and avant-garde that they've made – despite many pale-ghostly imitators – their own.

'Shields', appropriately, is an album that often feels like aural heat-rash – itchy and in search of relief. In fact, it's downright *narky* at times. "Veckatimest" was more polite and pastoral; this is a bit more raw and exposed, and more upbeat too," singer Ed Droste has said. But 'upbeat' isn't quite the word we'd have used. 'Shields' is more moody and muscular, but it's far from happy-go-lucky, as is clear from the first scratchy strum of 'Sleeping Ute' – a song Droste describes as "a restless wandering dream, almost like a nightmare... trying to wake yourself out of something crazy". It's richly textured, the

delicate ripples of guitar, circling arpeggios and reverberating clanks lit by Daniel Rossen's seething warble: "If I could find peace/If this night bleeds/But I can't help myself".

'Yet Again's smooth beauty shifts and warps through tortured electronics into something stropy and almost Beck-ish, while 'The Hunt' is disconsolate, downbeat, a lost piano ballad full of soft hisses, string-scrapes and strange noises. 'A Simple Answer' has a crackling, warm bounce that recalls 'Instant Karma' as covered by a ragged Paul Simon, Daniel Rossen's voice exuberant over rolling organ: "No wrong or right/Just do whatever you like/No bliss no light/Tell me it's all just a lie/You can't scare me none". 'Gun-Shy' is something of a standout, a heat-drowsy, slow Latin rhythm with a '70s vibe only a few thousand miles away from Metronomy's English Riviera.

Yet, for all the strange twists and turns, the rich layers and dark beauty to be found, nothing here grabs you and sets up home in your heart like 'Veckatimest' did. That's not because it's not as pretty or carefree – more that its greater heft and complex, irritable emotional tone feels like a semi-delirious transition rather than waking into a new state of being. The slow, sad build-up, chorused vocals and grand crescendos of 'Sun In Your Eyes' offer a final release, but you can't help but hope that next time, the Bears come back with a clear head and a clearer vision. *Emily Mackay*

**BEST TRACKS:** 'Gun-Shy', 'A Simple Answer', 'Sleeping Ute'

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## KEY NOTES



**Best Sleeve Of The Week**  
**Kreayshawna,**  
**'Somethin' Bout Kreay'**

In which the rapper reveals she's a member of the Illuminati (the aliens! The pyramids! The all-seeing eyes!). Or just permanently high. Who knows?



**Worst Sleeve Of The Week**  
**Stealing Sheep,**  
**'Into The Diamond Sun'**

We love a bit of Stealing Sheep (the band, not actual animal rustling), but were disappointed by this psych-by-numbers snap.

## MENOMENA

MOMS BARSUK

In their early days, Portland, Oregon's Menomena suffered from a surfeit of wacky ideas that made their multi-layered art-rock admirable if not entirely listenable. Having hit their stride with 2010's 'Mines', and following the 2011 departure of Brent Knopf, the newly reduced duo return with a fifth album that could be 2012's least likely coming-of-age. On 'Moms' we have echoes of Blur's piercing directness ('Plumage'), Super Furry Animals' tropical psychedelia ('Capsule') and, in 'Pique', a masterclass in dark, euphoric songwriting. All the while, they address one lyrical strand: their relationships with their mothers. Cheaper than a session with a therapist, and a much better listen. *Dan Stubbs*

**BEST TRACK:** 'Pique'

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## JACK BEATS

CARELESS DECONSTRUCTION



Jack Beats are a funny beast: two world-class turntablists who packed in the endless scratching in favour of making 2008-style fidget house for a major-label home. Theoretically the duo's love for filthy bass sounds and jacking beats sounds promising. In reality, though, this mini-album is just too clean, mannered and polished. It's dance filth as reimagined by Hollywood and, for all the bass wobbling, there's really not that much to separate 'Careless' from the latest David Guetta production. For the most part 'Careless' is professionally inoffensive. But when Jack Beats take on a Leonard Cohen sample, on 'End Of Love', the results are excruciating. *James Anderson*

**BEST TRACK:** 'Epidemic' Feat Dillon Francis

5

## WE ARE THE OCEAN

MAYBE TODAY, MAYBE TOMORROW

HASSLE



When most bands ditch their longtime singer, it's usually the beginning of a long, horribly tedious spell of social-media sniping and a rosy new direction that no-one cares for very much. If you're Essex's We Are The Ocean, however, and you've sent your singer upstairs to become your manager, it pleasingly signals the arrival of your first great album. Now trimmed down to a four-piece, We Are The Ocean's third is a record full of lean, muscular rock and sees a band who were once regarded as sub-You Me At Six also-rans, deliver an undeniably stonking LP full of catchy choruses and chunky riffs. A surprising triumph. *Tom Goodwyn*

**BEST TRACK:** 'Bleed'

7

## THE JON SPENCER BLUES EXPLOSION



**MEAT AND BONE** BRONZE RAT For those who consider JSBX nothing but a snug-leather-pants-wearing, Black & White hair-pomade-coated, one-trick pony, we hereby present you with a potent continuation of the finest sonic stunt a horse has ever pulled. The trio's first new album in eight years finds The Black Keys' filthy uncles, Grinderman's cellmates and The Stooges' delinquent offspring still deeply embedded in a scuzzy groove. Original alt-blues preacherman Spencer is on ferocious form here, kicking out the jams via the roadhouse psych of 'Black Thoughts', 'Strange Baby's swampy hollering and demon juke joint anthem 'Danger'. *Leonie Cooper*

**BEST TRACK:** 'Black Thoughts'

8





# BAND OF HORSES

MIRAGE ROCK COLUMBIA

*New producer + new swagger = Seattle's finest on the up*



Choosing the right producer can make or break a record. Take The Cribs' scrapped sessions with David Richards for 'In The Belly Of The Brazen Bull', or Foals remixing 'Antidotes'

because Dave Sitek "made it sound like it was recorded in the Grand Canyon". Both LPs were brilliant, but took a while to get there. The 'best' producers, see, aren't always the right ones.

But when you make the right decision, magic can happen. Such is the case with 'Mirage Rock'. Choosing Glyn Johns (a man who has previously twiddled knobs for The Beatles, The Rolling Stones and Led Zeppelin) could potentially have been a terrible idea, born from a need to say, "Yes Glyn, hop on board, you legend you" – because how could you say no? Turns out bringing his old-school rock'n'roll expertise into the southern-fried fold makes for a perfect match.

Enveloped in harmonies and My Morning Jacket-isms, BOH have always been a niche proposition – capable of drawing devoted

crowds, but a little too hicksville to fully pull the masses. On 'Mirage Rock', however, Ben Bridwell and co have been jump-started with a new swagger. The title track – at once dreamy but, y'know, rocking – encapsulates it perfectly. 'Knock' opens at full pelt, Bridwell's warm tones gaining clout alongside rollicking guitars and one of the band's most fully upbeat tracks to date. The pop-ridden 'A Little Biblical', meanwhile, is like a countryfied Beach Boys, while the sun-drenched 'Electric Music' makes for a modern take on the Eagles' 'Take It Easy'.

There are still enough highlights within its more classic Band Of Horses moments (the ridiculously Neil Young-y 'Dumpster World', or 'Slow Cruel Hands Of Time' and its plaintive, perfect vocals) to ensure there's no risk of the band doing a Kings Of Leon. But 'Mirage Rock' could and should be the LP that at least bumps them a good few places higher up next year's festival bills. *Lisa Wright*

8

**BEST TRACKS:** 'Dumpster World', 'Electric Music', 'Feud'

## WOODS

BEND BEYOND WOODSIST



There's nothing new about a lo-fi band cleaning up their sound, and Brooklyn's Woods return with a can of Mr Sheen firmly in hand. 'Bend Beyond' survives this shift away from the comfort of soft focus by virtue of its precise songcraft. Singer Jeremy Earl may conjure a distinctly indie-falsetto, but his writing channels a host of celebrated songsmiths, from Dylan ('It Ain't Easy') to Teenage Fanclub ('Impossible Sky') via The Doors and The Flaming Lips. The psychedelic outings sound too sharp as a consequence, but it's an effective repositioning overall, even if it's hard not to want to scruff up their hair just a little. *Tom Edwards*

**BEST TRACK:** 'Impossible Sky'

7

## SKUNK ANANSIE

BLACK TRAFFIC 100%



Back when flint was the primary material used for cutting tools and man's worst fear was a run-in with a sabre-toothed tiger, Skunk Anansie – with their scary singer and snappy song titles like 'Intellectualise My Blackness' – were quite the thing. Thankfully, in these days of steam-train travel and FM radios, we can see them for what they actually are. It's not that 'Black Traffic' is clod-hopping lite-metal afforded an undeserved level of interest by the aforementioned scary singer... actually, scratch that, that's exactly what it is. The people who made this album have an average age of 46. They need to retire. NOW. *Pete Cashmore*

**BEST TRACK:** Lord, no. None.

1

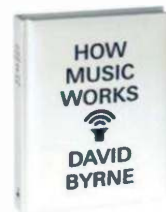
## THE RIDER

*What we're drinking, reading, and watching this week*



**BEER**  
Chang

Thailand's finest premium lager is getting us in the freshers' week spirit. Follow Chang on Twitter for giveaways, if that's your thing: @ChangBeerUK  
**Buy it:** £1.99 per bottle, [tesco.co.uk](http://tesco.co.uk)



**BOOK**

**How Music Works**  
Enjoying David Byrne's album with St Vincent? Now let the ex-Talking Heads man fill you in on how music 'works'. Spans history, social science and the physics of noise.  
**Buy it:** £22, [waterstones.co.uk](http://waterstones.co.uk)



**DVD**

**Anton Corbijn Inside Out**  
Already a hit at film festivals, this documentary takes an in-depth look at Anton Corbijn, the photographer and director known for shaping the images of bands including Joy Division, U2 and Nirvana.  
**Buy it:** £9.70, [amazon.co.uk](http://amazon.co.uk)

## THIS WEEK'S SINGLES

reviewed by NME's  
**LUCY JONES**



### ZEBRA KATZ FEAT NJENA REDDD FOXXX

IMA READ JEFFREES



Super-sultry, menacing, hypnotic, with Katz and Foxxx's call and response about "reading that bitch" being used as a curious but inventive insult. Among the remixes: the return of Tricky! The Bristol trip-hop legend and Gangsta Boo add a nasty (in a good way) whisper to the inherent malevolence. The only problem with this moody gem is the idea of Samantha Cameron (Tricky's uni pal) and the Prime Minister getting down to it in Downing Street.

### TWO GALLANTS

BROKEN EYES FARGO



The San Francisco folk-blues duo return, three years after The Taser Incident, when police responded to a noise complaint at a gig in Texas by stunning the band and their fans. After which a slanging match over who had the best beard escalated until someone's ukulele got trashed with a knitting needle, we presume. New single won't raise any hackles though: it's a nostalgic charmer.

### BURNS

LIES SONY



'Lies' casts Burns – a man previously known for being a bit like Calvin Harris – as a massive bangermonger in his own right. A catchy, pained vocal is pinned on a popping dancehall beat before a hands-in-the-air chorus with synths. Dancefloors will go bananas. Even Mr Burns would do the Macarena if he heard it.

### BIFFY CLYRO

STINGIN' BELLE WARNER BROS



'Mon the Biff! The Scots are back. And it sounds like touring with Metallica has brought out the band's heavier side. Loud-quiet-loud-quiet-loud. And then... bagpipes! Oh dear. Korn and AC/DC couldn't get away with it, and neither can Biffy.

### GLASS ANIMALS

LEAFLINGS KAYA KAYA



Spacious, melodic electronica with soft vocals can be a boring bag of balls. But Glass Animals are different. A low BPM in a post-dubstep fashion beckons this along with skeletal fingers, joined with subtle wobs and loops. The Oxford quartet have a neuroscientist in their midst, which might explain the precision and skilful structure of the songs. Atmospheric stuff.

### FAKE BLOOD

YES/NO DIFFERENT



New Fake Blood has the power to clean anything! One squirt or your money back! Gets to the places other brands can't to banish the mould in your shower! Kills 99.9 per cent of all germs! Exterminates everything from boredom to fatigue! Two for one at your local! Also: dirty, gritty bass, Moroder-inspired keys, a muscular beat and a fucking flute. Fake Blood's new one hoovers the brain and sets you on your way. It harks back to the music on Amiga games. I'm a superhero. Whoosh!



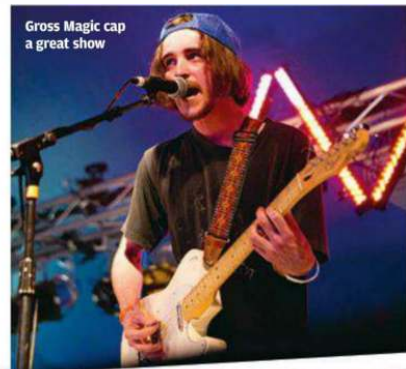
# LIVE

FROM PUBS TO ARENAS,  
THE WEEK'S TOP GIGS

Edited by Tom Howard



(Main) Bo Ningen  
protect "their precious"  
(Below) Gabriel Bruce  
eats some dirt



Gross Magic cap  
a great show



Scenesters?  
Where?

## 1-2-3-4 FESTIVAL

SHOREDITCH PARK, LONDON SATURDAY, SEPTEMBER 1

East London's scenester population decamps en masse to a small park to watch the class of 2012 make a pleasing racket – and four willowy gents commit hara-kiri with guitars

**O**ne-two-three-four!" It's the battle cry that launched a thousand great punk songs, a few million shit ones, and a music festival in east London. Stands to reason, too, since 1-2-3-4 is the brainchild of a one-time member of Subway Sect, and this year climaxes with a man in his fifties singing a song about wanking (though Buzzcocks' 'Orgasm Addict' would sound great sung by a gas-leaking corpse).

Still, it's up to the bright young things of 2012 to make most of the racket today, and Gross Magic set the scene nicely. Their look – back-to-front baseball caps, lank hair, scuffed jeans – is pure slacker-kid cliché, like an ad man's early-'90s wet dream. The sound sports the same semi-ironic embrace of grunge as latter-day Generation X-ers Yuck and Wavves, but with a bubblegum edge that keeps things fun.

On the main stage Gabriel Bruce is coming on like a cruise-ship preacherman (do they have those?).

With his OTT baritone exhortations and brace of female backing singers, the London-based fellow strikes notes somewhere between Patrick Wolf's cathartic pop and Leonard Cohen circa 'Death Of A Ladies' Man'. It's a bit ripe, but none the worse for it.

Riding in the slipstream of 2011's noir-stained punk kids par excellence Iceage, Sweden's Holograms deliver a set of no-holds-barred aggression – less arty than their peers, perhaps, but with a petulant delivery from co-frontmen Andreas and Anton, who sound like a pair of brats recently deprived of their favourite toys. Andreas wears a leather jacket with 'Suicide' emblazoned on the back, which is weird, because that's who Dirty Beaches remind us of back on the main stage, paring rockabilly down to its eerie, animating spirit.

If nothing so far has quite dispelled the sense of lurking summer hangover, all that changes with the one-two stab-and-twist of Bo Ningen and Savages. The latter dispatch their set with businesslike cruelty, but it's four

strange-looking Japanese gentlemen that the night belongs to. What to say about Bo Ningen, except that they look and sound like nothing much from this spiral arm of the Milky Way? With jet-black hair down to their waists, these willowy visitors to planet Earth move like Kate Bush possessed by woodland spirits in a Miyazaki film, and perform with astonishing grace and ferocity.

Since none of their recorded output does justice to their brilliance just yet (a new album arrives in October), it's live where you'll experience their logic-defying mix of cosmic psychedelia, Led Zep riffing and post-hardcore skronk. At the death, frontman Kawabe seems to plunge his guitar into his guts in a symbolic act of hara-kiri. A fitting end to this most ignoble of summers. *Alex Denney*

### VIEW FROM THE CROWD

Band of the day?



Angus, 18,  
Cambridge

"Let's Wrestle were my faves – it was raw, it was punk and there's no bullshit about it."



Jack, 18,  
Cambridge

"Bo Ningen were the best thing I've seen. They're just fucking mental. Everything about them's crazy."



Hannah, 25,  
London

"Savages were on form. I like the power in her voice and the aggression of the music."



Jessy, 25, London

"There are a lot of good-looking people here. Bo Ningen had a lot of energy and the crowd went manic."



## WOODS

CARGO, LONDON MONDAY, SEPTEMBER 3

Looking a bit like an even beardier Justin Vernon fronting The Drums, Woods are an odd bunch. It's a juxtaposition matched by the contrast of the scuffed psychedelic folk of their early releases, and the shimmering, Shins-strength power-pop of new album 'Bend Beyond'. Tonight's set is heavy on the latter, with the sprawling, elongated title track stretching upwards and outwards into a lengthy jam as it lands three songs in. It's the exception to the rule, though. Current single 'Cali In A Cup' is pure vitamin C, powering along on sunshine fuel and bassist Kevin Morby's harmonica lines. If it's occasionally a fight to win the crowd round, that's partly because very few here have heard the new album. There's no denying their affection for older, scruffier choices like 'The Hold', but then when was change ever easy? Besides, the likes of 'Size Meets The Sound' and 'Impossible Sky' so adeptly replicate the sugar rush of The Lovin' Spoonful at their peak, it's only snippy to complain. There's also a captivating charm to watching the four playing the kind of music that probably set their hearts alight as youngsters not so long ago. They break for the encore before returning to the somewhat undignified matter of acid jazz pumping in from the bar. But it's turned down, and what follows is blissful. The happy truth is it does all fit together – it just might take a little while to convince the stragglers. **Tom Edwards**

## JEFFREY LEWIS &amp; THE JUNKYARD

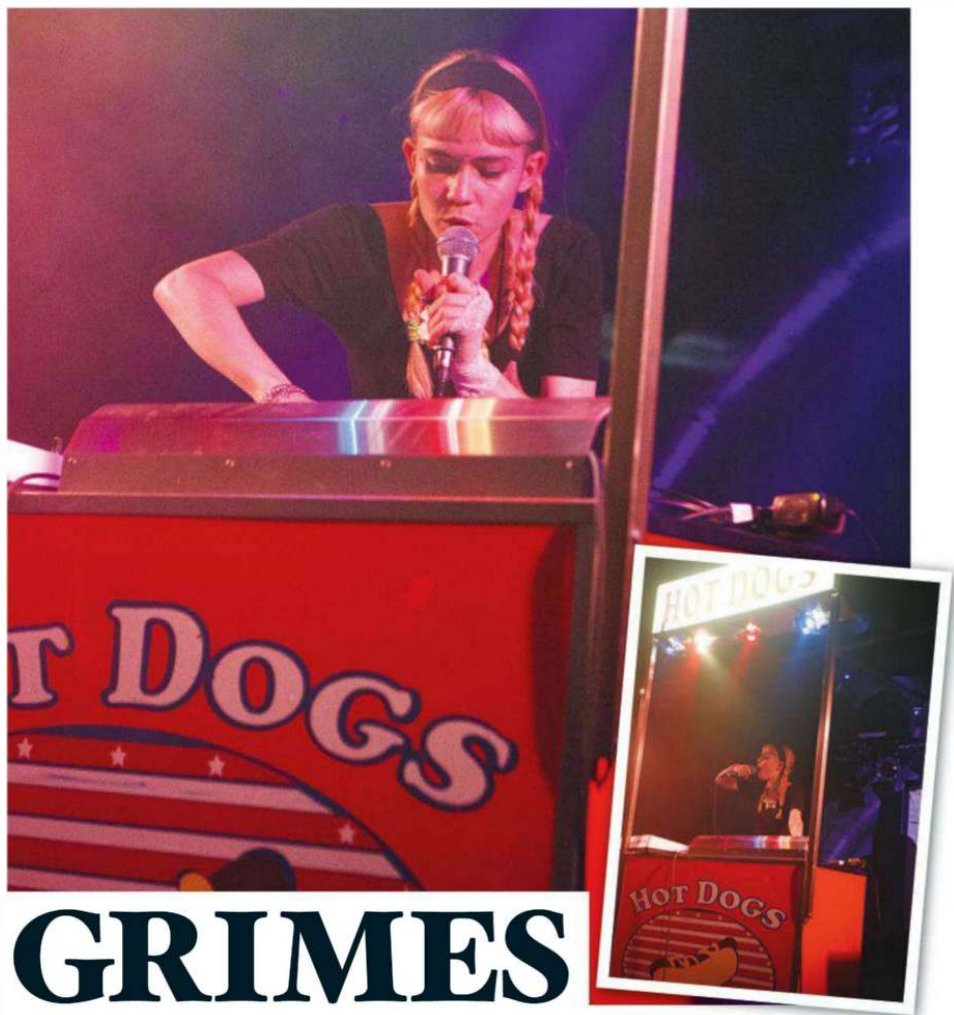
THE FLAPPER, BIRMINGHAM THURSDAY, AUGUST 30

Jeffrey Lewis has been away for a bit, so here's a refresher. He's that comic-book guy – the one who did his thesis on *Watchmen* and started his own comic series called *Fuff*, then ventured out of his bedroom into the cold world of music in 1997 to make spectacular albums including 'The Last Time I Did Acid I Went Insane And Other Favorites' and '12 Crass Songs'. Jeffrey Lewis & The Junkyard is his latest outfit, but it's not exactly a transformation. The 36-year-old has less hair, but that's by the by, and tonight's set is a stellar mixture of vintage and new. It begins with a showcase from their most recent record 'Em Are I', before Jeffrey reads from his comic *Space Alien's Bright Idea*. A couple of well-chosen covers ('Kurios Oranj' by The Fall and Sonic Youth's 'Dirty Boots') follow, and a good mix of older material including 'No LSD Tonight' and 'Amanda Is A Scallop' placate his loyal fans. Which is lucky, because a couple of the newer songs do, at times, sound a little sombre. Paul Banks of Interpol once commented: "Jeffrey Lewis sings as though absurdity were truth and truth were absurdity." And tonight, we're inclined to agree. Fifteen years down the line he's still avoiding everything that could be considered normal, retaining his credibility while growing his fanbase. Best of all, he does it without even trying. **Amy Sumner**

## SWIM DEEP

THE OLD BLUE LAST, LONDON THURSDAY, AUGUST 30

It's been just over a year since Swim Deep started life as a band, but already they've transformed into something almost unrecognisable from those early days. Then, they seemed startlingly young and nervy, making raw surf-punk that earned them comparisons to Wavves. Now, they're confident bordering on endearingly cocky, with a growing arsenal of glittering future pop classics. With the ink still drying on their deal with Sony, tonight they show Shoreditch just how special they can be. After half a set of very good renditions of the likes of 'Pink' and 'Beach Justice', suddenly they shift things up a gear and, in a matter of seconds, go from good to jaw-droppingly great. Next single 'Honey' is the pivotal moment – a track that's not even available to listen to online yet but still has half the room singing along. Big and bold, it comes with the stomach-flipping feeling that it's the song to send the boys from B-Town stratospheric. Reinforcing that notion, 'The Sea' takes things back to the '90s with a loping baggy groove and frontman Austin Williams' shout of "Kick it!" as his bandmates hit full flow. Shaking a tambourine throughout and with shirt half unbuttoned, he looks every inch the beach-dwelling rock star. As set closer and escapist anthem 'King City' ripples into view, he takes the flowers tied to his mid stand and throws them into the crowd, one by one. There are jokes later about them being worth something one day, but if Swim Deep carry on like this, they'll be having the last laugh. **Rhian Daly**



## GRIMES

THE ARCHES, GLASGOW WEDNESDAY, AUGUST 29

*Claire Boucher plays from behind a hot-dog stand, but squirts a bit too much mustard onto her battle-rave*

Hot dogs! Getcha hot dogs! Now with extra creepy Grimes! Never one to simply go through the motions, play some tunes and leave, tonight Claire Boucher has taken it to new levels of weird by playing her jittery, multi-waved, mystical jams from behind a hot-dog stand.

"I found this just beside the stage, do you like it?" she asks the sweaty, heaving crowd sardined into Glasgow's Arches venue. The response is an unequivocal yes. But the hilarity of her entrance quickly dissolves as the slow-burning hum of 'Symphonia IX' begins to claw at the arched ceiling. It's an unusual opening track, and the crowd looks bored.

This isn't a love-in for the Canadian, and there are a few times tonight when the mood fails to reach the desired levels of ecstasy. But when Grimes hits the sweet spot, as on the brilliant 'Vanessa' or the otherworldly 'Oblivion', it can feel transcendental. It's just incredibly frustrating that every

moment of pure elation is followed by a bit of a downer.

It's not all Grimes' fault, though, as the soundman tonight does a pretty shoddy job, and the maddening textures that make up 'Circumambient' sound more like a child banging on some pots than a tribal battle-rave.

The fan standing beside us nails it when he says that if tonight's gig had lasted for just 30 minutes it would be on everyone's lips for months to come. Instead, most people leave confused. Shame really, as Grimes puts a huge amount of effort into making her shows more social experiment than gig, using her own quirky charm and a male dancer – think Happy Mondays' Bez as a 1970s acid-freak.

But it's hard to hate too much when there's a song – in this case, 'Phone Sex', her collaboration with Blood Diamonds – that sounds like Vengaboys' 'Boom, Boom, Boom!!' being beamed down from NASA's Mars Rover. It was certainly the tastiest part of the show, but we left feeling like our hot dog was served in a stale bun. **Jamie Crossan**

## WHAT TWITTER THOUGHT

@biscuitandtea  
"Nice gig from @Grimezsiz in Glasgow tonight, although so busy and hot."

@SeanFinlay  
"The crowd at Grimes was white. Glasgow cannae dance."

@RosieArches  
"Grimes playing from the hot-dog stand. Perfect."

@strangehouse\_  
"SHE FUCKING PLAYED IN A HOT-DOG STAND, MAN"



Graham Coxon checks out the stage for woodworm



# END OF THE ROAD

**LARMER TREE GARDENS, NORTH DORSET**  
FRIDAY, AUGUST 31 – SUNDAY, SEPTEMBER 2

*The festival's mighty reputation is enhanced by a weirdy, beardy and wonderful weekend*

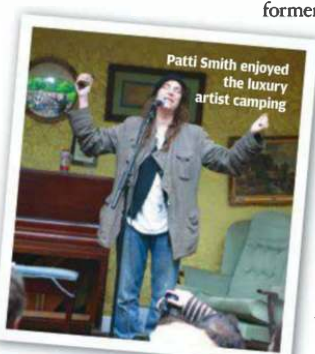
**T**he problem with being a festival devotee is that after a while you wind up watching variations of the same line-up in different fields. But End Of The Road has carved out such a specific niche (beardy, brilliant, weird, wonderful), that it still feels genuinely exciting...

## BELLAS OF THE BALL

Friday is dedicated to indie label Bella Union, celebrating their 15th anniversary by programming the whole day. Beach House feel a little small to be headlining but fill the night with dusky cuts and backlit atmospherics. Van Dyke Parks enchants on the idyllic Garden Stage and Veronica Falls preview new track 'Bury Me Alive' and provide a welcome bounce.

## THE GEMS

Saturday is stuffed with gold, from Alt-J packing out their tent to Toy's noxious, psych-kraut mix. The real coup, however, comes under the balmy blanket of night. Playing only their fourth show in three years, Grizzly Bear would have the right to be a little rusty, but of course



Patti Smith enjoyed the luxury artist camping

they're not. Between the classic cuts of 'Knife' and 'While You Wait For The Others', the layered swells of new tracks 'Sleeping Ute' and 'Yet Again' and the fact that no four voices in modern music sound as good together as these, they couldn't sound bad if they tried.

## THE LEGENDS

Willis Earl Beal stakes his claim as a future hero with a set so dark and surreal we can't think straight afterwards, while Graham Coxon shows that, post-Hyde Park, he's doing better than ever. Dishing out a surprisingly hit-packed slot, it seems shedding the pressure of the summer is suiting him fine. Patti Smith makes two appearances – the first to read extracts from her book *Just Kids* and provide some inimitably inspirational thoughts on Pussy Riot and, er, chicken; the second for her main-stage slot. The former wins, but Patti's

always been about more than music. A reunited Grandaddy close the weekend, drawing a huge crowd and proving their upbeat Pavementisms still sound stupidly sweet. It's a triumphantly off-kilter end to a triumphantly off-kilter festival.

Lisa Wright

# PERFUME GENIUS

**THE GLOBE, CARDIFF** FRIDAY, AUGUST 31

*The songs are dark, but it's a celebratory affair in a capital city enjoying its first Gay Pride*

**F**or a singer whose reputation was formed by his chamber-pop confessionals about adolescence

and addiction, Mike Hadreas is having a jolly time tonight. "Was someone singing along, or am I hearing crazy shit?" he hollers after 'Lookout, Lookout'. A woman towards the back of the neon-lit venue announces herself as the amateur chanteuse, and the crowd clink the ice in their Kopparberg glasses in appreciation.

It's Cardiff's first Gay Pride this weekend, and the city is celebrating. In the nearby high street, a group of Wella Shockwaves enthusiasts clutch vodka-Cokes decanted into Volvic bottles, while in the gig's front row a lad passes around a box of Maltesers. Hadreas could be their leader as he strides onstage in brocade pants and bover boots to perform a set that leans heavily on his intimate, relationship-focused second album 'Put Your Back 2 It'.

In an hour-long set, the three-piece band of Mike, a drummer and Mike's sailor-suited boyfriend Alan on synths and guitar strike

the rare balance of capturing the record's rawness while nourishing it to a soft burnish. 'Dark Parts' takes on the nuanced fullness of a Phil Spector

production, while 'Take Me Home' looks towards the haunting psych-pop of 'A Whiter Shade of Pale'. The subtly layered album track 'Floating Spit' is transformed into a modern, Beyoncé-worthy power ballad with anthemic "ooooohs" as Mike steps to the mic with hand on hip.

His pained face is the best barometer of how much he's feeling it. It runs the gamut of emoticons from "..." to ">.<.", and a cover of Crosby, Stills, Nash & Young's 'Helpless' brings the latter to life as Mike shiverishly jerks as if he's caught himself dozing off.

There's a delicacy to Perfume Genius' melodies tonight, even at their most brutal. He goes from light, to dark, and back to light again. When the two come together, as on tonight's closing solo song 'Katie', in which the song's narrator begs a loved one to strive for a life better than his wretched own, he captures the holy grail of putting his life in a song. *Owen Myers*

## PERFUME GENIUS ON...

**...MARIAH CAREY**  
"I love the passion at the end of 'We Belong Together'. She LETS LOOSE!"

**...HIS 'TROUBLED' REPUTATION**  
"It's lazy, but it can be kind of accurate!"

**...LITERATURE**  
"Right now I just wanna read about magic and things that can't happen."

**...VIDEOS**  
"For the next video, 'Take Me Home', I'm walking around in pink heels congratulating my features, like Ciara. But it's also very creepy."



SIMON AYRE, VICTOR FRANKOWSKI



James Murphy  
lands the  
Enterprise...



# JAMES MURPHY / PAT MAHONEY / HOT CHIP / THE 2 BEARS / JUAN MACLEAN

**CORSICA STUDIOS, LONDON** SATURDAY, SEPTEMBER 1

*The sweaty south London venue celebrates its 10th birthday by inviting James Murphy and his DFA chums to play disco all night long. Now, about that LCD Soundsystem reunion...*

**T**here are worse ways to celebrate your 10th birthday than by inviting the most influential man in the last decade of dance music to bring the hits. And not just James Murphy, his whole DFA crew. That's what the geniuses at Corsica Studios did. We noticed five things as we battled with the thick disco beat reverberating about the place...

## 1) EVERYONE'S HERE FOR JAMES MURPHY

There's a gaggle watching Hot Chip versus The 2 Bears, but people are *clinging* to the walls to see a bearded Murphy blast his stuff out. There are common sights – overactive jaw muscles, baggy T-shirts, sweat – but none more than people using Shazam to work out what he's playing. At one point some guy loses it when he realises 'What Is Love?' by Deee-Lite is on, and celebrates by

gyrating wildly on the raised bit of the dancefloor.

## 2) HE DIDN'T SHUT UP AND PLAY THE HITS

When you're watching James Murphy and his fellow LCD Soundsystem member Pat Mahoney DJ, it's useful to have a deep knowledge of house and disco. You won't get any tunes from their old band. Can, yeah. Talking Heads, yeah. A nod to 2012 via 'Ragys' by Todd Terje, sure. Even a homage to Neil Young with Poolside's 'Harvest Moon', and a John Talabot remix of 'Oddity' by Zwicker. Pretty sure we get a hint of Azari & III, but we can't confirm or deny.

## 3) DJ BATTLES AREN'T LIKE REAL BATTLES

You see a flyer saying "Hot Chip Vs The 2 Bears" and you think "PUNCH-UPS!" Turns out it's a fancy way of saying "Hot

Chip and The 2 Bears take it in turns to put records on".

## 4) OWEN FROM HOT CHIP LIKES A DANCE

In room two, Alexis Taylor, Al Doyle, Felix Martin and Owen Clarke (all Hot Chip), Joe Goddard (Hot Chip and The 2 Bears) and Raf Rundell (The 2 Bears) share the decks for SIX HOURS. The best bit is Clarke hopping down to dance in the crowd. The worst bit is when Doyle wanders through the room

to check the sound because one of the speakers isn't working.

## 5) FLEETWOOD MAC RULE, OK?

Haim rock Stevie Nicks vibes. People think the Mac will headline Glasto 2013. The Killers' new album: puuuure Fleetwood. Tonight, guitarist-turned-DJ Juan MacLean brings a Fleetwood Mac remix. Of what, we're not exactly sure, because it's quarter to six in the morning. *Tom Howard*

## JAMES MURPHY ON...

### ...JUAN MACLEAN

"He's one of my old friends. Used to be in a band called Six Finger Satellite. Back in the old days he was high all the time and we hated each other. He was a junkie, I was an uptight prick."

### ...PAT MAHONEY

"Pat's one of the people whose taste I respect the most. And he knows that."

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15 SEP - BEDFORD - ESQUIRES  
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 HOP  
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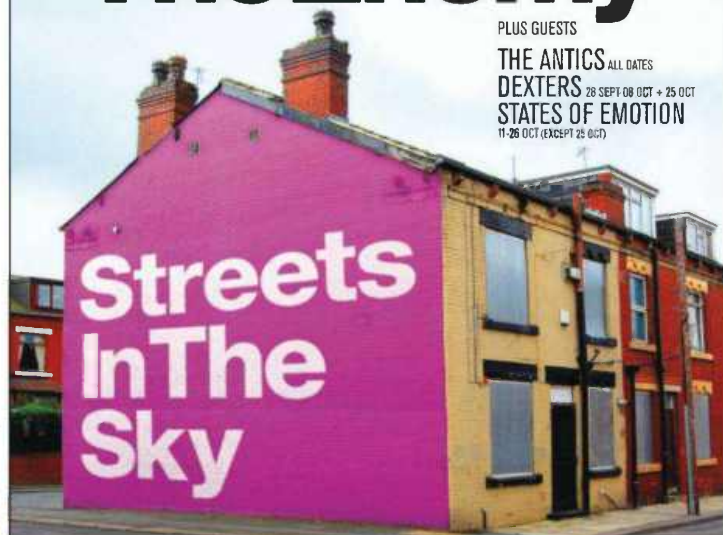
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| WED 17 | GLASGOW KING TUTS            |
| FRI 19 | EDINBURGH ELECTRIC CIRCUS    |
| SAT 20 | LIVERPOOL THE MASQUE         |
| WED 24 | NOTTINGHAM BODEGA            |
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| FRI 26 | PRESTON 53 DEGREES           |
| SAT 27 | LEEDS BRUDENELL              |

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- |        |                        |
|--------|------------------------|
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| FRI 02 | BRISTOL THEKLA         |
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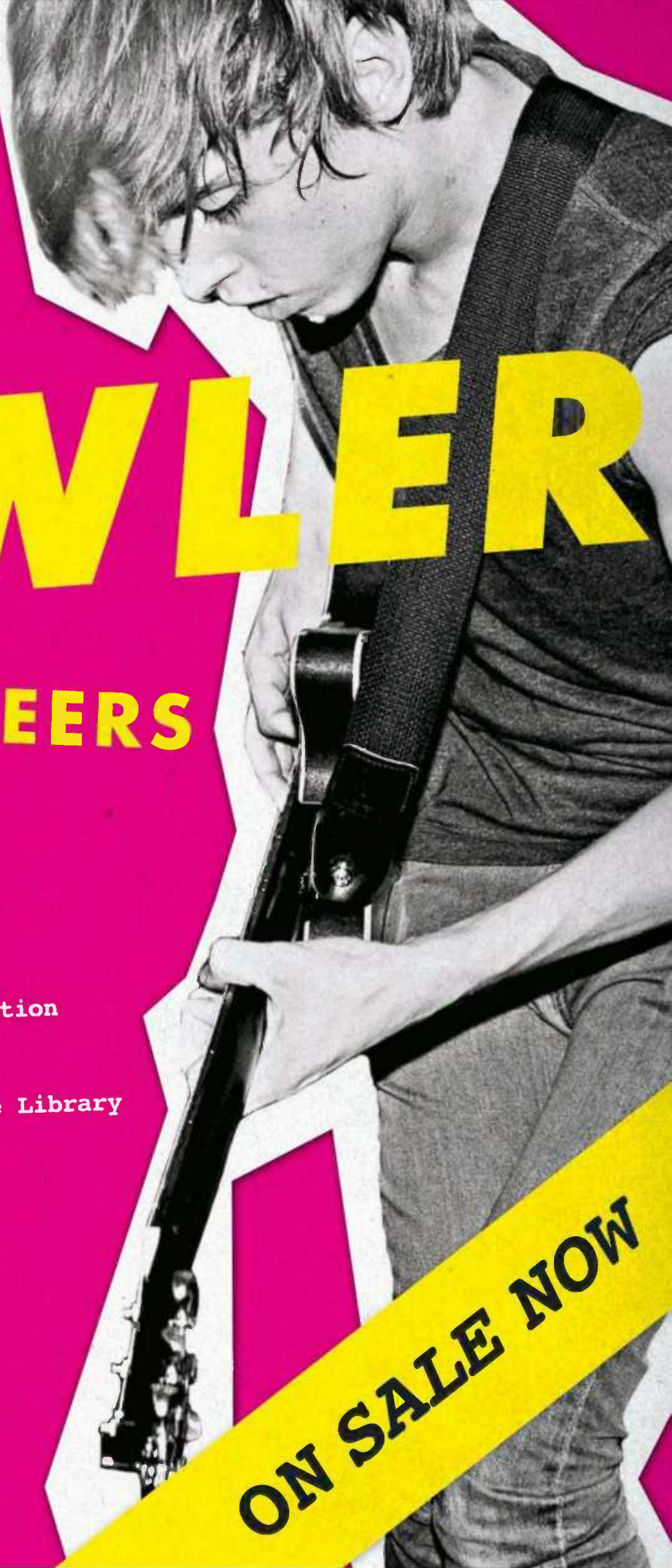
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# BOOKING NOW



## CRYSTAL CASTLES

**STARTS:** Birmingham HMV Institute, Nov 22

### DON'T MISS

If you're the kind of person who gets excited at the prospect of a Mayan apocalypse (currently due on December 21, doom fans), then get a feel for those end-of-the-world vibes by hitting up Crystal Castles' UK tour. Alice and Ethan arrive on November 22 and head out on a six-date trail of destruction that visits Norwich (Nov 23), London (Nov 24), Glasgow (Nov 26), Leeds (Nov 27) and Manchester (Nov 28). At Reading and Leeds, the skull-crushing electronics of 'Plague' and 'Never Been Touched' showed off an even more brutal sound than that of 2010's 'II', and the crowdsurfers and adoration of Glass' stage moves proved people are more up for it than ever. We'll be down the front wearing a cyberpunk wig and thrashing our arms about as if our lives depended on it. Will you?



## ANGEL HAZE

**STARTS:** London Hoxton Bar & Kitchen, Oct 8

The recently *Radar*-ed rapper has announced her first UK show. If the NYC gigs are anything to go by, expect the room to go wild.



## SAVAGES

**STARTS:** London Electrowerkz, Oct 10  
After selling out the first night, the fearsome four have added a second date at London's Electrowerkz. They'll now play October 10 and 11.



## THE CRIBS

**STARTS:** Oxford O2 Academy, Oct 23  
The Jarman brothers are back on the road. They're playing 12 dates across October and November, including Haddow Fest in Edinburgh (Oct 28).



## ILLUMINATIONS

**STARTS:** London, various venues, Nov 5  
This brand new, week-long series of events and shows features artists including Ariel Pink's Haunted Graffiti, Cloud Nothings and How To Dress Well.



## HAIM

**STARTS:** Leeds Constellations Festival, Nov 10

Lock up your sons! Haim are back in the UK for a proper tour following buzzy shows at London's Barfly and The Great Escape.



## ALUNAGEORGE

**STARTS:** Birmingham Hare & Hounds, Nov 11  
The R&B-influenced duo head out on a UK tour this November. Expect venues like Bristol Start The Bus (Nov 18) to get a whole lot sexier that evening.



## THE VACCINES

**STARTS:** Plymouth Pavilions, Nov 15  
They ain't no teenage icons but after releasing their second album they ARE going on a UK tour, along with guests including DIIV, Pale and Fucked Up.



## ENTER SHIKARI

**STARTS:** Manchester Ritz, Dec 6  
According to *NME.COM* users, Enter Shikari were the best band at Reading and Leeds, so expect this extensive winter tour to sell out sharpish.



## THE BLACK KEYS

**STARTS:** Newcastle Metro Radio Arena, Dec 7

As you do when you become officially *MASSIVE*, the duo will be hitting arenas on their next UK visit, including two nights at London's O2.



## YOU ME AT SIX

**STARTS:** London Wembley Arena, Dec 8  
Following a big Reading and Leeds festival slot, You Me At Six have announced that they'll be playing a one-off show at the 12,500-capacity Wembley Arena.



## KAISER CHIEFS

**STARTS:** Carlisle Sands Centre, Feb 11, 2013  
There's life in the Chiefs yet as they head out on a 14-date tour of the UK next February. They'll also play London O2 Brixton Academy on March 1.



## GREEN DAY

**STARTS:** London Emirates Stadium, Jun 1, 2013  
Billie Joe and his toilet-roll cannon have announced a one-off date for next summer. Best get in mosh training right now.



# PICK of the WEEK

What to see this week? Let us help



FOR  
TICKETS  
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**NME.COM/  
TICKETS  
NOW!**

## EVERYTHING EVERYTHING

STARTS: Coventry Kasbah, Sep 13

NME  
PICK

Last week, the Mancunian quartet announced the details of their second album 'Arc' (due January 14, 2013 – excited?), and they're going on a nice big tour to celebrate. Coventry, York and a trip to Wales will be the first gigs they've played since those Snow Patrol support slots in February. But luckily for all of us, they haven't followed Gary Lightbody and co's lead and gone all STADIUM EPIC at the first sniff of success. New single 'Cough Cough' is a tirade of drums, sci-fi keyboards and a barrage of harmonies most choirs would struggle to muster, while the video (directed by lead singer Jonathan Higgs) shows them sweating a lot and screaming, "I'm coming alive, I'm having it now". Their first album was smart, fun and a bit ridiculous, and they're bringing all of that back with them this time. Following September's dates, the band will travel to Leeds, Manchester, London, Nottingham and Glasgow towards the end of October.



Everyone's Talking About  
**FESTIVAL NO 6**  
STARTS: Portmeirion,  
Sep 14

Portmeirion is the strangest village in Wales. Sixties TV show *The Prisoner* was filmed there. It looks like it was designed by Willy Wonka. Now it hosts the first-ever Festival No 6, where you can catch Primal Scream (above), New Order, King Krule, Jessie Ware, Kindness and a male voice choir.



Don't Miss  
**BEIRUT**  
STARTS: Leeds O2  
Academy, Sep 11

What's that we hear? The sound of a ukulele being gently fingered? The faraway parp of a horn? The gentle sway of an accordion? This week Zach Condon and his band hit the UK to play more of last year's 'The Rip Tide'. They'll visit Leeds O2 and London HMV Hammersmith Apollo, with Daughter in support.



Radar Stars  
**BEST FRIENDS**

STARTS: Norwich  
Bedfords Crypt, Sep 13

In support of their Too Pure single 'Surf Bitches', the beach-friendly Sheffield band – who really should have been born in LA, or at least Newquay – head on a UK tour. This week the scuzzy garage-pop fun hits Norwich, London, Portsmouth, Birmingham and Cardiff, before travelling on for four more dates.

# WEDNESDAY

September 12

## ABERDEEN

Jamie MacDougall/Cheryl Forbes/  
Alastair McDonald Aberdeen Music  
Hall 01224 641122

## BIRMINGHAM

Dexys Symphony Hall 0121 780 3333  
Husky/The Bronze Medal Hare &  
Hounds 0870 264 3333  
I Am Giant/Angels And Kings  
Roadhouse 0121 624 2920  
Mellor Adam & Eve 0121 693 1500  
Plainsong Town Hall 0121 780 3333

## BRIGHTON

Allo Darlin'/900 Spaces The Haunt  
01273 770 847  
A Place To Bury Strangers Komedia  
01273 647 100  
Mutiny On The Bounty Green Door  
Store 07894 267 053  
Patti Smith Dome 01273 709709  
Tom Hannay/Andrew Long Latest  
Music Bar 01273 687 171  
Vrgns Prince Albert 01273 730 499

## BRISTOL

American Men/Give Em Blood Croft  
(Main Room) 0117 987 4144  
Cheek Mountain Thief/Laura  
J Martin Thekla 08713 100000  
Her Dark Embrace/Roll On Two  
Croft (Front Bar) 0117 987 4144  
Robin Reece Jazzmen Old Duke  
0117 927 7137  
Taking Hayley O2 Academy 2  
0870 477 2000

The Tame/The Scruffy Boys/Goose  
The Nun Fleece 0117 945 0996  
Wet Nuns Louisiana 0117 926 5978

## CAMBRIDGE

Natalie Holmes The Cornerhouse  
01223 352047

## CARDIFF

The Missive/Colours Of One/  
King And Country Chw Ifor Bach  
029 2023 2199  
Sue Denim 10 Feet Tall 02920 228883

## EDINBURGH

The xx/254 Usher Hall 0131 228 1155  
Dave McPherson/Craig Souter  
Electric Circus 0131 226 4224  
Neil Thompson Captain's Bar  
01316 682312

## GLASGOW

The Darkness O2 ABC  
0870 903 3444  
Robbie Williams Barrowland  
0141 552 4601

## GUILDFORD

Alex Garnett/Robin Aspland  
Farncombe Cavern 01483 416741  
Trails/MassMatiks/The Deadlights  
Boilerroom 01483 539 539

## HULL

Inspirat Carpets The Welly  
01482 221113

## LEEDS

Beirut/Daughter O2 Academy  
0870 477 2000  
Boat To Row/By Toutatis Nation Of  
Shopkeepers 0113 203 1831  
Midnight Feast Wire Club  
0870 444 4018  
Plastic Animals/Fantasy Rainbow/  
Oceoloclot Wharf Chambers  
Tyrannosaurus Alan/Jake & The  
Jellyfish The Well 0113 2440474

## LEICESTER

Dave Bainbridge/Martin Nolan  
Musician 0116 251 0080

## LIVERPOOL

Armagic/Rue Royale/Silent Sleep  
Leaf On Bold St 0151 707 7747

## LONDON

Alan Silva/Roger Turner/Pat  
Thomas Cafe Oto 0871 230 1094  
A-Sun Amissa/Hills Have Riffs  
Power Lunches Arts Cafe

Bright Light Bright Light Old  
Queen's Head 020 7354 9993  
Cate Le Bon Electrowerkz  
020 7837 6419

The Dead Fronts/Black Bananas  
MacBeth 020 7739 5095

Declan O'Rourke Leicester Square  
Theatre 0844 847 2475

Doomed From Day One/Katalyst /  
Blood Of The Spectre/Within The  
Silence New Cross Inn 020 8692 1866

EL-P Scala 020 7833 2022

The Features Bush Hall

020 8222 6955  
Folks Monto Water Rats

020 7813 1079  
Gemma Ray Borderline

020 7734 5547  
Get Well Soon Hoxton Square Bar &  
Grill 020 7613 0709

Hold Your Horse Is/Future Ages Old  
Blue Last 020 7613 2478

Howlin' Rain/Sleepy Sun Garage  
020 7607 1818

Kid Kasio/Engine/The Hamelins  
Zigrid Von Underbelly 020 7613 1988

Kitten And The Hip Spice Of Life  
020 7437 7013

Lawrence Arabia The Lexington  
020 7837 5387

Lil Louis/Artwork/Jackmaster  
Village Underground 020 7422 7505

Miss Hoodoo And The Delta Boys  
Florida 020 7314 4000

The Moons 93 Feet East  
020 7247 6095

MS MR Birthdays  
Noel Gallagher's High Flying Birds/  
The Soundtracks Of Our Lives

Roundhouse 020 7482 7318  
Oliver Croome/Anthony Roberts/  
Birling Gap Waterline 02031190037

Onegirloneboy Half Moon  
020 7274 2733

O Emperor Slaughtered Lamb  
020 8682 4080

Paper Jets Buffalo Bar 020 7359 6191  
Rick Ross/Meek Mill/Omarion  
Wembley Arena 0870 060 0870

The Script O2 Shepherds Bush  
Empire 0870 771 2000

Scruftizer/The Thirst/Sami Switch  
Cargo 020 7749 7840

Smallgang Catch 020 7729 6097  
Sonic Angels/Gold/Brightlight City  
Dublin Castle 020 7485 1773

Tim Holehouse/Skin For A Canvas  
Nambucca 020 7272 7366

Tom Hingley/Rory McKee O2  
Academy Islington 0870 477 2000

Valerie June Victoria 020 7607 1952  
Van Susans/Colour Clouds/Narrow  
Plains Barfly 0870 907 0999

Water For Boats/Paul Kowalski  
Troubadour Club 020 7370 1434

Woodpecker Wooliams/Harry  
Oakwood Strongroom Bar

MANCHESTER  
Iwrestledabearonce/Vanna/  
Oceano Sound Control 0161 236 0340

Angelspit MoHo Live 0161 834 8180  
Meg Baird Night & Day Cafe  
0161 236 1822

MILTON KEYNES  
Amy Wadge Stables 01908 280800

NEWQUAY  
Danny George Wilson/Trevor Moss  
& Hannah Lou/The Dreaming

Spines Cafe Irie 01637 859 200

NORWICH  
Odi Bicycle Shop 01603 625 777

NOTTINGHAM  
The Burning Crows Bodega Social  
Club 08713 100000

PORTSMOUTH  
Karin Park Square Tower  
07519 505 785

SHEFFIELD  
Black Vines West Street Live  
0114 2722552

The Cult/The Mission/Killing Joke  
O2 Academy 0870 477 2000

SOUTHAMPTON  
The Cry/Jazz Mates Talking Heads  
023 8055 5899

Motionless In White/Buried In  
Verona Joiners 023 8022 5612

STAFFORD  
Gav Coulson Grapes 01785 223817

WAKEFIELD  
King Nothing Snooty Fox  
01924 374455

WOLVERHAMPTON  
Set Your Goals Civic Hall 01902 552121

YORK  
OPM Fibbers 01904 651 250



The xx, Usher Hall,  
Edinburgh



# THURSDAY

## September 13

### BATH

**Sezrec** Brothers Chapel Arts Centre  
0122 5404445

### BELFAST

**Arlo Guthrie** Black Box  
00 35391 566511

### BIRMINGHAM

**Cate Le Bon/H Hawkline** Hare & Hounds 0870 264 3333  
**ETA/Silicone Daisy/Edge Of Reason** Roadhouse 0121 624 2920  
**Oddisee** Drum 0121 333 2400  
**Quayside/The Scribers/One Night Stand** O2 Academy 3 0870 477 2000  
**Roachford** Jam House 0121 236 6677  
**3 Stone Monkey** Adam & Eve 0121 693 1500

### BRIGHTON

**Admiral Fallow** Green Door Store 07894 267 053  
**Brockie/Brown B/D Double U** Volks Tavern 01273 682828  
**EL-P** The Haunt 01273 770 847  
**The Last Carnival/Tom Stanford/** Juno Concorde 2 01273 673 311  
**Mark Morriss** Sticky Mike's Frog Bar 01273 749 465  
**Wet Nuns** The Hope 01273 723 568

### BRISTOL

**And They Wrote/Avenge The Heartache/As We Scream In Silence** Fleece 0117 945 0996  
**Blim/Neotropics/Josie Ghost** Croft (Main Room) 0117 987 4144  
**Karin Park** Louisiana 0117 926 5978  
**Poirier/Jus Now** Cosies 0117 942 4110

**The Quality/A Life In Orange/** Chrysalis Tree Croft (Front Bar) 0117 987 4144  
**Shanti Sound** No 51 07786 534666  
**Sue Denim** O2 Academy 2 0870 477 2000

### CAMBRIDGE

**A Place To Bury Strangers** Junction 01223 511511

### CARDIFF

**Firewind/Leaves' Eyes** Clwb Ifor Bach 029 2023 2199

**Ieuan Williams** The Full Moon

### CHELMSFORD

**Good Spirits/Little Donkey/Chris** Robson Hooga 01245 356 811

### COVENTRY

**Everything Everything** Kasbah 024 7655 4473

### EDINBURGH

**Christina Novelli/Nettles** Electric Circus 0131 226 4224

**Henry Ibbs** Captain's Bar

01316 682312

### EXETER

**Vrgns** Cavern Club 01392 495 370

### GLASGOW

**Algernon Doll/Neil Stewart** Bar Bloc 0141 574 6066

**David Francey/Mark Westberg** St Andrews In The Square 0141 222 2128

**Husky Nice'n'Sleazy** 0141 333 9637

**The Pineapple Thief** Classic Grand 0141 847 0820

**The State Broadcasters/The** Machine Room Stereo 0141 576 5018

**Sucioferro** King Tut's Wah Wah Hut 0141 221 5279

**Woodenbox/The Seventeenth** Century/So Second Hand Marching Band/No Mean City 02 ABC2 0141 204 5151

### LEEDS

**Angelspit/Uberbyte** Cockpit 0113 244 3446

**Check Da Come/The Specs** Empire 01132 420868

**Claire Cameron** Band Verve 0113 2442272

**Memory Drawings/Maggie8/Ithaca** Trio Wharf Chambers

Patti Smith, Troxy, London



**Off The Wall** Irish Centre

0113 248 9208

**The Solicitors** New Roscoe

0113 246 0778

**UK Subs/Total Confusion/The** Drastics Brudenell Social Club

0113 243 5866

### LEICESTER

**Louise Jordan/Chris Wood** Musician 0116 251 0080

### LIVERPOOL

**Decade** Shipping Forecast

0151 709 6901

### LONDON

**Allo Darlin** King's College Student Union 020 7848 1588

**Bat & Ball/Mexico Indigo/Vita And** The Vicious Zigfrid Von Underbelly

020 7613 1988

**Ben Mello/Francesca Beard/Indigo** Williams Rich Mix 020 7613 7498

**Calexico** Rough Trade East 0207 392 7788

**The Charlie Rivers Band/MY** Therapist Says Hot Damn/

Burning Indifference Nambucca

020 7272 7366

**Chrysta Bell/We Three And The** Death Rattle Hoxton Square Bar & Kitchen 020 7613 0709

**Divorce/Bitches/Asss Birthdays** Echo/Worst Case/The 286 Dublin Castle 020 7485 1773

**The Idjut Boys/Foolish Felix** Dickinson The Waiting Room

020 7241 5511

**Iona Bush** Hall 020 8222 6955

**I Am Giant** Garage 020 7607 1818

**Johnny Get The Gun** Garage (Upstairs) 0871 230 1094

**Jonathan Boulet** Shackellwell Arms 020 7249 0810

**Land Observations/Way Through/Jo** Thomas Café Oto 0871 230 1094

**Last Dinosaurs/MSMR** Barfly 0870 907 0999

**Laura Wright** St James' Church 020 7287 6711

**Lemonade** The Lexington 020 7837 5387

**Motionless In White/Buried In** Verona/With One Last Breath

Underworld 020 7482 1932

**Nell Bryden** St Pancras Old Church

Patti Smith Troxy 020 7734 3922

**Penetration/Lost Cherrees/Shag** Nasty Peel 020 8546 3516

**Petite Noir/Swim** Old Blue Last 020 7482 7318

**Pink/Walk** The Moon Roundhouse 020 7482 7318

**Regal Safari/Pandir Eyez/** Jamie Isaac Dalston Roof Park

020 7275 0825

**Rue Royale/The Little Unsaid** Green Note 0871 230 1094

**The Sonic Jewels/Name Your** Heroes/Jamie Crawford New Cross Inn 020 8692 1866

**The Soundtrack Of Our Lives** Heaven 020 7930 2020

### MANCHESTER

**Alan Silva/Roger Turner** Night & Day Café 0161 236 1822

**The Features** Deaf Institute 0161 330 4019

**Lawrence Arabia/Hawker** Reunion Ruby Lounge 0161 834 1392

**The Novasons/Narwhals/Stolypins** Necktie Roadhouse 0161 228 1789

**Torche/Iron Witch/Trojan Horse** MoHo Live 0161 834 8180

**Tyrannosaurus** Alan Star & Garter 0161 273 6726

### MIDDLESBROUGH

**OPM** The Crown 0871 230 1094

### MILTON KEYNES

**Cedric Watson** Stables 01908 280800

### NORWICH

**Best Friends** Bedford's Crypt 01603 666 869

**Gary Winter/Simon Brown/Tay** Devil Arts Centre 01603 660 352

**Sheesh/Laps Around The Lake** Brickmakers 01603 441 118

### NOTTINGHAM

**Bury The Ladybird/Bayone/** Memberb Lord Roberts 01159414886

**The Moons** Bodega Social Club 08713 100000

### OXFORD

**Bethany Weimers/Alphabet** Backwards/Cat Matador Said Business School 01865 288800

### PLYMOUTH

**iwrestledabearonce/Oceano/Vanna** For All Those Sleeping White Rabbit 01752 227522

**Steve James** The B-Bar 01752 242021

### PRESTON

**Emma Pollock/RM** Hubbert Continental 01772 499 425

### SALFORD

**Armagic/Walton Hesse/James** Kelly Sacred Trinity Church 0161 834 2041

### SHEFFIELD

**Ezlo** Greystones 0114 266 5599

### SOUTHAMPTON

**Dexys** Guildhall 023 8063 2601

**Mr B The Gentleman Rhymer/** Cumberlande/Just Joiners 023 8022 5612

### SOUTHSEA

**The Alistair Goodwin** Band RMA Tavern 023 9282 0896

**Paul Sinha** Cellars 02392 826249

**STRATFORD UPON AVON** Sadie Fleming Cox's Yard 01789 404600

### ST ALBANS

**Stewart Francis** Alban Arena 01727 844 488

**TUNBRIDGE WELLS** Cells/As It Is/Out Side Room The Forum 0871 277 7101

### WAKEFIELD

**Stam Smith** Snooty Fox 01924 374455

**WOLVERHAMPTON** Marillion Civic Hall 01902 552121

### YORK

**Kicks/Little Triggers/Porcelain** Paradise Stereo 01904 612237

**Hummingbirds** Blues Band Roman Bath 01904 620455

**Inspiral Carpets/The Likely Lads** The Duchess 01904 641 413

**ODS** Fibbers 01904 651 250

**The Teacups** Black Swan Inn 01904 686 911

# FRIDAY

## September 14

### ABERDEEN

**Johnny And The Giros/The Seams** The Tunnels 01224 211121

**Stanley Odd** Lemon Tree 01224 642230

### BATH

**Simone Felice** Chapel Arts Centre 0122 5404445

### BIRMINGHAM

**Brothers Groove/Memory Tones** Roadhouse 0121 624 2920

**Emergnc Asylum** 0121 233 1109

**Famillar** Creatures Moseley Arms 0121 688 6888

**Greg Bird** Hare & Hounds 0870 264 3333

**Rebel Movie Maker/The Grey** Quotes Flapper 0121 236 2421

**Reflect/Flowtime** Sunflower Lounge 0121 632 6756

**Rise Of My Empire** Actress & Bishop 0121 236 7426

**Stake Out** O2 Academy 3 0870 477 2000

**Stuart McCall** Irish Centre 0121 622 2314

**Toy Hearts** The End 0121 448 0797

### BRIGHTON

**Aphid Moon** Volks Tavern 01273 682828

**Hey Sholay** Green Door Store 07894 267 053

**Last Dinosaurs** Hope 01273 723 568

**LTJ Bukem** Concorde 2 01273 673 311

**Meg Baird** West Hill Hall 01273 327976

**The Parkinsons/The Querelles** Prince Albert 01273 730 499

**Rowan Coupland/Rue Royale/Like** Spinning Caxton Arms 01273 725 866

**The Tenderhooks/Outrage** Latest Music Bar 01273 687 171

### BRISTOL

**An Axe** Horts 0117 9252520

**Baauer** Thekla 08713 100000

**Koshiro/Heaven Asunder/Zero** Pilot Croft (Main Room) 0117 987 4144

**Lemonade/Splash/The Hysterical** Injury Start The Bus 0117 930 4370

**Never The Bride** The Tunnels 0117 929 9008

**Obsidian** Fire Engine 07521 974070

**Rituals/The Thralls/Speaker** Croft (Front Bar) 0117 987 4144

**Roots Of Reason** Thunderbolt 07791 319 614

**The Stanton Warriors** Lakota 0117 942 6139

**Tim Holehouse/Skin For A Canvas** Stag & Hounds 0117 929 7048

### CARLISLE

**Audio Pilotz** AMF Bowling 0844 826 3013

### COVENTRY

**The Establishment** Warwick Cavern 01926 494 600

**Quill** Carey's Bar 07714 105091

### DERRY

**Alex Metric** Peadar O'Donnells Gweedore Bar 02871 263513

### EDINBURGH

**Buzzcocks** Liquidroom 0131 225 2564

**Cream Soda** Electric Circus 0131 226 4224

**Rauberhohle/Factory** ActsWee Red Bar 0131 229 1442

**The Sunshine** Delay Tron 0131 226 0931

### EXETER

**Ryan Keen/Jake Morley/Alisdair** Roberts Phoenix 01392 667080

### GLASGOW

**Billy Bragg/KT** Tunstall O2 ABC 0870 903 3444

**Chris McManus** Budda Bar 0141 332 2010

**The Cult/Gun** Barrowland 0141 552 4601

**Deephord** Sub Club 0141 221 1177

**Eugene Twist** CCA 0141 352 4900

**The Features** King Tut's Wah Wah Hut 0141 221 5279

**Finding Albert** Nice'n'Sleazy 0141 333 9637

**Hivver** Mono 0141 553 2400

**Knotts & Crosses/Lost Nath** Maggie May's 0141 548 1350

**Lords Of The Underground** Classic Grand 0141 847 0820

### GUILDFORD

**Linda Harrison** Boileroom 01483 539 539

### IRVINE

**Dave Acari** Harbour Arts Centre 01294 274059

### LEEDS

**The Blueniks** New Roscoe 0113 246 0778

**Divorce/Azores** Wharf Chambers The Freestylers/Featurecast Mint Club 0113 244 9474

**The Gonzo's** Cockpit 0113 244 3446

**Hexis**Royal Park Cellars 0113 274 1758



# FRIDAY

September 14

◀ CONTINUED FROM PAGE 59

Rat Face Lewey/Steven Bor Arch 635  
020 7720 7343  
**Santonica/Echo Park/Kill For Eden**  
100 Club 020 7636 0933  
**Shortee Blitz/Culture Cuts/**  
**Sounds Of The Universe Allstars**  
Bloomsbury Bowling Lanes  
020 7691 2610  
**Stacey Pullen/James Prisetly Egg**  
020 7428 7574  
**Sue Denim** O2 Academy Islington  
0870 477 2000  
**Surkin/Riton/Eaux Nest**  
020 7354 9993  
**The Talkman Collection/Vear Of**  
**The Fox** 229 Club 020 7631 8310  
**Toddla T/Dillinja/The Prototypes**  
Fabric 020 7336 8898  
**Vic Godard & The Subway Sect/**  
**Duel/Les Tousseurs Nambucca**  
020 7272 7366  
**Vigilante/Vintage Crow Club Surya**  
020 7713 6262  
**Vision Of Disorder/Earthtone9**  
Underworld 020 7482 1932  
**Warm Digits Shacklwell Arms**  
020 7249 0810  
**Wild Life!** Queen Of Hoxton  
020 7422 0958  
**Wolf People/Monster Island**  
Palladium 020 7494 5020  
**Zounds/The Cravats/Paranoid**  
**Visions** The Lexington 020 7837 5387  
**MANCHESTER**  
**Embryo** 73 Kings Arms  
0161 832 3605  
**Firewind/Leaves' Eyes** MoHo Live  
0161 834 8180  
**Fu Manchu** Ruby Lounge  
0161 834 1392  
**Greg Davies Project/Dirty Organ**  
Roadhouse 0161 228 1789  
**Left To Burn/Seraculus/Araxa**  
Academy 3 0161 832 1111  
**The Necks** Band On The Wall  
0161 832 6625  
**New Hips/Tribal Fighters** 2022NQ  
**MIDDLESBROUGH**  
**By Toutsis** Mink Tattoo 01642 241 221  
**Rachel Sermanni/Joe Hamill**  
Westgarth Social Club 01642 242164  
**MILTON KEYNES**  
**The Fades** Watershed 07935 641 660  
**Mutiny On The Bounty** Craufurd  
Arms 01908 313 864  
**NORWICH**  
**Dancing Lotus/Undercover**  
Brickmakers 01603 441 118  
**Olympians/Among Brothers Arts**  
Centre 01603 660 352  
**NOTTINGHAM**  
**The Blood Brothers** Bodega Social  
Club 08713 100000  
**Grooverider/Nicky Blackmarket**  
Stealth 08713 100000  
**Liz Lawrence/Hymn** Glee Club  
0871 472 0400  
**Torche** Rock City 08713 100000  
**OXFORD**  
**Felix/The Cellar Family/The Half**  
**Rabbits** Wheatstheaf 01865 721 156  
**Kites** O2 Academy 2 0870 477 2000  
**Little Fish/Secret Rivals/**  
**Swindiestock** Castle Unlocked  
01865260666  
**PORTMEIRION**  
**FESTIVAL NO 6** Primal Scream/  
**Death In Vegas/Kindness/Gold**  
**Panda/Summer Camp/King Krule/**



**Gang Colours/King Creosote**  
Portmeirion Village  
**PAISLEY**  
**Rick Redbeard/Wounded Knees/**  
**Deerhound** Arts Centre  
0141 887 1010  
**PLYMOUTH**  
**Ztomic** The B-Bar 01752 242021  
**POOLE**  
**Cloudbusting** Mr Kypis 01202 748945  
**READING**  
**Nathan James** Sub89 0871 230 1094  
**RHONDDA**  
**Replaced By Robots** The Factory  
**SHEFFIELD**  
**A Place To Bury Strangers** Queens  
Social Club 0114 272 5544  
**Kartica** O2 Academy 0870 477 2000  
**Marillion** Corporation 0114 276 0262  
**STIRLING**  
**Out For Tomorrow/Thousand**  
**Autumns** Tolbooth 01786 274000  
**STOCKTON**  
**Prices Of Monte Carlo** Georgian  
Theatre 01642 674115  
**STOKE ON TRENT**  
**Obey** Underground 01782 219944  
**Sworn To Oath** Sugarmill 01782 214 991  
**STRATFORD UPON AVON**  
**Rockit Fuel** Cox's Yard 01789 404600  
**ST ALBANS**  
**Missing Andy/The Whoils/**  
**Underview** Horn 01727 853 143  
**Souffish** Alban Arena 01727 844 488  
**SWANSEA**  
**Andy & Goss** The Vault 01792 456 110  
**TUNBRIDGE WELLS**  
**Lower Than Atlantis/Mallory Knox**  
The Forum 0871 277 7101  
**WAKEFIELD**  
**The Black Lanterns/Lifer** Snooty Fox  
01924 374455  
**Piney Gir** The Hop 0871 230 1094  
**Three Sheets T'Wind** The Taproom  
01924 473223  
**WOLVERHAMPTON**  
**Awake By Design/In Dantes** Eclipse  
Slade Room 0870 320 7000  
**YORK**  
**Everything Everything/The Post**  
**War Years** The Duchess 01904 641 413  
**Lalka Dog** Stereo 01904 612237  
**Sing Ramona** Sing Fibbers  
01904 651 250

# SATURDAY

September 15 March 11

**BATH**  
**David Houghton/Rosie Vanier**  
Chapel Arts Centre 01252 5404445  
**BEDFORD**  
**Wet Nuns** The Pad 0871 230 1094  
**BELFAST**  
**Frightened Rabbit** Empire  
028 9024 9276  
**The Universal** Auntie Annie's  
028 9050 1660  
**BIRMINGHAM**  
**Call Atlantis** Eddie's Rock Club  
0121 643 2093  
**The Cult/The Mission** O2 Academy 2  
0870 477 2000  
**EL-P** Rainbow 0121 772 8174  
**The Features** The End 0121 448 0797  
**Long Distance** Irish Centre  
0121 622 2314  
**Mhvi** Actress & Bishop 0121 236 7426  
**Motionless** In White Asylum  
0121 233 1109  
**Tommy Gun** Moseley Arms  
0121 688 6888  
**Watchfires** Flapper 0121 236 2421  
**BRIGHTON**  
**iwrestledabeerance/Vanna/**  
**Oceano** The Haunt 01273 770 847  
**Freeze The Atlantic** Pavilion Tavern  
01273 325684  
**Miss Faricy/Phil Marten** Fortune Of  
War 01273 205 065  
**The Qemists/The Herbaliser/Zed**  
**Bias** Concorde 2 01273 673 311  
**The Stars Down To Earth** Sticky  
Mike's Frog Bar 01273 749 465  
**BRISTOL**  
**GBH** Fleece 0117 945 0996  
**Inflect** Featuring Ital Tek Croft  
(Front Bar) 0117 987 4144  
**Kirris Riviere** Band Thunderbolt  
07791 319 614  
**Me & My Friends/Willie & The**  
**Bandits** Mr Wolf's 0117 927 3221  
**Nightshift** Fire Engine 07521 974070  
**The Other Tribe** Factory Studios  
0117 9525655  
**Redlight/Oneman** Exchange  
0117 9304538  
**Wasabi** Start The Bus 0117 930 4370  
**Wolf/Down/The Vallance** Croft  
(Main Room) 0117 987 4144  
**CAMBRIDGE**  
**Martin Simpson** St Paul's Centre  
01223 354 186  
**The Slow Show/Natasha Haws**  
Baptist Chapel Waterbeach  
01223 354 186  
**Small World/Sub Station 66** The  
Cornerhouse 01223 352047  
**CARDIFF**  
**The Long Tenon** Buffalo Bar  
02920 310312  
**Stone Foundation** The Globe  
07738 983947  
**TV Smith/Punks Not Dad** Clwb Ifor  
Bach 029 2023 2199  
**CARLISLE**  
**Sissy & The Bilsters/The Parish**  
**Riots** Brickyard 01228 512 220  
**COVENTRY**  
**The Moons** Kasbah 024 7655 4473  
**DERBY**  
**Rainbow** Rising Flowerpot  
01332 204955  
**EDINBURGH**  
**Letters/Sneaky Pete's** 0131 225 1757  
**Miaoux Miaoux/Homework** Voodoo  
Rooms 0131 556 7060  
**EXETER**  
**Smoke** Fairies Phoenix  
01392 667080

**FALMOUTH**  
**Sezecz Brothers** Miss Peapod's  
0871 230 1094  
**GLASGOW**  
**A Place To Bury Strangers**  
Nice'n'Sleazy 0141 333 9637  
**The Difference** Maggie May's  
0141 548 1350  
**Motion City Soundtrack** King Tut's  
Wah Wah Hut 0141 221 5279  
**Scott Matthews** Oran Mor  
0141 552 9224  
**Torche** O2 ABC2 0141 204 5151  
**We Were Promised** Jetpacks!  
Strathclyde University 0141 567 5023  
**HARTLEPOOL**  
**Mutiny On The Bounty** Studio  
01429 424440  
**NOVE**  
**King Porter** Stomp Old Market  
01273 325440  
**LEEDS**  
**Benson** Cockpit 0113 244 3446  
**Ben Montague** Eiger 0113 244 4105  
**Bruce Springfield** New Roscoe  
0113 246 0778  
**Invisible Cities/Helicopter Quartet/**  
**Giant David** Packhorse 0113 245 3980  
**Muddy Miles** Royal Park Cellars  
0113 274 1758  
**Notion** The Well 0113 2440474  
**Petrels** Wharf Chambers  
**Pteroglyph/Canaya/Li Li Li** The  
Library 0113 2440794  
**LEICESTER**  
**Mick Ridgway's** Mojohand Criterion  
01162 625418  
**The Paradimes** Sumo 0116 285 6536  
**The Underground** Heroes Lock 42  
**LIVERPOOL**  
**Better Left Alone** Picket  
0151 708 5318  
**Butler & Murt/Lauren Lo Sung/Liam**  
**King** Shipping Forecast 0151 709 6901  
**Fallen Paradise** Elevator Bar  
0151 707 1137  
**The Hummingbirds** Zanzibar  
0151 707 0633  
**Idle Frets/The Chevrons** O2 Academy  
2 0870 477 2000  
**Lach Lomax** 0151 236 4443  
**LONDON**  
**Bad Passion** Shacklwell Arms  
020 7249 0810  
**Boddika/Eliphino** Peckham Palais  
**Clark/Eskmno/Shigeto/Illum** Sphere  
KOKO 020 7388 3222  
**Code 500/Ghost Writers/Two**  
**Stroke** Heroes Bar 020 7485 6040  
**David Guetta/Calvin Harris**  
Roundhouse 020 7482 7318  
**Daytona Lights/Low Moon Low**  
Borderline 020 7734 5547  
**Faintest** Eye Grosvenor  
0871 223 7992  
**Fu Manchu** O2 Academy Islington  
0870 477 2000  
**IkoniKa/Deadboy/Fantastic Mr Fox/**  
**Randome** Cable Club 020 7403 7730  
**Jowe** Head Ryan's Bar 020 7275 7807  
**Kissy Sell Out XOYO** 020 7729 5959  
**The Krishanthi** Hope & Anchor  
020 7354 1312  
**Little Shadows/Theadorno/Bastru**  
New Cross Inn 020 8692 1866  
**Lords Of The Underground** Silver  
Bullet 020 7619 3639  
**Meg Baird** Café Oto 0871 230 1094  
**The Milk/States Of Emotion/Scarlet**  
**Echo** Queen Of Hoxton 020 7422 0958  
**Okta Lounge** Barfly 0870 907 0999



Spiritualized,  
Festival No 6,  
Portmeirion

**Pagan Altar** Old Blue Last  
020 7613 2478  
**Paul Gilroy/Get Cape. Wear**  
**Cape. Fly/Martin Smith** Rich Mix  
020 7613 7498  
**Polno/Lime-Headed Dog/**  
**The Lone** Taxidermist Windmill  
020 8671 0700  
**Purple Hearts** Assembly Hall  
020 8577 6969  
**Random Hand/Subset/**  
**Tyrannosaurus** Alan Nambucca  
020 7272 7366  
**Rebel Sonix/Kid Chameleon/**  
**Force Of Habit** Lockside Lounge  
020 7284 0007  
**Spizz Energi/Angelspit** Electrowerkz  
020 7837 6419  
**Steve Aoki/South Central/Doorly**  
Fire Club 020 3242 0040  
**Stinking Lizaveta/Darsombra/**  
**Trieste** Black Heart 020 7428 9730  
**Super Astroman/Franklin Club**  
Surya 020 7713 6262  
**Tropics/Patten** Birthdays  
**XXXV/Lone/Jamie** Funk Cargo  
0207 749 7840  
**MANCHESTER**  
**The Hidden** Revolution Ruby Lounge  
0161 834 1392  
**The Logicals** Deaf Institute  
0161 330 4019  
**Manatees** Kraak 07855 939 129  
**Menphis/Jessica Bell/The** Hemitage  
Academy 3 0161 832 1111  
**Nell** Atkins Common Bar 0161 832 9245  
**The Pineapple Thief/Howard James**  
**Kenny** Sound Central 0161 236 0340  
**Rachel Sermanni** Soup Kitchen  
0161 236 5100  
**Visions Of Disorder/Earthtone9**  
MoHo Live 0161 834 8180  
**NEW BRIGHTON**  
**Jake & Elwood** Floral Pavilion Theatre  
0151 639 4360  
**NORWICH**  
**Mortad/Meltdown/Metal Lust**  
Waterfront 01603 632 717  
**Robby Hodges/Settle** For Second  
Brickmakers 01603 441 118  
**NOTTINGHAM**  
**Leon Vynehall** Stealth  
08713 100000  
**PORTMEIRION**  
**FESTIVAL NO 6** Spiritualized/  
**Richard Hawley/Jessie Ware/Zulu**  
**Winter/Palma Violets/British Sea**  
**Power/Andrew Weatherall/Cate Le**  
Bon Portmeirion Village  
**PRESTON**  
**Middleman** Mad Ferret  
07919 896 636  
**READING**  
**The Jettes/August List** Rising Sun  
0118 957 2974  
**RUGBY**  
**Sworn To Oath** Vault 01788 303003  
**SHEFFIELD**  
**A Season Of Secrets/Planet 9/**  
**Glacier** Corporation 0114 276 0262  
**Steve Papa** Edwards/Sarah Mac/  
**Jack** Athey Greystones 0114 266 5599  
**SOUTHAMPTON**  
**Wolf** Gang Joiners 023 8022 5612  
**SOUTHSEA**  
**SOUTHSEA FEST** Bo Ningen/  
**Tall Ships/Eagulls/Fear Of Men/**  
**Best Friends/Tellison/This Many**  
**Boysfriends/Clock Opera**  
**The Targets** Cellars 02392 826249  
**STOKE ON TRENT**  
**Aaron Moberley/Marc O'Reilly**  
Sugarmill 01782 214 991  
**Senseless** Famous Lion 01782 846780  
**SWANSEA**  
**Juzu Kings/The Sessions** The Vault  
01792 456 110  
**TUNBRIDGE WELLS**  
**Zico** Chalmers The Forum 0871 277 7101  
**WAKEFIELD**  
**Justice** Rising Snooty Fox  
01924 374455  
**The Ruckus** Escobar 01924 332000  
**The Spills** The Hop 0871 230 1094  
**WOLVERHAMPTON**  
**Sweet Chai** Newhampton Arts Centre  
01902 572090  
**YORK**  
**Simone Felice** The Duchess  
01904 641 413

## GET IN THE GIG GUIDE!

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



# SUNDAY

September 16

**BELFAST**  
Firewind/Leaves Eyes Limelight  
028 9032 5942

**BIRMINGHAM**  
Alasdair Roberts Kitchen Garden  
Café 0121 443 4725  
Artnagic/Louise Petit Yardbird  
0121 212 2524  
Best Friends Sunflower Lounge  
0121 632 6756  
Wet Nuns Hare & Hounds  
0870 264 3333

**BRIGHTON**  
Barber Taylor & Reed Komedia  
01273 647 100  
Thomas Truax Hope 01273 723 568

**BRISTOL**  
Drum Blondes St George's Hall  
0117 923 0359  
EL-P Fleece 0117 945 0996  
Sermon/AWMR/Avenge The  
Heartache Croft (Front Bar)  
0117 987 4144  
Through Your Eyes/Manners/  
Taking Chances Croft (Main Room)  
0117 987 4144

**CARDIFF**  
Ian McCulloch The Globe  
07738 983947

**EDINBURGH**  
Eddy Hanson/Tom Oakes/Bobby  
Nicholson/Kathryn Nicoll Captain's  
Bar 01316 682312  
Qabalala/Dave Maclean/  
The Cosmic Dead Third Door  
0131 225 6313

**EXETER**  
Andy McKee/Preston Reed/Jon  
Gomm Phoenix 01392 667080

**GLASGOW**  
BoB/Smiler 02 ABC 0870 903 3444  
Crybaby King Tut's Wah Wah Hut  
0141 221 5279  
Mutiny On The Bounty Captain's  
Rest 0141 331 2722

**LEEDS**  
Catalogo HiFi Club 0113 242 7353  
Fu Manchu Brudenell Social Club  
0113 243 5866  
Kirk Brandon New Roscoe  
0113 246 0778  
Pierce The Veil/Crown The Empire  
Cockpit 0113 244 3446

**LEICESTER**  
Gideon Conn/I Am Giant  
Soundhouse 07830 425555  
Simon Felice Band Musician  
0116 251 0080

**LONDON**  
Billy Bragg/Joe Henry/Grace  
Petrie Queen Elizabeth Hall  
020 7960 4242  
The Cult/The Mission HMV  
Hammersmith Apollo 0870 606 3400  
Dexys Barbian Centre 020 7638 8891  
The DE Experience Royal Vauxhall  
Tavern 020 7582 0833  
Gunning For Tamar/Drawings/  
Muncie Girls Old Blue Last  
020 7613 2478

King Candy & The Sugar Push  
Hideaway 020 7561 0779  
Latterman/OK Pilot/Bear Trade  
Peel 020 8546 3516  
Marillion HMV Forum 020 7344 0044  
Plainsong Union Chapel  
020 7226 1686  
Reverted/Cars Like Sharks Garage  
020 7607 1818  
Sebastopol/Alfa-d/Cardinal Jack  
New Cross Inn 020 8692 1866  
Skarlett Riot/The Mariana Hollow/  
Evilyn Nambucca 020 7272 7366  
Torche/Hang The Bastard/Old  
Forest XOYO 020 7729 5959

**MANCHESTER**  
A Place To Bury Strangers Ruby  
Lounge 0161 834 1392  
Michael Holland/Conor (Boomkat)  
Common Bar 0161 832 9245  
Motionless In White/Buried In  
Verona Roadhouse 0161 228 1789  
The Underground Heroes Sound  
Control 0161 236 0340

**NORWICH**  
Jonathan Wyatt Big Band Talk  
01603 660220  
Motion City Soundtrack Waterfront  
01603 632 717

**NOTTINGHAM**  
Aynsley Lister Band/The Idle Hands  
Glee Club 0871 472 0400  
Berlin Black/In Isolation/Oblong  
Maze 0115 947 5650

**OXFORD**  
Gun/The Scholars O2 Academy 2  
0870 477 2000  
Stooshe/Misha B/King Charles  
Brookes University 01865 484750

**PORTMEIRION**  
FESTIVAL NO 6 New Order/  
Everything Everything/Gruft Rhys/  
Field Music/Clock Opera/The Wave  
Pictures/Toy/Savages Portmeirion  
Village

**RUGBY**  
We Are Fiction/Violet/You Cried  
Wolf Vault 01788 303003

**SALFORD**  
Memory Drawings/Riverrun Sacred  
Trinity Church 0161 834 2041

**SHEFFIELD**  
Sam On The Womp Plug  
0114 276 7093

**SOUTHAMPTON**  
Iona Brook 023 8055 5366

**SOUTHSEA**  
Polly Paulusma Cellars  
02392 826249

**TUNBRIDGE WELLS**  
Zigo/Likes Lions/New Skin The  
Forum 0871 277 7101

**WAKEFIELD**  
Pyramids/Swallows/Sea Of  
Abrogation Snooty Fox 01924 374455

**WOLVERHAMPTON**  
The Making/The Secret Year Slade  
Room 0870 320 7000  
The Pineapple Thief Robin 2  
01902 497860

# MONDAY

September 17



**BIRMINGHAM**  
Long Distance Irish Centre  
0121 622 2314

**BRIGHTON**  
Deep Time/Cinemascope's Sticky  
Mike's Frog Bar 01273 749 465  
Jesca Hoop Green Door Store  
07894 267 053  
Shoes & Socks Off/Someone  
Died/Katie Malco Pavilion Tavern  
01273 325684  
Torche/DKH The Haunt  
01273 770 847

**BRISTOL**  
Daniel Herskedal/Marius Neset  
St George's Hall 0117 923 0359  
Natalie Holmes/Samantha  
Crockford/Adam Barnes Croft (Main  
Room) 0117 987 4144  
The Pineapple Thief/Howard James  
Kenny Fleece 0117 945 0996

**CAMBRIDGE**  
Marillion Junction 01223 511511

**CARDIFF**  
Best Friends Buffalo Bar  
02920 310312

**EDINBURGH**  
Ben Miller Captain's Bar  
01316 682312

**GLASGOW**  
Lemonade Captain's Rest  
0141 331 2722  
Motionless In White/Buried In  
Verona Ivory Blacks 0141 221 7871  
Sissy & The Blisters King Tut's Wah  
Wah Hut 0141 221 5279

**GUILDFORD**  
We Are Fiction Boilerroom  
01483 539 539

**LEEDS**  
Crybaby Nation Of Shopkeepers  
0113 203 1831  
Mutiny On The Bounty/Richard  
Parker Brudenell Social Club  
0113 243 5866

**LEICESTER**  
Scholars/Beneath The Lights  
Soundhouse 07830 425555

**LONDON**  
A Place To Bury Strangers Dingwalls  
020 7267 1577

Chris McConville/HUMI/  
Static Plan New Cross Inn  
020 8692 1866  
Conan/Hunger Artist/Throne  
Old Blue Last 020 7613 2478  
Devil Sold His Soul/Shadows  
Chasing Ghosts/The Elijah Fighting  
Cocks 020 8546 5174  
Dntel Borderline 020 7734 5547  
Emperor Chung/Inside The Circle  
Dublin Castle 020 7485 1773  
Let's Buy Happiness The Lexington  
020 7837 5387

**The Lumineers** Hoxton Square Bar &  
Kitchen 020 7613 0709

**Macklemore & Ryan Lewis**  
King's College Student Union  
020 7848 1588  
Marry Waterson & Oliver Knight  
Slaughtered Lamb 020 8682 4080  
Motion City Soundtrack/Now, Now  
[Me] Heaven 020 7930 2020  
The Necks Village Underground  
020 7422 7505  
Tristania/Kells/The Sound Storm  
Underworld 020 7482 1932  
Tuesday Club/Jay Fraser/Abby  
Holden Half Moon 020 7274 2733

**MANCHESTER**  
Butch Walker Night & Day Café  
0161 236 1822  
EL-P Academy 3 0161 832 1111

**NORWICH**  
Cedric Watson/Bijou Creole Arts  
Centre 01603 660 352  
Dying Fetus/Job For A Cowboy/  
Revocation Waterfront  
01603 632 717  
Richard Hawley/Lisa Hannigan EEA  
01603 505401

**NOTTINGHAM**  
Don Nino/Cusp/August  
Actually Bodega Social Club  
08713 100000  
Rachel Sermanni Rescue Rooms  
0115 958 8484

**OXFORD**  
Breakage/Rudimental O2 Academy  
0870 477 2000

**SHEFFIELD**  
Ms Dynamite Plug 0114 276 7093

# TUESDAY

September 18

**BELFAST**  
Beth Jeans Houghton & The Hooves  
Of Destiny Black Box 00 35391 566511

**BIRMINGHAM**  
Dntel HMV Institute 0844 248 5037  
Dying Fetus/Job For A Cowboy O2  
Academy 2 0870 477 2000  
Mark Morriss Roadhouse  
0121 624 2920

**BRIGHTON**  
More Than Conquerors/Tell  
Wolves Tales Sticky Mike's Frog Bar  
01273 749 465  
Motion City Soundtrack/Now, Now  
[Me] The Haunt 01273 770 847

**BRISTOL**  
OPM/Legend In Japan/Show It Off  
The Cooler 0117 945 0999  
Pariso/No Omega/Goodtime Boys  
Croft (Main Room) 0117 987 4144  
Venetian Snares Fleece  
0117 945 0996

**CARDIFF**  
Smoke Fairies Buffalo Bar  
02920 310312

**CHELMSFORD**  
Playground/Videotapes Hooga  
01245 356 811

**EDINBURGH**  
Dexys Queens Hall 0131 668 2019  
Eleanor McEvoy/Kat Healy/Caroline  
Gilmour The Caves 0131 557 8989  
Lemonade Sneaky Pete's  
0131 225 1757

**EXETER**  
We Are The Ocean Cavern Club  
01392 495 370

**GLASGOW**  
EL-P Stereo 0141 576 5018  
Kissy Sell Out Sugar Cube  
0141 248 7268  
Lilygreen & Maguire Beanscene  
0141 352 9800  
Pierce The Veil/Crown The Empire/  
The Getaway Plan Ivory Blacks  
0141 221 7871

**GUILDFORD**  
Zico Chain Boilerroom 01483 539 539

**LEEDS**  
Latterman/Bear Trade/Caves  
Brudenell Social Club 0113 243 5866  
Motionless In White Cockpit  
0113 244 3446

**LEICESTER**  
Mutiny On The Bounty Firebug  
0116 255 1228  
The Water Tower Bucket Boys  
Musician 0116 251 0080

**LIVERPOOL**  
Ben Montague/Mike Markey O2  
Academy 2 0870 477 2000  
Stuart McCallum Studio 2  
0151 707 3727

**LONDON**  
Amen Dunes/Colours Shacklwell  
Arms 020 7249 0810  
Andrea Bocelli/Laura Wright  
Roundhouse 020 7482 7318  
Arrowcat/New Kid In Town Dublin  
Castle 020 7485 1773  
Best Coast Borderline  
020 7734 5547

**Bloody Mammals/Neon Asylum/  
The Graveltones** Bloomsbury Bowling  
Lanes 020 7617 2610

**Butch Walker** Electrowerkz  
020 7837 6419

**Calexico/Laura Gibson** HMV Forum  
020 7344 0044

**Ensiferum/Profane Omen O2**  
Academy Islington 0870 477 2000  
**Frightened Rabbit** 93 Feet East  
020 7247 6095

**Giraffage/XXYYXX** Birthdays  
**Grave/Vile/Sonne Adam** Underworld  
020 7482 1932

**Green Street/Manor Cargo**  
0207 749 7840

**Hey Sholay** Hoxton Square Bar &  
Kitchen 020 7613 0709

**Jesse James & Crave/Alex Mills/  
Purple Ferdinand** Garage (Upstairs)  
0871 230 1094

**Mallie/Bella McKendree** Troubadour  
Club 020 7370 1434

**Matchbox Twenty** O2 Shepherds  
Bush Empire 0870 771 2000

**Matt Andersen/Sisters In Grease**  
Half Moon 020 7274 2733

**MV & EE Bethnal Green Working Men's  
Club** 020 7739 2772

**Rachel Zeffira** St Andrew Holborn  
020 7583 7394

**Silver Apples/Peepholes** The  
Lexington 020 7837 5387

**Theme Park DJs/Casablanca** Old  
Blue Last 020 7613 2478

**Wolfe/Itamar/Howlin Hootin Owls**  
Bull & Gate 020 7485 5358

**Wolf Gang** Madame JoJo's  
020 7734 2473

**MANCHESTER**  
**Crybaby** The Castle 0161 237 9485  
**Macklemore & Ryan Lewis** Deaf  
Institute 0161 330 4019

**MIDDLESBROUGH**  
**The James Arthur Band/Alastair**  
Sheerin The Keys 01642 782 534

**MILTON KEYNES**  
**Peggy Seeger** Stables  
01908 280800

**NORWICH**  
**Cuttin' Edge** Brickmakers  
01603 441 118  
**Seznec Brothers** Bicycle Shop  
01603 625 777

**NOTTINGHAM**  
**Nashville Pussy/Bob Wayne/The**  
**Hip Priests** Rock City 08713 100000

**SHEFFIELD**  
**Deep Time** Harley 0114 275 2288  
**Firewind/Leaves' Eyes** Corporation  
0114 276 0262  
**Toddla T/Mosca/Loadstar** Leadmill  
0114 221 2828

**SOUTHAMPTON**  
**Torche** The Cellar 023 8071 0648

**WAKEFIELD**  
**Lord Bishop** Snooty Fox 01924 374455

**YORK**  
**Sissy & The Blisters/La Petite Mort/  
The Valmore** Stereo 01904 612237  
**The Underground Heroes/Black Lit**  
City Fibbers 01904 651 250



BoB, O2 ABC,  
Glasgow



Best Coast,  
Borderline,  
London



# FROM FLATMATE TO ALL-OUT HATE

**Mat Snow** was a superfan of – and sometime landlord to – **Nick Cave**. One lukewarm review later, he was inspiring his most vitriolic song ever

**N**ick Cave and I go way back. To the artist even his friends call the Dark Lord, I owe in some measure my career, my wife and my epitaph. But isn't that what unfriends are for?

Today he's an academically gowned fixture on the honorary degree circuit. But back in 1980 when I first clapped eyes on Nick Cave at Kilburn's Moonlight Club fronting the savagely violent Birthday Party, he was a feral farm-boy torn from the pages of Flannery O'Connor. My old school friend Barney Hoskyns, who'd just started writing for the music press, had taken me as a matter of urgency. The Birthday Party were the real thing, he advised. He was right.

Their first champion in the national music press, Barney had joined The Birthday Party's London circle, and, as his mate and fellow fan, I tagged along as a backstage irregular on Nick Cave and guitarist Rowland S Howard's quests for rest and relaxation. On one occasion I watched Nick set fire to his rats'-nest hairdo as he nodded out into a candle. Bewitched by it all, I quit my day job and followed Barney into NME. The Birthday Party made great music; I wrote gushing reviews.

In June 1983, after The Birthday Party broke up, Nick, his girlfriend Anita Lane, and soon-to-be-Bad Seed Blixa Bargeld of Berlin noiseniks Einstürzende Neubauten crashed in my flat in Brixton. During those few weeks, Nick diligently tapped away at the manuscript of his novel, *And The Ass Saw The Angel*, while Anita – a delightful kook – seldom rose before six, the pair subsisting, respectively, on Haywards Piccalilli and Daيرة cheese triangles. "Your diet is so processed, Anita," Nick would chide her, as if this paragon of healthy living wasn't also shooting skag (but on the sly, according to his courtly code of dignified discretion).

Mine was an inadvertent breach of Nick's personal protocol two years later when, having raved to the skies in NME about the first Bad Seeds album, I casually wrote that I found its follow-up, *The Firstborn Is Dead*, "disappointing" – a comment I clean forgot until in 1986 I came to interview Nick for NME.

It was not a joyful reunion. Frosty in the extreme, he only revealed why when I quizzed him on a

rumour that he'd written a song, called 'Scum', about the British music press.

"I didn't write it about the press. I wrote it about you. Mat Snow is an arsehole. I find it



hard to sit down and talk to someone who gave us a bad review. If someone says something good about me, they're doing their job. They get no medal, they get their wage. But if they say something bad, then that really gets on my tits."

At glacially patient dictation speed, his voice barely rose as he warmed to his theme.

"There are some people who will take it in good stead and laugh. But I take it as a personal insult and harbour it. And then that person comes up to me and attempts to shake my hand with a smile and say,

**"Miserable, shit-wrinking turd", Nick snarled**

'Hi, long time no see, burble burble burble...' I'm inconsistent, I'm illogical, I'm irrational about it. So fuckin' what?"

Weeks later, I bought 'Scum' as a green seven-inch flexidisc for £1 off the merchandise stall at a Bad Seeds show at Camden's Electric Ballroom. "Miserable shit-wrinking turd", Nick snarled, "fuckin' traitor, chronic masturbator, shit-licker, user, self-abuser...", adding, almost superfluously, "My unfriend, I'm the type that holds a grudge".

'Scum' was and is a brilliant record. Hearing it the first time remains the most thrillingly double-edged listening experience of my life, and to this day 'Scum' never fails to horrify the nape hairs, flush all four cheeks and send alternating shudders of shame and pride up and down my spine.

Years later, my Cave-fan wife-to-be was mightily impressed when, on our first date, I told her this story. Today, 'Scum' is "our song". And come the unhappy day when the stonemason needs the words to carve on my headstone, 'Scum' is good to go.

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(Top) Nick with The  
Birthday Party, and  
(above) in NME, 1986





# THE LEGENDARY NME CROSSWORD

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

Compiled by Trevor Hungerford

Win!

## A BAG OF NME SWAG



### CLUES ACROSS

- 1 Mumford & Sons' number? I'm putting it on pause (1-4-4)  
 6 Amy Winehouse in some dire habits (5)  
 9 Go straight down to the depths with Field Music (5)  
 10 U2 album taken from 18 across (3)  
 11 How it seems to be looking through Grimes (7)  
 12 (See 5 down)  
 15 Somewhere to eat along the way at a Doors' favourite '... Blues' (9)  
 17+22D Rock band formed by brothers Malcolm and Angus \_\_\_\_ (5)  
 18 We start to get name wrong of Ian \_\_\_\_, founder member of The Rolling Stones (7)  
 19 (See 16 down)  
 20 1991 Frazier Chorus album or 2004 biopic starring Jamie Foxx (3)  
 22 Their hits in the '70s included 'Blockbuster' and 'Ballroom Blitz' (5)  
 23 "Two hours of pushin' \_\_\_\_, buys an eight-by-twelve four-bit room", from Roger Miller's 'King Of The Road' (5)  
 24 Mystery Jets, with guest vocalist Laura Marling, performed this with growing passion (5-4)  
 27 Rants about a Neil Young album (5)  
 30 A terrible wailing noise coming from Black Rebel Motorcycle Club (4)  
 31 (See 5 down)  
 33+33D The Enemy similarly take steps about their music (4-1-6)  
 34 Signal given to Scott Walker to start number on album 'The Drift' - and no, it's not 'Snooker Loopy' (3)

### CLUES DOWN

- 1 Is he Frank Turner? Off course he isn't - yet (2-4-1-5)  
 2 It's a neat arrangement made with UNKLE (2-1-5)  
 3 Band whose albums include 'Come On Feel The \_\_\_\_' (10)  
 4 Band from Ohio located in New Hampshire (4)  
 5+12A+31A "I was standing by the ocean when I saw your face, I couldn't look at you", 1987 (7-2-3-4-2-3)  
 6 She sang along 'With Every Heartbeat' (5)

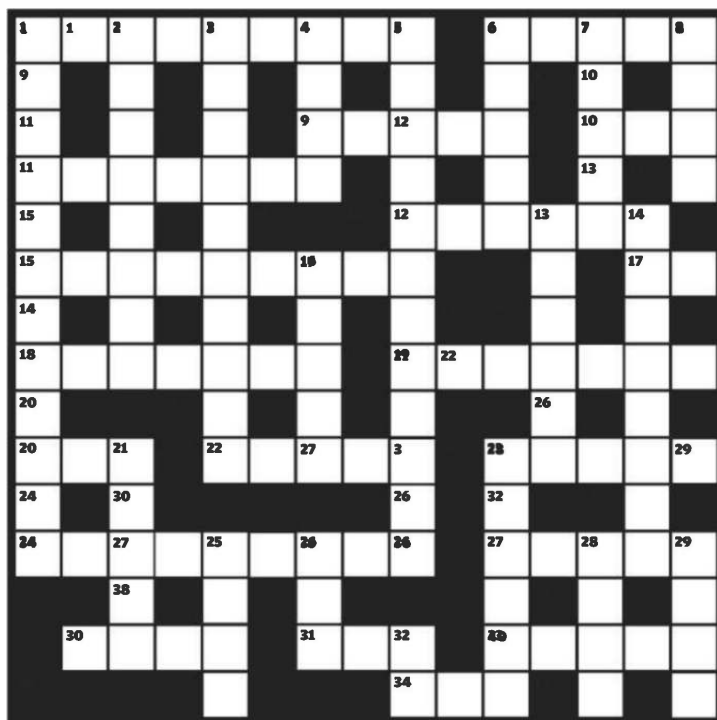
- 7+21D Greetings - what's your method with a Hot Chip? (3-2-3-2)  
 8 (See 23 down)  
 13 (See 33 across)  
 14 Mancunian band The 1975 with an EP that few can do, perhaps (8)  
 16+19A Libertines disc wrongly put back there (2-3-7)  
 21 (See 7 down)  
 23+8D Killers in a fight from day one (6-4)  
 25 (See 29 down)  
 26 Usher and will.i.am going along together in bottom gear (3)  
 28 Paul \_\_\_\_, '50s and '60s hit-maker who co-wrote Michael Jackson's 'This Is It' (4)  
 29+25D Big Pink to keep this material - it's well worth it (4-4)  
 32 (See 17 across)

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### AUGUST 11 ANSWERS

- ACROSS  
 1+29D Everybody's On The Run, 9 I'll Be Alright, 10+15D Hard To Explain, 11+24A Friendly Fires, 12 Blind, 15+32A Tell Me When, 16 Gala, 17+14D El Camino, 18 Vaselines, 22 Iron, 23 Poor, 25 Brit, 28 Air, 30 Oto, 31 Amerie, 33 Nancy, 34 Answer  
 DOWN  
 2 Valerie, 3 Rubber Lover, 4 Brand New Start, 5+8D Dirty Harry, 6+27D Signal Fire, 7+19D Nothing Left, 12 Beki, 13 Day, 20 Nirvana, 21 Sisters, 25 Body, 26 Iowa 31 Sue



## COLLECTORS' CORNER

### TOM PETTY

Here are the music gems that no Tom Petty fan should be without



### STOP DRAGGIN' MY HEART AROUND (1981)



The first of Petty's regular collaborations with Stevie Nicks, this was co-written with the Fleetwood Mac singer and Tom's Heartbreakers bandmate Mike Campbell. The track, which was the first single from Nicks' debut solo album 'Bella Donna', was a Top 10 hit in the US.

**Need To Know:** Nicks later gave Petty and co-writer Dave Stewart the title of his 1985 hit 'Don't Come Around Here No More' after Stewart heard her utter the phrase to ex-lover Joe Walsh of the Eagles.

### JAMMIN' ME (1987)



A significant song in Petty's career, as it was composed with his future Traveling Wilburys bandmate Bob Dylan after they hit the road together on the 'True Confessions' tour in 1987. It became the first single and the opening track on Petty and The Heartbreakers' album 'Let Me Up (I've Had Enough)', released later the same year.

**Need To Know:** Curiously, the track did not appear the tracklisting of Tom Petty And The Heartbreakers' massive-selling 'Greatest Hits' compilation released in 1993.

### MARY JANE'S LAST DANCE (1993)



Recorded during the sessions for what eventually became the 'Wildflowers' LP, this track was released as part of the aforementioned 'Greatest Hits' album in 1993. The sessions that produced this song were also the last that long-time Heartbreakers drummer Stan Lynch worked on before his departure from the band.

**Need To Know:** The award-winning promo video featured a guest appearance from actress Kim Basinger.

### MUDCRUTCH - MUDCRUTCH (2008)



Petty's first band eventually got round to releasing their debut album 41 years after their formation. The band had played together for eight years before being disbanded so that Tom Petty And The Heartbreakers could be set up. The band reunited to put together this 14-track effort, as well as going on a brief tour of the US.

**Need To Know:** During the first phase of their career, the band released just one single, 1974's 'Depot Street'.



# FANMAIL

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

Edited by Ben Hewitt



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## Letter of the week

The best of the NME mailbag



## LETTING THE BUGG IN

FROM: Chloe Baker

TO: NME

After attending Leeds Festival this year, my eyes have been opened to some of the amazing new talent that seems to be around at the minute. As expected, Kasabian, The Black Keys and The Hives all sounded amazing, but it was Jake Bugg who really grabbed my attention. For me, seeing him leave the crowd in awe in the Festival Republic tent was definitely one of the highlights of the whole weekend. From as soon as Jake came onstage, until the closing chords of 'Lightning Bolt', he sounded fantastic. His voice was just as good as it is on his EPs, and boy can he play guitar! Keep a look out for him, NME, because I'm telling you - in a few years' time he will be up there on the main stage with the greats!

### NME's response...

"Keep a look out for him"? I'll have you know that us folk at NME have had our roving eye fixed on young Jake since he was but the tiniest of insects, with barely enough strength in his limbs to pop one of his beloved fags in his mouth, let alone belt out some nifty riffs

on his guitar. Far be it from us to toot our own horn, but you don't need to tell us that he's destined for ruddy remarkable things, you know. That aside though, it's great to hear that the JB monster is gathering strength - you join the likes of Noel Gallagher and The Stone

Roses as recent converts. And fair play to Jake, because there's nothing sweeter than a young guitar-slinger winning over the masses and proving their chops on the biggest of stages on the festival circuit. Let's face it, as great as the spate of big-time reunions we've been

treated to this year has been, it doesn't really beat witnessing some new blood shaking things up. And with the likes of Savages, Peace and Palma Violets all proving to be bloody ace as well, I reckon we're living in pretty exciting times for new music right now. Long may it continue, eh? - BH

### I PREDICT A RIOT (KIND OF...)

FROM: Amy Sims

TO: NME

The recent arrest of Pussy Riot has got me thinking. As a sixth-form student going to uni next year, do we really have enough musical rebellion against the government? Yes, we had the student protests, but what did they achieve? Pussy Riot has caused global uproar with their arrests. Isn't that what punk was meant to achieve? Surely in this conservative climate of the poor getting poorer and the higher class being favoured, this is what we need. Public musical protests - it sounds fun, and it's more effective in bringing to light the government's misdemeanours than stealing Nikes.

FROM: NME

TO: Amy Sims

Problem is, Amy, that while 'musical protest' is all good in theory, it's sadly less likely to be relevant, fear-striking and pull-no-punches righteousness à la Plan B's 'Ill Manors' than it is self-indulgent twats with faux-trampy clothes singing simpering bollocks. One of the many, many reasons Pussy Riot have garnered so much attention is because their protest was so shocking, visceral and hard to ignore: a bunch of balacava-clad female punks ripping shit up in a church. No matter how much we pretend otherwise, Billy Bragg strumming his guitar and singing about the miners isn't quite the same, is it? I reckon the best thing you can do is stop waiting for other people to step up to the plate, and start making a racket yourself. Kind of like this next chap... - BH

### LO! A ROCK STAR IS BORN!

FROM: Josh

TO: NME

Dearest NME, I had to write you this letter (or in reality, email, though a letter is a far more romantic concept) to declare my love for guitar bands, for three-minute guitar-pop anthems, for bands with a certain suave swagger and decadent elegance. I am a firm believer in Liam Gallagher being the better of the two brothers for his UN-cynical commitment to being a star. To Bowie and Bolan and the theatrics of superstars. To Brett Anderson's wiggly-wiggle shake and to Peter Doherty's rose-tinted view of English suburbia. To Richey and Nicky's homoerotic androgynous embraces, to commitment to the art before the drug-addiction, to British indie rock's Byronic heroes. I fully respect and cherish that lineage of bands who, to misquote Philip Larkin, achieved "success so huge and wholly farcical". It led me to pick up a guitar, form a band and write words and poetry about the state of being a 20-year-old suburban kid experiencing London's big lights for the first time as an adult, to meeting girls and places we've been and seen, to wanting to walk in the steps of my heroes and be seen on their level. Sadly, right now we're probably not very good, but maybe one day, you'll look back on your archive and stumble across this let... email, and I'll have lived my dreams - and you will remember this day.

FROM: NME

TO: Josh

Josh, if we gave out gongs for 'good attitude', this week you'd be the man banging it, and you'd be banging it hard. Even though I've no idea what your band actually sound like, I'm convinced you're going to be fucking MASSIVE. When you're





headlining Wembley for the umpteenth time, just remember I was there from the beginning, OK? Unless this all ends with you in a straitjacket gibbering about how you could have been the next John Lennon, of course - in which case, leave my name out of the whole sordid affair - BH

## HAVING DOUBTS?

FROM: Isabella Henney

TO: NME

After eight years of waiting, No Doubt return with 'Settle Down' and 'Push And Shove'. As predicted, both songs had the catchiness you'd expect from Gwen and co, yet I find myself disappointed by the quality of both songs lyrically. As a fan I was hoping for something that would demand the listener's attention, like the way it did with 'Just A Girl'. Instead I was greeted with music which demanded to 'fit in' with the current charts and disappoint a loyal follower. I can only hope that the album can turn me around.

FROM: NME

TO: Isabella Henney

I'm going to be straight with you, Isabella: I find it really, really hard to care in the slightest about the return of No Doubt. Nonetheless, I'll mount a half-hearted defence on their behalf. 1) Wouldn't it be boring if they made an



## STALKER

From: Nicci Jayne Chimside

To: NME

I met my hero Damon Albarn yesterday! I wandered over to him with outstretched arms and had a massive hug! I squeezed his bum and he even took a copy of my EP away in his guitar case! Best day of my life!

album that sounded like it was lifted straight outta 2004? They've been away for yonks, so probably figure that recruiting Major Lazer is a surefire way of staying relevant. And 2), while 'Push And Shove' has some god-awful clangers, one of the other new songs has the line "Go ahead and stare at my ragamuffin". Even I think that's pretty good - BH

## SHREDDING FESTIVAL

FROM: Ellaah Scott

TO: NME

Why do we let people who don't even know the name of the band, let alone what they're singing about, stand at the front barrier at festivals? I was one of the

It was the news all four Arctic Monkeys have been waiting for: Queens Of The Stone Age are back in the studio working on new material. Following the band's one-word statement of intent on their Facebook page a few weeks back (simplicity is the key with these guys - they just wrote "recording" and sodded off again), Josh Homme's Eagles Of Death Metal cohort Jesse Hughes let slip some more juicy details about the new material. "The shit I've heard from the new Queens album is so badass," he opined to us at Reading Festival, offering the following comparison: "It's the kinda shit that makes [legendary porn star] John Holmes have a bigger dick and he's dead, so that's pretty rad." That is pretty rad, Jesse! Naturally, the news was greeted online with much enthusiasm from the rock fraternity. A fair chunk of which was actually dedicated to Jesse, but still.



## Best of the responses...

I was fortunate enough to have this man point and wink at me - best moment ever.  
Megan Price

Slapped his arse when he came down to the barrier at

Leeds. Good times.  
Ryan Hobson

This will be a make or break album for Josh Homme. 'Era Vulgaris' flopped. Label delayed follow-up hoping

public would forget it.  
Sara Rose

Been waiting for years. No doubt it will be sick. And to those who say 'Era Vulgaris' flopped, you have not listened

close enough. It is killer.  
Walter Arnold L

Josh Homme = greatest modern rock'n'roller hands down. So stoked.  
Luke Spence

many who couldn't afford a Reading Festival ticket, so I streamed the Crystal Castles set on YouTube and tried to pretend I was there. And to say the least I was so upset at the fact half of the boys and girls there didn't even know who was playing, let alone the things Alice Glass was singing. WHY? I would have done anything to touch Alice Glass, the most perfect person ever to crawl around a stage with a bottle of Jack Daniel's. Why would you put yourself through something you hated just to see one band? Unfair!

FROM: Leah Devaney  
TO: NME

Let me just start by saying that Reading 2012 was, without a doubt, one of the best weekends of my entire life. The entire experience was a haze of amazing music and freakishly good weather that I would happily repeat every weekend until Christmas. However, there was one pretty big downer

on the entire thing and that was the Green Day 'secret' set fiasco. It was probably one of the worst-kept secrets in history, but because information on it was released when the festival was in full swing, very few of us weekend ticket-holders actually knew what was going on. All that we heard was that they were playing at some point early on Saturday. Now, I don't even like Green Day, but even I knew that this was a once-in-a-lifetime experience not to be missed. Imagine, then, our upset at turning up a mere five minutes after their hour-long set had started to find out that security had closed off the NME/Radio 1 Stage where they were playing, meaning it was impossible for 90 per cent of festival-goers to get anywhere near. And yes, it was shown on the big screens at the main stage but it was like trying to listen to Green Day through a tin can while you're in the bath.

FROM: NME  
TO: Ellaah Scott;  
Leah Devaney  
I'll have to disagree with you here, Ellaah. Yes, it's annoying when some disinterested sod is stood next to you watching a band you love, but one of the best things about festivals is stumbling across a band you haven't cared for before, only for them to blow your mind to smithereens. And Leah (who, ironically, is probably one of those punters that Ellaah despises - make sure you never go to a festival together, you two): it's a shame that you didn't get to see Green Day, no doubt, but inevitably these 'secret' gigs will encounter the odd organisational mishap, and there's bound to be a few unlucky souls who miss out. If it's any consolation, I know a few people who were lucky enough to see them, and they variously described it as "the best gig of all time", "the most momentous



## STALKER

From: Bethany Gleave

To: NME

Me and my friends met Spector at their instore gig and signing in Manchester. We weren't allowed pictures at the signing so Fred told us to go and wait outside. The whole of Spector came out and spent 20 minutes chatting to us and taking pictures. My favourite band!

event in human history", "the most mind-blowing spectacle since man walked on the moon" and "better than the time I lost my virginity". So it's not like you missed anything special anyway - BH

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# DOES ROCK'N'ROLL KILL BRAINCELLS?

TESTING MUSICIANS' MEMORIES AFTER A LIFETIME OF ABUSE

*This Week*

## BLAINE HARRISON MYSTERY JETS

### QUESTION 1

Where was your dad Henry in NME's Cool List in 2005?

"He should have been Number One but I think he might have been Number 17."

**Correct.** Well, close enough. He was 18

### QUESTION 2

What does Laura Marling have written on her T-shirt in the video to your song 'Young Love'?

"Ah, I know this. Am I allowed to phone a friend?"

**No, Blaine.** Wrong quiz

"Oh."

**Wrong.** 'Reproduced'. Any idea what she's on about?

"No."



A novel approach to spelling tests

### QUESTION 3

You were originally called The Misery Jets. Why did you change your name?

"I misspelled it on my first bass drum."

**Correct.** Did you really not know the name of your own band?

"Well, I was eight at the time."

### QUESTION 4

Name four things that feature on the sleeve of your debut album 'Making Dens', apart from the band

"There's a horse's head poking through the window. There is an aeroplane, the Mystery Jet. There's a rubber ring with Syd Barrett. And there is blackboard with 'I will not run away' on it. It was taken in our rehearsal studio in Eel Pie Island."

**Correct.** What's happened to your recording studio?

It doesn't seem to have a ceiling

"We ripped the roof off for the shoot."

### QUESTION 5

What's the only format on which you can officially buy 'Flakes' with



Florence closed her eyes and someone stole her glove puppet

Florence Welch on vocals?

"As a seven-inch."

**Correct.** On the seven-inch vinyl EP of 'Half In Love With Elizabeth'. How did that collaboration with a pre-fame Flo come about?

"She was just a fan. We've been friends since south London squat party days. She liked the song so she asked if she could do it."

### QUESTION 6

Which four Mystery Jets songs have featured in The Inbetweeners?

"Oh, wow. I'm going to say 'Two Doors Down', 'Young Love', 'Dreaming Of Another World' and 'Serotonin'. I'm a big fan."

**Half a point.** 'Two Doors Down', 'Young Love', 'Hand Me Down' and 'Half In Love With Elizabeth'

### QUESTION 7

Who was the other presenter on Top Of The Pops apart from Fearne Cotton when you appeared on it in February 2006?

"Ooooh. No idea. I'm going to guess Lenny Henry."

**Wrong.** Rufus Hound

"I've no idea who that is."

### QUESTION 8

You're from Eel Pie Island in Richmond-Upon-Thames. Who, technically, owns Eel Pie Island?

"I'd say the Queen."

**Correct.** Her Maj. Has she ever popped over to visit?

"She hasn't. But she'd be more than welcome to come."



"Does one own this band?"

### QUESTION 9

Name three songs from ex-Mystery Jet bassist Kai Fish's solo album, 'Life In Monochrome'

"Homerton Baby', 'My Anima' and 'Secret Garden'."

**Correct.** Are you still chums?

"We're still best friends. I'm the godfather of his daughter so we still see a lot of each other."

### QUESTION 10

To which film character did Kai Fish liken your dad when he rejoined the band as a special guest onstage at London's Scala in April 2008?

"Gandalf from The Lord Of The Rings."

**Correct.** Would Mr Harrison Snr be happy to be likened to Gandalf from The Lord Of The Rings?

"I'm sure he'd be absolutely delighted."

They're both prog wizards with white hair."



Dave Grohl: the later years

*Total Score*

**7.5/10**

*"I'm fairly pleased with that. That's not too shabby at all."*



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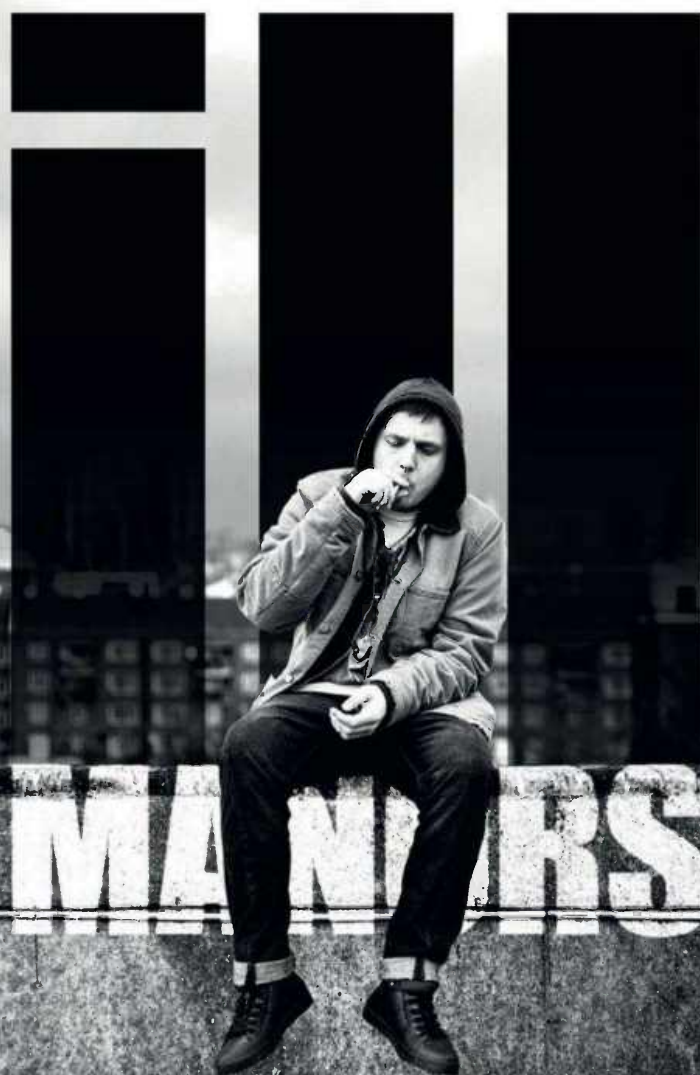
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