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LucyRose

THE DEBUT ALBUM

"SIMPLY ASTONISHING"
INDEPENDENT

"A VOICE THAT DEMANDS TO BE HEARD"

Q

"ONE OF THIS COUNTRY'S MOST PROMISING NEW VOICES"
SUNDAY TIMES

OUT 24.09.12

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"SHE'S LIGHTENING UP IN HER OLD AGE!" THE QUEEN'S GROWING ON THE SEX PISTOLS' STEVE JONES



"THE SWELL IS POO-YOUR-PANTS NOTTING HILL CARNIVAL SCARY" THE XX BRING IN THE CROWDS AT BESTIVAL



"THEIR THRILLS ARE MORE OF THE SMACK-IN-THE-MOUTH VARIETY MEET METZ, CANADA'S **ANTHEMIC NEW EXPORTS**

22/09/2012



Festival survey

SUMMER 2012'S RESULTS ARE IN - WHO'S WON, WHO'S LOST, WHO'S GOT STUCK IN THE MUD



"LENNON WAS WISTED, I LIKE LIAM AND MANY OTHERS

SUM UP OUR ULTIMATE ICON



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"THE LEAST AND **MOST AMBITIOUS** THING THEY'VE **EVER ATTEMPTED. GREEN DAY'S "IUNO!" REVIEWED**

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ON REPEAT

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





TRACK OF THE WEEK

UNKNOWN MORTAL ORCHESTRA

Swim And Sleep

We've all wondered which animal superpower we'd want if and when some sort of fiendish Doctor Moreau character enslaved us and spliced man and beast together to create a mutant abomination both less and more than human, haven't we? Perhaps you've always harboured a secret desire for the speed of the cheetilh, the libido of the bonobo monkey or the soft, lustrous hide of the alpaca. What UMO's slacker-inchief Ruban Nielson wants is the ability to swim and sleep

A shimmering slice of gently psychedelic pop, a laconic daydream simultaneously, like a shark does. He wants it so much he's written a song about it. It's a shimmering slice of gently psychedule pop that bodes well for his band's second album, which they're recording right now in Portland. A

laconic daydream, it's safe to say it won't be soundtracking any pounding gym workouts. This is the sort of song that you sink into. It's all wrapped up well within three minutes, and coupled with the jangly Byrds guitar lines and the hallucinatory air of Ariel Pink's last record, seems like it's being broadcast from a simpler, sunnier age. Sharks have to swim while they sleep because if they stop moving forward they'll die. The same could be said of bands, but on this evidence Unknown Mortal Orchestra are in no danger of that. Kevin EG Perry, writer



SPLASHH

Vacation

Splash might be another one of those new breed of slacker fuzz bands whose ultimate fantasy is probably talking about UFOs with I rank Black, but 'Vacation' is further evidence that these Hackney hangabouts are set to hurtle skywards pretty damn fast themselves.

amie Fullerton, Features Editor

ATOMS FOR PEACE Default

'Default' is Atoms For Peace's best track to date. It speeds forward on a 'Lotus Flower'-esque beat and a typically electronic ostinato motif. The key change into the chorus is unexpected and when the song blooms, even critics of Thom Yorke's experimental direction will find it hard not to melt.

Lucy Jones, Deputy Editor, NME.COM

MAC DEMARCO

Freaking Out The Neighborhood Hands-down the weirdest musician on this page, Mac's insistence on sounding like a bona fide Yank madman throughout the latent funk strut of '. Neighborhood' is enough to cement his hurgeoning reputation as the Ariel Pink with tunes. Better still is the news there's an entire album of songs this great to follow.

Matt Wilkinson, New Music Editor

PUSHA T, RAEKWON & JOELL ORTIZ

Tick, Tock

Taken from the soundtrack to RZA's directorial debut The Man With The Iron Fists, this is the Wu-Tang sound at its creepy, paranoid best, with an ever-present ticking clock providing a Hitchcock-sized feeling of suspense. The film's trailer, meanwhile, features a man having his eyeball punched out of his head.

Dan Stubbs, Assistant Editor, NME.COM

MISSY ELLIOT

9th Inning

"You newcomers better sit back and take note", spits Misdemeanor, as aggressive pianos circle and the blood rises on

this, the 'Eye Of The Tiger' of hip-hop comebacks. Everyone else 'in VIP' can clear off. Even after all this time, even still working with Timbaland, she still owns this thing.

Dan Martin, writer

CHURCHES

The Mother We Share

These new Glaswegian synthpoppers broke through with 'Lies', a track with all the heft and sheen of Hurts' most upbeat moments, but with a more everyday sort of drama, remuniscent of forgotten '90s crew The Lanterns. Now this stellar belter adds a chirupping, skippy joy, like making snow-angels in space.

Emily Mackay, writer

EGYPTIAN HIP HOP

Yoro Diallo

So you heard last month's comeback tune "SY11" and you liked it. Now what? 'Yoro Diallo'—the first proper single from the Mancunian quarter's new album 'Good Don't Sleep'—is what. And am't it dreamy. Slow, pretty, delicate, mentions of "clouds" and "skies', an irresistible float. Plenty to be excited about.

Tom Howard, Reviews Editor

DEATH GRIPS

@deathgripz

The experimental Californians leave their usual spicen-spitting at the club door for the banging party rup '@deathgripz' (their Twitter moniker, obvs). "Can I break it down?" spits MC Rober over scattered samples and some seriously grinding drum riffs. Our retort? Hell ves.

Jenny Stevens, Deputy News Editor



GABRIEL BRUCE

Perfect Weather
Just brilliant—and preposterously
ambitious—new single from 2012's finest
should-be pop star. Starts off sounding
like one of the crooner ones off Iggy's
'The Idiot', but then explodes into this
whiteboy-soul chorus, then morphs into
a super-histrionic Bunnymen thing. He
HAS to become famous.

Hamish MacBain, Assistant Editor









Alan McGee has announced his intention to bring back Creation Records, the label that defined the 1990s. NME's Barry Nicolson explains why this is what the world has been waiting for

MAIN **EVENT**

Since the demise of his Poptones label in 2007, when he declared that "I don't believe in owning a record company

any more", former Creation Records boss (and, it should be noted. NME Godlike Genius 1995) Alan McGee has been more of an industry commentator than a participator. All that could be

about to change, if his recent comments about getting back into the game are to be believed.

"Music needs a kick in the balls and I have got the music buzz back again," he said last week. "I am now seriously thinking about restarting Creation, or maybe calling it something else if I can find the right people at a label to work with."

Here are five reasons why the proposed rebitth of one of Britain's most revered labels could be a good thing.

THE MUSIC

Oasis tend to overshadow most of what came before and after them on Creation. But while the label became synonymous with Britpop, its pre Gallagher history is just as seismic and even more storied. From its humble beginnings in McGee's living room on Tottenham Court Road. the label launched the careers of The Jesus And Mary Chain and Bobby Gillespie, who McGee later described as, "the true hero of Creation Records. If

[co-founder] Dick Green was on one wing and I was on the other wing, Gillespie was centre-forward. Gillespie was the magnet that made people sign to that label."

In the early days it was a psychedelic indie label run with a punk ethos, but it always changed with the times. In some cases - 'Sen aimadi lica' and My Bloody Valentine's 'I ov less' come to mind - it was already ahead of them. More than 'Definitely Maybe', arguably Creation's greatest triumph was releasing those





months apart in 1991. That My Bloody Valentine's £250,000 studio bill almost bankrupted the label in the process merely adds to the legend.

Creation were at the heart of everything from C86 to shocgaze to, yes, Britpop. They're an institution, a classic British label with an incredible history. It would be fascinating to see

2 WE'VE MISSED McGEE

that story continue.

Alan McGee may provoke as much anger as he cloes adoration, but how many label bosses can you say that about these days? They simply don't make 'em like McGee any more: a passionate, opinionated selfmythologiser in the grand tradition of Malcolm McLaren and Tony Wilson.

who out partied his own bands and eventually found himself schmoozing with Tony Blair.

He later became a celebrity, but McGee was always a punk at heart (albeit one with shrewd business sense), and truth be told, since he's gradually receded from the music industry, we kinda miss him. According to former Creation press

A 1985 Jesus And Mary Chain North London Polytechnic gig famously ended in a riot. McGee issued a statement: "In an abstract way the audience were not smashing up the hall, they were smashing up pop music... truly art as terrorism."

THE SUBBUTEO TABLE

His work-desk in the riotous Creation office, 'The Bunker'. Also handy for doing lines off.

BABY AMPHETAMINE

McGee got this entirely fabricated band consisting of three Glasgow shop assistants on the cover of NME.

GOING ALL-IN FOR MBV

McGee reportedly remortgaged his house to help finance the protracted production of My Bloody Valentine's 1991 album 'Loveless'.

KEVIN SHIELDS = CHARLOTTE CHURCH

₩BV's work remains one of Creation's most enduring legacies, but in a blog last year, McGee declared the popera star an equal talent.

and the success of Rough Trade sin e its own relaunch in 2000 indicates that a resurrected Creation could prosper. Bobby Gillespie once said, "The Creation Records story is about the drath of the independent." Now, in an age where it's the majors who are suffering, Creation's return could be the coup de grace.

"McGee was saying for years about how

the internet would impact upon the music Hopkins even more industry and that labels weren't adapting so than Creation quickly enough to it," says Johnny itself, "the return Hopkins. "In the time that Creation has of McGee is a great been away, it's also been a boom time idea. There's not for independent labels, because they've enough characters been on top of new technology. They've like him in the been on top of creative A&R in the way that Creation had been, and that's why music industry the independent labels have had the edge He's an amazing morivator, has in recent years; why Domino, XL and amazing energy, Rough Trade have succeeded." inspirational 4 UNFINISHED BUSINESS ideas, and is really entertaining. He In terms of influence and notoriety, understands the media, and he only Factory can match Creation

TIME MIGHT BE RIGHT

knows how to

divide opinion."

The upcoming sale of EMI will leave XL as not only the biggest British independent label, but the biggest British label tull stop. It is the indies, by and large, who have adapted best to the industry's recent problems,

The idea to resurrect Creation seems to have come from a series of meetings McGee had in Japan earlier this year, in which he mused on the possibility of a return to music. In a blog for the Huffington Post he wrote, "Lam torn on this, but at the same time I feel it's almost a public duty to cause chaos in the world of Simon Cowell and co."

among UK indies. It has lately become

end to its story - a disinterested McGee

wound the label up in 1999, just before

- leaves something to be desired. But

could McGee ever top what the label

achieved in the '90s? Johnny Hopkins:

"It's very hard for any label to try and

economic climate. But to come up with

IF NOTHING ELSE, IT WILL BE TERESTING

match that success in the current

something that's as influential and

was, that might be possible."

exciting and interesting as Creation

the internet changed the industry forever

a source of inspiration for books and

movies, but the slightly ignominious

As to what shape that chaos might take,

FIVE CREATION RECORDS THAT DEFINED

...and it's not fust Oasis (although two of them are)



AMADELICA

Producer Andrew Weatherall turned the

Scream into the perfect meld of rock and ecstasy-saturated dance, on the album that made the decade gum until its face ached.



TEENAGE FANCLUB -BANDWAGONESQUE

Released in the same year as 'Nevermind', the Scottish troupe's third album held its own on the stereos of the student masses with its slack-



guitared brilliance.

BLOODY VALENTINE -**LOVELESS**

Its costs racked up

quicker than the Sugar Hut cash register on TOWIE filming night, but Kevin Shields' looooooong-gestated scuzzmasterpiece cast a shadow of gloomy genius over the decade for longer than any other.



Creation's timeless

totem. The Gallaghers' millions-selling debut masterpiece, with Its sense of reckless abandon and scuffed, white-powdered glory was the label's calling card and soon became that of anyone under 30 with a shred of rebellion in their brains.



OASIS – (WHAT'S THE STORY) MORNING GLORY

Consolidating Oasis and Creation's - cultural enormity, the band's second album spawned the hits that would define the decade's youth: 'Wonderwall' and 'Don't Look Back in Anger' in particular. And 'Be Here Now' was just two years away...

he also offered a few tantalising hints:

"Why not go and take the meeting and sign up some big bands without deals, and the new things out there that I love? They say I can sign who I want and they seem to have the cash, so in my book it's worth a little look at least." Poptones, of course was a smaller-scale attempt to do something similar that ultimately failed, but the prospect of McGee running not with someone else's chequebook and renewed fire in his belly is just too good to ignore



For the video to his likely breakthrough single 'Two Fingers', Nottingham's fast-rising star has assembled some of the Britpack's finest acting talents

IN THE WORKS

"If you don't do it for yourself, no-one else is gonna do it for you, are they?" Wise words indeed, but not those of Jake Bugg or

either of his video co-stars today – This Is England actor Vicky McClure and Craig Parkinson of superhero drama Mitifit. Nope, these pearls of wisdom are being imparted by a kindly (and rather persistent) neighbourhood pensioner, wundering past with her dog and inquisitively enquiring as to why a van full of cameras has suddenly descended upon her street

Team Bugg has set up camp at a small terraced house in Notingham's less than

glamorous Sneinton suburb, next to both the local Pet And Garden Supplies store and a rather obvious looking drug deal. It's the location of the video shoot for Bugg's local boy-come good next single 'Two Fingers' Kuls hang about on street corners eyeing up people's cars with a worrying look in their eyes, while a man stands hollering up to a window on the road opposite, dragging a single

bike wheel behind him.

Picturesque though it may not be, this is Bugg's home city and the plotline of the vicleo is based on the real life story of the teenage singer. "It's ahout growing up; it's a progression of my career so far," says Bugg. "It's a true story so. . that's my input into the plot. I think filming it in Sneinton made it really British, it's got that council estate feel.

It'll look alright..."
Following Bugg from street corners to gig rehearsal rooms and finally off on a plane into the brightly lit future the video also has an extra trick up its sleeve to make sure the outcome is more than

Vicky's biggest roles

> Bugg's mum' and her career so far

A Room For Romeo Brass (1999) Her first collaboration with Shane Meadows

Tough Love (2002)
Opposite Ray Winstone
in cuit police TV movie

This Is England (2006-) Tragic heroine Lol in Meadows' urban saga

Filth And Wisdom (2008) Musical comedy directed by Madonna

Line Of Duty (2012)
Police drama and her
most recent telly hit

just a casually drawled "alright". Having played I of in Shane Meadows' This Is England Aries, BAPTA-winning Vicky McClure (talling the role of Bugg's mum) knows a thing or two about how to spot a quintessentially British hit in the making. "I think it's brave when people try things that are maybe a bit close to the

bone and look real and maybe not so pretty. Life isn't always a bed of roses; the reality is in hard to be positive all the time." she says. The great thing about television and film and music now is the variation is out there. If you want something well choreographed and pretty and bright you can have it, but if you want something that isn't... it all depends what your taste is."

And while everything eventually ends well in 'Two Fingers', Bugg's aesthetic carries on a strain of British realism, via Meadows and the Monkeys, that's more relevant than ever. Just make sure you steer clear of the house next door.





LIAM'S NEW PRETTY GREEN COLLECTION

Gallagher Junion's fashion career is going rather well - check out his autumn/winter collection, inspired by 'Exile On Main Street'.



SUMMER CAMP PLOT NEXT ALBUM

http://tinyurl.com/9afl6za Speaking at Bestlval, Elizabeth and Jeremy reveal that their next collection will be "a lot more bonest".



ROB DA BANK TALKS BESTIVAL

http://tinyuri.com/csgwore
the dust settles at the Isle Of
Wight, founder Rob tells us how
securing Stevle Wonder was a
"once in a lifetime" coup.



THE RAVEONETTES' HORRORS HOOK-UP

http://tinyeri.com/bit7dzm Farls has directed the video to Sharln Foo and Sune Rose Wagner's new track 'The Enemy'.



THE BLUFFER'S GUIDE TO THE MERCURY PRIZE

This year's Mercury nominations provide the usual mix of hurrahs, boos and 'who the fuck' moments. Here's our handy guide to who's who

THE SO-HOT-RIGHT-NOW ONE

Ait-J - 'An Awesome Wave'

Adding just enough post-genre weirdery to the Bombay sound to convince people listening to them can make you cleverer. What are the odds? 7/4

In reality, though? High - Mercury judges love to feel smart.

What would they do with the cash? Buy crazy shit from a salvage merchant. What we said: "Brilliantly disquieting." 8/10

THE WORTHY SLOGGER Richard Hawley – 'Standing At The Sky's Edge'

Sitting dourly in the Elbow slot this year, his sixth album put a rawer, psychier slant on manly Northern moping.

What are the odds? 11/2
In reality, though? Probably not great - they did a vet last year with PJ Harvey.

What would he do with the cash?

Buy shitloads of fags and Brylcreem.

What we said: "Sounds like nebulae fucking," 8/10

THE 'THESE TROUBLED TIMES' ONE

Plan B - 'Ill Manors'

Has turned rubbing his topical relevance in your middle-class face into an artform. What are the odds? 10/1

In reality, though? Pretty good - after a year of news apocalypse, music that tackles big

issues would make sense...
What would he do with the cash?
Build a load of youth centres.
What we said: "He makes the case that
music should force you to think," 8/10

THE HARDCORE FOLKIE Sam Lee - 'Ground Of Its Own'

This chap is so immersed in the spirit of traditional English folk song he makes the Mumfords look like The Killers.

What are the odds? 25/1

in reality, though? Middling - folk seems to be everywhere, but he's a true upholder of the flame, so maybe.

What would be do with the cash? Buy some ribbons for his brown-eyed maid. What we said: "Who? Is he post-dubstep?"

THE NEW FOLKIE Ben Howard - 'Every Kingdom'

Now that is the sort of sub-Mumfords thing that gives folk a bad name.

What are the odds? 12/1
In reality, though? Low - tots of sob but little substance.

What would he do with the cash? Probably cry into it.

What we said: "Bury it in the woods."

THE SOULFUL SINGER-SONGWRITER (VOL 1) Lianne La Havas – 'Is Your Love Big Enough?'

The sort of thing that sends men of a

certain age all funny in the head, but gutsy enough to steer clear of Cormne Bailey-Rae-ville.

What are the odds? 16/1 in reality, though? Low-ish - not the sort of record that survives a lengthy 12-way debate. What would she do with the cash? Buy a new guitar and go and write some

Buy a new guitar and go and write some angry songs about fickle fame.

What we said: "it's all just very comfortable." 5/10

THE KOOKY CORNER ONE Django Django - 'Django Django'

The genre-eating skewed pop of this debut is as danceable as it is baffling. What are the odds? 5/1

in reality, though? Pretty good – they're beloved of both graphic designers and pissed festival crowds.

What would they do with the cash? Buy an island with a beach bar and invent new cocktails all day.

What we said: "It's a heady explosion of colours." 6/10

THE ALL-GROWN-UP

The Maccabees - 'Given To The Wild'

An artistic leap forward, but packed full of tunes. What are the odds? 12/1 in reality, though? Excellent. Certain NME staff will raze

London to the ground if they don't win.

What would they do with the cash?

Buy some long-sleeved jumpers.

Maybe a cricket bat.

What we sald: "It can't help but draw the wider world to them." 9/10

THE EDGY POPPER Jessie Ware - 'Devotion'

Ware makes you think, 'Oh, she's just a dubstep Dido', but then wonder whether that's such a bad thing.

What are the odds? 8/1

In reality, though? Very good – down with the kids, but not scary for the olds, and lovely hair.

What would she do with the cash? Stock up on earrings and mum-skirts What we said: "Füled with moments that bring you to your knees." 8/10

THE JAZZ ONE Roller Trio - 'Roller Trio'

Describe themselves as "a fresh visceral stew of conventional and experimental sounds" They sound like jazz.

What are the odds? 20/1
In reality, though? I'll eat my sax.

What would they do with the cash? Smoke it, most likely.

What we sald: "Who? Are they post-dubstep?"

THE CEREBRAL ONE Field Music - 'Plumb'

Underground pop lynchpins scoring a career-best with their sweetly, smartly skewed fourth full-length album What are the odds? 14/1 In reality, though? An underdog, but also

a wild card.

What would they do with the cash?

Make some more excellent records.

What we said: "An endlessly evolving collage." 8/10

THE SOULFUL SINGER-SONGWRITER (VOL 2) Michael Kiwanuka - 'Home Again'

Chunky-knit-loving Londoner channels '70s soul-folkers into a post-Adele trip. What are the odds? 14/t

in reality, though? Reasonable -- there's craft here as well as cuddles.

What would he do with the cash? Soak it in cold tea so it looks vintage
What we said: "Polished, perhaps. But there's talent here in buckets." 7/10





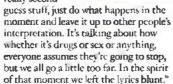
"We were shitfaced," say Smoke & Jackal about ongoing lyrical controversy

ast week, an NME blog post questioned some dubious lyries in 'No Tell', the first track from Smoke & Jackal, aka Kings Of Leon bassest Jared Followill and Mona frontman Nick Brown. Choice lines? "She only came to give some headt Now the sheets are red", and "Ill take the blame 'Cos Pve never done this! With someone so young". When we contacted them, Jared said: "We were shitfaced when we wrote it. We were like, 'Can we say that?'. And then we said. 'Who cares?'"

The two friends recorded the track in Brown's basement studio in Nashville during downtime from their respective bands. They say the song was never intended to face such scrutiny.

"We never expected anybody would

take it seriously," says Brown. "One of the big things on this project we wanted to do was not really second-



"No Tell" is set to appear on the forthcoming 'I PI', set for release on October 16. The band intend to record more EPs and possibly an album but currently have no firm plans to tour.



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MICACHU SEEKS THE FUTURE OF SOUND ONLINE

he Horrors, St littenne and Aphex Twin, among many others, have long raved about the music of the BBC Radiophonic Workshop, a unit set up in 1958 to produce electronic effects for radio and relevision. Now, 14 years after the legendary Room 3 (origin of electronic music pioneer Delia Derbyshire's legendary sounds for the original Doctor Who theme) shut down, it's to reopen with a new staff of sonic wizards including Mica Levi of Micachu And The Shapes.

The New Radiophonic Workshop won't be an actual basement full of strange inventions and bleeping sounds like the previous incarnation, but an online portal. "Everyone lives online now," explains Mica, "and a lot of the design that exists is virtual, not hardware. W hat you can get on your laptop now would have been a couple of rooms full of massive buzzing machines then."

Much of their research so far focuses on everyday sound environments rather

than albums or gigs.

"It's supposed to be functional, like the original workshop," explains Mica. However, the scope for the New Radiophonic Workshop is limitless. The group are confirmed to curate a day at London's Ether festival in October, and Mica hopes a host of collaborations with other musicians and bands of like minds will follow in the future.

"It's ever-evolving," she says. "It'll develop and bend in different ways, and that's what'll make it good."

"THOM'S NOT AFRAID TO GO TO THE DARK PLACE"

The Radiohead mainman's regular collaborator Flying Lotus lifts the lid on the pairing's recent eerie extra-curricular activity

8 to + ...

he voice looms out from a fog of eeric synths and haywire beats. "Look into the mirror, look into the mirror", it breathes, spooky-seductively. "Say my name, say my

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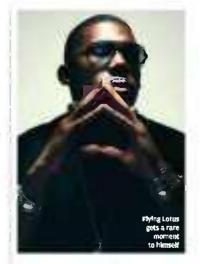
name." You've never heard Thom Yorke sound quite like this before.

The track is called 'Electric Candyman', and it's an cerie highlight of Flying Lotus' fourth album, 'Until The Quiet Comes', due in October. As song titles

such as 'DMT Song' confirm FlyLo - aka Los Angeles beatmaker Steve Ellison - is getting a bit of a reputation as a psychonaut. "Electric Candyman' was a nickname that was given to me by friends," laughs Ellison, "connected to a circumstance in my apartment that revolved around drugs.

Not content with drip-feeding us tracks from his new Atoms For Peace project. Yorke is going through a burst of activity He is a long-time HyLo fan, having previously solicited Ellison to remix Radiohead's 'Reckoner' and singing on previous FlyLo album 'Cosmogramma'. He was keen to get involved this time round "I told [Thom] the theme the tone of the album, and he was like, 'I think I ve got something.' He's not afraid to go to the dark place"





Ellison has been chalking up plenty of collaborations recently. We last saw him on these shores in the aftermath of the aborted Bloc Festival, where he made a surprise appearance at London's XOYO with The Weeknd. Last month saw him release a track, Between Friends', with Odd Futures Earl Sweatshirt for Adult Swim's Singles Club, and he's also recorded a reportedly "quite dark" single

Rumours that he's been in a studio with Skrillex however, are a little premature. "I sat in a chair next to Skrillex, but we haven't worked on anything," laughs I llison. "We met up to talk mixing. People like to say things about Skrillex, but one thing is undeniable: his mixes are so good. It was a good chance to catch up, smoke some weed, talk - but yeah, we have a friendship, definitely."



WIN FRED PERRY 60TH ANNIVERSARY SWAG

supported by Tim Burgess'

Iconic British style house Fred Perry celebrate their 60th anniversary this year, and in honour of it they're taking over London's Garage for an extra-special show dubbed Subsonic Live. The Charlatans will headline the show on September 26,

one of these

O Genesis label protégé, Keel Her. The iconic likes of Normal Jay, Terry Hall and Don Letts will DJ at the venue, which will be done up in table-tennis style. Two first prize winners will get a pair of VIP tickets to the gig, plus a special

60th anniversary polo shirt. Two more runners-up will get the polo shirts.

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FESTIVAL SURVEY 2012: THE RESULTS

VACCINES, GREEN FOO FIGHTERS DAY

You've had your say on the highlights of the summer – and who you want to see in 2013

ore good news for Justin Young and his crew, after they topped off their triumphant summer with a Number One album. You voted in your thousands in

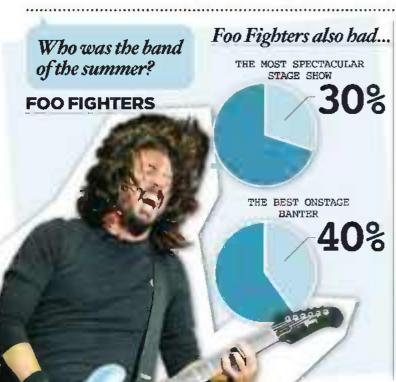
reckon the most likely future headliner you've seen this year is The Vaccines. As far as the top-of-the-billers this year go, though, Foo Fighters were far and away your favourite. He may be a veteran of the UK festival scene, but after visiting Reading for the ninth time, nobody is tiring of Good King Dave Grohl, Their Reading and Leeds headline slots also earned them the accolades of Most Spectacular Show,

and Grohl's emotional tributes and sweary one-liners were voted Best Onstage Banter. The one thing the Foos didn't have was the element of surprise, and so the Moment Of The Summer title went to Green Day and their surprise morning show, also at Reading. But it wasn't all about the US rock gods.

As pleased as you were with the British summer, the way you go to festivals seems to be changing. The rising popularity of European festivals, like Exit in Serbia, Sziget in Budapest and Benicassim in Spain is clearly making its mark. The ongoing economic recession also appears to be having an effect, with 53 per cent of you going to just one festival this year. But among those surveyed, 96 per cent of you



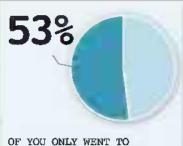
have taken advantage of early-bird offers and bought a foreign festival ticket for next year. And with Glastonbury returning next year, 66 per cent of you say you can't wait to get back to Worthy Farm. This year, though, with no Glasto to oppose it, Reading and Leeds was your favourite festival in almost every category. In all except perhaps the most crucial one of all – 53 per cent reckoned it had the worst toilets.





GREEN DAY'S SURPRISE READING SHOW

RICHARD JOHNSON, TOM MARTIN, DAN KINDALL, ANDY WILLSHER



ONE FESTIVAL THIS YEAR

888

OF YOU HAVE BOOKED A FOREIGN FESTIVAL TICKET FOR NEXT YEAR

96%

OF YOU WENT TO A FESTIVAL ABROAD

PABH - 7%

DID YOU TAKE ANY DRUGS?



With GLASTONBURY back next year.

of you will try to get a ticket



Reading Leeds was

The Best Major Festival

The Best Campsite

The Best

Value Festival

The Worst **Toilets**

53%

THE SUMMER'S BEST NEW ACT

Alt-J - 16% Spector - 14% Tribes - 11% Alabama Shakes - 9% Twin Atlantic - 9% Django Django - 8%

Lana Del Rev - 7% Pulled Apart By Horses - 7% Pure Love - 4% Azealia Banks - 3% Skrillex - 2% Other - 7%

Is there enough

variation between

the festival

line-ups?

Yes - 71% No - 29%

Azealia - 3%

THE WAY

WORST **TOILET** HORROR **STORIES**

"T in The Park, massive human (I hope) poolon the toilet seat, walked in, saw it, walked out. Poor lad after me goes in, smashed out of his head, falls over, lands in said faeces, sits down, does his business. and plots on looking thoroughly depressed."

mate not aving any baby ipes so another ate had to hold his over the sides while they both wiped their arses! Either that or shitting in a

scarred though,"

I AM POO GIRL"

"Having to aim my piss led to inevitably looking and smelling below so I threw up and pissed in tandem... messy stuff."

"Someone shat themselves right in front of me in the queue."

"Having to sacrifice my best boxers so I could wipe my crack!"

"Watching a girl at Download open the Portalgo door and not lock it. while spraying projectile diarrhoea everywhere. Classy lady."



THE VACCINES were your most likely future headliner, with

of the vote

Are you tired of reunions yet? YES - 23% NO - 77%

> Who would you most like to see reform?

The Smiths

ANTHEM OF THE SUMMER

The Stone Roses, 'I Wanna Be Adored' - 19% Florence + The Machine, 'Shake It Out' - 15% Kasabian, 'Velociraptorl' - 13% The Vaccine Turnage Icon' - 12% Azealia Banks, '212' - 9% Bomba Bic c Club, 'Shuffle' - 9% The Maccabees, 'Pelican' - 8% Two Door Ur arna Club, 'Sleep Alone' - 6% Noel Gallagher, 'If I Had A Gun...' - 5% Twin Atlantic, 'Free' - 8%



After ditching indie band Girls, he became the new torso of Yves Saint Laurent in their poster campaign

Led Zeppelin
They're not reforming, but they'll get to bask in the glory of their 02 Arena show again, as it gets a DVD release

1111(03)11111(03)11111(13)11111(01)111

Sigur Rós Issued a public apology over the "miserable experience" that was their Bestival set



Chris Brown Became even more of an international hate figure after getting a tattoo that resembled a beaten-up Rihanna

Amanda Palmer Branded an "idiot" by Steve Albini after

offering to pay musicians in "beer and hugs"



UPFRONT Philosophilite mession, he's a were manging box "THEY CRUCIFY ME LIKE CHRIST" **KANYE WEST'S GOOD MUSIC CRUEL SUMMER MERCURY**

Kanye and co are back! And the good news is he's as tormented as ever



Paging Dr Freud, paging Dr Freud, Kanye is back in the building! The rapper/ producer whose megawatt talent is

only comparable in size to the number of untreated psychological afflictions he reveals every time he opens his mouth, is here with a new album and, by the sound of it, the drugs still don't work.

As anyone who witnessed those 15-minutes-plus live versions of 'Runaway' ("Let's have a toast to the douchebags/assholes/ jerkoffs") on the 'Watch The Throne' tour will attest, Kanye doesn't seem close to winning the battle with those wicked voices in his head. And listening to the songs on his sort-of, but notreally new album 'Cruel Summer', it's safe to assume that his time on Planet Kardashian hasn't blunted his perspective at all.

Fourth track 'New God Flow' finds Kanye doing what he does best: equating his personal struggle with the struggle of the whole of black America. Against a strutting piano riff that bears a passing resemblance to 'Jesus Walks', his internal compass locates him next to the graves of Dr Martin Luther King and Rodney King (paging Dr... Oh you get it by now) - where he rails against those who were turned off by 'Watch The Throne's bling and the fact he hooked up with someone who used a Steadicam as a passport to fame. "Cars, money, girls and the clothes! Ah man, you sold your soul", says the imaginary conversation in his head.

"Nah man, I made something from nothing", he reiterates. Meanwhile, on the incandescent remix of Chief Keef's 'Don't Like', there he is seeing the VMAs as his "Pontius Pilate moment" - "The media crucify me, like they did Christ/They wanna find me not breathing like they did Mike," he says in his breathless, hall-of-mirrors intense way. Perspective may be absent from Kanye's vocabulary but it's at moments like these when he carries his fictional, muddled martyrdom like the king of the world, and there's nothing better.

Sadly 'Cruel Summer' does not maintain this level of magical musical dysmorphia. John Legend's retro-funk number 'Bliss' and Kid Cudi's dancehall wig-out 'Creepers' are nothing less than pleasant

but, in truth, when Kanye exits stage left, so does much of the magic. And the less said about R Kelly's turn playing the rube Valentino on 'To The World' (and hitting us with the lines like "The whole world is a couch bitch, I'm Rick James tonight"), the better.

After the twin peaks of 'Watch The Throne' and 'My Beautiful Twisted Dark Fantasy's rap-pop grandeur, 'Cruel Summer' feels slight in comparison. Still, as a cross section of the most brilliant, solipsistic mind in rap, it's an essential purchase. Priya Elan

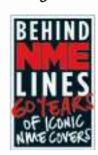
BEST TRACKS: 'New God Flow', 'Don't Like (Remix)', 'Mercy'

BEHIND NME LINES COVERS EXHIBITION

Join us at London's NEO Bankside to celebrate 60 years of the world's greatest music magazine

ext week sees the climax of NME's 60th birthday celebrations and we're hosting a special exhibition of some of the most stunning covers from our lifetime. Behind NME Lines: 60 Years Of Iconic NME Covers opens this week at NEO Bankside, Pavilion A, on

London's Holland Street. Entry to the exhibition is free, and it's open 12-7pm, Wednesdays through to Sundays until October 6. Behind NME Lines is taking place as part of the Merge Festival, a celebration of art, music and culture on Bankside. And we will see you next week for the ultimate NME birthday blowout issue!



14. NME 22 September 2012









AN EXHIBITION CELEBRATING

GOTEARS OF ICONIC NIME COVERS



NEO BANKSIDE, PAVILION A, 50 HOLLAND STREET, BANKSIDE, SEI 9FU SEPTEMBER 19-OCTOBER 6 2012 OPEN WEDNESDAY TO SUNDAY, 12 TO 7PM

PIECES OF ME **ALEXIS TAYLOR HOT CHIP**

The Hot Chip frontman on rocking out to Peter Gabriel, his love of MasterChef and friendly Finnish people

My first album PRINCE, '1999'

"My older brother was really into music, particularly Prince, so I knew a lot of his albums growing up. '1999' was one that I remember hearing and wanting my own copy of. It's quite sexually explicit to be listening to when you're quite young. I found it quite an eye-opening - or ear-opening experience. It's something that I still listen to now. It's a very minimalistic sounding record, and the work of someone following their own path but still managing to do something that crosses over to lots of people."

My first gig PETER GABRIEL, EARLS COURT, LONDON

"It was on his Secret World tour, which is when his album 'Us' came out (1992). I went to that with my dad. It was a really impressive stage show. He was taking things a lot further, theatrically. When he sung 'Come Talk To Me' he came out of a red telephone box and the microphone was the handset of the telephone, with a really long, curly cable."

My favourite lyric willie nelson, slow down OLD WORLD'

"Lonce had a way with the women/'Til one got away with my heart" - it reminds me of reading something by Shakespeare or William Blake where they're using words that everyone can understand and are talking about things that are fundamental to being alive, but they make you rethink everything just because of a choice of words. (like that simplicity and elegance."

Right now I love DAN BODAN

"I got sent his music by someone I bumped into at Spitalfields antique market. It really affected me and you don't always feel that when people send music your way. He reminds me of Arthur Russell, but he's also got a lot of his own stuff going on. He's quite an in-your-face performer. He's doing things his own way but he's also got a great sense of melody and way with words."

My favourite TV show

"I can't really cook but I like the interplay between the two presenters. Michel Roux Jr seems like a nice celebrity chef; he seems a bit more genuine to me. About two years ago, our old A&R guy from EMI was on it, so that was particularly good viewing. We were all rooting for him out on tour-I remember the whole band watching him in the dressing room in Norwich. He didn't win, but he got quite far."

My favourite place HELSINKI

"I've gone on lots of holidays there in the last few years with my wife and daughter. We're quite obsessed with buying things from flea markets, so originally we went there to buy stuff second-hand, but I really grew to like Helsinki. I like the architecture and the feel of the place, and the people are very friendly."

My favourite song to DI DÁ VIST BOYS, 'BODY SHAKING'

"I heard it recently when I was DJing with Justus Köhncke. It's a guy called Rosko Gee, who was in Can and Traffic, It's an

underground house record from the '90s. The version I play is a 12-inch remix. It's a really exciting record with a raw, soulful vocal on top."

Hot Chip's single 'How Do You Do' and album 'In Our Hends' are out now









- TWO DOOR CINEMA CLUB
- THE BLACK KEYS
 'LITTLE BLACK SUBMARINES'
- SOMETHING GOOD!
- WALK THE MOON 'ANNA SUN'
- M ATLANTIC 'ES, " WAS DRUNK'
- THE KILLERS
 'RUNAWAYS'
- FRANK TURNER
- JACK WHITE "M SHAKIN"
- OF MONSTERS AND MEN
- THE GASLIGHT ANTHEM **HANDWRITTEN**
- **EVERYTHING EVERYTHING**
- FRIENDS 4'M HIS GIRL'
- LIANNE LA HAVAS
- **MUMFORD & SONS**
- THE JOY FORMIDABLE
- REN HARVIEU
 "DO RIGHT BY ME"
- BASTILLE
- LUCY ROSE
- THE CX
- PALMA VIOLETS



Ti Ci t comprideachw k by NME Radio an 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

SMASHING BÜNKUM

As Billy Corgan announces he's writing his memoir, publishers will lunch him vigorously to secure his signature However, as the promised document eventually heads towards its 1,700th page, the winning firm's staft will draw straws for which one of them is going to tell Bill he didn't invent penicillin, has never piloted an X Wing Fighter, and his role in ending the Bosnian War was limited at best.

Thursday

THE BLEEDING EDGE OF GLORY

After announcing that her album will be available as an app, self-professed techno pioneer and boundary smasher Lady Gaga will defend herself against charges that her raunch has gone too far, saying that a forthcoming promotional appearance on a LiveJasmin webcam is the 21st century early adopter's answer to Marilyn Monroe standing over a subway grate.

Friday **PUTIN JÄIL**

Enraged when Pussy Riot burn a picture of Vlad The Putin, the Russian regime will intensify the search for the band's

TaTu are brought to the Kremlin and given a full licence to waterboard

two missing members. Not long after, Vlad brings Ta Iu into the Kremlin on the principle that it takes a pop singer to catch a pop singer and gives them a small staff and I SB privileges, including a full licence to waterboard. After years of fudged comebacks, they take to their new role so well that, for

many leading lights

in Russia's feminist punk community, a pair of two-hit wonder faux-lesbians is the last thing they ever sec.

Saturday

RIVERS RUNS

Now that Rivers Cuomo's Weezer summer camp is starting to take shape, Rivers will describe the first major activity designed to replicate his band's career path. The Weezer Albums Box Set Hike will involve spending the first three days roaming in a beautiful subtropical idyll, and the next five trudging through a shapeless desert while your guide constantly misleads you by talking up how the idyll is coming back just around the next corner.

Sunday **GRIMMY GRIMMY GRIMMY**

As Grimmy takes over from Moylesie on Radio is Breakfast Show, after his in hing early morning walkout a few months back, the not bitter in anyway returing jock will have left one last hilarious practical joke in a box at reception for his successor: the severed heads of all of his pets.

Monday

Upon hearing that Lana Del Rey is writing a screenplay, Hollywood execs will snap up her talents on a longterm contract. However, after a few studio management reshuffles, fans of The Fast And The Furious will express consternation at the lead characters' sudden fondness for falling asleep at the wheel under the influence of Xanax the strong undercurrent of daddy issues, and long passages of melodramatic dialogue rendered in full evening dress that seem to be turning up in between nitro fuelled car carnage.

Tuesday

LUPE'S FIÃSCO

While Lupe Fiasco tells the world that he has officially "resigned from rap", rap makes it know that he was actually fired for masturbating in the bathrooms.

Birthday Runes

BRUCE SPRINGSTEEN (Born September 23, 1949)

Bruce, I've gotta talk shares. You still want

'em? Remron, Right now, they're trading at 55 cents. But the company's going to move most of its resources Obviously, it'll mean outsourcing

10,000 American jobs, but who cares about those bozos? As we both know, If the American worker would get off his fat ass and shovel the shit for 20 cents an hour, we wouldn't be having this discussion at all. Also, your veal shipment arrived. Shall I sling it **in** the fridge next to the whate steaks?





















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DAR

FUTURE STARS, BREAKING SCENES, NEW SOUNDS

Edited by Matt Wilkinson



Ferocious, smack-in-the-mouth Canadian hardcore trio with, er, a heart of gold

t's all about Zen, man," chuckles Metz's scraggly singer Alex Edkins. He's busy laying out the manifesto for the Canadian trio's no-future hardcore racket, before momentarily wrenching the tongue from his cheek: "But seriously, for a gang of noisy noise-rock dudes, we're actually a pretty peaceful bunch."

Watch out, Grohl: this lot might just be the new nicest guys in rock. Not only that - they're cooler than QOTSA and fuckloads feistier than Foo Fighters ever were. What's more, while their fellow Canadians Grimes, Sean Nicholas Savage and Doldrums are ripping up the 'cool' book at present, Metz's wares are more of the primeval, smack-in-the-mouth variety. Gloriously abrasive on record, their earlobe-savaging live shows are the stuff of legend. The next step? Releasing their ferociously anthemic self-titled debut album this October

"For us, it's not a competition," dictates Alex when we bring up the topic of where his band fit into the rich musical pickings coming out of Canada right now. "So I'm not gonna talk shit about anyone. If they're working hard to do what they love

then more power to 'em - that's what we're doing. Do I like all that music? God, no! But, you know... do I like our music? Yes."

He's not alone: since Alex and drummer Hayden Menzies upped sticks from "stale" Ottawa four years back, Metz have gathered a mushroom-cloud head of steam. Toronto hardcore kings Cancer Bats - who initially tipped Radar off about the band - are practically foaming at the fangs, while Mudhoney are confirmed fans too.

Now signed to Sub Pop, Alex says the band's crowds have tripled - something they're keen to run with. "People are having more fun," adds bassman Chris Slorach. "That's the impression we get from looks on faces and their weird dance moves. But I just hope that it never gets out of control or dangerous?

"Yeah, you try to keep it light," Alex nods "It's aggressive music, but it's done with a wink and a smile. We don't want anyone doing anything stupid."

With that in mind, the stupidest thing you could do is not turn up when Metz hit the UK next month... Jazz Monroe

NEED TO KNOW

FOR FANS OF: No Age, Nirvana BASED: Toronto, Canada SEE THEM LIVE: Their UK tour kicks off October 20 in Brighton BUY IT NOW: Debut album 'Metz' is released on October 15 ON NME.COM: Listen to ace new song 'Wet Blanket' **BELIEVE IT OR NOT:** At one point the band shared rehearsal space with Fucked Up



HAIM: NEW MATERIALIN **NOVEMBER**

LA sisters reveal they're summoning the spirit of Jim Morrison for a James Ford-produced debut



Since their debut EP 'Forever' ambushed us with extreme awesomeness earlier this year, we've been dying

for new Haim material. The good news? This November our wish comes true,

'We're working on a lot of songs right now," singer Danielle tells us, before explaining that the band have nailed two brand new tracks for a muted EP release - 'Send Me Down' and 'Don't Save Me'. Speaking during recordingdowntime at Hollywood's legendary Sunset Sound studios, bassist Este adds that the "newborn babies" haven't even been played live by the band yet, although they may air them at their iTunes Festival date next Wednesday (September 26).

Meanwhile, Radar can also reveal that Haim have been working with producer James Ford on the tracks, "He was in LA doing Fuck Yeah Festival with Simian Mobile Disco. It's awesome

because we're such big fans of his and all the stuff he's done with the Arctic Monkeys," says Danielle. Ford looks set to be one of many producers on their debut LP - due early 2013 - possibly alongside Ryan Adams, whose Pax-Am studio has been a frequent port of call for the girls "Instead of borrowing a cup of sugar, we're borrowing a vintage snare drum," Danielle says.

If that wasn't exciting enough, Jim Morrison might also be making an appearance on the record, if Este has anything to do with it. "Apparently Sunset Sound's building is haunted by his ghost," she explains. "I'm not trying to have an exorcism or anything, but I just want him to infiltrate all of our vibes!"

We think they might have more luck doing that with newfound fans Florence Welch and Azealia Banks, who've both been going gaga over the sisters lately. "It's actually next-level," gasps Este about all the attention. "I feel like all these ladies need to get into a room and maybe we'll create world peace. Or just do each other's nails..." Leonie Cooper

Band RUSH



Little Boots on her favourite new artist "MS MR have a really American sound, very '90s and dreamy. Their stuff reminds me of being a kid. There's probably a bit of a nostalgia thing going on there, but their songs realty remind me of a lot of the music I loved when I was younger."

The Buzz

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



SWEARIN' COME GOOD

The first time we heard Brooklyn's Swearin' - on their debut EP 'What A Dump' back in March - we were impressed by their scuffedup ability to pull lopsided melodies from thin air and turn them into fine, unadulterated bubblegum pop. Since then, they've played shows with fellow Yank Radar picks Vacation and Tenement, and recorded a debut album proper that's now streaming in full on their Bandcamp. Its 12 tracks showcase a shocking step up in quality, ranging from Breeders-esque ragarounds ('Shrinking Violet', 'Here To Here') to full-on Ramones romps ('Crashing'). In short, it offers some of the most thrilling guitar pop we've heard from the US this year - which, considering the competition, is really saying something.



2 CHATEAUX

Brothers! From Manchester! Actually, let's not get ahead of ourselves here - Châteaux probably hate Oasis as much as the next drenched-in-reverb beat freaks. Coming on a bit like Liverpool's By The Sea getting lairy on cheap cider, key track 'Oh, Darling' sounds like the kinda place where King Krule would meet Gross Magic for a spliff.



3 KODALINE

An indie band barging their way into the charts these days is cause for celebration. and this lot managed to do it with their debut release (in the same week as Peace, incidentally). Kodaline are Dublin's latest export, following in The Cast Of Cheers' footsteps but plying a more sedate, almost woozy trade.



4 ANIMAL LOVER

These feral hellions, who recently relocated to Minneapolis from the remote badlands of North Dakota, are gearing up for a brand new EP which goes by the name of 'Fundango'. There's no release date as yet - but when it does drop, fans of The Jesus Lizard's caustic fury will no doubt have a new favourite band.



5 ALLAH-LAS

Shamelessly retro, Los Angeles' Allah-Las have just come out of the studio with Canyon man and fellow fan of feeling groovy, Jonathan Wilson. Before we hear the spoils of that collab, there's their self-titled debut to consider. Out in November, it channels the swinging sound of Sunset Strip in the '60s with exquisite bossa nova flourishes.

RADAR REVIEW

CAVE PAINTING

VOTIVE LIFE

Third Rock



There's something humbling when you get a buzz band who go on record to say they have "no grand statements, no game plan". Brighton five-piece Cave Painting do just that, which may seem like the worst kind of career move possible right now.

But when you look at the facts, it's kind of understandable. The band had every A&R scout in London turn out to their debut shows last year, with phrases such as "the next WU LYF" and "the next Coldplay" being rashly bandied around afterwards. They then disappeared, back to the coast, and no-one heard from them for nigh- on 12 months. They were fucked, it was presumed So when album opener 'Leaf' sees singer Adam Kane telling us with pummelling remorse that "There's no point in holding on to the things we do/It'll bring us down", it's not too difficult to realise where he's coming from. Musically, 'Votive Life' brims with the shimmer of summer. And when it works, it's nothing short of heady. 'Gator' is Friendly Fires doing Yeasayer at some far-off calypso festival (all handclaps and harmonies), while 'So Calm' has a Paul Simon melody hidden somewhere among Harry Smallwood's fuzzy guitar and the heavily reverbed vocals. Better still is 'Rio', which manages to embody that frazzled 6am feeling of ethereal clarity.

But 'Votive Life' is by no means a perfect record. You can't help but feel there's still work to be done: here are a band who seemingly have the ability to explode into something stadium-sized but never quite manage to do so. Maybe it's a confidence thing, Maybe it's to do with the quote in the first line of this review, that lack of a "game plan". Then again, perhaps this softly softly approach they've adopted (not to mention swerving the early attention that was so obviously not right for them) was actually the smartest thing Cave Painting could have done. 'Votive Life' won't be the record to win them a Mercury Prize – but it won't kill them off either. *Tom Warden*

BEST TRACKS: 'Rio', 'So Calm', 'Gator'

To SEE
This week's
unmissable new
music shows

TOWNS

The Cornerhouse, Cambridge, September 22

> CHARLI XCX Wire Club, Leeds, September 22

TALL SHIPS Shipping Forecast, Liverpool, September 23

DROP OUT VENUS

(below)
Madame Jojo's,
London,
September 25

SISSY & THE BLISTERS The Castle, Manchester, September 25





TEMPLES

THE SOCIAL, LONDON TUESDAY, SEPTEMBER 4



In the wilfully elitist, as yet nameless psych-revivalist scene in which Temples have chosen to exist, it ALL matters.

you have the perfect 'Madcap Laughs' barnet, the fried-eyed Roky stare, and that the guy next to you matches it with the Byrds bowlcut. It matters that you have the right paísley shirts, the right projections, the right leads plugged into the right amps, and the right jangle emanating from the right vintage guitars, which you change over at least three times in your six-song set, purely to show the musos in the crowd you mean business

Temples have all this. Plus, singer James Edward Bagshaw is even more of a 'Nuggets' pin-up than him out of Toy. What they don't have - yet - is a complete set of tunes to match. 'Shelter Song', which they close with, is poptastic and pretty great, and they sure know their way around what used to be called "a rave-up", but at the minute, much of the

rest of it is meandering style and not enough in the way of substance. That's OK: look at The Horrors, who started off solely aping a similar set of influences, then a couple of years later ditched all of their early tunes and

They know their way around what used to be called "a rave-up"

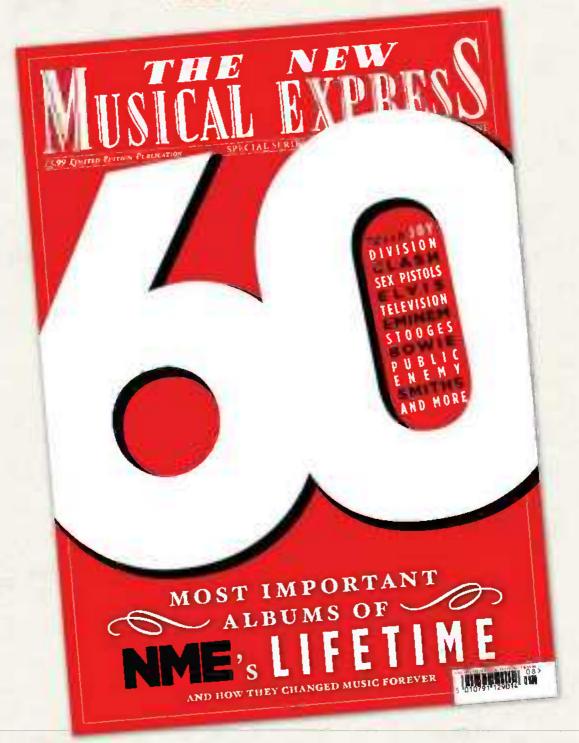
evolved into something truly special that was, and continues to be, their own. For certain, Temples could just be another straight-up psych revivalist band playing at those kind of club nights, but you've got to hope they can transcend their record collection and strike out somewhere new.

They're not there yet, but this is only their first London show, and it's rammed. For the 20 minutes or so they're onstage tonight, it's exciting enough to ensure everyone in this room will be keeping tabs on them. We will, that's for sure. Hamish MacBain





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JOHN LENNON

You voted in your droves, but there could only ever be one winner in NME's search for the star who sums up the last 60 years of rock'n'roll

ex decades of rock n'roll
and pop and dance
and hip-hop, not to
mention a load of genres
we made up and then forgot about
have seen a whole host of
ourrageous, amazing, hysterical
individuals featured in NMB.
Some of them are shooting stars,
flaring bright and passing quilkly.
But some burn bright enough to

become the legendary artists that can never be left behind.

To celebrate NME's diamond anniversary, we asked you to choose the most brilliant of the icons that have graced our pages these past 60 years. You voted in your tens of thousands – but there could only be one winner. You chose a man who, though part of one of the most successful and

revered groups in history, was never afraid to break out and go his own way; who braved ridicule and censure to speak out and speak up for peace, love and himself. John Lennon is your Ultimate Icon—good choice, folks. Over the next 18 pages, we've got some triends of ours to help us explain just what it is that makes him Number One.

PAUL, GEORGE AND RINGO ON LENNON THE BEATLE

Their leader, their friend, their inspiration — over the years, the lads he found fame with have offered their thoughts on Lennon...



"I MISS HOW HE WOULDN'T TAKE ANY SHIT... I WANT TRUTH. JOHN WAS GOOD AT THAT"

GEORGE HARRISON

"I was still 15 when I met John Lennon at a village fête in Woolton, in Liverpool. He was playing with a couple of fellows and I asked if I could join in. That's how it started, really. I suppose we just went on from strength to strength... John was a little afternoon-pissed, leaning over my shoulder, breathing boozily. We were all a little sloshed. I thought, 'Bloody hell, who's this?'. But he was enjoying what I was playing."

PAUL: "John was very short-sighted. He wore glasses but he would only wear them in private. Until Buddy Holly arrived on the scene he would never get them out because he felt like an idiot with his big horr-rimmed glasses. So he was constantly banging into things, he used to make a joke out of it... But when Buddy came out, the glasses came out too. John could go onstage and see who he was playing to. In our imaginations back then, John was Buddy and I was Little Richard or Elvis."

RINGO STARR: "Fabulous guy.

Y'know, one of the things with John is, if there was a swimming pool he would jump in and he'd be out dry by the time I got my toes in. So he influenced me that way, to take a chance. He had the biggest heart of any man I've met to this day. He was a giving, loving, caring human being. He was crazy as well some days, but the guy would give you his heart, and that was beautiful."

some quotes from reates anthology photos. Andy fallo andy willshed, dean chaskiey, paile ban ey, ton madin. (



"JOHN WAS THE BEST. HE WAS A FINE SINGER. A FINE MUSICIAN AND HE WAS Á FINE FRIEND" RINGO STARR

PAUL: (inducting John into the Rock And Roll Hall Of Fame) "I remember doing the vocal to 'Kansas City' - I couldn't quite get it, because it's hard to do that stuff. You came down from the control room and took me to one side and said, 'You can do it, you've just got to scream, you can do it.' So, thank you. Thank you for that. I did it. I remember writing 'A Day In The Life' with you, and the little look we gave each other when we wrote the line, "I'd love to turn you on". We kinda knew what we were doing, you know. A sneaky little look."

GEORGE:

"WHEN I MET JOHN, HE

TELL ME \overline{WHY}

Bands on their love for Lennon



You couldn't.

not be a fan of

his solo work if you have any Interest in songwriting... I love 'John Lennon/Plastic Ono Band', with 'Mother' on it, things like that, those songs are beautiful. 'Power To The People' and stuff like that."



can you say. An absolute legend. A ledge. But not just any cheap ledge, like a really nice mantelpiece with ornaments on it. I think he's been an inspiration to our band even though people probably wouldn't realise it. Not just his music but his activism as well, and his outlook."



white, the "I grew up with The Beatles.

like a lot of people, but I just really recently got into the Plastic One Band thing, Just an Incredible, confessional record. It really takes something to be capable of being that honest in music, especially when you're so famous, and I think that was the greatest thing about John Lennon."



YOUNG, THE VACCINES "They don't really come

much bigger than John Lennon, do they? He's one half of the greatest songwriting team ever, an entertainer and an artist in equal measure."



4 think John Lennon Is an absolute genius and a one-off,

one of the best songwriters if not THE best songwriter of the last century."

HAD FOUR STRINGS ON HIS GUITAR, I MEAN. JOHN DIDN'T EVEN KNOW **GUITARS HAD** SIX STRINGS. AND I SAID, WHAT ARE YOU DOING? WHAT'S THAT?' AND HE SAID 'WHAT?', HE THOUGHT THAT'S WHAT IT WAS. SO WE SHOWED JOHN THE GUITAR CHORDS. E AND A AND ALL THOSE..."

GEORGE HARRISON

"First of all it was such a shock [when he died] because assassination at that time wasn't really something that had got down to that level, it was always presidents and leaders and people like that and I wouldn't think that somebody who's a pop star was important enough to kill. I don't think anybody is important enough to kill, really, but I can see why those assassinations, with political leaders and stuff, with extremists... if it could happen to him it could happen to anybody who gets up on a stage or who walks out from a car.'

THE JAM THE STYLE COUNCIL THE SOLO YEAR COLLECTORS MITIA KICKS! 'I don't A new look atallofthe Guvnor's mind albums looking back now... WELLER TOWNSHEN The classic confrontation EXCLUSIVE! WELLER WRITES RARE PHOTOS THAT'S ENTERTAINMEN Legendary interviews. unseen for years! COMPLETE THE ULTIMATE MUSIC GUIDE FROM THE MAKERS OF UNCUT

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THE MANY FACES OF JOHN LENNON



Musicians and NME writers consider the different sides to the Beatles legend... kicking off with his number one fan

THE ICON

ohn Lennon means everything to me. Everything and nothing. I wouldn't say he's a better songwriter than McCartney, I'd say they're both different but great. But I like Lennon's stuff more 'cos it's a bit more beautiful, and it's more mad McCartney's like Noel – he's too nice. Lennon was twisted and I like that kinda shit. His voice is the main thing I love. I like his speaking voice! That's pretty fucking mega. But his voice when he sings is the

"LENNON HAD THE FUCKING MADNESS - AND MORE" one. Political voice? Don't give a shit, couldn't care less about politics. But everything else—his singing voice, his songs, and his words—means the world to me.

I love the early rock'n'roll stuff as much as I like the later stuff he did, but right now my favourite period would be 'Strawberry Fields Forever'. There's this tune called 'Now And Then' which is one of the deros he did in India with

George Harrison [It was actually a home demo made in New York in 1978 – Beatles Ed], and you should check that one out. I think they mixed it again like they did with Tree As A Bird, but that song is fucking beautiful. As a songwriter, I don't think anyone's touched I ennon and I don't know if they ever will. Lee Mavers could have got near but he went down another road. Our kid's good, but he lacks that fucking madn as that Lennon had. He's a normal chap who writes decent songs, and Mavers was too mad. But Lennon had all that and more. It's a constant thing with him, and I don't think I could ever get bored. You get bored of Lennon and you get bored of yourself, don't you? And I ain't getting bored of me...

MILES KANE ON LENNON...

THE FASHION

ICON The sharp-suited indie maestro on how the Beatle inspired his style as well as his music

here are loads of looks, and loads of different harstyles John Lennon had through the years. But the best hairstyle he had was when he was doing Instant Karma! on Top Of The Pops in 1970. His hair is a bit longer than a skinhead on the top and he's also rocking a beard and wearing all denim. Yeah, I think that look is my favourite of his, overall – the glasses and the beard with that

"LENNON

REASON I

GOT INTO MUSIC"

MILES KANE

IS THE

MAIN

hairstyle looked as cool as fuck!

I associate the look with his swagger as well. Obviously you have a lot of inspirations and reasons why you get into music and John Lennon is a main one for me.

From growing up where I'm from, in the Wirral, that was just part of it, and he

was always getting played in the house. I've mentioned it loads but the song which did the same to me [got him into music] is 'Gimme Some Truth' off 'Imagine'

I guess I always go ba k to that sort of era. I like the Beatles stuff as well but if I had to choose between the two, I'd probably go for Lennon solo.

NME'S MATT WILKINSON ON LENNON...

THE ARTIST

HE STARTED, LIKE

virtually all the British greats of the '60s and '70s, at art school. The primary purpose of being there? To fuck around as much as possible. To not have to work. Traumatic as Lennon's childhood had been, it was his 1957 enrolment into Liverpool College Of Art that brought about his first real burst of off-the-scale rebellion. It allowed him to flourish as a bona fide gang leader, and to fully embrace the art of

sabotage – something that would become all-important in the following two decades. From those early LCOA days onwards, the notion of creating art, which had previously been restrained by rules, was all-enguifing. Lennon could live his life by it, and he did. From his cartoon doodlings (pictured below, and weirdly similar to those of Beatles obsessive Matt Groening – make of that what you will), to his and Yoko's Bag protests and 'War is Overt (if You Want It)' posters. Lennon's every move as an adult rock star seemed to

Want It)' posters, Lennon's every move as an adult rock star seemed to positively revel in the role of 'artistic statement'. He could also draw a shit hot self-portrait in marker pen In seronds.



Lenna or Popular 20

THE LOVER

in peace is welldocumented. His relationship with love, however, was always a little more complex. Lennon's marriage to Cynthia wasn't something he put a lot of effort into: and as his songwriting developed, he wasn't always able to obscure his misogynist streak. 'I'll Cry Instead' and 'Run For Your Life' (a song he later disowned) are often cited as examples, although 'Norwegian Wood' - a shameless admission of infidelity, released while his wife was at home raising his child - was perhaps his cruellest barb of all. After he met Yoko, however, everything changed: Lennon became a vocal advocate of women's

the rest of his life, the pair were inseparable. Much of his solo output reflected infatuation: the likes of 'Oh Yoko' and 'Oh My Love' were suitably soppy during the good times, while 'Aisumasen (I'm Sorry)' and 'Going Down On Love' were clearly born of the troubled ones. 'Double Fantasy' revealed the most notorious musical agitator of his generation as a doting husband and father.





NME'S EMILY MACKAY ON LENNON... THE WIT

LENNON HADA

TALENT FOR THE

AS YOU READ TRANSCRIPTS OF

AS YOU READ TRANSCRIPTS OF early Beatles radio interious energy of their humbur trackles down the years. They'll generally start out trying to be polite and informative polished pop boys, but pretty soon one of them (usually John) will break into in-jokes, giggles and non-sequitur witterings. In a Southern Television Interview from 1963, a presenter asks, "You don't find it frightening, this business of being mobbed and having to go

having to go through all these rigamaroles to get here?"

get nere?"
"No. The police get
mobbed, we don't,"
replies John. After
a few more banal
questions, John

questions, John turns to a poorly Ringo, whose sore throat is wrapped in a scarf, and says, "Been to college, have you?" "Yeah, It's me school scarf. Borstal High," Ringo retorts. John's short attention span, love of word-sparring and dislike of showbiz small-talk led to many such interview zingers - A Hard Day's Night's "How did you find America?" "We turned left at Greenland" may have been written by screenwriter Alun Owen, but could as easily have been John's own.

In his prose writing, influenced not only by the band's beloved Goons but by the nursery nonsen poetry of Edward Lear and Lewis Carroll, his talent for the absurd took a more whimsical edge that, to be honest, can become trying for all but the most ardent devotee (notwithstanding In His Own Write's introductory boast that "as far as I'm conceived this correction of short writty is the most wonderfool larf

I've ever ready"). In conversation, though, and on film, his deadpan interjections with just a dash of darkness beneath are a delight. His later sayings tend towards the politic; towards the political and mystical rather than the hysterical, but his two best-known quotes -

"Life is what happens when you're busy making other plans" and "We're (The Beatles) more popular than Jesus new" - fuse that whipsmart, playful northwest humour with subtle, self-deprecating profundity.

rotundity. My favourite bon mot, though, is: probably a studio outtake from the

ARCTIC MONKEYS' ALEX TURNER ON LENNON...

THE LYRICIST

From love-song simplicity to kaleidoscope eyes and protest pop, John Lennon was a master songwriter, says Sheffield's own wordsmith

"HE PAINTS A

PICTURE, PUTS YOU IN THIS PLACE"

ALEX TURNER

and writing lyrics, I really wanted to be able to write an 'I Am The Walrus'-type song. And I found it very difficult. You listen to that and it sounds like it's all nonsense, but it's really difficult to write that sort of thing and make it compelling, you know? Lennon definitely had a knack for that, in those days. Even 'Come Together', which we just played at the Olympics -

I found that song difficult to get anywhere near. I've heard that song a thousand times before, but there's not one word in that song that logically leads into the

remember when I first started writing songs

next one. It's all a jumble, but it's not just that, if you know what I mean. It paints you a picture and puts you in this place. He's got a way of leading you somewhere with these unusual words that don't make

> sense, but also make perfect fucking sense.

But there's also this other type of song he does really well, where the writer is almost singing right into the listener's ear, and you know exactly where it's going, but you want to go anyway. I love the scenes from the Gimme Some Truth film

where they're filming him in his house with Spector, when he's doing his vocal takes on the song 'Gimme Some Truth' and he's just spitting all this shit out, with

all this menace and anger in his voice. I'm attracted to that angry Lennon, although it's another thing [haven't figured out how to do yet! He definitely deserves all the praise and accolades that he receives.



BIFFY CLYRO'S SIMON NEIL ON LENNON...

THE REBEL

He was a "crabbit fuck", but Lennon loved a good scrap

e was obviously the hugest rock star ever but Lennon seemed to operate in a slightly different dimension to that; he was the working class hero, the everyman, and a real provocateur. He made people question themselves, and he questioned religion on a mainstream level in a way that hadn't been done before, which was very brave. He was just a special spirit. You think about the amount of classics he wrote, how he did so much in such a short space of time. He birthed what we call entertainment. I think if he was alive today he'd be a crabbit fuck. I think he would find plenty to rebel against, because he always wanted music to give a voice to things and issues and I think, more and more these days, that's pretty rare

Our manager recently told us a story about John Lennon, he went to Harry Nilsson's house and somebody answered the door with a lampshade on and acted like a right obnoxious prick all night. They started passing a joint around, and when it got to the guy with the lampshade he lifted it up and it was John Lennon. It didn't quite fulfil his fantasses of what it would be like to meet him.

NME'S DAN STUBBS ON LENNON... THE SURREALIST

IN THEIR EARLY DAYS, THE BEAT did their fair share of "Ooh baby,
Hove you" type stuff. By the midto late '60s, everything had changed:
'Lucy in The Sky With Diamonds,
'I Am The Walrus' and 'Glass Onion'
were bearers of a type of Syrical
surrealism that had never been found
in music before. It drew instead
from surrealist art and the most of from surrealist art and the poetry of Lewis Carroll. I can still remember my tiny mind exploding the first time I heard 'I Am The Walrus', its lyrics Theard 'I Am The Walrus', its lyrics poking holes in my brain. "Yellow matter custard, dripping from a dead dog's eye/Crabalocker fishwife, pornographic priestess/Boy, you been a naughty girl you let your knickers down", it says. Lennon's surrealism was tied into the sense of youth-driven freedom of the times. If 1960s parents didn't worry that their kids were doing weird new drugs before, were doing weird new drugs before, they did when they heard them playing '...Walrus'. Lennon's experiments in surrealism

were not just in music, but in writing and art too, via his (patchy) humour books *in His Own Write* and A Spanlard in The Works, and in a

surrealist sense of humour that came through in their brilliant press conferences and interviews. It gave him a freedom to explore worlds that he never really lost. In the brilliant solo-era track '#9 Dream', entirely made up phrase - "Ah! böwakawa pousse pousse" - that came to Lennon in a dream. Oh, to see inside Lennon's

dreams...
In his famous, final interview for Playboy, Lennon explained the appeal of surrealism to him as not so much an attraction but a an attraction but a compulsion. "Surrealism had a great effect on me, because then I realised that my imagery and materials that if it was because thelong in an was Insante, I belong in an exclusive club that sees the world in those terms," he said. "Surrealism to me is reality."



THE ACID VISIONARY

accident. His dentist slipped it into his drink at a dinner party and he spent the rest of the evening in a club he thought was on fire, and "driving"

George's house, thinking it was a massive submarine. His second trip - on purpose, in LA - would begin to fundamentally after his musical (as well as mental) state. Actor Peter

Fonda leaned over to him and whispered, "I know what it's like to be dead" - and music changed forever. The Beatles' pivotal next afbum 'Revolver' would be awash with acid imagery, from She Said She Said' through Yellow Submarine' to Tomorrow. Never Knows'. "[Timothy] Leary was the one who was going round

saying, 'Take it, take it, take it'," Lennon said in 1968, "and we followed his instructions in The Tibetan Book Of The Dead, his how-to-take-a-trip book, I did it just like he said in the book, and then (wrote 'Tomorrow Never Knows', which is almost the first acid song." From there, Lennon was the prime proponent of acid culture in music, making 'Strawberry Fields Forever' sound like the mother of all come-ups, and lacing 'Lucy in The Sky With Diamonds' with vibrant psychedelic images. By 1968, though, having taken "a thousand trips, I was always eating it", Lennon's love affair with LSD was souring. An acid message told him to "destroy your ego", and he did, losing all sense of his own psyche and talent, losing a grip on his band, and slipping into heroin use. But at its magicalmystery prime, Lennon's acid era was the driving force behind the psychedelia explosion. He didn't just expand his own perceptions, he unblocked the clogged perception centres of all music.

WHAT YOU SAID...

"Lennon has much more meaning, beyond music... he is an icon!"

"John Lennon of course! He wasn't just a musician, he was an inspiration for a way of life. Absolute legend."

"Obviously love them all but the true icon here is LENNON! Simply because he invented everything."

"Lennon deserves to win for my money. He was the king before everything started to be about fucking haircuts."

"JOHN LENNON because without him there would be no BEATLES and also he was a better songwriter than all the rest!"

"Lennon was the best songwriter in the best band ever, and when popular music actually meant something and was far-reaching. Alex Turner isn't the best songwriter in a time when pop music means nothing and things like this poll exist."

"Most of the music Ladore wouldn't exist without Lennon or Bowie, but I'm giving it to Lennon for starting the revolution."

"John Lennon - easy. He inspired every musiclan since The Beatles first made it."

PAUL WELLER ON LENNON...

THE SINGER

In the Weller household, musical education started with the power and truth of a genius voice...

ennon's a singer I admire not so much for the technical side but for the honesty and power. I was listening to 'Don't Let Me Down' and he was just letting go on that track. I love it. And songs like 'Twist And Shout', 'Money (That's What I Want)', 'Dizzy Miss Lizzy' and 'Bad Boy' really put him up there as one of the great rock'n'roll bawlers. They sound like he was gargling with razor blades before recording 'em. The flipside, of course, is songs like Jealous Guy' and 'Beautiful Boy' which show the more sensitive, soulful side to his voice. He's been a massive influence on me right across the board, as a writer, lyricist and singer.

There are so many of Lennon's tracks that are absolutely amazing. I'm currently into some of the less obvious ones, like 'Remember Love' [B-side of 'Give Peace A Chance']. But when it comes down to it, 'Strawberry Fields Forever' is my all-time favourite.

"I ONLY HAD FOUR **TEACHERS AT** SCHOOL: JOHN, PAUL, GEORGE AND RINGO" **PAUL WELLER**

I was only nine at the time. I didn't know anything about drugs or psychedelia, I just knew it was a great tune. My mum was quite young and she was still buying records - so I'd already absorbed The Beatles and The Kinks, but that song just blew me away, it took me to

I can still remember it when I first heard it on the radio.



a different place. I only had four teachers at school – John Paul, George and Ringo - hur you could say my education really started with Strawberry Pi ilds .

"I got really into them after that. I remember being desperate to watch Magical Mystery Tour when it was first on TV - Boxing Day 1967. My mum and dad wanted to watch some crappy film on ITV, so I'd switch the TV over during the ad breaks to see it!

From that point on I was obsessed. We had relations in Chester and one time I went on a pilgrimage over to Liverpool with my dad We went to Menlove Avenue, and Paul's house in Allerton, but we never made it to Strawberry Fields itself, sadly.

Technically, the production on Strawberry Lields. .' is phenomenal. There was a documentary on a few months ago where bands tried to recreate the tracks played on 'Sgt Pepper's. using the original gear with engineer Gooff Emerick,

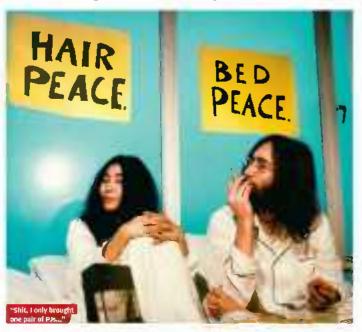
difficult it must have

that business - if you got it wrong, you had to start again, simple as that. For me, it's the first psychedelic record. People talk about 'See My Friends' by The Kinks, but 'Strawberry Fields...' is far more experimental George Martin did a brilliant job editing together the two different sections; the key change in the middle is amazing. I still return to it. It's one of those tracks where you hear something new every time you hear it, because it's got so many textures. It's still unsurpassed.



LENNON IN THE NME

Lennon's solo career often suffered the fate of unfavourable comparison to his work with The Beatles, but over the years it's become just as revered. We trace his development through the pages of NME



'GIVE PEACE A CHANCE'

JULY 1969

John's "exhilarating" solo debut, released under the name Plastic Ono Band

nitially its chorus was an on-the spot answer to a journo's question during John and Yoko's infamous bed in. By the middle of 1969, in a Montreal hotel room, with assistance of a borrowed four track recorder and a giant cast of chanting attendees that included Timothy Leary, Allen Ginsberg and Petula Clark, it had become the first ever Plastic Ono Band single. Out of "guilt", it was credited to 'Lennon/McCartney', given that The Beatles and the greatest songwriting partnership ever was still a going concern at the time.

NME said: "The atmosphere is wonderfully exhilarating and spontaneous, like a cross between



Edwin Hawkins' 'Oh Happy Day' and the lengthy fade-out to 'Hey Jude'.

He said: "I thought, 'Why isn't somebody writing one for the people now?" That's what my job is... So the songs that they go and sing on their buses are not just love songs." Fact: The track's rhythm is provided by a wardrobe door simply being opened and closed.

'COLD TURKEY' OCTOBER 1969

The Plastic Ono Band's second single swaps the happy clapping for some unhappy, er, smacking

uper-explicit account of John's attempt to kick heroin, set to an ugly two-chord riff. Lennon offered it to The Beatles as a single, knowing full well they would be nervous about releasing it. Thus it became another Plastic Ono Band outing, with drums provided by Ringo and guitar by 1 ric Clapton. Quite fittingly, the label for the single had 'PLAY LOUD' written on it in

NME said: "Gnawing, insidious and utterly compelling. Quite different from the first single, which was very commercial. This is almost totally lacking in melody."

He said: "It was banned again all over the American radio, so it never got off the ground. They were thinking I was promoting heroin, but instead... They're so stupid about drugs!" Fact: In contrast to 'Give Peace A Chance', this was perfected over two sessions and many takes.



'INSTANT KARMA!

FEBRUARY 1970

John finally goes it alone under his own name with a song he cooked up "for breakfast"

amously, John Lennon once said "records should be like newspapers", and 'Instant Karma! put that belief into action. With The Beatles all but over, he wrote this song "for breakfast", booked Studio Two at Abbey Road that night, and phoned around to see who could make it down. George Harrison could, and brought with him Phil Spector, who mixed it into its fabulous glam stomp, Wall Of Sound shape Just over

NME said: "A superb showcase for John, who's at his most forceful

a week later, it

was in the shops.

and compelling in this incredibly infectious routine."

He said: "Phil came in; he said. 'How do you want it?' I said, 'You know, 1950 but now.' And he said 'Right,' and boom, I did it in just about three goes." Fact: The title of Stephen King's novel The Shining was inspired by the song's "we all shine on" chorus.





THE REALLY WEIRD STUFF

With Yoko, John recorded several albums of avant-garde experimentalism - they are among his most significant

Music No 1: Two Virgins' Music No 2: Life With The Lions (May 1969) and 'Wedding Albu (November 1969) hold a uniqu place in Lennon lore: they're the only albums he ever made that are universally reviled. Yet somehow, of all his solo albums, these three seldom-heard, avant-garde sonic experiments may well

be among the most significant.
It goes without saying that you'
can't really judge this trilogy by
the same yardstick
as, say, 'Abbey Road'.
Largely composed
while tripping and

while tripping and comprised of weird tape loops, atonal sound collages and Yoko's 'distinctive' vocal ululations,

a challenging, borderline-masochistic listen. For Lennon, however, they were intensely personal snapshots of a crucial period in his life.

"We didn't expect a hit record out of it," Lennon said of 'Wedding Album' shortly before 'Wedding Album' shortly before his death. "People make a wedding album, show it to the relatives when they come round. Weil, our relatives are what you call fans, or people that follow us outside. So that was our way of letting them join in."

join in."

Music No 1: Two Virgins' is best known for its controversial cover Image, but it's also the sound of John and Yoko falling in love. The pair pieced

the record together over the 1968, in the attle of Lennon's Weybridge home. Both of their lives - as well as the lives of the other Beatles - would never be the same again.

"We went upstairs to my studio," Lennon remembered, "and I played her all the tapes that I'd made, all this far-out stuff, some comedy stuff, and some electronic music. She was suitably impressed, and then she said, 'Let's make one ourselves' so we made 'Two Virgins'. It was midnight when we finished, and then we made love at dawn."

"WE FINISHED TWO VIRGINS' AND MADE LOVE AT DAWN"

JOHN LENNON

were even more extreme: the entire first side of 'Wedding Album', for example, consists of John and Yoko screaming each other's name over the sound of

a heartbeat. clearly not meant for mass consumption. although



No 2: Life With The Lions'

sold 60,000 copies in the US alone. Yet they are strangely fascinating; the sonic equivalents of the touching (and sometimes obscene) doodles Lennon used to draw

everywhere. They're not the sort of albums you'll ever want to listen to more than once, but until you've heard them, there's a facet of Lennon that you've yet to truly discover.





PLASTIC ONO BAND'

While he was still a Beatle, Lennon got things off his chest on this cathartic confessional

> mother as a child, losing contact with her having been sent to live with his aunt Minn; then her being hit by a car and killed when John was just 17. He had written about her before with The Beatles, on 'Julia', but that was nothing compared to what wa now about to come. The opening tune on his first solo album, imply entitled 'Mother', is as raw, as uncomfortably compelling as rock'n'roll had ever been, or ever would be again. Sparse piano, a simple drumbeat and the greatest rock voice and mind of his generation just letting it all go. And this spirit continues through self-explanatorily titled songs like 'I I ound Out', 'Working Class Hero', 'Isolation', 'God' and 'My Mummy's Dead' Of course, the shade is tempered with the unabashed light of 'I lold On', 'Remember'. 'Love' and 'Well Well Will' The weet, superpositive, everything is gonna bealright in the end sentiments of these songs are an equally important aspect of Lennon's songwriting.

NME said: "He is saying a lot of troths, especially about school days and when you're asked to choose a career - as in 'Working Class Hero', which has a couple of four letter words. extended to seven, but coming in rather naturally."

He said: "All these songs just came out of me. I didn't sit down to think, 'I'm going to write about my mother; or I didn't sit down to think, 't'm going to write about this, that or the other"." Fact: Future super-producer of 'The Stone Roses', John Leckie, was studio engineer on the sessions.

'POWER TO THE PEOPLE' MARCH 1971

Lennon the revolutionary pens yet another rabble-rouser

ritten directly after an interview John gave to "revolutionary internationalist" magazine Red Mole, who had formerly criticised Lennon's passive attitude to revolution, this was another swiftly written single, and another designed to be sung en masse by the last two words of its title. A flippant, brash statement. but one that still sounds good today.

NME said: "It's a Lennon street song and one can only hope it gets more public attention than has previously been accorded to his solo work."

He said: "We'd got a bit of a reputation for hanging out with the Cambridge Graduate School of Revolutionaries in the UK. They made us feel so guilty about not hating everyone who wasn't poor that I even wrote and recorded the rather embarrassing 'Power To The People' 10 years too late [as pointed out by Hunter S Thompson in Fear And Loathing In Las Vegas]." Fact: Legendary Stones associate Bobby Keys plays saxophone on the song.



HAS THE WORLD HAD ITS FILL OF 'IMAGINE'?

Is 'Imagine', the sixth most covered song in the world, still Lennon's crowning peak or has it been sentimentalised into drabness? Gavin Haynes and Mark Beaumont breach the peace



GAVIN: Recently, Mark, the world was treated to a bunch of deaf children singing John Lennon's 'Imagine' at the Olympic closing ceremony. I've got nothing against deaf children, Mark. Well, not

much... But to see them tra-la-la-ing along in white T-shirts postered with 'Imagine' was to see the Stalmism of kitsch in full flow. Whatever the original intent - and I'll grant you that positing no religion and the end of the nation-state is pretty radical once you peel back the blanket of schmaltz -John Lennon's 'Imagine' has become music's most cretinous cris de cœur. As a cultural artefact, it's now little more than a turd of naive Disneyfied sentimentality. It is the end of history in an atom bomb of meaningless warm fuzzies.



MARK: Consider your membership of the National Union Of Dreamers rescinded with immediate effect, Gavin. See, while you were puking up your dictionary over 'Imagine' at the Olympics, I was watching

"IMAGINE' IS LITTLE

MORE THAN A TURD

OF NAIVE DISNEYFIED

SENTIMENTALITY"

something far more offensive and upsetting on the other side. A news report about church paedophilia, in between reports of massacres over control of oil reserves or because the warring factions still believe in a different book of fairy stories from each other. How schmaltzy did "Imagine there's no heaven/countries/ possessions' sound then? No, the whole point and genius of 'Imagine' is its populist, heart-tugging aesthetic like The Da Vmci Code, its fundamental purpose is to couch radical, globe-changing, species-advancing truths into the most mainstream context possible, so that morons can grasp it, Archbishops can hum it and deaf choirs can sing it to an audience of billions. The hug-a-stranger

schmaltziness of 'Imagine' is as vital now as it ever was.

GAVIN: I don't need a dictionary, Mark. I know all the words there are. So essentially what you're saying is. "People killing,

people dying, people hurt and you hear them crying"? I understand. I get it. We are the world We are the children. Correct. But y'know what? I know already that there are people hurt and people dying. I have often wondered where the effing love is in my own time. Normally about 8.45pm on a Friday night And if you need to be patronised by a song into believing that we should all be nicer to each other, then maybe membership of the human race isn't for you anyway. The problem is, that's all people hear in 'Imagine' nowadays. No-one's going round saying it's practically



the Commie Manifesto - though it is that too. It's so baked into the fabric of our times that all the cloth ears hear is 'Be nice, be nice, be nice'. Well, bite me.

MARK: You're right, Gavin - like Christmas, Harry Hill and The Killers, the original meaning of 'Imagine' has been lost. So surely it's time to enforce the tenets expressed in the song, by law. For a weekend, say. Compulsory global atheism. A worldwide abolition of all international borders. Everyone forced to pile up

everything they own on Jersey, then we nuke it. You in?

GAVIN: You're right It's all pie-in-the-sky whichever way you slice it. So don't slice it. If you must use music to change the world, then I'd much rather have a

blueprint: let 'Instant Karma" tell me how to change my mind first, or maybe tune in to the Kissingerkicking 'Gimme Some Truth': a song pointing to actual things in the real world, rather than 'Imagine' - a vague hippy panacea written long after the flowerpower wave had already broken and rolled back. It was anachronistic at the time. These days? People who gaze up in starry wonder at its central tautology - 'Wouldn't the world be nicer if the world was nicer' - are thinking about as critically as Brian Harvey the day he ran over himself in his driveway.

MARK: We're ganna have to agree to disagree on this om, Gav - the realworld horror of reviewing SCUM records has hardened you to the simple, beartfelt idealism of "Imagine', whereas I'm of the opinion

that we could do with a whole lot more people who, living by the song's basic ideology, think it'd be nice if the world was nicer - Gandhi, Martin Luther King, those sort of chaps. And, ahem, I'm not the only one: just the other weekend, Lady Gaga gave it a modern pop slant for Generation XXX when she covered it at Twickenham; and Stevie Wonder pulled it out at Bestival, claiming, "It's still as relevant as when [Lennon] wrote it". And is Stevie Wonder ever wrong, Gav? Do you hate STEVIE WONDER? 'Imagine's message may be diluted by over-familiarity, but maybe that means that as a species we've taken it subconsciously to heart. And if it's ever made even one person stop and think, "You know what, I won't invade this country/commit this faith-based atrocity/ post this online comment like the bitter, spiteful little fuckwit I am", then its soporific populism will have been worth it. In fact, just to finish this argument, I'm currently considering smashing this kitten's face to bits with this brick. Now I'm listening to 'Imagine' Now I'm giving it some lovely milk instead. I win.



'HAPPY XMAS (WAR IS OVER)'

NOVEMBER 1972

Lennon's seasonal offering. Rather less chirpy than Macca's

t began a la poster, displayed in 12 cities around the world in 1969, bearing the legend: "War is over! If you want it Happy Christmas from John & Yoko". Two years on, it had become a song, pilfered in part from the The Paris Sisters' Phil Spector-helmed I Love How You Love Me'. Due to a publishing dispute, it was not released in the UK until 1972.

NME said: "Excellently produced by the Lennons and Spector. The words are mildly political but I wouldn't say it hindered the song in any way." He said: "It was still that same message - the idea that we're just as responsible as the man who pushes the button. As long as people imagine that somebody's doing it to them, and that they have no control, then they have no control."

Faot: The recording features four extra session guitarists.



'SOME TIME IN NEW YORK CITY' SEPTEMBER 1972

Our icon experiences his first critical backlash

he experimental albums with Yoko had been mer with bafflement, but this record was Lennon's first experience of a proper critical mauling - perhaps as a result of BIG statements like 'Woman Is The Nigger Of The World', Lennon would not visit such territory again.

NME said: "OK if you're out of your mind, but otherwise takes some getting into."

He said: "Most other people express themselves by playing football at weekends... I react in four-to-the-bar with a guitar break in the middle." Fact: John and Yoko moved into the Dakota building after this release.

'MIND GAMES'

NOVEMBER 1973

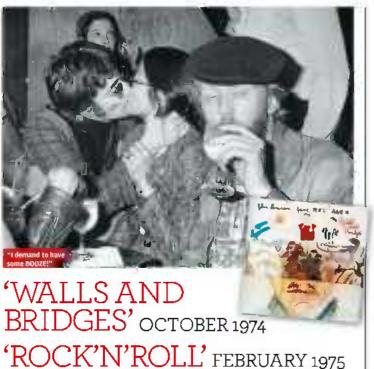
Low on confidence, he releases this underwhelming effort

retty much the last thing Lennon did before he went off to get hammered in Los Angeles for a year and a balf was, bar the title track and a couple of other moments, not his finest hour. His confidence damage I by the reception for his outing he had been licking his wounds for a year, and the resulting songs were often less than inspired

Melody Maker said: "There's no message in it, no statements that can be seriously attributed to The Beatles and no real surprises. He said: "When this came out everybody

was starting to say the '60s was a joke... and I was trying to say, 'No, just keep





Lennon gets wasted in LA but still manages to make two albums

he period of Lennon's life known as The Lost Weekend actually lasted for 18 months between 1973 and 1975, v hen he and Yoko (at her insisten | 1 =parated and he moved out to I A with his assistant/mistress/girlfriend May Pang. He was drinking and drugging heavily in the company of Harry Nilsson, Keith Moon and David Bowie, but he also found time to record two albums.

'Walls And Bridges' isn't vintage Lennon, but is certainly not without its merits. In the shape of the Elton Johnaugmented 'Whatever Gets You Thru The Night' it also gave Lennon the first Number One single of his solo career. 'Rock'N'Roll', which was recorded before 'Walls And Bridges' but released after it, was less successful.

The album was made under unusual circumstances: music publisher Morris Levy had a court case pending against Lennon for his use of the line "Here come old flat-top" in The Beatles' 'Come Together' - a direct lift from a Chuck Berry song Levy owned the publishing rights to. Levy agreed to drop the case if Lennon recorded a covers album that included at least three songs from his catalogue. 'Rock'N'Roll' was born.

The initial recording began in October 1973 with Phil Spector, whom Lennon had to coax back into working with him by promising that "I wasn't going to co-produce with him and I wasn't going to go in the control room... I said, 'I just want to be the

singer, just treat me like Ronnie [Spector]." Those sessions were sa boazy and chaotic. however, that only four songs made it onto the album. The studio costs had spiralled out of control and

Lennon eventually finished the album without Spector over the course of five days in New York the following October The album -v buse working title was 'Oldies but fouldies' was rush released to deal with the fallout from a cheap and nasty mail order bootleg of work in progress mixes Levy issued through his own Adam VIII label in February 1975, much to the horror of Lennon's record company. NME said: "Reverence and nostalgia are all OK if kept in proportion, but I'd just as soon see Lennon pulverise the world with a real dynamite album."

He said: "It was probably just fear, and being out on my own, and getting old, and 'Are you gonna make it in the charts?'. It was a year that manifested itself in most peculiar fashion."

Fact: Lennon wrote 'Walls And Bridges' highlight 'Nobody Loves You (When You're Down And Out)' for Frank Sinatra.

'DOUBLE FANTASY'

NOVEMBER 1980

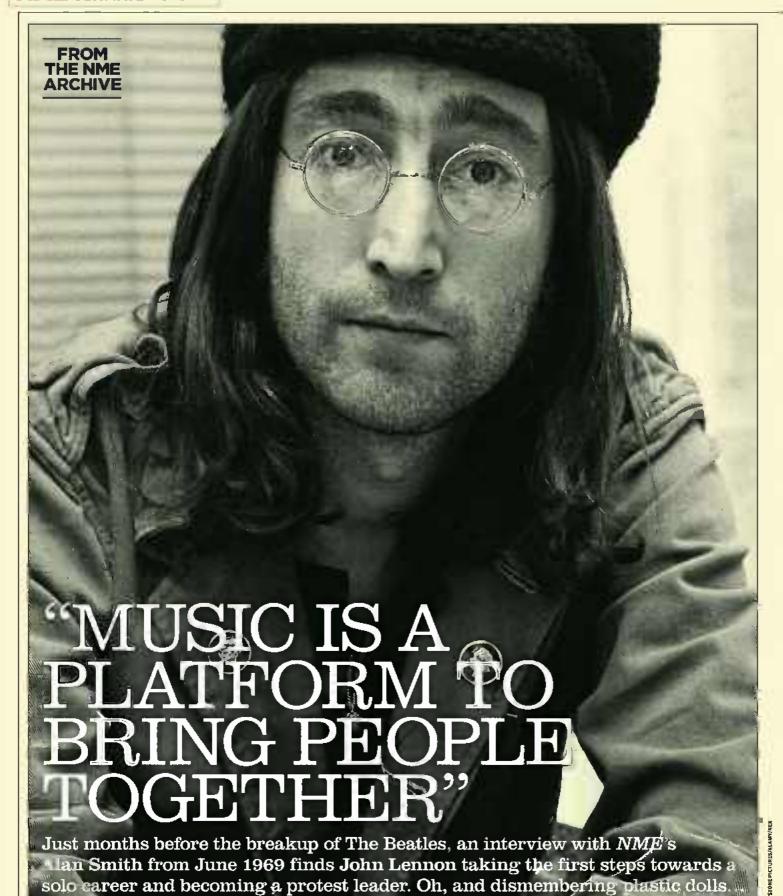
It was meant to be his big comeback album, but ended up being his musical epitaph

rior to the recording of 'Double l'antasy', it was widely assumed John Lennon had more or less retired. It wasn't an altogether outlandish notion; the birth of his son Scan in 1975 had instigated a five-year sabbatical for a man who had cut 22 albums in 12 years. During that time. Lennon baked bread more often than he made music.

The impetus for 'Double Fantasy' finally arrived in the summer of 1980. when Lennon sailed from Rhode Island Fantasy' represents the successful domestication of rock'n'roll's most vociferous peacenik. The album is even structured as a musical conversation between husband and wife - the tracklist alternates between Lennon and One compositions.

As such, 'Double Fantasy' veers stylistically between Lennon's oldfashioned, sentimental sounding contributions - such as the '50s-styled' '(Just Like) Starting Over' - and Yoko's more contemporary (and actually pretty sharp) new-wavish ones. Though it went





reason. Maybe there's also a little

"Singing in front of an audience

and playing, I'd enjoy. But the rest

of it all... that's the problem. Maybe

in to years... like Elvis... who knows."

something inside me saying the

he sun burns brightly through the Savile Row window. It's a hot and sticky busy day at Apple, with Yoko hammering away at the electric typewriter and John Lennon in conversation, and all the while the beautiful Number One smash sound of an unreleased Lennon song called 'Give Peace A Chance' soaring and thumping around the room. A statement of fact is that this record will sell several million and that, like 'All You Need Is Love', it will echo like an anthem across the world

A pleasant and intriguing Irishman named Cecil McCartney has been in, not to claim some long-forgotten Beatles relationship, but to talk about war and peace and his loathing for the fiery death they call napalm. Lennon has been inspired and the result is that several hundred plastic children's dolls have been bought and now await mutilation and destruction in a grisly protest-burning in London's Kings Road the following day. One of them lies on the table, naked and pink and innocent and with its feeding bottle aloft.

"We're only at the beginning of selling our peace product," John is saying, "and I think and I hope it's beginning to work Yoko and I can only go on the reactions we get from people when we're going down the streets together, of course. I know we don't get people really against us Some of them do give us a dirty look, but the others... bus drivers and lorry drivers and that... some of them say, "Ow yer dom?" and 'Good luck', and all that stuff.

"Even if they don't get the gist of us, or why are those people hammering in nails or staying in bed... they know we're in favour of peace. They know what we stand for This is only the start of the campaign, and they'll soon all know what we're trying to say.

"I can only judge the reaction I get by people waving or sending me letters. And that happens. Sure, Yoko and I both know the criticisms about us spending £2,000 at the Hilton on a bed-in when we could spend it feeding babies in Biafra The situation is, I've done that as well - the charity bit. And I respect the sentiments behind charity, and I will continue to do things like that But it doesn't solve the problem.

"It's like nursing the cancer after somebody's got it. There's a lot of cancer to be cured. But st still doesn't stop research. And we look to what we're trying to do for peace as research - to prevent Brafra happening next time. I could give all my money to Biafra, and maybe a few thousand kids would be safe for that day. But the war would go on I'm using my money as a campaign to advertise the cause of peace

"These people who criticise... what are they doing? You've got to remember - all of you - that this is me and Yoko's best effort. It's with both of our minds. So if any of you out there can think of a better idea, then we'll do that But until you come up with an alternative, and not just 'Why don't you give it to the spastics and not to the deaf, then we'll stick the way we are.

"The thing about trying to bring change is that everybody in the world sits back and blames everybody else. The human race is like that. We vote people in to run the government for us, and then we sit back and claim how badly they're doing it We always use a scapegoat, and the whole system's just like that Everybody sits in the armchair and says Harold Wilson did this and Harold Wilson did that. . but it's our fault, not Harold Wilson's."

He picks up the pink doll and pulls its plastic arm out of the socket, and pauses for a moment and looks at the table and listens as Yoko speaks rapid Japanese into the phone. Once, I say to him, you used to

frighten the hell out of me. There was a time when I'd expect your next words to be 'You four-eyed git'. Now, I find myself more at ease in your company: you're far more mellow.

He tries to push the doll's arm back into place: "That's because I'm more myself now. I'm introverted, and in saying that, it would have been to prevent you saying 'Four-eyed git!' to me. It's just a case of simple games... the games people play. It's just that. I had the game of aggression. Aggression was my defence. As soon as somebody came near me, I'd make the first punch. If they couldn't



Above: All they are saying... John and Yoko make a statement. Below left: NME, June 21,

handle that then maybe I'd be cruel or maybe I'd be kind, Now, I'm relaxed enough to be myself and be less frightened of what people are going to say. Another thing is, when I didn't wear glasses I used to be more uninhibited. In Hamburg, for instance, when I could never see the audience - I'd just get carried away on my own."

He looks around for a prising instrument and then puts down the baby's arm and takes hold of the feeding bottle and tries to jam the

e takes hold of the spare arm and pulls it and presses it and moulds it to a pliable plastic. "I'm happy with life," he answers me, "as happy as anybody can be. The only blots are violence and war and starvation and

all that. You can't be happy with all that going on "If I have a good percentage of happiness, it's because I'm grateful for life, and I'm in love and I'm happy with my wife and I thank God for it. And all that bit, In fighting and doing my bit for peace, I don't believe that thing that man will always fight because it's in his nature. That's just the establishment, for thousands of

years, telling us that.

"They say that because it suits the establishment, it suits the military, to tell us we're all basically soldiers. We're just as much non-violent as we are violent It's all that 'Be a man, my son' thing we get, and 'You wouldn't be here today if it wasn't for me, my son.' 'I fought' - you know, the whole thing,

"I believe you can use music as some sort of a platform to bring people together, but so can you use dancing and painting and even walking and all of the media."

Musically, adds John Lennon, The Beatles have more to say than ever before, and they have one album ready and another one half-ready.

"The Beatles album that's ready is like an unfinished rehearsal for that show that we never did. It's the Beatles show that never was. There's bits of dialogue on it and 'Get Back' is the most finished tune. So you can imagine what some of it's like. We've no date for it yet because there's a book with it and that's not ready yet. There is another album, and that's by John and Yoko - and that's also got a book with it. It's like a wedding album And it's great.

"In all this new Beatles stuff there's obviously McCartney hits there... and there's one beautiful ballad called 'Let It Be' which is a cert for somebody. A cert. And there's quite a few cert hits on it

for other people."

It's time to go and he smiles warmly and proffers the inside-out doll's arm, with its hand, which now faces in the wrong direction. I get the impression he only now appreciates the subconscious havoc he has piled upon it.

"Here," he says. "D'ya want this arm? As a souvenir?"

"I'M HAPPY... THE ONLY BLOTS ARE VIOLENCE, WAR AND STARVATION" **JOHN LENNON**

bottle into the empty armpit. He doesn't say anything, but he gets it in - one arm, one feeding bottle. "The thing about performing

now is," he says, "we still just don't agree on it. We're just four middle-aged teenagers, who don't agree on it. We're all professional musicians, sure, but musicians aren't necessarily performers. I mean, I'd go out. But you're talking to me, and The Beatles as such don't want to go out on the road. I don't mind... having a bed-in is being out on the road as far as I'm concerned. I think George and Ringo don't really fancy it, but I don't want to point a finger at them and say they're the

John, Yoko hit baci at armchair critics

LET'S NOT FORGET...

Lennon may have topped the pile, but here are the other icons you voted for



LIAM GALLAGHER

You don't even need to hear his voice or see his face.
Onstage, his singing pose alone makes him instantly recognisable. And sure, offstage he's a quote machine, controversy magnet and fashlon icon, but it's as a frontman that he's an kon. Oasis' songs were era-defining, but without Liam the band wouldn't have exploded in the way it did: the voice, the attitude, the sense that he didn't give one tiny fuck about anything apart from singing in the biggest rock'n'roll band on earth. Liam once famously said in an interview that he was on a par with Evis Presley: "Thret's Elvis and me. I couldn't say which of the two is best." That's the sort of attitude that gets you to the top. Liam Gallagher was born to sing "I'ma rock'n'roll star", and he lives the dream on every possible level.



DAVID BOWIE

You could argue that Bowie was the one who really defined what it was to be a rock icon; any one of his many guises from suave soul-popper to paranoid glam alien has inspired countless bands on its own. It's the way he combined great leaps of cultural imagination with absolutely killer songs.



ONE OF THE MORE RELUCTANT of our icons, you might think, but his treat 'em mean, keep 'em keen reticence only made us hungrier for his street fresh pronouncements. He's now grown into a rock god proper.



HAS ANYONE EVER MEANT ir as much? Has anyone ever put as much anguish into songs? Has anyone ever connected so deeply with a generation of disenchanted young people? No, no, no. And even though Nirvana became massive by accident (Kurt wanted to be Sonic Youth size), and his relationship with firm was tricky he was the per

with fame was tricky, he was the perfect star. An anti-frontman who just so happened to be beautiful.





THEY WERENT SUPPOSED TO make them life Amy any more. Arriving at the same time as plastic soul princesses such as Joss Stone, her jazzy debut "rank" marked her out as something more raw, mischievous and bitchy. It was "Back To Black" that really saw her grow into her ravaged soul diva persona: a buttery voice that beckoned you down and lifted you up, tough as nails and sweet as wine.



JIMI HENDRIX

THE MAN WHO MORE THAN any other is remembered for unlocking the searing, sexy potential of the electric guitar. Jimi embodied the hedonism and also the innocent beauty of the '60s. He also crafted immortal riffs and licks and let fire not only to his axe, but the idea of the polite, safe pop star. He brought danger, and it sounded good.



MORRISSEY
The man who made misery funny, and geekery cool.
The second most fun voice in rock to imitate after Bob Dylan - but very few people can turn a witty verbal barb in just the right way to pierce your heart the way he can.

NOEL GALLAGHER when the chief speaks, the world can't help but take note. Not just because he's the most consistently witty interviewee we have, but because, y'know, he wrote the songs that defined the '90s.

IAN CURTIS
Joy Division's
frontman brought
a terrifying, stern fervour to their
doom-laden rock; his deep, dark
woke and wired onstage persona
stuck uncomfortably in the mind.

PETE DOHERTY
In the early years,
Pete brought a romance, a glamour
and an intelligence to indie rock that
had been sorely missing, spinning
his Albion and Arcadia legends about

him like a Pied Piper.

RICHEY EDWARDS
A pioneer of lyrics as Info-blast aural assault, Richey James Edwards, along with bandmate Nicky Wire, propelled the Manic Street Preachers into magazine pages with his ferocious

JARVIS
COCKER
Britpop's smartest
arse, Jarvis' 'national treasure' status
is as richly deserved
as it is weird
for the man
who wrote
'I Spy'.



NME ULTIMATE ICON

IAN BROWN The mystical shaman of the baggy vibe, Brown's aggro stage persona was undercut by a dark lyrical skill.

JULIAN CASABLANCAS This man oozes give-a-fuck cool - and the fact that he made us fall in love with NYC sass again is a nice bonus

ROBERT SMITH The lipsticked king of rock's dark places, Bob owns roiling goth riffs and sparkling pop tunes with equal aplomb.

PAUL WELLER Weller's been a sharp. no-bullshit presence with vibrant killer tunes for over five decades, and he's still looking good.

DAMON ALBARN Never trapped by his Britpop persona, Damon's restless, many-flavoured creativity doesn't look like slowing any time soon.

PRINCE You gotta be an icon to carry off a one-word name; even more so to carry off a symbol. The sexiest funk pop pioneer ever.

MICHAEL JACKSON The man who moonwalked pop into the modern era, Jacko took hard beats and sharp moves to Number One.

BOB DYLAN Seven billion years from now, they'll still be trying to figure out Dylan's lyrics. He'll probably still be on the Never Ending Tour, annoying people by playing things wrong. That's why he's Bob.

PAUL MCCARTNEY 🌽 Macca's been much maligned over the years, but the man's peerless melodic sense and pop ambition were what made The Beatles, well, The Beatles.

THOM YORKE Thom's fractured, tortured musings and political diatribes are the engine that drive Radiohead down the rabbit hole.

PJ HARVEY Reaching the height Tof her powers now after two decades, Harvey took sick blues and gave it a dark, glamorous twist. The world swooned.

MADONNA Madonna tackled sexism and the hangovers of a religious upbringing head on, and brought club culture into chart pop at the same time.

DAVE GROHL Drummer in one of the defining bands of a decade, only to start another before the decade was out. Our hero.

SID VICIOUS Sid's uselessness as a bass player fiercely foregrounded the fact that image and idea were now as valid as skill.

CA DI M ASI RICHARDS The king of the pirates. A man of such nonchalant sexiness that even his cigarette can't bear to let his lip go. Not bad on the guitar either.

SIOUXSIE SIOUX From punk provocateur to high-goth queen, stern-voiced Siouxsie's influence is still strong.

JOE STRUMMER Punk's most

politically earnest sloganeer, he also penned some of its most enduring tunes.

JIM

MORRISON

The Lizard King made psychedelia into something dark and sexy, delving into the dark, dank corners of the brain and through to the other side.

CHUCK D During Public Enemy's 180s peak, Chuck documented dark times in NYC's black community that mainstream media ignored. He has no equals.

DEBBIE HARRY Poor Debbie, cursed with one of the most beautiful faces ever seen. It could never totally obscure the wit and irony she brought to new-wave pop, though.

JIMMY PAGE The ultimate '70s 🗖 guitar hero. He created the rock god clichés: the hair, the chests, the stories.

JACK WHITE It's testament to the genius of White that a band as weird as The White Stripes were declared saviours of rock.

SYD BARRETT Any band delving into the psychedelic are still dancing to the tune of Barrett's 'The Piper At The Gates Of Dawn'.

BJORK An idiosyncratic mistress of fusion, Biörk pulls in dub culture, dassical. art, and makes what the hell she likes.

JOHNNY MARR You know when you hear bands that try and sound like The Smiths, but they're wet and you wonder what's missing? It's Johnny Marr.

BOB MARLEY His righteous legacy still

lives on, and when summer hits, Bob's sweet and strident songs are never far behind.

ROGER DALTREY Pompadoured mod or lion-maned rock god, The Who frontman's gutsy roar makes him one of the most revered rock singers the UK has ever produced.

KATE BUSH A leader in the virtues of doing things your own way in pop, Kate's musical innovations and lyrical intrigues are often obscured by her (sigh) 'kookiness'.

DIATS PRESLEY The original rock'n'roll icon, Presley's snake-hips and velvet voice started it all.

BOBBY GILLESPIE A rock'n'roll fanboy who reshaped it for a rave generation. The fact that Bobby never seems to really age shows how iconic he is.

JOHNNY CASH The Man In Black took country music into a new, harder, faster era, and became an inspiration to rock's bad boys.

COURTNEY LOVE The most loved tobe-hated on this list, Courtney gave hurricane voice to a generation. A fallen goddess in smeared lipstick.

IGGY POP The Stooges invented punk - not the Ramones or the Pistols. Iggy was the guy howling 'I Wanna Be Your Dog' and getting his balls out. A maniac.

LIDON There's no argument about the first choice for figurehead of punk: the snarling folk devil of middle England.

PATTI SMITH Infusing the strains of punk with the fervent, wordy passion of the beat poets. The original no-shit goddess.

LOU REED The man who invented New York street cool, Lou's bitter, sharp dissections of life on the edge shaped rock'n'roll forever.

MARC BOLAN The mystical, sexual fairy king of glam rock inspired howling devotion.

EMINEM This guy sold more records than any other human in the 2000s because of a flow that thrills like no other.

KAREN O One of the most unhinged and adorable performers of the 2000s. Also responsible for the decade's greatest heartbreak moment in 'Maps'.

LILY ALLEN The woman now known as Lily Rose Cooper matched internet gobbiness with songwriting ability and became a vital 'of-her-time' pop star.

FREDDIE MERCURY Frontmanship changed forever once Freddie got hold of it. Brave, brilliant and beautiful.

BETH DITTO From politico-punk outsider to fabulous friend to fashion elite, Beth Ditto's voice has remained impassioned.

/JAY-Z The big man inspires respect; from an MBA won on the streets to Beyoncé on his arm, he's still the one to beat.

SHAUN RYDER Tony Wilson once described him as "on a par with WB Yeats as a poet". The baggy king's street wit is undentable.

MATT BELLAMY From skinny Devon indie-rocker to a mansion-dwelling prog wizard, Bellamy has never been far from our polls.

D) PWA 010 RASCAL Dizzee's 2003 album 'Boy In Da Corner' is grime's one and only masterpiece. Not enough for Rascal though - he became the UK's biggest pop star as well.

Head to NME.COM to check out our new 'song wall' tribute to John, share your favourite Lennon lyric and watch what the Beatles legend means to other artists.



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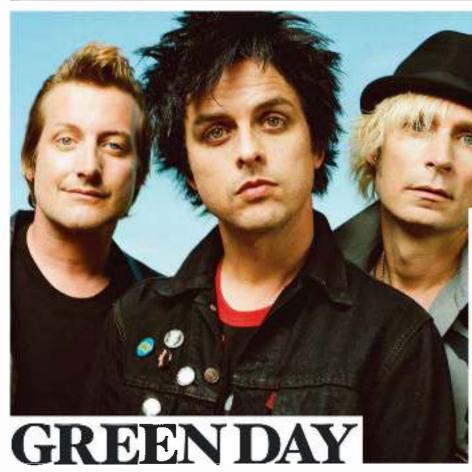


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REVIEWS

THE BIG OPINIONS ON THIS WEEK'S IMPORTANT RELEASES

Edited by Tom Howard



IUNO! WARNER BROS

Judged on its own merits, 'iUno!' fails to thrill. As the first part of an ambitious trilogy... well, we'll have to wait and see



here are few stronger advocates of the format, but Green Day's status as one of the last remaining 'album' bands is actually a pretty recent phenomenon. Before 'American Idiot', what the East Bay trio really excelled at was singles: though vexingly inconsistent over marathon distances, they were unbeatable in three-minute sprints. It seemed as though the dawning of an iPod culture that consumed tracks, not albums, could only benefit Billie Joe and co, who had entered the noughties in critical and commercial decline. Their rejuvenation, however, didn't quite play out that way.

Ten years ago, you'd have gotten very long odds on Green Day becoming what they ultimately became: the pop-punk Emerson, Lake & Palmer, Today - in a US election year, no less - it feels strange to review an album of theirs that arrives without overarching

conceptual narratives, neocon-baiting sloganeering, or an arse-numbing running time.

How far these one-time laureates of soft drugs and serial masturbation have come.

Yet reviewing 'Uno!' isn't as straightforward as you might think Yes, it's essentially a return to the Green Day of old - as meatand-potatoes and uncomplicated a record as they've made since 2000's 'Warning'. But it's also the first instalment of a hugely ambitious triple album whose staggered release ('¡Dos!' and 'Tré!' will follow in the coming months) renders it oddly incomplete. However successful the whole endeavour might end up being, '¡Uno" can only be judged on its own merits, and those merits are somewhat erratic.

Strangely enough, the singles are the most conspicuous letdowns. 'Oh Love' would be serviceable at half the length, but the average listener's attention threshold for poorly disguised 'All Right Now' knockoffs just

doesn't stretch to five minutes . 'Kill The DJ', meanwhile, is an uncomfortable sashay into four-on-the-floor indie disco that, if we're being generous, could be said to resemble an unusually gauche Franz Ferdinand B-side. The hardcore will no doubt rush to its defence, but the song is what it is: 40-year-old millionaires attempting to recreate a sound they've mistaken for being edgy.

The annoying part is, any one of the opening trio of songs on 'Uno!' would have served as a better-and more honest-introduction. The pyrotechnic power chords, stop-start clatter and reassuringly phlogmy sneer of 'Nuclear Family' is classic, unreconstructed Green Day, while 'Stay The Night' and 'Carpe Diem' both fizz with impossibly adolescent brio-indeed,

MIKE AND

BILLIE'S ALBUM

MANIFESTO

Prog-rock pop-punks go back to basics

'We wanted to

get back into

more of the

Day sound"

do it like The

Undertones,

The Clash or

Generation X

would have"

garage Green

"We wanted to

"We had

andjustlet

everything

"We just had

the four of

us, a cleaner

guitar sound

and a smaller

"We wanted

everything

and play off

each other

drumkit"

tohear

ringout"

smaller amps

the latter's rallying-cry of "Are we all too young to die?" is the album's best chorus.

Those songs - as well as the knock-kneed power-pop of 'Fell For You' ("Woke up in a pool of sweat/At first I thought that I'd pissed the bed") and snarling last-gang-in-town-isms of the Rumblefish-referencing 'Rusty James' – form the good half of an old-fashioned, bipartisan, parent-maddening Green Day album. The others, by and large, form the rest of it, and therein lies the problem: the likes of 'Trouble Maker' and 'Let Yourself Go' are enjoyable, but basically unmemorable. They are rudimentary. They, for want of a better word, do. 'Uno!' is intended as a return (of sorts) to the smart stoopidity of 'Dookie', but in truth it's more like the three albums that followed it. highs that prove unsustainable, and lows that hope you're too adrenalised

3 "It was an off-the-cuff feeling. The to notice. songs wrote themselves" Increasingly you start to

suspect that, as they enter middle age, Green Day are a band who need a singular focus to truly thrive. It could well be that, in the context of 'Dos" and 'Trél' - the "garage-y, 'Nuggets'-type" one and the "epic" one, respectively 'Uno!' might sound a lot more satisfying, and we're certainly keen to find out. There is, apparently, a unifying quasi-narrative connecting all three records (the build-up to a party, the party itself, and the eventual aftermath), which makes this album both one of the least ambitious and most ambitious things they've ever attempted. Somewhere between those two stools lies 'Uno!', slumped and defiant, like a paralytic teenager. Barry Nicolson

BEST TRACKS: 'Carpe Diem', 'Nuclear Family', 'Rusty James'

EFTERKLANG

PIRAMIDA 4AD



Behold the ambitiously complex adult-pop of Denmark's Efterklang if it were any more tasteful it'd be an olive-green polo neck. Though it's

never cool to mock such impressive musicianship, the classically based 'Piramida' is a fusty old thing, even if between its elegantly interlocking brass and woodwind parts are sexier ingredients from synthpop and indie-funk. The main problem lies in the dearth of choruses and verses. In place of these songwriting basics, we witness the arrival of yet another leftfield instrument, confusing your palate rather than conveying some arcane type of wondrous richness. Meanwhile, Casper Clausen's beige voice is the anti-fun. Isolated moments of brilliance abound - the Spielbergian curlicues of violin on 'Monument' and the choral flares of 'Dreams Today', in particular - while shades of 'TLF'-style Foals come and go. But the Dane's songs never quite equal the sum of their many parts, meaning that pop vitality is in short supply. Destined for the 'obscure, kinda interesting' slot come end-of-year list time. John Calvert **BEST TRACK: 'Monument'**

FIELD MUSIC & WARM DIGITS BBC RADIO 3 LATE JUNCTION SESSION

DISTRACTION RECORDS
Those looking forward to more of Field
Music's tumbling melodies and dry
lyrical humour, be warned: teaming
up with old pals Warm Digits does strange things

up with old pals Warm Digits does strange things to their songwriting compass. Last January, the Brewis brothers and Andrew Hodson (one half of WD) produced an experimental mini-LP of which only one copy was made, and exhibited in Manchester's Lauriston Gallery as a reaction against digital releases. Weeks earlier, both bands spent just a day constructing this EP in Maida Vale Studios. The sessions' improvisational nature yeers more towards Warm Digits' sprawling motorik than Field Music's tightly woven intricacies: 'Elements Of The Sun' attaches itself to Klaus Dinger-inspired foundations, while 'Snow Watch' wallows in trip-infused kosmische traits. But the Brewises' staccato hooks on 'Travelodge Blues' and the cocksure bassline on 'Higgs' prove their worth on this entertaining curio of a collaboration. Simon Jay Catling **BEST TRACK: 'Elements Of The Sun'**

DUM DUM GIRLS END OF DAZE EP SUB POP



Sticking with the formula of last year's full-length 'Only In Dreams' - which gave a lick of polish to the fast-paced rock'n'roll of their earlier recordings -

'End Of Daze' feels like its mellow younger sibling. Kristin Gundred, aka Dee Dee, proves her mastery of the pop hook with the standout track 'Lord Knows' - an arm-flailing ballad with a chord progression so euphoric it should come with a vertigo warning. It's a shame nothing else on 'End Of Daze' meets its might. While 'I Got Nothing' serves up another killer chorus, opener 'Mine Tonight' meanders with no obvious direction, while a sprawling cover of Strawberry Switchblade's 'Trees And Flowers' lacks the newwave spangle of the original. For a band who've proved more than capable of making a brilliant EP -2011's 'He Gets Me High!' was a rip-roaring prequel to their second album - this is instead a solid collection of outtakes, rather than a full display of their songwriting muscle. Jenny Stevens **BEST TRACK: 'Lord Knows**'

FACES TO NAMES... What the reviewers are doing this week



LISA WRIGHT

"Listened to Grizzly
Bear's newie
obsessively, had a little
weep; then prepared
my heartstrings to
watch lovely Orlando
Maccabees' Young
Colossus live. It's been
an emotional week."



SIMON JAY CATLING
"I believe every beard
has a corresponding
match. The search for
mine has been
fruitless. I didn't even
find one in a folically
blessed Grandaddy
crowd."



JON COOK
"Went to Outlook
Festival, Missed my
flight home. Still in
Croatia. What a
wanker."



BABEL GENTLEMEN OF THE ROAD/ISLAND

No surprises, just more ruthlessly efficient singalong anthems for fairweather festival-goers



Two-and-a-half million copies of debut 'Sigh No More' shifted in the States alone. A bigger festival draw than a reformed Smiths with Rolf Harris on didgeridoo. Their very

own continent-hopping Gentlemen Of The Road grand tour. Doing more for barn dances than any band since Rednex. Mumford & Sons are kind of a big deal these days and 'Babel', their long-awaited second album, means serious business. Their folk-tinged, banjo-plucking austerity indie has made them rich and successful beyond their wildest dreams. If they ain't broke, why fix it?

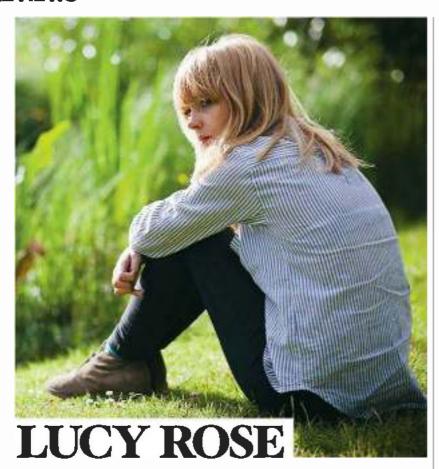
There are no surprises on 'Babel'. It's a retooled, streamlined adaptation of 'Sigh No More', market-tested and ready to go. As you might expect from a band riding their kind of wave, there's no experimentation. It's as challenging as a one-piece jigsaw – but then you don't throw on gingham shirts and sackcloth to break new ground. What Mumford & Sons do, with ruthless efficiency, is write surging singalong anthems for fairweather festival-goers. As any number of jealous songwriters will attest, that isn't anywhere near as easy as they make it look. Take the opening tule track. It's purpose-

stuffed with muddled Biblical allusions and skittering banjo lines. A couple of tracks later, on 'I Will Wait', they're doing it again with a refrain that already seems pregnant with the echoes of all the voices who'il holler it back to them. If you think that's big, wait until you hear 'Lover Of The Light'. Horns! Huge choruses! Hysteria! It's no surprise it's already a live favourite. On the epic 'Hopeless Wanderer' there's the sort of vigorous piano banging that suggests someone's just kicked a stool out from under them. And every time you think they're all out of bombast, the Mumfords reload and your toes start tapping.

There are slower moments too. 'Ghosts That 'We Knew' is all strings and melancholy, while 'Lover's Eyes' is Mumford & Sons at their most fragile, a brief respite from the bounding banjos. 'Broken Crown' is a shade darker than the rest, with Marcus Mumford howling and swearing in frustration. So there's variety, even if there's not a lot of nuance. Emotionally it runs the gamut from A to B. There's lots of waiting and longing but never really any desperate soul-clawing despair – just the gentle heartache that can be solved with the kind of montage the songs will inevitably soundtrack on some maudlin teen drama.

If you can get past the carnest nostalgia and tweedy affectations, this isn't a bad album, just an average one. They're gentlemen of the middle of the road. The Mumford & Sons machine still ain't broke. But you might find yourself longing for someone to throw a spanner in the works. Kevin EG Perry

BEST TRACKS: 'Babel', 'Lover Of The Light', 'Lover's Eves'



LIKE I USED TO SONY

Bombay Bicycle Club vocalist's soft and sometimes sad debut is perfectly baked, but a little oversweetened



Autumn is coming. Colder, wetter, darker. Things you must do to survive: buy a chunky knit, stew some beef, huddle around an open fire, drink nutty ale, cuddle a Labrador, put

on a sturdy coat and kick fallen leaves, buy Lucy Rose's debut album Because 'Like I Used To' hugs you hard then hands you a bread roll fresh from the oven. The Great British Bake Off music Gently rueful opener 'Red Face' could soundtrack a sad-eyed soul mourning his ruined crème caramel The chirpier 'Place' could do the same for Sue Perkins noting how clever it was to coat the meringue in a four-layered cake in white chocolate to stop the juice from the pears softening and ultimately collapsing the structure. It's soft and kind.

But these are first impressions. All II songs on 'Like I Used To' are as tender as a purple bruise, and document an awkward relationship On 'Middle Of The Bed', Rose, the 23-year-old sometime Bombay Bicycle Club vocalist, gets to the heart of the matter over acoustic plucking, snare-drum clips and handclaps: "I'm over nt/ Over you/All over the town they say I love you/They say I always will/These wounds they won't heal". It's one of many sad moments. Another is 'Shiver', a song that feeds the album's habit of sounding loads like 'Parachutes'-era Coldplay. She says: "And we stole every moment we had to make the

other one feel had", before asking, "If we turn hack time, could we learn to live right?" It's not 'Blood On The Tracks' or anything, but her words are raw, confused, scrawled diary entries - someone making sense of it all.

There is, though, an arc to 'Like I Used To', so just as you start sobbing on Lucy's behalf, things look up. 'Bikes' is delighted with life when, out of absolutely nowhere, it busts out a xylophone solo. And on 'Don't You Worry', Rose begins with: "You'll take me home tonight/We both know that", albeit over a violin hum that suggests it's not as provocative as it sounds. Then, on the final two tracks - 'First' and 'Be Alright' - it all comes good, with Rose noting,"Yeah we'll be alright". It's word when you feel genuinely happy for her. And it's because she's honest, accessible, and we've all been there. Plus her simplicity makes a nice change from all the bloody drama queens in this world.

The problems lie with the fact that a lot of 'Like I Used To' is a bit 'Kumbaya, My Lord'. Comforting? Yes, Exciting? Not quite So there are choices ahead. She's cool, connected and posh, like Laura Marling. Fantastically radio-friendly, like Katie Melua, Has Tumblr-using, Eastpak-wearing devotees, like Ed Sheeran. But also, capable of a wild tangent all of her own. Pick one, any one. Tom Howard

BEST TRACKS: 'Don't You Worry', 'Bikes',



Best Sleeve Of The Week Dum Dum Girls -'End Of Daze' EP The good thing about Key Notes is we can be waaaay fashion. A place we can say "Dee Dee Dum Dum's heavy, graphic eyeliner is 50 ON TREND" and for it to be OK.



Worst Sleeve Of The Week Mumford & Sons -'Rahel'

Is it an album cover? Is it an M&S advert? Love you, Mumfords - but we've got a sneaking suspicion that Gary Barlow lurks at the back of this scene, sinisterly humming his version of 'Here Comes The Sun'.

THE MOONS

FABLES OF HISTORY SCHNITZEL



Recorded in Edwyn Collins' studio, previewed in support slots with Beady Eye and on the Tour de France by Bradley Wiggins, the second album by

The Moons - the solo project of Paul Weller organist Andy Crofts - is, as you might ascertain from all that information, rooted in garage, soul and psych of a '60s vintage, Singles 'Double Vision Love' and 'Jennifer (Sits Alone)' are typical of the two distinct sides on offer in 'Fables Of History': the former a fuzz-riff-driven shuffle, the latter acoustic, whimsical Ray Davies dreamer-pop. The quality of the harmonies, the instrumentation and most importantly the songs - is high, and remains so throughout. Hamish MacBain

BEST TRACK: 'Jennifer (Sits Alone)'

TERROR ĐANJAH DARK CRAWLER HYPEROUB



One of grime's founding fathers, Terror Danjah stands among the ever-changing genre's most important figures. When grime first hit the headlines a decade

ago, Terror was there, producing some of the sound's finer early moments, but his efforts remained largely unsung until his 2010 debut, 'Undeniable', for the Burial-launching Hyperdub label. After two years of helping to drive grime's resurgence, 'Dark Crawler' is a triumphant follow-up from the London producer, packed with energetic instrumentals and punctuated by vocal features from the likes of Trim, Riko and Ruber Lee-Ryder. It might have taken a decade, but this feels like grime finally beginning to grasp its vast potential. Jon Cook

BEST TRACK: 'Dark Crawler'

FRIGHTENED RABBIT



Following 2010's lacklustre third album 'The Winter Of Mixed Drinks' and 2011's slightly better 'A Frightened Rabbit' EP, the 'State Hospital' EP is, thankfully,

a return to the sort of form that once had singer Scott Nutchison touted as one of the UK's most expressive lyricists. The title track is a stunning burst of anthemic social conscience. 'Wedding Gloves', featuring Arab Strap's Aidan Moffat, is FR's most ambitious work to date. And 'Boxing Night' is the brilliantly realised aftermath of 2007 single 'It's Christmas So We'll Stop', as Hutchison's morality is challenged by loneliness and bottles of spirits. It's a fine build-up to the Selkirk quintet's fourth album, due out early 2013. Jamie Crossan **BEST TRACK: 'Boxing Night'**

JIM NOIR

JIMMY'S SHOW JIMNOIR.COM

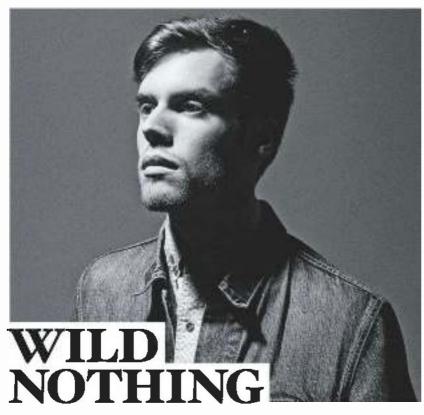


There's a pretty clear division of camps when it comes to allowance of humour in modern music - there's "Yay! Randy Newman!" and then

there's "Boo! Bowling For Soup!" The titles alone on Jim Noir's fourth album - 'Driving My Escort Cosworth To The Cake Circus', anyone? - are enough to inspire a shudder. But the good news is that he is still tempering the quirk with his lovely, authentically psychedelic whimsy - which is normally a horrible word but is the only cap that fits. If you don't like things that tinkle, tootle, swirl or noodle, you'd better give this a miss. But don't be afraid this is funny peculiar, not funny Barenaked

BEST TRACK: 'The Cheese Of Jim's Command'

Ladies. Pete Cashmore



NOCTURNE BELLA UNION

Oh sure, it's pleasurable, but it's not exactly exciting



Taking up the mantle of his wonderful debut 'Gemini', Virginia-born Jack Tatum's second LP continues along its predecessor's gauzy trajectory. All reverbridden, dreampop haziness

and washed-out vocals, it's an album that favours evolution over revolution. This is fine The title track whips up more than a whiff of the Fleetwood Macs with its dappled guitar lines and coos of "Ooh, you can have me", and the likes of opener 'Shadow' or 'This Chain Won't Break' tread the shimmering, '80s-inflected path beloved of Twin Shadow and the like. Together they conspire to concoct something warmly familiar and, in its own way, progressive.

The problem is it's almost impossible to completely consider a record as an isolated thing, and while 'Nocturne' is undoubtedly a

pleasurable listen, it's merely one of a number of pleasurable listens that sound exactly like it. Toro Y Moi, Washed Out, A riel Pink: all doing it. So two-and-a-half years after Wild Nothing's debut, the stuff that sounded fresh before has now been used and abused on so many albums in between it now leaves little new to offer. This means it takes that bit longer for it to develop a real personality of its own

'Only Heather' and 'Disappear Always' are the kind of tracks you'd want playing in the background of the 'young romance' section of your life biopic, but they also both sound like an amalgamation of half of the Captured Tracks back catalogue. So while 'Nocturne' is gorgeous, it's a little too predictable to become truly exciting. Lisa Wright

BEST TRACKS: 'Nocturne', 'Disappear Always', 'Shadow'

DEERHOOF BREAKUP SONG ATP



Eighteen years since their first baby steps as a band, Deerhoof honour Aaliyah by confirming that age am't nothing but a number. The quartet are

pretty much in middle-age now, but still manage to condense the world into compact cubes of art-poppog surrealism with a childishly pure air. Despite their 11th album's title, 'Breakup Song' is no emo mope: there are two songs about flowers, and Satomi Matsuzaki sings like someone thrilled with each new day's fresh possibilities. No-wave krunch meets mutant disco shuffle meets snippets of global radness and, yeah, it's better than Animal Collective's new one. Noel Gardner

BEST TRACK: 'We Do Parties'

DIVORCE

DIVORCE NIGHT SCHOOL



Listening to Divorce's self-titled debut is a lot like thumbing through a book of war atrocities: "How are humans capable of this?" you wonder, outraged

and disgusted, while compulsively reading on anyway. Since they first came onto our radar in 2009, these Glaswegian no-wavers have only gotten more extreme and malevolent, culminating in an album that is not for the fainthearted. Splenetic frontwoman Jennie Fulk is a demonic and disturbing presence on 'Bill Murray' and 'Aids Of Space' but the pièce de résistance is undoubtedly the atonals sax solo on 'Stabby (Stabby) Stab'. Your nightmares will never be the same. Robert Shaftoe

BEST TRACK: 'Stabby (Stabby) Stab'



What we're carrying, wearing and reading this week



Dag
Duffer Trail
Proof that satchels
aren't just for 'back to
school' comes in the
form of this new
lightweight satchel from
Duffer. Features
adjustable shoulder
straps, woven front and
a zipped inner pocket.
Buy it: \$25.00 from
idsports.co.uk



Boots
Agyness Deyn for
Dr Martens
Dr Martens goes well
fashion in collaboration
with model Agyness
Deyn. The range
includes stacked
creepers and some
statement patent 1490s.
Buy It: £130 from
drmartens.co.uk



Book
Jay 2: The King
Of America
NME's Mark Beaumont
trawis through the Jay-Z
archives for this
in-depth study.
Buy it: £13.96 from
amazon.co.uk

THIS WEEK'S SINGLES reviewed by NME'S ISSY SAMPSON

DAPPY

GOOD INTENTIONS ALL AROUND THE WORLD/ISLAND



Given that Dappy's lyrics are usually drawn straight from Big Brother contestant interviews, this is a surprisingly introspective song. "Why

is the silence so loud?" he wonders. "Am I wrong to think that the world's got it in for me?" This sub-Ed Sheeran ballad tells us that if Dappy's doing something wrong, it's only because he meant well.

DROP OUT VENUS

ELASTIC TEEN RENT DIRTY BINGO



Singer iva Moskovich describes this track as "bubblegum porn" - which, as anyone who's ever had chewing gum stuck in their hair knows, would be both

a bit rubbish and hugely annoying. It's the worst song ever to have sex to: filthy lyrics like "Satisfy my cunt/Satisfy my cock/Satisfy my mouth" will have you drving to skip the track quicker than, er, getting chewing gum stuck somewhere intimate.

PASSION PIT

TAKE A WALK SONY



This song is pure upbeat happy bouncy joy. It makes you want to SKIP and JUMP until you're sick from a mixture of excitement and cheap vodka. Try not to

listen too hard to the lyrics though: it's about debt, taxes, poverty and how it can all be solved by, um, talking a walk. Double-dip recession? Quick stroll.

GRIZZY BEAR

YET AGAIN WARP RECORDS



Jangly '70s guitars are probably lovely to listen to if you're in the actual '70s, getting stoned in sunny California, but if you're playing this in the car park queue

for Morrisons while it's raining, it's a bit boring. If you can make it all the way through without thinking about 'Two Weeks', then congratulations.

MELODY'S ECHO CHAMBER ENDLESS SHORE WEIRD WORLD



Melody Prochet (the owner of the er, Echo Chamber) says she loves "listening to music sitting in the first wave of a quiet and warm sea". And although we

have no idea how you find the first wave of a sea, this is what 'Endless Shore' sounds like; floaty, a bit hazy, beautiful and full of hot-French-girl-with-a-nice-fringe breathiness.

DJ FRESH THE FEELING FEAT REVAUGHN

MINISTRY OF SOUND



It's 2026 and you're picking your son up from school. "Daddy, what's music and why don't we have it any more?" he says, all wide-eyed curiosity.

"Where did you hear that word?" you'll ask in horror.
"We can't talk about music. Something terrible
happened 14 years ago and the government decided
that music was over. We don't have it any more for
your safety." And as you walk your child to your
hoverboard, you'll shake your head and just say,
"Why, DJ Fresh? Why?"



ROBIN HILL COUNTRY PARK, ISLE OF WIGHT THURSDAY, SEPTEMBER 6 - SUNDAY, SEPTEMBER 9 It's the Isle of (Stevie) Wonder! Legends old and new round off 2012's festival season in fine style

y my, Bestival, haven't you grown? The original boutique festival is now a beast with ferocious teeth. Speaking of which Gary Numan is here. He might be as old as the hills but he' still as fresh as a corpse's burp. Out of fashion for decades, the industrial godfather is basking in overdue respect as he struts, sucks his cheeks in and pours water over his muscles. He's like a new man.

Donning pirate regalia, Adam Ant is not unlike your uncle in Jack Sparrow fancy dress, but as he himself says, "Ridicule is mathing to be scared of". Nuggets of pop genius pour forth, with 'Kings Of The Wild I rontier' the pick of a feral set Not even a twinkle in his father's eye when Antmusic was in its pomp, Jake Bugg is undaunted by the massive

swell surrounding the Replay Stage. It's difficult not to sound patronising and throw in words like 'potential' where Bugg is concerned but his musical vision has come to fruition staggeringly early.

The boy done good.

Elsewhere, Warpaint's new material is phenomenal If The Fool was overly cluttered, they've made way for space on new songs with working titles like 'New One' and 'Another New One'. Trip hoppy, ambient grooves make way for breakbeats and analogue solos, and they slip in 'Undertow' as a late summer treat. Soon we're all asking: where do Soulwax begin and a Many DJs end? The hteral answer would be the Main Stage and the Big Top, as the Dewaele brothers keep themselves busy on I riday, though the acts have become so alike it's difficult to differentiate; in fact, the Soulwax of old has been forgotten with near-Maoist revisionism. Both sets pulsate.

The swell for The xx is poo-your-pants Notting Hill Carnival scary "This makes the audience for The Cure look miniscule," shouts one verbose regular swept away in a sea of flesh and panic. It's tronic that an album as soothingly intimate as 'xx' creates a spectacle on

such a massive scale, but they keep coming over the hill to witness Romy, Oliver and Jamie not do much. The xx let the music do the talking, and the

response as the first few notes of 'Angels' strike up couldn't be any more emphatic. If their sound is entirely modern a fine achievement - then new album 'Coexist' brazenly recreates a winning formula Over the course of an hour, the repetition of dreamy dual vocals, the subtle pulse that underpins everything

and the echo-drenched guitar lines can become wearying. Afterwards, Florence + The Machine's set is lavish, with an orchestra, harp, backing singers, grand piano, kitchen sink... l'lorence's lungs go up to rt, and her ship-whistle larynx belts away with all its might as

The original boutique festival is now a beast with ferocious teeth

she irrepressibly leaps from side to side onstage without pause. It makes you wonder what's on Flo's rider.

Saturday's fancy dress theme is wildlife and Jessie Ware gamely comes trussed up as Catwoman. If Jessie J was a false dawn for UK soul pop, her namesake's material is more nuanced















and palatable. She's the real deal and her voice mesmerises. You'll not find a more professional, tight and unthreatening outfit than Two Door Cinema Club, and their anthemic choruses are irresistible, if generic indie pop is your

thing. It's as though Westlife picked up guitars in order to be dangerous like, say, Franz I crdmand This may sound traditionalist, but rock 'n'roll should surely be played by people you're not quite sure you could beat in a fight. Two

VIEW FROM THE CROWD BAND OF THE WEEKEND?



Lily Brooke, 24, Bristol "My favourite was Sister Sledge. 1 thought Stevie Wonder was dead, so I'm happy he could come back to life for us."



Alannah Chapman, 19, Cambridge "Gorgeous George! We've been watching them every morning. We've not really seen that much, but it's been brilliant."



Sadie Cleary, 19, London "Alt-J was probably the best. They're good fun as well. good to listen to. Most excited about King Khan & The Shrines!"



Harry Smith, 21, Brighton "My favourite thing was probably 2 Many DJs. It was Insane. I've seen them before but that was the best, definitely?

Door, outside now! You choose which door! A precocious and sweary Charli XCX

has no fear of leaping like a mad salmon or covering an Echo & The Bunnymen sacred cow on Sunday Her take on 'The Killing Moon' should be awful but it isn't. If Marina has jumped the shark, then that's more reason to love potrymouthed Charli's not dissimilar ocuvre

Like Doomsday itself, DOOM is running unfashionably late. He and his cohorts hold up proceedings further by insisting their entire rider of San Miguel is brought onstage. The new JJ DOOM record might be mega, but with a muggy sounding laptop and DOOM and his posse drinking, they create the vibe of three fat men arsing about in masks at a barbecue. It's not DOOM's day.

The last time we saw Natasha Khan she was wearing a man. This time she's elegant in cape with ruff, which she takes off to reveal a little black dress. The sun has taken its hat off, though Bat For Lashes is the perfect antidote given she's just so goddamn nice. At first it's underwhelming, but as the set builds were suddenly swept up in her confessional, slightly bourgeois world. There's hardly a dry eye when she performs 'Laura', and even Natasha herself lets out a sob at the end. It's pretty rouching. Following the fireworks, Friendly Fires attempt to keep the party burning bright in the Big Top, putting in a hugely energetic performance, but it's difficult to summon up much enthusiasm after the majesty of Stevie Wonder's headline set. He charms our pants off with an endless arsenal of classics including a dazzlingly cool 'Master Blaster. There are bizarre and incoherent ramblings between songs, but who cares, he's Stevie Wonder! It's a perfect end to a wonderful festival and as the rain comes down one wonders if Bestival can get any bigger than this.. Jeremy Allen



AFRICA EXPRESS

THE ARCHES, GLASGOW TUESDAY, SEPTEMBER 4

It may sometimes threaten to go off the rails, but Damon's annual extravaganza is a timely reminder of the power and joy of music

e do have a sort of setlist ... " grins Ďamon Albarn, the faintest notes of uncertainty

audible in his voice. This train, we shall soon discover, does not run on rails. It doesn't travel in straight lines, but in detours and tangents, and as if to prove the point, Albarn introduces a lilring, intricate afro folk ditty he "started writing a month ago" with singer songwriter Afel Bocoum. He finished it on the journey up from Middlesbrough this afternoon. Tomorrow it will probably sound completely, unrecognisably different. Welcome to Africa Express Anyone who's still sceptical about Albarn's yearly world music extravaganza anyone who thinks it's a backslapping exercise in colonial indie onanism - really ought to witness it for themselves.

locomotive and no ego; the logistics are impressive enough, but the execution is simply spellbinding. In the space of a few minutes, Rizzle Kicks and Carl Barât karaoke their way through a bongothrumming 'Don't Look Back Into

The Sun' before seguing into a ska-inflected 'Down With The Trumpets', all while Maximo Park's Paul Smith bounces away in the background. You can dance like a broken robot to Malian protest-funk, or marvel as South African rapper Spoek Mathambo attempts a Calecionian crossover with a trio of bagpipers secure in the knowledge that right here and right now is the only time such a thing could ever he construed as 'good'

Obviously, with so many musicians involved, you have to allow for a small margin of chaos. There are good bit and bad bits, but the only bits that'll have you checking your watch are the changeovers, when the crew frantically tries to set up the

stage for whoever is on next. On the whole, however, you have to marvel at how smoothly everything runs, and at Africa Express' ability to surprise and delight you. Ethiopian hip-hoppers Krar Collective share a stage with Baltimorean up-and-comer Rye Rye; Jon McClure, Carl Barât and blind guitar virtuoso Amadou Bagayoko collaborate on an afrobeat version of The Clash's 'Train In Vain'.

Amid all this chaos and creativity, it's hard to see how anyone could fail to be won over. This is music made for music's sake: an idea that sounds straightforward, but which, after witnessing tonight's show, you realise is something altogether too rare. More power to the elbows shovelling at this train's furnace. Barry Nicolson

WHAT **TWITTER** THOUGHT

@henryhussey Sa@gillianframe "off to see #africaexpress at the Arches. Gig last for 6 hours, hope you didn't wear heels"

@cralglacey "Don't Look Back into the Sun and Damon doing Melancholy Hill were the highlights of last nites gig"

@dripdryzipfly "Shuffle, african style was amazing. Even if the power cut out"

RUSTIE

ELECTROWERKZ, LONDON TUESDAY, SEPTEMBER 4

hey come in their droves, looking for a party, and GOOD LORD do they get one - despite the shameful lack of a Mercury nomination for last year's awe-inspiring 'Glass Swords'. Rustie's genius lies in his knack for getting between the cracks of brostep's dance-metal aggression in order to fluorobomb a shitload of rave's feelgood wares - Ibiza piano riffs, pitched up vocais, whizzing FX - ad infinitum. The result is a breathtaking doubling-up effect, a mutant strain of postdubstep super-virus able to inspire a feeling of rapturous togetherness with one hand and, with the other, the urge to fire a gun. Add to this heady mix a torrential downpour of machine-accelerated guitar heroics, super-

colossal bass, searing zephyrs of trap snare and the reccurring sound of a chuckling clown and what you've got is surely the best party in the capital tonight.

Punching the air in front of him, or swiping karate-style to the sound of just-one-morefuck-off-drop, the Glaswegian wunderkind makes puppets of us. The Wagner-on-E galumph of 'City Star' crashes headlong into 'Globes', a steroidal supercharging of Justice. By the final anthem 'All Nite' this is beginning to look a lot like the future. Old-form dance is as dead as disco. The baton has well and truly been passed. And as if to mark the momentous occasion, a Team GB paralympian presents him with her gold medal. From one superhuman to another. John Calvert

Six hours, 80 musicians,

CATELE BON

BRUDENELL SOCIAL CLUB, LEEDS

FRIDAY, SEPTEMBER 7

n a black, shapeless dress and wedge heels, Cate Le Bon stomps from foot to foot as she claws spiky melodies from her guitar strings. She looks and sounds like a psychedelic wonder from yesteryear. On her latest record, 'Cyrk II', Cate's songs are charming in their whimsy. Tonight, though, Le Bon's voice warbles with intent, as her band play havoc behind her. Cate has a forceful character that somehow hasn't yet been committed to tape, but is fully unleashed this evening. When she opens her lungs, her voice is captivating. Mid-song, she zones out, spinning segments of bonkers into the six-stringed fabric of 'Cyrk' and seems to momentarily lose herself in time and space. Between songs, the manner in which she puts down over-eager punters with too much to say just adds to the charm. "You have a great voice!" comes a call from the crowd, after a striking rendition of 'Seaside, Lowtide'. "So have you, angel pipes," she purrs, delivering a masterclass in sarcasm. As she sings the line "Symmetry falls from the sides," on 'Falcon Eyed' her vocal chords appear to have their own gravitational pull. The audience are fixated. As they jostle in their own spaces, they are bound by the quiet, collective understanding that they are witnessing a moment of understated brilliance. When the mane heckler pipes up again, she puts everyone else in the room before him: "Can we do this later, maybe?" Hayley Avron

GALLOWS

FIGHTING COCKS, KINGSTON

SUNDAY, SEPTEMBER 9

welve months ago, it seemed like Gallows were down and out. Frank Carter had just quit and was already talking up his new band from the stage as he completed his swan song tour with the Watford punks. After quickly installing new man Wade MacNeil, the soap opera surrounding Carter's departure burned out and, despite a wellreceived EP, it looked like Gallows would be forgotten. But 12 months is a long fucking time and the acid test is finally upon us. The band's self-titled album has dropped and tonight they're crammed into the back room of a pub, the kind of place they use to routinely destroy. And you know what? They're killing it. Squashed into the tiny vestiges of the Fighting Cocks, their brutish mix of hardcore and southern-fried rock'n'roll turns the crowd into a sea of limbs. MacNeil prowls the stage like a caged animal, without a second thought as to whether he's an able replacement for Carter. The cuts from the band's new effort fall a little flat, but the likes of 'True Colours' (which is played twice, all 38 seconds of it), 'Mondo Chaos' and 'Last June' all have the place in a frenzy. Even more impressively, MacNeil's take on 'Misery', 'Abandon Ship' and the furious, closing 'Orchestra Of Wolves' are jaw-dropping in their own right. There's life in this band yet. Tom Goodwyn

YOUNG COLOSSUS

CORSICA STUDIOS, LONDON

WEDNESDAY, SEPTEMBER 5

onight's not really a 'gig', in the standard sense of the word, more the celebratory culmination of a project. But despite it being the first live outing of Young Colossus - the audio/visual picture book created by Maccabees frontman Orlando Weeks, artist Rob Hunter and a small team of pals - you couldn't pack a room with more genuine goodwill if you tried. From the tumbling leaves and giant, glowing moon that decorate the stage to the group's easy onstage demeanour, tonight has the heartwarming stamp of authenticity all over it. Comprised of Weeks, Hunter, Alessi Laurent-Marke of Alessi's Ark, book producer Nic Neil, fellow Maccabee Felix White and Lewis Maynard of labelmates La Shark, the fledging band bring their self-titled record's weird and wonderful twitches and tics to life in stunning fashion. The likes of 'Franky' or 'Sleeper''s fragile vocals and tactile. gentle soundscapes breathe with something altogether more tribal and visceral. 'Monsters Dance', meanwhile, is a delightfully wonky wonder, Orlando's vocal pitch shifted beyond recognition to resemble some kind of underwater serenade in a strange, Tim Burton-like world. With the EP clocking in at only 19 minutes, its content comes fleshed out with extended instrumentals and new song 'Hope', but, short as it may be, tonight is about as sweet a thing as we've seen in a good long while. Lisa Wright



THE ROUNDHOUSE, LONDON SATURDAY, SEPTEMBER 8

Two backing bands, 25 songs and one bona fide rock'n'roll legend – but a certain someone's missed at the iTunes Festival

ack White may finally have flown the coop and gone solo, but he's got more baggage than ever: emotionally, with the bitter finger-wagging of his debut 'Blunderbuss'; and literally, with the swelling of his musical rank-and-file from two to II, as Jack's brought both a guy-band and a girl-band on tour for shows this year.

With Jack, talk always turns to the company he's keeping and the quality of the music they produce. Despite the solo billing, tonight's show is a tale of two bands. First up, The Buzzards (all guys)... and what to say other than they make us pine after Meg White, hard? They're led by drummer Daru Jones, whose flailing octopus impression is totally unnecessary (no two bars the same!), and an organist who clutters up 'Missing Pieces' and Stripes classic 'Black Math' (the latter reinvented in sprawling fashion). Then there's the faintly tragic sight of a fiddle player sawing manically away through a bunch of songs to no discernible effect.

Jack, meanwhile, seems in diffident form, his only noteworthy aside a grumpy line about how everyone at the show would be receiving a free iPhone (this being the iTunes Festival and all). Even his guitar work, 'freed' from the burden of shouldering the SETLIST

'Black Math' 'Missing Pieces' 'Sixteen Saltines' 'Wasting My Time' "I Cut Like A Buffalo" 'Hello Operator' 'Two Against One' 'Blunderbuss' 'Love Interruption' 'Hotel Yorba' 'Top Yourself' 'Hypocritical Kiss' 'Cannon' 'Broken Boy Soldier' 'We're Going To Be Friends' Dead Leaves And The Dirty Ground' 'Take Me With You When You Go' 'I'm Slowly Turning Into You' 'Screwdriver' 'Blue Blood Blues' 'Ball And Biscuit'

"Steady, As She Goes"

'The Hardest Button

To Button'

'Freedom At 21'

'Seven Nation Army'

weight of the music, feels a bit flat, and it's only on early material like 'Hello Operator' and

> 'Wasting My Time' that he comes close to conjuring the magic we've come to expect from him. By the time the first half draws to a close with 'Blunderbuss', the atmosphere is disappointingly muted

Thank god, then, for The Peacocks (all girls), whose empathetic style goes some way to putting restraint and sly chemistry back on the menu in part two. Drummer Carla Azar, on loan from LA cosmic rockers Autolux, is balm to the ears after Jones' flash-git chops. She swings like Meg and lends 'The Hardest Button To Button' and 'I'm Slowly Turning Into You' just the right measure of danger. Material from 'Blunderbuss' fares slightly less well-'Love Interruption' is a weak tune no matter what quirky arrangements are thrown at it, while 'Hypocritical Kiss' loses its grandiosity when Jack steals the big piano flourishes for his guitar - whoops.

For the encore, 'Seven Nation Army' retains its power to rouse, despite being churlishly offered on an electroacoustic. A messy affair, then, but you get the impression Jack's still sussing out this solo business. Maybe start by ditching the muso vibes and rocking like a flaming bastard from hell instead? Alex Denney



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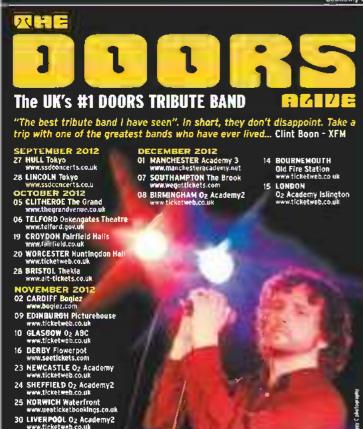
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GIG GUIDE

THE UK'S BIGGEST GUIDE TO THE WEEK AHEAD

Edited bu Siân Rowe



BOOKING NOW



ALT-J STARTS: Birmingham O2 Academy, May 5, 2013



Where will you be in May next year? Maybe you'll be worrying about whether it's too early to get your legs out, or wondering which festival to go to. Perhaps you'll be despairing or celebrating with your football team, or reading up for exams. It's hard to say, But not for Cambridge four-piece Alt-J, who-with all the foresight you'd expect from a band who ve made going from obscurity to the Top 20 in less than a year look easy -have already booked a 10-date UK tour, Possibly bolstered by a Mercury Prize win for 'An Awesome Wave' (unless it all goes a bit Speech Debelle), they'll no doubt have venues packed with fans singing along to the futuristic 'Matilda' and swooning to the nerdy raunch of 'Tessellate'. Could this be the tour where everyone decides, "Woah, these guys really are the new Radiohead"



NAS STARTS: London Under The Bridge, Oct 1 The 'Illmatic' legend takes over London this October. After the first gig at Under The Bridge, Nas moves on to Village Underground (Oct 2) and XOYO (Oct 3).



THE DOT STARTS: London XOYO, Oct 15 The Streets' Mike Skinner joins The Music's Rob Harvey in new band The DOT, who will play 15 dates across the UK. Ends at Reading Sub89 (Nov 13).



CHARLI XCX STARTS: Leeds Nation Of Shopkeepers, Nov 5 The Shakespears Sisterinspired singer (really) travels the UK (but not Cardiff, why not?) this November, Ends at London XOYO (Nov 15).



STARTS: Liverpool Shipping Forecast, Oct 10 Manchester's gutter-garage four-piece visit eight cities on their first UK tour. Debut EP 'LuvU4Lvf' is out Oct 1 on Bella Union.



LUCY ROSE STARTS: Oxford East Oxford Centre, Oct 20 Lucy Rose (who sent us some jam and tea recently) goes on a huge tour of the UK, playing 26 cities including Hull, Leicester and Winchester.



HOODED FANG STARTS: Brighton Green Door Store, Nov 6 The Canadian surf-punks with songs about space

Expect strangeness.

travel and water-skiing play

eight UK gigs in November.



BASTILLE STARTS: Manchester Night & Day, Oct 13 Dan Smith and band follow the single 'Flaws' with a seven-date trip around the UK. Manchester (Oct 13) and Birmingham (Oct 17) are already sold out.



THE KILLERS STARTS: Glasgow SECC, Oct 26 Don't forget your lighters and leathers as The Killers embark on a 12-date arena tour over the next two months. The new album 'Battle Born' is out now.



DIIV STARTS: Plymouth Pavilions, Nov 15 The 'Oshin' band follow a long tour with the dreamy Wild Nothing with a mammoth trip supporting The Vaccines. Well worth getting there early for.



THE PAINS OF **BEING PURE AT HEART** STARTS: Glasgow Oran Mor, Oct 13 The US dreamers also play Manchester Ruby Lounge (Oct 15) and London Dingwalls (Oct 16).



JACK WHITE STARTS: Dublin O2 Arena, Oct 31 Jack has added a second London date to his UK tour in October/November, He's also heading to Bridlington. Blackpool, Birmingham and Edinburgh.



CAT POWER STARTS: London Roundhouse, Dec 12 Chan Marshall returns for a one-off show at the Roundhouse in December. Her most recent album 'Sun' is a must-listen, so if you haven't heard it, do.

PICK of the WEEK

What to see this week? Let us help



BIFFY CLYRO

STARTS: Leeds O2 Academy, Sep 21

NME PICK Once upon a time, bands would kill to play arenas and have fire farting cannons and a team carrying their plectrums safely from venue to venue. The consensus was that if a band chose to leave the world of scented towels and started downsizing, something had gone horribly wrong. But in recent weeks The Killers, Kasabian and, erm, Skrillex have all played smaller shows. For bands, it's a chance to recapture the atmosphere that made them want to play live in the first place, and a thank you to fans for sticking with them. And so it is with Biffy, with their first UK shows since supporting Foo lighters at the 65,000-capacity Milton Keynes Bowl in July 2011. Expect new songs from 20-track beast 'Opposites' (due in 2013) plus fixt-elenching favourites from 'Puzzle' and 'Revolutions' The new record features a mariachi band, a tap dancer, church organs and a kazoo symphony, so this might be the last time to see a simply 'rock' Biffy for a while



Everyone's Talking About **JAKE BUGG**

STARTS, Ullapool Loopally Fortival, Sep 22

This teenager and his acoustic guitar are so in demand he's escaping to the beautiful Highlands of Scotland this week. To warm up for his world tour supporting Noel G and Snow Parrol, he'll play Loopallu l'estival north of Inverness before heading to Dundee, Dunfermline and then south to Liverpool.



Don't Miss **CULT OF YOUTH** STARTS: Brighton The Hope, Sep 19

A mix of psych, folk, goth and indie jangle might sound as appealing as ice cream with cheese, but somehow Brooklyn's Cult Of Youth made it work on their recent Sacred Bones record Love Will Prevail'. If it sounds like an intriguing fl wour combo to you, catch the band in Brighton, London, Glasgow, Manchester and Bristol



Radar Stars LAST DINOSAURS STARTS: Leeds Cockpit

Room 3, Sep 19 Australian bands such as DZ Deathrays and Bleeding Knees Club are boisterous, loud and unflappably HAPPY. Brisbane's Last Dinosaurs might not be as heavy, but they definitely belong in the gang. Debut album 'In A Million Years' (out October 8) is joyful power pop with good vibes to spare. Catch them live

WEDNESDAY

September 19

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Joe Brooks Corkult 0113 244 3446 Last Dinosaurs Cockpit Room 3 ОЦЗ 2441573

Shoes & Socks Off/Tangled Hair Nation Of Shopkeepers 0113 203 1831 Washington Irving/Daniel Martin Moore Oporto 0113 245 4444 LIVERPOOL

Dirtblonde/SeaWitches Mello Mello 0151 707 0898

Mark Nichols/Atlas Twins/Hollow Strings The Attic 0151 707 1050 LONDON

Thenewno2 Dingwalls 020 7267 1577 Amusement Birthdays Anneke Van Giersbergen Borderline

020 7734 5547 Bebe Black/Hoodlums/Fams Bull & Gate 020 7485 5358

The Birth The Wheelbarrow Carpool Conversation/Benny Sensus Stronmoom Bar Crybaby Tile Leidington

0.20 7/37 5 10

Crystal-Ei/The Statue Thieves Rattlesnake Of Angel 020 7354 0471 Death Sound Blues/Antix Bulfalo 8ar 020 7359 6191

Engel Underworld 020 7482 1932 Esther Bennett/Fran Hardcastle Spice Of Life 020 7437 7013

The Futureheads (acappella & acoustic)/Sweet Billy Pilgrim 02 Shepherds Bush Empire 0870 771 2000

Goldheart Assembly Sebright Arms 020 7729 0937

ides Of Gemini/Trippy Wicked & The Cosmic Children Of The Night Black Heart OLD /4 19730

Josh Kumra/Venice/Saint Lou Lou Hoxton Source Bar & Kitchen 020 7613 0709

Kay Notting Hill Arts Club 020 7460 4459

Kimbra Union Chapel 020 7226 1686 Xumi/Beth Willis/Soohle Jamieson Troubadour Club 020 7370 1434 La Oispute Garage (Upstairs) 0871 230 1094

Lean Left Café Oto 0871 230 1094 Marc O'Reilly Slaughtered Lamb 020 8682 4080

Matchbox Twenty/One Republic Roundhouse 020 7482 7318 Mutiny On The Bounty Old Blue Last 020 7613 2478

Passport To Stockholm Half Moon 020 7274 2733

The Rosie Taylor Project/Owl & Mouse Underbelly 020 7613 3105 Stoosha Bush Hall 020 8222 6955 Stray Dogs/Mitch Daniels New Cross nn 020 8¢ 92 1866

SDF/TEEJ Power Lunches Arts Café Tiny Ruins/Emma Russack Unimington Arms 020 7837 1384 We Are The Ocean/Glants/Great Cynics Barfly 0870 907 0999

Wussy Mindmill 020 8671 0700 50 Foot Woman Club Surya 020 7713 6262

MANCHESTER

BoB HMV Ritz 0161 236 4355 Ensiferum MoHo Live 0161 834 8180 Frightened Rabbit Deaf Institute

Jens Lekman/Brous Ruby Lounge 0161 834 1392

Malefice Roadhouse 0161 228 1789 MILTON KEYNES

Andrew Roachford Stables

01908 280800

WEWCARTLE

Deep Time/Silver Fox/Sacred Paws Star And Shadow 0191 261 0066 Mark Morriss Head Of Steam 0191 232 4379

Nashville Pussy Trillians 0191 232 1619

NORWICH Blacklist Royals Karma Kafe 07540 934188

Dave McPherson/The Inverse Oreo Waterfront 01603 632 717

Rachel Sermanni Bicycle Shop 01603 625 777

NOTTINGHAM Butch Hancock/Kan Glee Club

0871 472 0400 PLYMOUTH

DPM White Rabbit 01752 227522 PORTSMOUTH

Smoke Fairies Wedgewood Rooms 023 9286 3911

READING Dying Fetus/Job For A Cowboy

5ub89 0871 230 1094 SHEFFIELD

Michael Chapman Greystones G114 266 5599

Professor Green 02 Academy 0870 477 2000 STOCKPORT

Sam Forrest/Darktown Jubilee Blue Cat Café 0871 230 1094 STOKE ON TRENT

Sarah Miller/Rob Rolph Blakey's Café Bar 01782 617 585



LIE BAILEY, WILL I RELAND. DAN DEMNISCH, JENN FIVE, TOM MANTIN, STUART LEECH

THURSDAY

September 20

RATH

Half Man Half Biscuit Komedia 08-5293 8480

Katriona Gilmore & Jamie Roberts Chapel Arts Centre 0122 \$404445

BELFAST Thomas Trusk Love & Death

028 90247222

BIRMINGHALI Crybaby/Sylvia Hare & Hounds

0870 264 3333

The Make 02 Academy 2 0870 477 2000

Seall/Severed Yies 02 Academy 3 0870 477 2000

Warhead From Japan Adam & Eve 0121 693 1500

BRIGHTON

Dexys Dome 01273 709709

Latterman/Attack! Vipers! Green Door Store 07894 267 053

Smoke Fairles/Bear's Den The Haunt 01273 770 847

BRUTOL

Andy McKee/Preston Reed Fleece 0117941016

Carnivalesque Croft (Main Room) 0117 987 4144

Hey Sholay Theirla 08713 100000

Jennifer Crook/Andy Davis

Thunderbolt 077 11 til 614 Muddy Wiles/Telepathy/Pohl Croft (Front Bar) 0117 987 4144

CAMBRIDGE Rachel Sermanni/Ethan Ash

Emmargiel United Reform Church

01223 - 1174 CARDIFF

Palomino Party Gwdihw Café Bar 020 2039 7933

EDINBURGH

Henry Ibbs Captain's Bar 01316 682312

The Moons The Caves 0131 557 8989 The Sunshine Delay Voodoo Rooms

DI315567060 EXETER

Blacklist Royals Cavern Club

01392 495 370 EXAMOUTH

The Fire Parillon 01395 222477

GATESHEAD

Generation Zero/Great Man Theory/ Skyfire Three Turns 0191 487 0666

Anna Macdonald/Howlin' Radio

Creedence 0141 353 1301 The Bottom Line Classic Grand

0141 847 0820

Dissector/How To Kill A Zombie

The Attic

Mayerick Sabre 02 ABC 0870 903 3444

Nashville Pusc Cathouse

01412486606 Nik Kershaw 02 ABC2 0141 204 5151

North Atlantic Oscillation King Tut's

Wah Wah Hirt 0141 221 5279 Randolph's Lean/The Wellereen

Mono 0141 553 2400

Stanley Odd Stereo 0141 576 5018

Twisted Wheel Fruit Hull

01482 221113

LUCOS

Control is Dead/You Had Me

At Kello/Euthemia Carpe Diem 0113 243 6264

The Do's Impire 01132 420868

Ville The Well 0113 2440474 We Are The Ocean Cockpit

0113244 5446

LEICESTER The Long Haul/Hunger Artist The

Cookie (ar 0116 2531212 LIVERPOOL

Alan O'Hare/Laura McKiniay Leaf On Bold St 0151 707 7747



Chris Ayer/Matt Simons/Jesse Ruben Mello 0151 707 0898 The Dirt Tracks Cavern Club

0151 236 1964 Rachael Wright Dovedale Social Spiers & Boden St Geome's Hall

01922 615754 Wet Nuns/Bad Meds/Stereo Virgins

Shipping Forecast 0151 709 6901 LONDON

All The Queens Ravens/Lo Behold Hackney Attic 0871 902 5734

Atlantic/Urma Sellinger Nambucca 020 7272 7365 Baker Brothers/Snowboy Dingwalls

020 7267 1577

The Briefing Roadtrip 020 7253 6787 Charile Banter/Lelka/Dutch Bann New Cross Inn 020 8692 1866

Chris Woods/Cole Stacey Inspiral Lounge 020 7428 5875 **Cuit Of Youth Birthdays**

Death Of An Artist/Laguna Sunrise/ Aurora Fighting Cocks 020 8546 5174 Disco Ensemble Barfly

0870 907 0999 The Forestry Commission/Atoms/

The Zarvs Dublin Castle 020 7485 1773 Future Shock/Forgotten Castaway Camden Rock 01171 230 1094 Hawthome Heights/Maker/Kyoto Drive Peel 020 8546 3516

The Helio Sequence Hoxton Square Bar & Kitchen 020 7613 0709 How! Griff Albany 020 7388 0588 Jens Lekman Harkney Empire 020 8985 2424

ioe McElderry St James' Church 020 7287 6711

Jonathan Coulton/Paul And Storm Union Chapel 020 7226 1686 Jorge & Mateus Royal Albert Hall 020 7589 8212

18 Newman/King Punch/Native Binds Bulfalo Bar 020 7359 6491 Kris Drever/Eamonn Covne Half Moon 020 7274 2733

Listing Ships/Club Of Rome/ Manacles Of Acid Lock Tavern 020 7485 0909

One Direction/Angel Roundhouse 020 7482 7318

Pariso/Against Your Society/No Omega Power Lunches Arts Café Raffertie CAMP Basement

0871 230 1094 Sophie Delilla Borderline

020 7734 5547 Soren Andersen Underworld

020 7482 1932 Ted Leo/Rebecca Gates Shacklewell

Arms 020 7249 0810

Theory Of Machines/Kontakte Garage (Upstairs) 0671 230 1094

These Are Them/Lovechilde/ Tumpike Glow Club Surya 020 7713 6262

This Many Boyfriends Old Blue Last 020 7613 2478

Thomas Nicholas Band/Straight Jacket Legends 02 Academy Islington 0870 477 2000

MANCHESTER

Anneke Van Giersbergen/Death Letters Roadhouse 0161 228 1789 Deep Time/Yellow Fever Kraak

07855 939 129 Gying Fetus/Job For A Cowboy Club Academy 0161 832 1111

Gnod/Chalaque/Ancient Ocean Night & Day Café 0161 236 1822 lan McCulloch FAC 251 0161 27 27 251 ides Of Gemini/Bastard Of The Skies Star & Garter Q161 273 6726

016124611.40 Last Dinosaurs/Chateaux Trof Fallwfle | 12 t 67

Joe Brooks Suind Control

Live 0161 834 818 Motion City Soundtrack Academy 2 0161.8321111

Mathlete Castle Hotel Q161 237 9485

The Menzingers/Above Them MoHo Shoes & Socks Off/Tangled Nair/

Withered Hand/Thugs On Wolves Kings Arms 0161 832 3605

MILTON KEYNES Anna Coogan Stables 01908 280800
NEW CASTLE

Then Jerico O2 Academy 2

0870 477 2000

NORWICH The Meteors/The Marksmen

Waterfront 01603 632 717 Simone Felice Arts Centre 01603 660 352

Sweet Transistor Brickmakers 01603 441 118

NOTTINGHAM Aiden Grimshaw Rescue Rooms 0115 958 8484

Plence The Veil/Crown The Empire/ The Getaway Plan Rock City 08713 100000

PLYMOUTH Firewind White Rabbit 01752 227522

SHEFFIELD BoB Leadmill 0114 221 2828

SOUTHAMPTON OPM Unit 02380 225612

STAURANS Kate Burthy Alban Arena 01727 844 488

LULS/The Gentleman's Club/The Cautionaries Korn 01727 853 143 TOURS

My First Tooth Live Bar 01872 264 615 TUMBRIDGE WILLS Annamalex/Club Promise The

Forum 0871 277 7101 WAKEFIELD Black Tequila Snooty Fox 01974 374455

JP Cooper/Elmaroe/Rob Barraclough The Hop 0871 230 1094 WOLVERHAMPTON Andrew Roachford Robin 2

01902 497860 YORK

Wussy/American Werewolf Academy Stereo 01904 612237

FRIDAY

September 21

ABERDEEN

Lucy Zambers Belmont 01224 343536

Richard Hawle Pavilion 01225 447770

BIRMINGHAM

The Final Chapter Scruffy Murphy's 0121 333 3201

Gunning For Tamar Flapper 0121 236 2421 Halestorm 02 Academy 2

0870 477 2000 Hearthreaker/Mac 61 Roadhouse

0121 624 2920 The Hip Priests/The Black Bullets

Wagon & Horses 0121 772 1403 I Swim With Sharks/Tape Sunflower Lourise 0121 632 6756 Malefice 02 Academy 3 0870 477 2000

Million Empire Asylum 0121 233 1109 Synopsis The End 0121 448 0797

BOURNEMOUTH Death Of An Artist/Laguna Sunrise Sound Circus 01202 551802

I Am Giant The Hope 01273 723 568 Jens Lekman The Haunt 01273 770 847

Malcolm Holcombe Prince Albert 01273 730 499 Oneman/Boddika Audio

01277624343 Rival Sons Concorde 2 01273 673 311 Subservience/Collisions Sticky Mike's Frog Bar 01273 749 465

Ides Of Gemini/Undersmile Croft (Main Room) 0117 987 4144 The Meteors | leece 0117 945 0996 Plastician Thelda 08713 100000

Training Icanas/Control The Storm/ Eostre Croft (Front Bar) 0117 987 4144 Ultravox Colston Hall OLL7 922 3683

CADIMEE The Pirate Ship Quintet/The Death Of Her Money The Moon Club Vile/Lacerated/Carbonized Bogies

029 2034 1463 Withered Hand Dempseys

029 2025 2024 CARLISLE Birds Vs Planes/The Alleys Sands

Centre 01228 525222

The Carpels The Box 01270 257 398 EDINBURGH The Bearded Ladles Electric Circus 0131 226 4224

James Yorkston Queen's Hall 0131 (37019 Mitchell Boyle/Stephen Armour Snea :v Pete's 0131 225 1757 Stanley Odd The Llquidroom

0131 225 2564 Tessela/South London Ordnance Cavern Club 01392 495 370

FALKIDIK Sing A Town Half 01324 506192

FALMOUTH Rory McLeod Miss Peapod's 0871 230 1094

GATEGHEAD Darren Haves Sage Arena 0870 703 4555

Dying Fetus/Job For A Cowboy/ Revocation Cathouse 0141 248 6606 Expo 70/MV & EE CCA 0141 352 4900 Mark Morriss Admiral 0141 221 7705 Then Jerico 02 ABC2 0141 204 5151 Three Blind Wolves King Tut's Wah Wah Hut 0141 221 5279 Van Morrison Royal Concert Half

@141.353.8000 Warrior Soul/Zodiac N Black Ivory Blacks 0141 221 7871

GLOHICESTER

Andy McKee/Preston Reed Guildhall Arts Centre 01452 503050 GUILDFORD

We Start Partys Soileroom 01483 539 539

MULL Ian McCulloch Tokyo 07711 580912

Beth Jeans Houghton & The Hooves Of Destiny Cockoit 0113 244 3446 Biffy Civro O2 Academy 0870 477 2000

Boxing Club/English Monsters/ The Broken Buttons The Library 0113 2440794

The Concetines/Safehouse/Sound Engine Cockuit Room 3 0113 2441573 Girl Talk Mire Club 0870 444 4018 John J Presley/Wet Nuns/Drenge Packhorse 0113 245 3980 Julian Cope Brudenell Social Club

0113.2437 6 Lost in The Riots/Kall/The Envoys Fenton 0113 345 3908

This Broken Empire New Roscoe 01132 ND7/8

LEICESTED Crybaby The Cookie Jan 0116 2531212 Headspace Musician 0116 251 0080

Straight Lines Soundhouse 07830 47:555

LIVERPOOL Bird/Al! We Are/Owls Shipping Porecast 0151 709 6901 Lighthouse Capstone Theatre

0151 291 3578 Nik Kershaw 02 Academy 0870 477 2000

LUNDON Addison Groove/Matthew Osborn

Hidden 020 7820 5613 Alex Metric/Aeropiane/La Shark X0Y0 0 0 7729 5959 Atomic Drop/Polaroid 85/Africquoi

Flectrowerkz 020 7837 6419 Autoheart Barfly 0870 907 0999 SoB Indigo (The OZ Arena

The Dead Pirates/Catwalk Trash Garage (Upstairs) 0871 230 1094 Deep Time/Chapter 24/Ye Lamprevs

The Lex rigton 020 7837 5387 Doc Daneeka/Arp 101/Cooky G Village Underground 020 7422 7505 Fake Blood/Telepathe/Filthy Dukes

Fabric 020 7336 8898 Flying Colors/Beardfish OZ Shepherds Bush Empire

0870 771 2000 Gluda/Cyanide Pills Buffalo Bar 020 7359 6191 **Relio Bear/The Waxing Captors/**

Union Dolls Rattlesnake Of Angel 020 7354 0471 Impaled Existence/Primitive 100 Club 020 7636 09.13 Jessie J/Lonsdale Boys Club

Roundhouse 020 7482 7318 Koreless/Daumed Consider Studios 020 7703 4760 Lepke Buchwalter/Prescot Grosvenor 0871 223 7992

Listing Ships/Martin Creed/The History Of Apple Pie Palladium 020 7494 5020 Luke Abbott/Antepop/Rival

Consoles The Walting Room 020 7241 5511 Motorcycle Display Team/Beeches/ Souble Ray Enterorise 020 7485 2659 Nashville Pussy Borderline

020 7734 5547 Pierce The Vell/The Getaway Plan/ Crown The Empire Underworld 020 7482 1932

CONTINUED OVERLEAF ▶

FRIDAY

September 21



◆ CONTINUED FROM PAGE 59

Shakil Hussain/Heel/Escane December Camden Rock 0871 230 1094

The Sharp Tongues The Wheelbarrow She Makes War/This is Radio Silence Half Moon 020 7274 2733 Silhouette/YYZ Club NME @ KOKO

Simone Felice Union Chapel 020 7226 1686 Soft Riot/Mild Perli Ryan's Bar

0870 4325527

020 7275 7807 Tigers Of Rushmore/My Phaedra/

The Band Of The Underhand Zigfod Von Underbelly 020 7613 1988 Victim/Lowest Form/Whitby Bay

Power Lunches Arts Cafe WASP HMV Forum 020 7344 0044

MANCHESTER Dead Retinas Dry Bar 0161 236 5920

Dexys Bridgewater Hall 0161 907 9000

George Michael MEN Arena Jody Has A Hitlist/Undercolour/The Afterparty MoHo Live 0161 834 8180 John Martin/Gav Pilling/Steve **Broderick Manchester Academy**

0161 832 1111 The Last Carnival Academy 3 0161 832 1111

The Maine/This Century Academy 2 0161 832 1111

Man Overboard/Blacklist Royals Stan & Garter 0161 273 6726

Megatone/Jah Marcus/Mikey DON Band On The Wall 0161 832 6625 Stolen Peace Roadhouse 0161 228 1789

Tom Hingley/The Brightsparks/ Rory McKee Ruby Lounge 0161 834 1392

HEWCASTLE Air To Achilles Cluny 0191 230 4474 Maverick Sabre/Ms Dynamite/

Daley 02 Academy 0870 477 2000 NEWCASTI E HINDER LYDN

Ben Montague Full Moon 01782 255703

HORWICH Little Red Kings/Dusty Soup Brickmakers 01603 441 118 MOTTHIGHAM

Ensiferum Rescue Rooms 0115 958 8484 Hery Shotay Bodega Social Club 08713 100000

PLYMOUTH

Onslaught White Rabbit 01752 227522

READING

Nick Harper/The Lovable Fraudsters Plug'n'Play 0118 958 1447 The Zombies Sub89 0871 230 1094

MILE PRINTED Chatfleld/Coma Girls Grevstones DITA DAA RROO

Dismantiling Owls/Wolfhunt/What If We Were Superheroes 02 Academy 2 0870 477 2000

Twisted Wheel Leadmill 0114 221 2828

SOUTHAMPTON

Firewind/Leaves Eyes Tallong Heads 023 8055 5899

Secret Affair Brook 023 8055 5366 STOKE ON TREMT

Goldwalte/Conspire Underground 01782 219944

The Underground Heroes Sugarmili 01782 214 991

The Shuffle/Final Demand The Vault 01792 456 110

TUMBOIDGE WELLS

Stray Does/English Supporting Defeat The Forum 0871 277 7101

WAKEFIELD Wussy/American Werewolf Academy The Hop 0871 230 1094

WOLVERHAMPTON Isolated Atoms/The State Of Things

Slade Room 0870 320 7000

Northgard/Old Corpse Road/Cryptic Age Fibbers 01904 651 250



SATURDAY

September 22

March 11

Decade Green Park Tavern

01225 400050

BELFAST

Warrior Soul Stiff Kitten 028 9023 8700 BIRMINGHAM

The Crooked Empire/The Fores Eddie's Rock Club 0121 643 2093 Evil Scarecrow/Kaldeka Scruffy Marphy's 0121 333 3201

Kid Ink HMV Institute (Library) 0844 248 5037

Milk Kershaw 02 Academy 2 0870 477 2000 Pierce The Veil/Crown The Empire

Asylum 0121 233 1109

The Real Detonators/ Killtheromantic/Oscar Denihan Actress & Bishop 0121 236 7426

Richard Hawley HMV Institute 0844 248 5037 BRIGHTON Crybaby The Hope 01273 723 568

Gypsy & The Wolf Sticky Mike's Frog 8ar 01273 749 465 Make Good Your Escape/Munich

The Saunt 01273 270 847 Thomas White Green Door Store 07894 267 053

Verity Susman/The Middle Ones West Hill Hall 01273 327976

REHISTOL

The Chase/Downtown City Gardens Figere 0117 945 0996 Derrys Colston Hall 0117 922 3683 The Durwells Louisiana 0117 926 5978

Jake Allen/The Surfan Birds The Tunnels 0117 929 9008

The Mad Professor/Sau Lakota 0117 942 6139 The Maydays 02 Academy

0870 477 2000 Rival Sons Thekia 08713 100000 Running From Zombies/Name The

Pacific/Goodnight Lois Croft (Main Room) 0117 987 4144 CAMBRIDGE

Sulk & Towns The Cornerhouse 01223 352047

CARDUF

Alasdair Roberts Chapter Arts

Centre 029 2031 1050 Race Horses (hwb ifor Bach 029 2023 2199

Wussy Undertone 029 2022 8883 CHELMSFORD

DJ Yoda Hooga 01245 356 811 COYENTRY ian McCulloch Kasbah

024 7655 4473 DERBY Andy McKee/Preston Reed Guildhall Q1332 255447

Whitemoor The Victor 01332740091

COLUMNICA

Cave Painting Sneaky Pete's 0131 225 1757 The Subways HMV Picture House

0844 847 1740 FALMOUTH

Nordic Giants Miss Peapod's 0871 230 1094 GATESHEAD

Ghostpoet/Raj Pannu Sage Arena 0870 703 4555 OF A SOURCE

Anneke Van Glersbergen 02 ABC2 0141 204 5151

Beth Jeans Houghton & The Hooves Of Destiny Stereo 0141 576 5018 Blacklist Royals Nice'n'Sleazy 0141 333 9637

Darren Hayes 02 ABC 0870 903 3444 Ex Wives/The Bismark (3th Note Café 0141 553 1638

Hip Parade/Vigo Thleves Classic Grand 0141 847 0820 The Moons King Tut's Wah Wah Hut 0141 221 5279

HULL Gravenhurst New Adelphi 01482348216

Straight Lines Fruit Hull 01482 221113 LUBBOOK

Charli XCX Wire Club 0870 444 4018 Knuckledust/Hang The Bastard/ Suburban Scum/By My Hands/Soul

Search The Well OLI3 2440474 The Maine Cockpit 0113 244 3446 The Marching Men The Library 0113 2440794

Mawerick Sabre 02 Academy 0870 477 2000

The Menzingers Cockpit Room 3 0113 2441573

Mosca/George Fitzgerald/Midland Faversham 0113 245 8817 The Port Brothers New Roscoe 0113 246 0778

Titans Troubadours Milo 0113 245 7101

LINCOSTER Malefice Soundhouse 07830 425555

LIVERPOOL Lost in The Riots Mello Mello 0151 707 0898

Marc Almond Philharmonic Hall 08712301094 Then Jerico 02 Academy 2 0870 477 2000

LONDON The Art Department/Ben Sims/Eats **Everything** Fabric 020 7336 8898 Beardyman KOKO 020 7388 3222 Biffy Clyro/Frightened Rabbit Roundhouse 020 7482 7318

Bitches/Dignan Porch/Sharm El Shakes/Omi Palone/Best Friends Windmili 020 8671 0700

The Bleach Boys/Emergency Bitter/ Charred Hearts New Cross Inn 020 8692 1866

Corey Taylor/Joe Satriani/ Zakk Wylde Wembley Arena 0870 060 0870 Firewind/Leaves Eves OZ Academy

Islington 0870 477 2000 Golden Fable/Jess Morgan Union

Chanel 020 7226 1686 Hackman Plan B 08703 165421 Hazard/Bassman & Trigga Electric Brixton 020 7274 2290 The Hounds Club Surva 020 7713 6262

Jim Moray/Nic Jones/The Halllard Cecil Sharp House 020 7485 2206 Jovce Manor/Apploples I Have None Fighting Cocks 020 8546 5174 JJ Doom/Black Twang & Ty/B Bravo

Village Underground 020 7422 7505 Kolo/Blue Vells/The Fánest Hour Dublin Castle 020 7485 1773 KDMS/Kathy Diamond/Dead Rose Music Corapany Queen Of Hoxton

020 7422 0958 Laidback Luke/Sandro Silva Ministry OF School 020 7378 6528 Meteors Garage 020 7607 1818

Ocean Cloud/Little Fears/ Our Mutual Friend Nambucca 020 7272 7366

OPM Underworld 020 7482 1932 The Pineapple Thief Barfly 0870 907 0999

Piney Gir/The Burbs/Younghusi The Miller 020 7407 2690 Solko/Eight Stone Exiles Zigfnd Von Underbelly 020 7613 1988

Super Pattern The Waiting Room 020 7241 5511 Thurston Moore/Mats Gustafsson

Cafe Oto 0871 230 1094 Tristan Town/Too Many I's/Tristan Scutt Cavendish Arms 0207 627 0698 Weird Menace/Tense Men Power Lunches Arts Café

We are The Physics Old Blue Last 020 7613 2478 Wiley/DJ Cameo/DJ Pied Piper

Proxid2 Withered Hand Bull & Gate 020 7485 5358

MANCHESTER Brown Brogues/Temple Songs/Sex Hands Soup Kitchen 0161 236 5100

China Rats F&C 251 0161 27 27 251 Eaguils/Weird Era Kraak 07855 939 129 The Fall Lower Kersal Social Club

Hawthorne Heights MoHo Live 0161 834 8180 Helibound Hearts Dry Ban

0161 236 5920 MV & EE/Amen Dunes Islington Mill 0871 230 1094

Santiago Street Machine/Pistola Kircks/Years Roadhouse 0161 228 1789 We are The Ocean Deaf Institute

0161 330 4019 The Young Knives Sound Control 0161 236 0340

NEWCASTLE Malcolm Holco nbe Cluny 2 0191 230 4474 Skarlett Riot/Lyxx Cosmic Ballroom

0191 232 2313

BoB Waterfront 01603 632 717

The Indebtors/Icarus Vision Brickmakers 01603 441 118 Smoke Fairies Arts Centre 01603 660 352

NOTTHEHAM Baauer Stealth 08713 100000

Crushing Blows/Gunning For Tamar/Someone Died Chameleon 0115 9505097 Halestorm/Zico Chain Rescue Rooms

0115 958 8484 Joe Brooks/Tyrone Wells Rock City 08713100000

Twisted Wheel Bodega Social Club 08713100000

oxforb The Fratellis O2 Academy

0870 477 2000 Secret Rivals/Hello Bear Wheatsheaf 01865 721 156

Ultravox New Theatre 0870 606 3500 **PORTSMOUTH**

Motion City Soundtrack Wedgewood Rooms 023 9286 3911

SHEFFIELD Major Look/Mistajam Plug 0114 276 7093 Simone Felice Greystones

SOUTHABLE! The Alistair Goodwin Band Bent Bnef 023 8032 2151

STOKE ON TREMT Destination Venus/Wasterl Life/Skallinski The Famous Lion 01782 846780

Sissy & The Blisters Sugarmil! 01782 214 991 SWANSEA

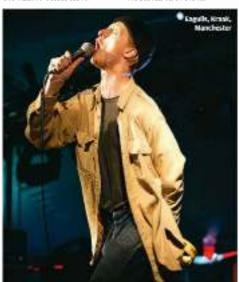
0114 266 5599

The Underdogs/The Good Things The Vault 01792 456 110 TUMBRIDGE WELLS

My Preserver/The Breretons The Forum 0871 277 7101 WARREST IN

The Book Club/British Davilent/The Covelles Escobar 01924 332000 YORK

Windrider/Skylorger/Wolfchant 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 AND SUBMIT YOUR LISTING FOR FREE.
YOU MUST SUBMIT DETAILS AT LEAST THREE WEEKS BEFORE THE GIG DATE

SUNDAY

September 23

BELFAST

Jesca Hoop Auntie Annie's 028 9050 1660

PERMITTERANT

Anneke Van Giersbergen

02 Academy 3 0870 477 2000 Greenwood Park/Reluctant Heroes Roadhouse 0121 624 2920

Motion City Soundtrack 02 Academy 2 0870 477 2000 Owen Comaskey Actress & Bishop 0121 236 7426

EQUIRMENDUTH Aiden Grimshaw Old Fire Station

01202 503888 ig produktiviska

James Yorkston Baliroom 01273 605789

Rachel Sermanni/Jacko Hooper Latest Music Bar 01273 687 171

The Tuts/Colour Me Wednesday West Hill Hall 01273 327976

BRISTOL Dave Betts Coronation Tap

0117 973 9617 MIV & EE/The Home Comfort

Soundsystem Polish Club D117 973 6244

Ten Percenter/The Sunday Skyclub/The Ritts/The Stone Angels/Chewing Wasps Fleece 0117 945 0996

Wussy/American Werewolf Academy Croft (Front Bar) D117 987 4144

ÇARLIŞLE

Straight Lines Brickyard 01228 512 220

DUNDER

Jake Bugg Reading Rooms 01382 228496

EDINBURGH

Karima Francis Veodoo Rooms 0131 556 7060

Forn Oakes/Kathryn Nicoll Captain's Bar 01316 682312

Wet Nuns Electric Circus 0131 226 4224

EXETER 01392 667080

GATESHEAD Flying Band/Captain Trips/ **Cumberland Mice Three Tuns**

Rebecka Slater Lyons Phoenix

0191 487 0666 Auffan Cope Sage Arena

0870 703 4555 GLASGOW

George Michael SECC 0141 248 3000

Halestorm/Hea

The Garage 0141 332 1120

Jo Mango The Old Hairdressers 0141 222 2254

Malefice/Dana O'Hara Q2 ABQ2

0141 204 5151 Marc Almond 02 ABC 0870 903 3444

The Rotted Ivery Blacks 0141 221 7871

We are The Ocean King Tut's Wah Wah Hut 0141 221 5279

The Moons Fruit Hull 01482 221113 LEGIS Childred New Roscoe 0113 246 0778

Dagora/Ashtray Navigations Fox & Newt 0113 243612

Evil Scarecrow/Hold The Reins/

The Saints Prevailing Mine 0871 230 1094

Extra Love HiFi Club OLI3 242 7353 Ian McCulloch Brudenell Social Club 0113 243 5866

The Last Carnival Cockpit 0113 244 3446

More Than Life/Dead End Path/ Power Trip/Fire & Ice/Broken Teeth The Well 0113 2440474

LIVERPOOL

Caroline Gilmour Cavern Club 0151 236 1964 **Neldi Talbot Capstone Theatre** 0151 291 3578

Jody Has A Hitlist/The Afterparty 02 Academy 2 0870 477 2000 Tall Ships Shipping Forecast 0151 709 6901

LONDON

Andrew Foster/Lonely Joe Parker MacBeth 020 7739 5095 Covergiri/The Ethical Debating Society/Left Leg Buffalo Bar 020 7359 6191

The Dead Formats Bartly 0870 907 0999

Dying Fetus/Job For A Cowboy/ Cerebral Bore Underworld

020 7482 1932 Full Of Hell/Bastions/Let It Die Old Blue Last 020 7613 2478

Greg Wilson/Norman Jay/ Prince Fatty Soundsystem Village Underground 020 7422 7505 Hog Hoggidy Hog Half Moon 020 7274 2733

AD & FDCs/Stereo Juggernaut/ Fewsel Nambucca 020 7272 7366 Rachel Kerr Garage 020 7607 (818) Rahsaan Patterson Scala

020 7833 2022 Robert Glasper Roundhouse

020 7482 7318 Rosie Brown/Tim Keegun Green

Note 0871 230 1094 Theo/The Death Of Her Money Black

Heart 020 7428 9730 This Town Needs Guns/Talons/ Tangled Hair/Brontide X0YO

020 7729 5959 Virginia Wing/Sauna Youth/The Proper Ornaments Shacklewell Arms 020 7249 0810

MAMPHETED

Cult Of Youth Kraak 07855 939 129 Dead Sea Apes/Lost in The Riots/Some Rabbits Fuel Café 0161 448 9702 Jonathan Coulton/Paul & Storm

Academy 2 0161 832 IIII Kid tok Academy 3 0161 832 1111 Pierce The Vell/Crown The Empire MoHo Live 01618348180

MEWCASTLE Gravenhurst Cluny 0191 230 4474

Nik Kershaw O2 Academy 2 0870 477 2000

WASP 02 Academy 0870 477 2000 NOTTINGKAM

Rival Sons Rescue Rooms 0115 958 8484 **COLPGISO**

Smoke Fairles/Bear's Den 02

Academy 2 0870 477 2000 PORTSMOUTH

Artwork/Rudimental Liquid & Envy 02392862312 Ultraweer Guildball 023 9282 4356

SHEFFIELD

Black Moon Rising Corporation 0114 276 0262 Chantel McGregor Greystones

0114 266 5599 The Fratellis Leadmill 0114 221 2828 Richard Hawley City Hall

0114 278 9789 Withered Hand Harley 0114 275 2288

SOUTHAMPTON The Monzingers Unit

02380 225612 WOLVERHAMPTON Also Eden/Crimson Sky Robin 2 01902 497860

YORK Memorium/The Chasing Dark/ Rocketsmith The Duchess 01904 641 413

MONDAY TUESDAY

September 24



BELFAST

The Cast Of Cheers Limelight 028 9032 5942

WASP Ulster Hall 028 9032 3900

BIRMHIGHAM BoB HMV Institute 0844 248 5037 Joyce Manor/Apologies I Have None

Rambow 0121 772 8174 RESENTON

Alden Grimshaw Concorde 2 01273 673 311 **Howse Green Door Store** 07894 267 053

Venetian Snares The Haunt 01273 770 847

RESERVOL Expo 70 The Cube 0137 907 4190 Hexis/This Gift is A Curse/This Ends Here Croft (Front Bar) 0117 987 4144

Joe Brooks/Tyrone Wells Q2 Academy 0870 477 2000

The Menzingers Croft (Main Room) 0117 987 4144

Rabbit City Exchange 0117 9304538 Smoke Fairies/Bear's Den Fleece 0117 945 0996

Twisted Wheel The Cooler 0117 945 0999

CARDIFF

The Underground Heroes Undertone 029 2022 8883

DERBY

Laguna Sunrise/Aurora/Death Of An Artist The Hairy Dog

DUMFRIES Frightened Rabbit DG One

01387 243 550 DUNFERMEL

Jake Bugg PJ Molicys

Ewan Forfar Captain's Bar 01316 682312

Martin Harley Voodoo Rooms 0131 556 7060 New Lows Banshee Laborinth

0131 558 8209 GLASSON

George Michael SECC 0141 248 3000 Kid ink 02 ABC2 0141 204 5151 The Maine/This Century The Garage

01413321120

Straight Lines King Tut's Wah Wah Hut 0141 221 5279

GUILDFORD Carina Round Bolleroom 01483 539 539

MINUL Anna Coogan The Back Room

01482 847 007 LEEDS Gravenhurst Brudenell Social Club

0113 243 5866 The Hall Of Mirrors Oporto

0113 245 4444 LEICESTER

The Fratellis 02 Academy 0870 477 2000

LIVERPOOL Maverick Sabre/Ms Dynamite 02

Academy 0870 477 2000

Thomas Nicholas Band 02 Academy 2 0870 477 2000

LONDON

Charlotte Church Monto Water Rats 0207 813 1079 Darrien Hayes Indigo @ The 02 Arena

0870 701 4444 Daytona Lights Hoxton Square Bar & Kitchen 020 7613 0709

Ewert & The Two Dragons/Lucy Schwartz Borderline 020 7734 5547 Flower Kings Scala 020 7833 2022

Grant National/Forever On The Edge Dublin Castle 020 7485 1773 James Yorkston/Michael Chanmar Dueen Flizabeth Hall 020 7960 4242 Jose James Bedroom Bar

020 7613 5637 Lucy Rose Rough Trade East 0207 392 7788

Martin Stephenson/Marle Naffah Half Moon 020 7274 2733 Maxista Barffy 0870 907 0999

Murnford & Sons/Willy Mason Roundhouse 020 7482 7318 Now, Now [Me] Banquet Records KTHIEF

Shoes & Socks Off Old Blue Last 020 7613 2478 Tomorrow Belongs To Us/All At Sea/ From Afar Club Surya 020 7713 6262 Washington Irving/Sydney Wayser

Sebright Arms 020 7729 0937 MANCHESTER

Halestorm Academy 3 0161 832 IIII Like Spinning/Ban Croll/Gymnast The Castle 0161 237 9485 Mark Morriss Night & Day Cafe

0161 236 1822 Oile Brice Kraak 07855 939 129

NEWCASTLE Malefice/Silent Screams/Arcite 02

Academy 2 0870 477 2000 NEWPORT Tim Holehouse Quay Arts Centre

01983 528825 HORWICH Claudia Aurora Arts Centre

01603 660 352

NOTTINGBAM Khuda Chameleon 0115 9505097

OXFORD Motion City Soundtrack/Now Now 02 Academy 2 0870 477 2000

SHEFFIELD Mike Skinner (DJ set) Plug

0114 276 7093 Rival Sons Corporation 0114 276 0262

Then Jerico/Ian Britt 02 Academy 2 0870 477 2000

SOUTHAMPTON Pale Seas Joiners 023 8022 5612 Rachel Sermanni The Cellar 023 8071 0648

WAKEFIELD

Time To Leave/Impaled Existence Escobar 01924 332000

YORK

Jim Lockey & The Solemn Sun The Duchess 01904 641 413

September 25

BIRMINGHAM

Darren Hayes Symphony Hall 0121 780 3333

Heavy Metal Kids/JD And The FDCs Roadhouse 0121 524 2920

Joe Brooks HMV Institute (Temple) 0844 248 5037 Om Rainbow 0121 772 8174 Then Jerico OZ Academy Z

0870 477 2000 PRIGHTON

Expo 70/Hills Have Riffs The Hope 01273 723 568

Jalii Green Door Store 07894 267 053 GRESTOL.

Bleech/Von Bartha Louisiana D117 926 5978 Cult Of Youth Croft (Main Room)

0117 987 4144 CAMBRIDGE

MV & EE Labour Club 01223 247119 CARLISLE

We are The Ocean Brickyard 01228 512 220

CHELMSFORD Edge Of The Ocean Hooga 01245 356 811

STATEMENT OF A Jusca Hoop Flectric Circus. 0131 226 4224

EXETER Carina Round Cavern Club

01392 495 370 GATESHEAD

Black International Three Tuns 0191 487 0666 GLASGOW

Caroline Gilmour Bar Bloc 0141 574 6066 China Rats/Pinact King Tut's Wah Wah Hut 0141 221 5279

Peter Doherty 02 ABC 0870 903 3444

HATFIELD Benji Webbe University Of Hertfordshire 01707 285008

Dogtown Wire Club 0870 444 4018 The Dunwells/Tristan Mackay Brudenell Social Club 0113 243 5866 Motion City Soundtrack Cockolt 0113 244 3446

Richard Hawley/Lisa Hannigan 02 Academy 0870 477

LUCKITHIS Wussy Musician 0116 251 0080

LIVERPOOL take Burge Zanzibar 0151 707 0633 Malefice/Silent Screams 02 Academy 2 0870 477 2000

LONDON Drop Out Venus/Snapped Ankles Madame Joio's 020 7734 2473

Lana Del Rey/Benjamin Francis Leftwich Roundhouse 020 7482 7318 Little I. Bar Vinyl 020 7485 9318 Machine Gun Kelly 02 Academy

Islangton 0870 477 2000 The Merazingers Borderine 020 7734 5547

Nasum Underworld 020 7482 1932 Heil Halstead/Ruarri Joseph Bush Hall 020 8222 6955

Now New/Grass House/Humbing Party Sebright Arms 020 7729 0937 The Penelopes/Younghearts Hoxton Square Bar & Krichen 020 7613 0709 People Under The Stales X0YO

020 7729 5959 Race Horses The Lexington 020 7837 5387

Secret Rivals/The Guillvers/Deer Chicago Buffalo Bar 020 7359 6191 Swim Good Peel 020 8546 3516 Thee Attacks Old Blue Last

020 7613 2478

ARRACHMETER Seth Jeans Houghton & The Hooves Of Destiny Deaf Institute 0161 330 4019

The Bismark Bay Horse 0161 661 1041 Jovce Manor/Anologies I Have None Star & Garter 0161 273 6726

Maverick Sabre Academy 0161 832 1111

Pierre Bensusan Band On The Wall DIAL 832 6625 Sissy & The Blisters/Whales In Cubicles The Castle 0161 237 9485

Telepathe Soup Kitchen 0161 236 5100 Venetian Snares/Scrubber Fox

Sound Control 0161 236 0340 MEWCASTLE Straight Lines/Robinson/Evarose

02 Academy 2 0870 477 2000 MORWICH Jody Has A Hitlist/The Afterparty

Bordmakers 01603 441 118 Polly Paulusma Bicycle Shoo 01603 625 777

Tinchy Stryder Waterfront 01603 632 717 HOTFINGHAM

Gravenhurst/Eyes & No Eyes Bodega Social Club 08713 100000 The Maine/This Century/Arkelis

Rescue Rooms 0115 958 8484 Uffravox Royal Centre 0115 948 2525

01865 313 775

OXFORB Dexys New Theatre 0870 606 3500 Mik Kershaw OZ Academy 2 0870 477 2000 Twisted Wheel Jericho Tavem

SHOPFIELD Skream Leadmill (11)4-221-2828



ONE MASSIVE FESTIVAL COCK-UP

Barry Nicolson tried to liven up the V 2004 NME signing tent with an inflatable penis. Black Rebel Motorcycle Chub didn't see the funny side

> f all the festival shifts I've been tasked with over the years, my least favourite - by far - was collating 'gossip' from the NME signing tent. For those not in the know, here's how it worked: you'd mill around the tent for hours, waiting on a perpetually delayed Zutons/Datsuns/ Spinto Band, consuming fistfuls of Haribo and complimentary cans of warm lager. Once the band arrived, the tour manager would deny your request for a five-minute interview with the drummer, and you'd watch from the sidelines as they grimaced through endless photographs with 14-year-old girls. Then they'd piss off in a golf buggy before you got the chance to ask if they'd ever had sex in a tent (an old favourite, that one).

It was not a place conducive to gossip, but I had to wring 200 words out of it anyway. The festival in question was V 2004, Stafford site, and things had been excruciatingly slow. Bands were turning up late or not at all, the signing sessions weren't busy, and the Starmix had already run out. I glanced at the schedule, saw Black Rebel Motorcycle Club were up next, and died a little

inside Contrary to what was later written about me on the internet, I was a BRMC fan, but they were hardly the sort of band you could rely on to do anything newsworthy. I'd have to engineer something, but what?

Adrift on a sea of despondency, the answer

literally floated into my peripheral vision like a phallic, flesh-coloured buoy, an inflatable penss! I accosted its owner (a very nice girl to whom I never properly apologised) and

convinced

her to aid me in my plan, which honestly wasn't any more devious than getting BRMC to sign st. I thought they might even find it funny! It could've been any band. It could've been Delays or Chikinkı or even Kasabian But it was BRMC, who unbeknown to me - had been going through some personal 'differences' lately. They didn't want to be there, and when that inflatable dick landed in front of them. Peter Hayes' demeanour went from moodily taciturn to openly hostile. However,

it wasn't until NME snapper Andy Willsher took a shot of Hayes' hand seeming to cup the balls that the gustarist stood up, uttered a terse "Fuck you guys" and stormed



off, swiftly followed by bassist Robert Levon Been (who was still Robert Turner back then) Like an absolute hero, drummer Nick Jago actually signed the thing, then hung around a while longer to take pictures with fans. The band's appearance at the

Chelmsford signing tent was cancelled, and a couple of weeks later, when Jago was kicked out of the band (for what I can only assume was an unrelated

matter), I was the brunt of many a joke about breaking up BRMC. The incident was quickly dubbed 'Cockgate'

I regretted the fact that the fans' hopes of meeting the band that day had been ruined-I really felt like shit about that. But really, who gets that offended by an inflatable cock? A few days later, even Hayes admitted, "I guess I should laugh at that stuff more," As it turned out, I'd caught them at the worst time possible. they were in the process of being dropped by their label and their personal relationships were at an icy nadir. My bad.

A couple of years later, I made my peace - kind of - with the band when I was sent to interview them in LA With Jago back in the fold and a surprisingly great new album to promote, I expected them to laugh the incident off over a beer. They didn't Good old BRMC

But really, who gets THAT offended by an inflatable cock?

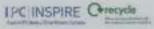
NME EDITORIAL

NATIOCERA

ADVERTISING

ENNOVATOR - INSERT SALES Ad Manager Stee Personal test 1707

PUBLISHING





THE LEGENDAR NME COCKED

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

Compiled by Trevor Hungerford



Win! A BAG OF NME SWAG



CLUES ACROSS

1+33A Put a sock in it - Daft Punk is playing at my house to all my friends through the disco infiltrator (4-2-3-4-3-4)

9 Bloc Party single, Bees album or Britpop band (7) 10 Muse's new sound doesn't sound very sound (7) 12 (See 25 down)

13 A song bringing both Chapel Club and Slipknot to

15+30A Agree a hit can be remixed by The Strokes (5-214)

18 New Zealand's foremost indie-rock band are included by Uncle Andrew (5)

21+22A+31D "And when the lights go low, and it's time to go, that's when i ", as sung by

Fleetwood Mac (4-4-4-2-3) 23 (See 7 down)

26 Perhaps cross EP had been released by Ian Brown (7) 28 Vacant space in Ride's album 'Going ____ Again'

(5)

29 That's right mate, it's by the M83 coming out of France (2-3)

30 (See L5 across)

31 Common album has Beatles intro (2) 32 'Pump Up The Volume' hitmakers M/A/R/R/S were formed by the merger of Colourbox and

_ Kane (1-1) 33 (See 1 across) 34 Compilation album for The Who was full of

CLUES DOWN

'Odds &___'(4)

2 Wrongfully hide a part of Paul Weller's 'single collection' album (3-6)

3 A step incorrectly taken by Foals on new album (5) 4 Rulus Wainwright positions himself for appearance regarding an album (5) 5 (See L1 down)

6 A fruity cover of a Breeders album (3) 7+23A "Oh veah, take it easy baby, make it last all ". Tom Petry and The night/She was an Heartbreakers (8-4)

8 Ait-J number - it's untitled but it's not bad (9-4)

11+5D Ohino! Grimes to rework Mumford & Sons' music (2-4-5)

14 Everything was finished for Lisa Maffia in 2003 (3-4) 16 Coming mostly out of The Jing Jang Jong, I'll Lose My Way' with them (3)

17 The line-up includes a band that formed out of Kraftwerk (3)

19 It was lucky that Janet Jackson chose to sing about this (5-3)

20 They were 'Worried About Ray' and said 'Goodbye

Mr A' (8) 24 "Give me some . I'm coming loose, I'm hanging on

you", 2011 (4) 25+12A Fans have it in a different version by this US singer (5-5)

27 Nearly God number has verses with rhymes (5) 28 iggy Pop album that was all the talk three times over (4)

31 (See 21 across)

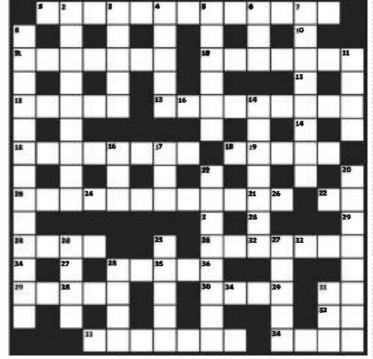
Normal NWE terms and conditions apply. available at NME.COM/terms. Simply cut out the crossword and send it, along with your name, address and email, marking the envelope with the Issue date, before Tuesday, September 25, 2012, to: Crossword, NME, 9th Floor, Blue Fin Building, 110 Southwark Street, London SE1 05U.

First correct one out of the hat wins a bag of CDs, T-shirts and books!

AUGUST 18 ANSWERS

1+8A Enjoy It While It Lasts, 11 Elbow, 12 Rides, 13+35A Tom Clarke, £4 Arm, 15 Faces, 16 Ophelia, 21 Rings, 26 Leeway, 28 Control, 31 Think Tank, 33+18A White Flag, 36 Nas

1-9A Ellie Goulding, 2 Just Because, 3+19A Yes, I Was Drunk, 4 Tigermilk, 5 Hound Dog, 6+24A Lady's Bridge, 7 I'm Not Alone, 10 Emma, 15 Fidelity, 17 Herd, 20 Kracker, 22+23D I Got Soul, 25 Rock On, 29 News, 30 Rain, 32 III, 34+27D Ed Case







NICK CAVE

Here are the music gems that me Nick Case fan should be without



KICKING AGAINST THE PRICKS 1965



Cave and his band The Bad Seeds paid tribute to their musical hornes.

on their third studio album. which was comprised entirely of covers. Among the artists reinterpreted were Johnny Cash, Jimmy Webb, Ruy Orbison, Alex Harvey, John Lee Hooker and The Velves Underground.

Need To Know: Johnny Cash repaid Cave's compliment by covering his acclaimed 1988 single 'The Mercy Seat' on his 2000 album 'American III: Sofitary Wan'.

AND THE ASS SAW THE ANGEL 1989



Cave's paraflet career as a writer (both noveEst and screenwriter began properly with this, his

critically acclaimed and dark first novel. It's set in southern America and based around a mute tharacter called Euchrid Eurrow who has to deal with cruel parents and a hatred of his hometown, leading him to exact terrible vengeance.

Need to Know: It was 20 years before Cave had another novel published - The Death Of Burny Musyrin 2009.

RED RIGHT HAND





become one of Cave's most popular songs over the years.

This single has

It has been covered by many artists, most notably Arctic Monkeys, who recorded it for the B-side of their 'Crying Lightning single. The song has also made regular appearances. on movie soundtracks. including Scream, Domb And Dumber and another cover version by Pete Yorn in Heliboy.

Need To Know: A new version was recorded by Cave for 2000's Scream 3, featuring different lyrics to the original.

THE PROPOSITION



One of the many soundtrack albums Cave composed with

Bad Seeds bandmate Warren Ellis in the roughties (others include The Assassination Of Jesse James By The Coward Robert Ford in 2007 and The Road in 2009). However, this mainly instrumental work was the first, and notable because Cave wrote the film script, too.

Need To Know: Cave and Ellis have also recently done the soundtrack for Lawless, another movie Cave has written the script for.

FANMAIL

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

Edited by Mark Beaumont









Letter of the week The best of the NME mailbag



WAXING LYRICAL

FROM: Tom P TO: NME

I loved the feature about lyrics. There are so many great songwriters out there striking chords in all of us with pessimistic eloquence, cheeky wit or perfectly weighted irony. The Brave New Wordsmiths section demonstrated that not all of the good stuff is old, and that all is not in fact lost, despite what some of these people write in to daim. The reason I am writing in, however, is to try to flag up an often overlooked figure in modern indie music, who I feel is equally deserving as anyone: Paul Smith of Maximo Park (above). The imagery he creates really stands out, the seemingly infinite failed romances, the awkward sexual encounters and frank jibes at his own inadequacies create a relationship that always amuses and keeps the punter sympathising. I reckon he's up there, basically,

NME's response...

Good call, Tom - Smith's words have moved the unlikeliest hearts, as I discovered when I saw him being cornered by a foaming-at-the-mouth Donny Tourette from Towers Of London in a Barcelona dressing-roomcum-lavatory a few years ago, Donny ranting "I get it!

1 get it! 'I'll do graffiti', right, 'if you sing to me in French'! 1 understand!" Personally I've always loved Paul's line "Did we go too far, is that why your nose is bleeding?/Last night I dreamt we kissed on a bench in the evening" from 'Nosebleed'. But then I am someone whose youthful

'lunges' were so awkward they'd often accidentally turn into a headbutt. My own personal choices for the title of Lyrical Master Of The Realm would go to one of these three: Efvis Costello (for the wordplay), Nick Cave (for the Southern gothic murder balladry) and Andrew WK (for the

unbounded dedication to getting really fucking pissed). Thing is, the music hooks us in, but It's often the lyrics that make the difference between a great band and one we'll happily lay in front of a Syrian tank for because, like that gentleman and poet Donny said, we understand - MB

NMELETTERS

POP NOT POLITICS?

From: Steve To: NME

Regarding your debate on pop and politics (NME, September 8), I disagree with NME's Jenny Stevens. As far as I'm concerned the two do not mix, as music is 'other' and has always been outside of the day-to-day dreariness of politics. There are of course exceptions, like Billy Bragg or Pete Seeger, but although some politicians may have favourite bands, they chose politics over music. A good example of this is the ludicrous Gordon Brown trying for the youth vote by pretending he liked Arctic Monkeys. How cringeworthy.

From: NME To: Steve Do you know why politicians go out of their way to make politics sound dreary to you, Steve? So that you'll be bored by it, believe it has no relevance to you, go listen

to The Vaccines instead and leave them to get on with fucking up your life, crushing your civil liberties and dosing down hospitals without objection.

Sometimes they even pretend they like the same bands as you, not to get your vote but to repel you away from taking notice of what they're actually doing. Right now they're imposing richkids-only thanks tuition fees, doing NOTHING to curb the boardroom bonus excesses of banks that WE OWN and have kept in business with OUR tax money, cutting taxes on 100k-plus earners while hiking VAT rates that punish the poor, and forcing school and college leavers to work at previously paying jobs for nothing or be forced

into homelessness and

starvation by having their unemployment and housing benefits cut. Musicians are part of a counterculture with a DUTY (are you listening, every say-nothing, media-trained, 'I don't know enough about it to comment' fuckwit in 'rock'?) to tackle politicians head-on, get behind right-thinking worldchangers like Obama and to highlight those political Issues that affect you most. And right now that's David Cameron trying to install a society akin to slavery, ruled over by an increasingly recession-immune upper class. Wake up, vote Dave from Blur - MB

WHEN THE MUSIC STOPS

From: Phil Allwright TO: NME

It was with dismay that I learned the other day that the fine venue Sneaky Pete's in Edinburgh has had its live music licence revoked by the council due to complaints of noise by neighbours of the venue. It has been the only venue in town to have a gig on every night of the week and to not only support local bands, but book many of the best upcoming new bands before other venues do. This decision now means that an important venue for bands and fans alike has been lost, and adds further to the embarrassment of paudty that the city has in terms of live music.

From: NME To: Phil Allwright Pop vs politics in action right here. Consider this: if I moved into a flat upstairs from an abattoir, then started complaining to the authorities about the stench of death and the horrifying mewlings of condemned livestock, would they shut it down for me? If I moved in next door to a church, then began angrify phoning the council to claim my job as a professional rock bastard regularly keeps me up until

Sam on Saturday nights and now I'm being woken up at 9am every Sunday by the zombie-like wailing of offensively moronic paeans to some fictional supernatural overlord, would they call a halt to religion in my area? Would they bollocks, in both cases I'd be told to put up or shut up. and how I wish the same could apply to music venues, which are just as much of a valid business enterprise as your local team of cowchoppers or Bible-thumpers. Ironically, venues like Sneaky Pete's close because the music community doesn't make as much noise as the residents. In an age when you can buy silicone earplugs that can make an aircraft taking off sound as nearsilent as 8lur at Hyde Park, there's really no need for councils and insomniacs to throttle our culture - MB

NEW BAND CORNER

From Victor Bonilla To: NME

The Beatles' music reflected our humanity, touching the sky and hitting rock bottom and back. People who haven't really lived will never really appreciate their music, joy, pain, love, hate, triumph, defeat, innocence and loss. You young ones listening to them are just seeing the tip of the iceberg - of how their music is a growing experience.



STALKER From; rosieclark1996 To: NME

"I met Liam outside his hotel in Knightsbridge! I was on my way back from The Levellers' gig at Hyde Park. He mistook them for 'The Lepers', and had to introduce himself to my friend. She didn't know who he was!"

From: NME To: Victor Bonilla Hmmm, The Beatles...? No. you'll have to remind me. Are they the ones that did 'Gay Bar'? - MB

CHADVRIL - WILL WE EVER STOP VOMITING?

From: Aaron To: NME

Chad Kroeger says he doesn't care about "the world's opinion" of his wedding to Avril Lavigne ... Good job, because the world doesn't care about his wedding to Avril Lavigne, although they are a good pair. Both are pioneers for terrible music and douchery around the world.

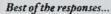
Web Slinging

The highlight of this week's NME.COM action

ARE WE FALLING OUT OF LOVE WITH THE XX?

"How many listens should you give an album before you put it to one side, sigh and accept it's never going to become a best friend?" blogged NME.COM Deputy Editor Lucy Jones in reaction to The xx's new album, 'Coexist',

Although it's not quite up there with 'Kid A' in terms of the all-time big opinionsplitters, there can be little doubt that Romy, Oliver and Jamie's latest effort has left a large number of fans questioning their brilliance as a band. The critics, too, veered from all-out love for the record (which NME awarded 8/10) in their reviews to accusations that The xx were merely treading water. And judging from your comments after reading Lucy's article, it seems like no-one can agree on whether 'Coexist' is a positive return, or just a load of old pony.



I've only listened to it a couple of times and I haven't enjoyed it as much as the debut. Andy Baber

I think that when you have such high expectations,

when you first hear it you may be let down because it's not the finest thing that has ever graced your ears. I think you need to give some albums time. James Robertson

Sounds like it might be their 'Neon Bible'. Patrick Cragg

Even the biggest fans of their debut knew it'd be a bad idea to make a similar sounding

record... and they have. **Matthew Nitch Smith**

If it was one really long track it would be pretty good. It is quite 'samey'. **Callum Conway**



From: NME

To: Aaron

If Chad Kroeger gave the tiniest shit about the world's opinion of film, Aaron, he'd have committed ritual harakiri in 1996. Let's face facts he just doesn't care that we now all think of him as the shit-rock Lembit Opik - MB

NOTTS BOUNTY

From: Rylan

To: NME

It seems that the stream of Nottingham talent is finally filtering through to the UK's collective consciousness. About bloody time. It only took a Bugg and a Dead Dog to turn everyone's attention to this fine city. The likes of Frontiers, I Am Lono, Ronika, In Isolation, Boots **Booklovers and Captain** Dangerous are poised to take the indie world's ears by storm. Mark my words.

From: NME To: Rylan As a man long in thrall to Six By Seven and the besuited brilliance of Captain Dangerous, I'm overjoyed the scene there is starting to edge into the spotlight, Rylan, I don't suppose this band The Beatles are from Nottingham, are they? If so, we'll give them a page - MB

CINEMANIA From: Lucy Broadbent

To: NME

I met one of my favourite bands the other day - Two Door - at a signing at HMV Manchester. I have to admit it was great. Well, that's coming from a fangirl hormonal 14-year-old. But yeah, me and a few friends went down straight after school and we then had to queue for about an hour in the basement at HMV. I was in floods of tears as soon as they walked out of that door onto the little stage into the room of screaming fans. I said to Sam, "Oh my god I can't explain how much I love you" and he just did a quiet "Urmm, err, are you

OK, are you having a nice

day?". It made my bloody day, no in fact week, no in fact year.

From: NME

To: Lucy Broadbent The sort of scenes, in other words, that hit the NME office every time Jamie from The xx wanders by the stationery cupboard - MB

GLASTO 2013: MORE OPTIONS From: Andrew Noel

To: NME

I was reading through your article on festival headliners last issue and I noticed you were missing a big one for Glastonbury. What about Oaft Punk? Work with Nile Rodgers and various 'leaks' could point to them being the big headliner! Hoping for Radiohead or Arcade Fire to headline too, but really? Two Door and Mumfords to be potential headliners? One day, maybe, but I think next year is far too soon for

them to have achieved that

level of greatness.



STALKER From: Sophie Bentley To: NME

"This is me and The Vaccines in Kingston! They were doing a signing just before their tiny gig at New Slang. Freddie said he loved my Vaccines jacket and T-shirt and I told Justin how 'All In White' is one of my favourite songs ever! I was so happy to meet them!"

From: NME To: Andrew Noel What about this band The Beatles I'm suddenly hearing so much about? Are they available? Or do they need another album or two? - MB



DOES ROCK'N'ROLL KILL BRAINCELLS?

TESTING MUSICIANS' MEMORIES AFTER A LIFETIME OF ABUSE

This Week

QUESTION 1

Which Sex Pistols song was played during the Olympic opening ceremony? "Pretty Vacant'. Unfortunately in America, NBC went to commercials so they cut it." Correct

QUESTION 2

What style of facial bair did you have when you appeared as an angry customer on an episode of Roseanne (below)?

"Moustache."

Correct



QUESTION 3

How many insults did you use that time you infamously sware on The Bill Grundy Show (below right) in 1976?
"Well, let's have a look here. Have you got a number in front of you? Five?"

Correct. There' a "dirty old sod", a "dirty old man", a "dirty bastard", "a dirty fucker", and one final "what a fucking rotter". Has that clip

haunted you forever?
"What a fucking rotter...
No, that was the best
thing I've ever done.
It's my best work."

QUESTION 4

Where did you get your cream Gibson Les Paul custom guitar that you played in the Sex Pistols? "Malcolm McLaren brought

"Malcolm
McLaren brought
it back from
America when he
was managing the
New York Dolls."
Er... according to

Er... according to legend you nicked it from Mick Ronson at a David

Ronson at a David Bowie concert when you and the Pistols posed as roadies...

"That did happen but the Les Paul was not from there."

SEX PISTOLS STEVE JONES



QUESTION 5

True or fulse: Heath Ledger partly based bis portrayal of The Joker (left) in The Dark Knight on the mannerisms of Sid Vicious?

Sid Vicious?
"I have no
idea. False."
Wrong. True.
Christian Bale

claims Ledger watched a lot of Sid Vicious footage in order to prepare "It didn't help him in the end, did it?"

QUESTION 6

What number did the 2012 re-release of God Save The Queen' get to in the Top 40 to coincide with the Diamond Jubilee? "It didn't get anywhere,"

Correct. Number 80. Apparently The Queen is a big fan of Dizzee Rascal. Any chance she's a secret Pistols fan too? "I wouldn't imagine, but I was really surprised that she did a bit of acting with the James Bond bloke [Daniel Craig -Obvious Film Ed]. I thought it was a stunt double. She's lightening up in her old age."

QUESTION 7

Name two bands beginning with M who have covered Sex Pistols songs "Megadeth, Lemmy... but that's an L. No, wait, Motörhead!"

Correct. Megadeth bave tackled 'Anarchy In The UK' and Motörbead and Mötley Crite have covered 'God Save The Queen'

QUESTION 8

In the now infamous commercial from 2008, why does your Sex Pistols bandmate John Lydon say he buys Country Life butter?

"I have to be honest with you, I've never actually seen the commercial. I live out here [in the US] so I've no idea what it's all about "

Wrong. Lydon says he buys it because it tastes the best



QUESTION 9

What was the first song you played when you took over on BBC 6 Music's A Month Of Sundays in November 2009? "Ah, shit. They've just repeated them again, haven't they?"

Wrong, Primal Scream 'Can't Go Back'

QUESTION 10

Which thumb do you raise at the end of the video for the Arctic Monkeys' single R U Mine?', in which you make a guest appearance?

"Hang on... me right thumb."

Correct

Total Score

"I take a lot of ginkgo and other stuff for my memory."





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