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**"THERE WAS VOMIT IN THE LIGHTS, VOMIT ON THE DOG, VOMIT ON SAM..."**  
GET TO KNOW YOUR NEW FAVOURITE BAND, PALMA VIOLETS

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# ON REPEAT

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

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TO EVERY  
TRACK ON  
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REVIEWS  
NOW!



## DEAP VALLY

End Of The World  
Reasons why Deap Vally are amazing: 1) they look like Eddie and Patsy doing Thelma & Louise; 2) they cuss hecklers with the line 'Get a vagina!'; 3) they rock harder than a Karen O-fronted Led Zep. 'End Of The World' is a lung-screaming, apocalyptic guitar strut so brain-frying you won't have even noticed Armageddon by the end of it.

Jenny Stevens, Deputy News Editor

## FRANK OCEAN

Blue Whale  
He released one of the albums of 2012, a buzzworthy mixtape in 2011, and some guy put together a collection of 64 tracks he recorded as Lonny Breaux. Still the Frank Ocean machine keeps churning. On this new mellow jam, Ocean gives his soulful falsetto a rest as he raps over a leisurely melody like he's pondering life on a sunset beach. S'all good.

Eve Barlow, Deputy Editor

## LANA DEL REY

Ride  
Don't let the "My pussy tastes like Pepsi Cola" lyric be the only thing you know about 'Ride'. Rey's warbling sounds good, particularly in the catchy chorus and the high notes she hits in an artful middle-eight. A classic example of her sugar-coated sorrow.

Lucy Jones, Deputy Editor, NME.COM

## DOLDRUMS

She's The Wave  
Canadian electro-glitch-bass person Alrick Woodhead is chums with Grimes and makes Aphex Twin's scary moments sound soothing. Here, he drops three minutes of scorching and fairly-difficult-to-listen-to noise that's brilliant if you've got loads of happy thoughts in your brain that you wanna kill DEAD forever. We all have those moments, right? Right.

Tom Howard, Reviews Editor

## CHARLI XCX

So Far Away  
Charli XCX guns for the title of the UK's finest Tumblrwave export (it exists – deal with it) with a new video. Cut-up

shots of Disney Princesses and loads of psychedelic GIFs accompany half-spoken lines like "looking for badboys, motherfucker" and glitch-pop beats. Probably shouldn't like it, but kind of do.

Emelle Joy, writer

## RHYE

The Fall  
We're guessing this isn't a tribute to the works of Mark E Smith, and it doesn't sound like a lament for Eve biting the apple – but whatever this LA duo are singing about, we like it. Their disco-tinged, Jessie Ware-without-the-trying-so-hard, new soul toys listlessly with the softest of piano vamps and is easy as Sunday morning.

Emily Mackay, writer

## RIHANNA

Diamonds  
The unremarkable nature of Ri Ri's comeback may be its greatest strength. After taking the EDM and aggressive sex marketing as far as they could go with 'Talk That Talk', this slow-down in pace recalls the more innocent days of 'Umbrella'. It has 'stealth grower' written all over it.

Dan Martin, writer

## ROBERT SMITH

Witchcraft  
Blimey: when all else fails for our Bob, maybe he can reinvent himself as a lounge lizard, charging big bucks and serenading the old folks with some gothic razzamatazz. Here, 'Ole Heavily Made-Up Eyes' channels his inner Frank Sinatra for a splendidly big-band, high-camp piece of tomfoolery for Tim Burton's brand new *Frankenweenie* flick.

Ben Hewitt, writer



## MUMFORD & SONS

Tessellate (Alt-J Cover)  
Alt-J's campaign to take over the world gets another dose of rocket fuel, as Mumford & Sons cover this spooky-lovely cut from the album ('An Awesome Wave') it's becoming socially unacceptable to do anything but love. It's better than anything on 'Babel', too.

Jamie Fullerton, Features Editor

## TRACK OF THE WEEK

## CRYSTAL CASTLES

### Wrath Of God

What's eating Crystal Castles? The Canadian duo's last album 'II' was bleak, what with it being recorded in an unheated church in Iceland and having a pale goth child gurning by a grave on the cover. But it's going to look and sound like cuddling puppies in comparison to the imminent 'III'. Singer Alice Glass has explained it's about oppression, the bad things that have happened to their friends and how the state of the world has made her want to become a vigilante. Producer and pedal man Ethan Kath has emphasised the record's rawness, and told NME about decamping to a bunker in Warsaw to make the album, and recording songs in one take to make them more unpredictable. For the cover they've taken an image from photographer Samuel Aranda's shocking documentation of a protest in Yemen. It's

intense. And the musical signs are ominous too: I was down the front at Reading Festival when the spaced-out drop of 'Wrath Of God' hit. It triggered a huge release of frustration in the crowd. I was pushed to the ground at the first stab of noise, then punched in the head, and deafened by Alice's desperate screams. Yes, there's still a whiff of 'fashion goth' to CC. But that won't matter by the time 'III' comes out on November 5. Crystal Castles are determined to take you down with them.

**Sian Rowe, Assistant Reviews Editor**

*It's about how the world  
has made Alice want to  
become a vigilante*



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# UPFRONT

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

*Edited by Dan Martin*

## BILLIE JOE'S 21<sup>ST</sup> CENTURY BREAKDOWN

*When the Green Day frontman lost it onstage in Las Vegas last week, he quickly checked into rehab. But insiders reckon the band has been a ticking bomb for some time, says **Barry Nicolson***

### SPECIAL REPORT

On September 21 at the iHeartRadio festival in Las Vegas, Billie Joe Armstrong caught sight of a digital ticker stating his set had one minute remaining. He then brought the show to a halt and launched an extraordinary, expletive-ridden tirade at the event's organisers. "I've been

around since nineteen-eighty-fucking-eight," he fumed, "and you're gonna give me one fucking *minute*? You gotta be fucking kidding me... I'm not fucking Justin Bieber, you motherfuckers!" He then smashed his guitar and stormed off. Less than 48 hours later, a spokesman confirmed Armstrong was "seeking treatment for substance abuse". Safe to say, the release of 'Uno!' was *not* the biggest Green Day story of last week.







Green Day at Reading Festival in August

It's still unclear exactly what prompted Armstrong's rant: the rumour that Green Day's set was cut short to accommodate Usher was denied by their management, who insisted no such curtailment took place and apologised to Clear Channel, the event's organisers, for any offence.

When *NME* contacted the band's UK publicist to clarify how many shows might be affected by Billie Joe's trip to rehab, the situation still

seemed to be up in the air. What is clear, however, is that all has not been well in the Green Day camp for some time now.

Back at the start of September, the cancellation of Green Day's show in Bologna following Armstrong's hospitalisation for "heavy, heavy

dehydration" looked to be an isolated incident, but disquieting rumours had been circulating even before then. One music magazine had an interview with the band cancelled at extremely short notice, and there have been stories of photoshoots lasting just a matter of minutes. Meanwhile, their surprise set at Reading almost didn't go ahead after Armstrong tweeted the news, then announced it on Zane Lowe's Radio 1 show, leading to serious concerns over crowd safety. The night before, the show was almost definitely off.

The *Chicago Sun-Times* cited a source 'close to the band' and claimed that, after walking offstage in Vegas, Armstrong's bandmates implored him to enter rehab. "Billie Joe has been a loose cannon for a long time," said the source. "It's long past time when he should be

getting some serious help."

Armstrong has always been forthright about his drug use in the band's early days, but claimed that the birth of his son in 1995 had changed his perspective. In 2009, he appeared to have sworn off drugs altogether, telling one interviewer:

"I'd rather be huffing gas than sticking speed up my nose. I can't do acid any more, either. I would end up naked on top of the building, sucking my thumb trying to find a

happy place if I was to drop acid again." He does have something of a history with booze, however. In 2003, Armstrong was arrested in Berkeley, California for driving under the influence, and when breathalysed he was over twice the legal limit. It has subsequently emerged – through Claudia

***"I can't do acid. I'd end up naked on top of a building, sucking my thumb"***



Billie Joe's onstage meltdown in Las Vegas

# DOES THE TRUTH LIE IN '¡UNO!'?

*Reading between the lines of the new album*



In the aftermath of Las Vegas, one of the more outlandish conspiracy theories being floated was that Billie Joe's rant ("One minute? You're gonna give me one fucking minute?") was actually a piece of subliminal advertising for the band's new album.

In truth, the release of '¡Uno!' has been rather overshadowed by events, but its lyrics may hold some clues as to Billie Joe's state of mind. Though the record is supposed to have a party vibe, beneath

the surface it appears to seethe with feelings of self-loathing and isolation. On 'Loss Of Control', Armstrong calls life a "cruel, crushing bastard crime" and declares that "I'm gonna hide in the shadows 'cos I really got nothing to say". Elsewhere, there are references to "drinking angels' piss" and being "Stuck in the middle of heaven and hell/Trying to find my better angels".

In fact, almost every song contains something that, in light of recent events, lends itself to an altogether darker reading, particularly

the admission, on 'Carpe Diem', of "getting off a binge, get a second wind/Another promise to make a change". All this certainly raises questions about just how long Armstrong's problems have been going on, and what sort of insights '¡Dos!' and '¡Tré!' (still, as far as we can tell, scheduled for release in November and January respectively) will offer into his condition. One thing's for sure: the prism through which those albums will be viewed will be very different indeed.

Suarez Wright, ex-wife of Green Day drummer Tre Cool – that the frontman had been on the wagon for over a year, but that "when he was in Vegas he was drinking a lot. The night of the show he had been drinking. In Las Vegas there's a lot of temptation to drink and it's tough to be around when you're fighting it. They have a new album coming out and it's a demanding lifestyle. It's difficult."

The pressures of writing, recording and touring three new albums will have been considerable, and may have triggered Armstrong's return to drinking.

Though he's claimed that "these past few months have probably been the funnest time we've ever had being in a band", when *NME*'s Matt Wilkinson spoke to the band before their show at Shepherd's Bush Empire last month, he found Armstrong looking "fucking knackered. Billie Joe literally just got off the plane from Japan. You could tell he was hitting it hard, schedule-wise." The band's longstanding tour manager is understood to have quit recently.

As yet, it's not known how many tour dates will be affected. One show in San Francisco has already been cancelled, but at the time of writing, the band's gig in New Orleans later

this month, and their November US tour, remain on the itinerary. Leading addiction specialist Mike Delaney, who has worked with a number of artists, warns that treatment could take anywhere from six to eight weeks: "In order to get the full benefit from the therapeutic interventions offered by rehab, successful treatment needs to be longer than the insurance period of 28 days. There is no quick fix, and if controlled drinking is introduced, it is seldom successful and usually results in a return to full-blown addiction. Creative people who use drugs often come to believe that the chemicals help their creativity, and are frightened to stop for fear of no longer being talented."

When *NME* interviewed the band a few months ago, Armstrong ruminated on Green Day's longevity, telling us: "Sometimes you see younger bands

and you see them getting tired after some success. You see them getting jaded, sneaking in. They don't need to break up, they need a break. They don't need to hate each other, they need to give each other space. That's important in any relationship."

Here's hoping he takes his own advice. Get well soon, Billie Joe.

## THE OFFICIAL WORD FROM GREENDAY.COM

"Billie Joe is seeking treatment for substance abuse. We would like everyone to know that our set was not cut short by Clear Channel and to apologize to those we offended at the iHeartRadio Festival in Las Vegas. We regretfully must postpone some of our upcoming promotional appearances."



# LIAM "WOULD REFORM OASIS TOMORROW"

*That's the word from his former bandmate Bonehead. Only Noel is in the way*

**I**n public, he's giving as good as he gets in his war of words with Noel. But Liam Gallagher would reform Oasis tomorrow – that's the verdict of his friend and former bandmate Bonehead. Paul Arthurs, founder member of Oasis and their rhythm guitarist until 1999, is returning to music with his new band Parlour Flames. But when he contacted *NME* about his plans, he also let slip a shocking admission. "I'm sure Liam would do it in a shot tomorrow, but you've got to listen to what Noel says. He's not up for it, why does he need to? He's flying around the world, isn't he? He's doing well, so why would he need to? Like he said the other day, 'Biggest band in the world? Been there, done that'. He doesn't need the money, so I can't see it."

Bonehead's comments appear to contradict the established music biz rumour that both sides have an unwritten agreement to reform sometime around 2015. But he is resolute that it's Noel standing in the way. Liam, who he now sees "more than when we were in the band", is keen to reform Oasis. "That's just the way Liam is," he continued. "He totally would. I'm sure he would, but it's not for me to say. But

**"Why would Noel need to do it?"**

**BONEHEAD**



Bonehead and fellow Parlour Flame, Vinny Peculiar

I don't sit there and go, 'Oh Liam...' I was there and did it, I was part of it. I've said it a million times,

we should've bowed out when we played Knebworth – should've said, 'Thank you and goodnight, we're Oasis'. But that didn't happen, we carried on."

And it sounds like Bonehead actually

thinks an Oasis reunion would be a *bad* idea. Quizzed on his allegiances, he said, "I'm biased towards Liam because I love him. Liam's just doing what he does. He's happy doing it and you can see that. I don't think I've ever seen him happier."

Parlour Flames sees Bonehead team up with Manc performance poet Vinny Peculiar, and they're hoping to release their album in February next year. "Vinny's a lyrical genius," he said. "It's psychedelic, song-based art-rock. It's really quite melodic."

Sounds like an ideal support band come 2015...

## NME EXTRA WIN BEACH BOYS BOX-SETS!

It's all kicking off in the world of The Beach Boys. Their 50th anniversary tour hit the UK last week – the same week that Mike Love appeared to sack the rest of the

band. Crazy times, huh? But at least we have the music. And now you can have it too. We have five copies of The Beach Boys' 50th anniversary box-set to give away. The deluxe package features a two-CD box and digital collection called

*Greatest Hits: 50 Big Ones*, featuring 50 favourites, including two songs from the comeback album 'That's Why God Made The Radio'. Don't they look pretty?

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## GOOD WEEK

### Feist

Beat Grimes, Drake and Fucked Up to win Canada's Polaris Music Prize



Feisty

### Nick Clegg

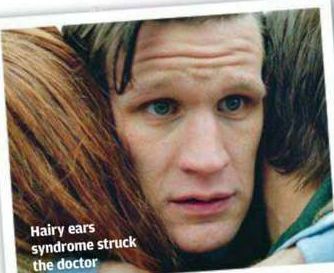
Enjoyed a chart hit with that autotune track by The Poke. Something popular at last

### Sonic Youth

Two of their favourite guitars were returned via fans, 13 years after they were stolen

### Doctor Who

Lost his best friends Amy and Rory after a fateful encounter with the Weeping Angels in Manhattan



Hairy ears syndrome struck the doctor

### Stone Roses fans

Emily Eavis has ruled out the Roses as headliners for next year's Glastonbury, even though her dad told *NME* he wanted them

### Guilfest

The festival threw in the towel after 21 years, blaming the worst weather in its history

## BAD WEEK



## THE BEST OF NME VIDEO.COM THIS WEEK



Major Lazer

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Mr John Lydon himself talks us through the making of the Sex Pistols' punk classic.



### AMY WINEHOUSE AT THE BBC

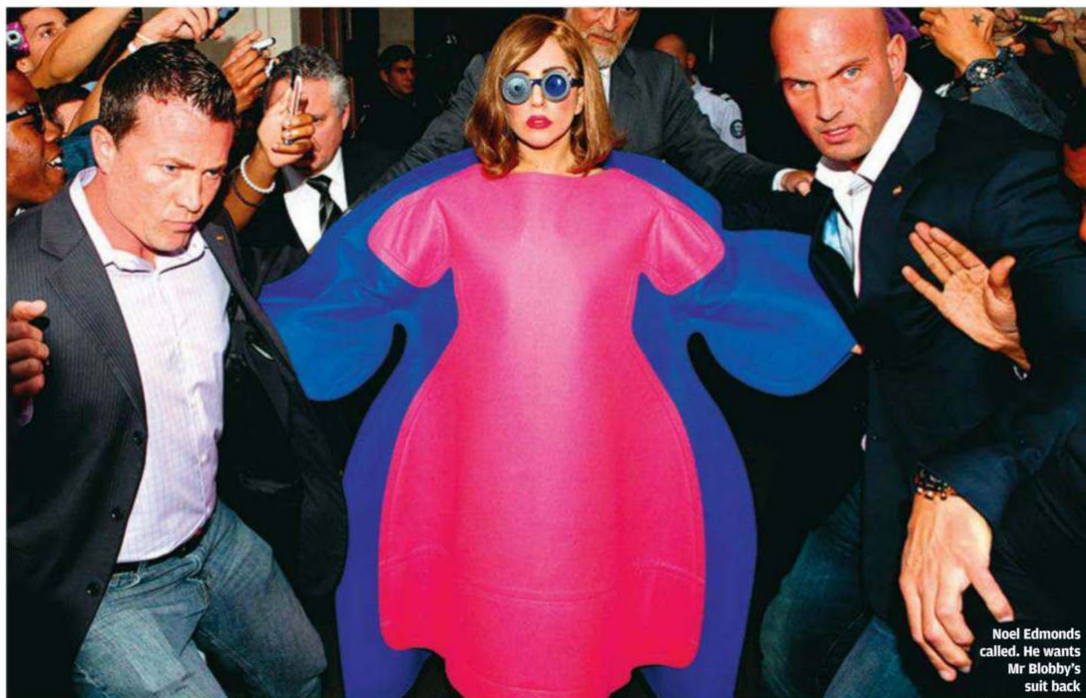
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Watch a series of stunning clips from the forthcoming Amy Winehouse DVD box-set.

TALKING  
HEADS

# WE SHOULDN'T BE ARSED ABOUT GAGA'S ARSE

Last week, Lady Gaga declared a 'body revolution' after continued headlines about her weight. She needn't have bothered, says NME's **Eve Barlow**



Noel Edmonds called. He wants Mr Blobby's suit back



Surely I can't be the only person who doesn't think Lady Gaga's alleged 25–30lb weight gain is either a) a shock or

b) a victory for 'normal'-sized humans? Surely there are others who saw pictures of Gaga's bum cheeks wrestling with her fishnets, shrugged and continued on? I just thought how I was glad she's not living off the Bowie diet of cocaine, red peppers and milk, because I'd like her to be atop a papier-mâché horse at 70, operated by lean-muscled male escorts. Then I carried on with breakfast.

Folk gain a few pounds. Weight issues hound us; people psychoanalyse others' restaurant picks, take a fine-tooth comb to friends' exercise regimes, even theorise mates' medical complaints. It says more about them than their targets. You can read all of this in the tabloids' conflicting headlines: "Lady Gaga Has No Intention Of Dieting" (Is she insane? TO THE TREADMILL!), or "Lady Gaga Shows Off Curves" (Hello internet, give us some hits) and "Lady Gaga Covers Up Her FULL FIGURE" (She must be so sensitive. What the hell is under there?). When Gaga appeared a few days later in a plastic neon pink

and blue fatsuit looking like SpongeBob's best mate Patrick Star, it highlighted just how ridiculous the tabloid junkies had been. Gaga was saying: "Touch my bum now. All of my plastic neon bum."

If you do some proper research and Google 'Lady Gaga bum' you get a whole history of cheek. She has an arse! She's not very shy! In fact, these upskirt shots angled towards her nether regions aren't really all that. Have you seen the Terry Richardson photos of Gaga, eating linguine in bed with hooker heels on? Have you studied the 'Marry The Night' video in which she douses herself in Cheerios before checking herself into a mental institution? Lady Gaga routinely does more interesting things than spend a few nights on the spag bol. I can't be arsed with the pictures of Gaga's arse.

But what *is* remarkable is that we're still miffed when our female pop stars, who are running the show at the moment, don't look like Olympians. Marina Diamantis was upset recently when her label refused to put out a video of hers because she – in her words – looked

like a "minger". I wonder if Olly Murs has this problem? Then I look at all the minging hats he wears in his videos and think, "No, Olly Murs is not under this much pressure. Olly Murs' label would not be issuing a DEFCON 4 if he had two extra pints." "What about the tabloid treatment of Gary Barlow back in the day?" you scream. Barlow was dropped because his songwriting didn't have the same effect when Mark Owen

wasn't shirtless in the background, not because he was F-A-T. Women in pop are definitely getting the, er, bum deal here.

But sexual

inequality aside, it shouldn't matter whether Gaga wears a demure dress or makes a bra out of two Ginsters pasties. The only people with problems here are the ones doing the bitching. If Gaga chooses to enact a 'body revolution' for her Little Monsters, then great – that's her prerogative. She certainly shouldn't be hounded into it by a handful of pap shots. Lady Gaga doesn't have time – she's too busy being the 21st century's greatest pop star. Can we get more stories on that please? Thanks.

*Women in pop  
are getting the  
bum deal*



# "IT'S PRETTY POSITIVE, WHICH IS ODD FOR US"

*The Manics are planning their "final phase", channelling Bowie, Simple Minds and...folktronica?*

**T**his time last year, Manic Street Preachers appeared on the cover of this magazine to celebrate an epic 25-year career, but also to sign off what they saw as the era of the pop single. Despite being champions of the medium, they felt like it was a thing of the past. They were going away for two years and, after that point, they said, the band would take a very different shape.

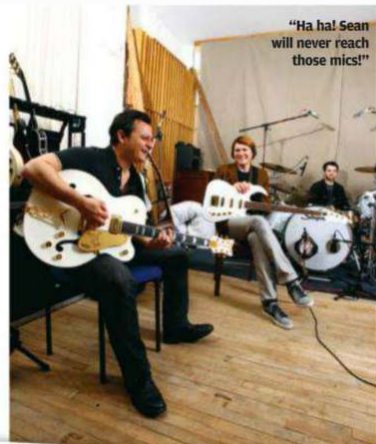
Now, halfway into their self-imposed exile, Nicky Wire has given *NME* a progress report. "We've got a lot of demos," he told us. "We've got maybe 15 or 16 songs. There's a tender, acoustic, unsettling side and there's a very European kind of Bowie/early Simple Minds side at the moment. There's two sides to the record, whatever form it ends up taking. There's a very dense and dark European side and then something much more acoustic and sort of folktronic. We're just fucking around; sometimes Sean's playing synths, I'm playing guitar, James is playing drums – we're just pissing around a lot."

Back in 2007 'Send Away The Tigers' marked a grand return to form for the band, which took in an *NME* Godlike Genius Award and culminated in their epic O2 Arena show in London last year. But, feeling the years advance, they reckon that this reinvention will mark the start of their last chapter.

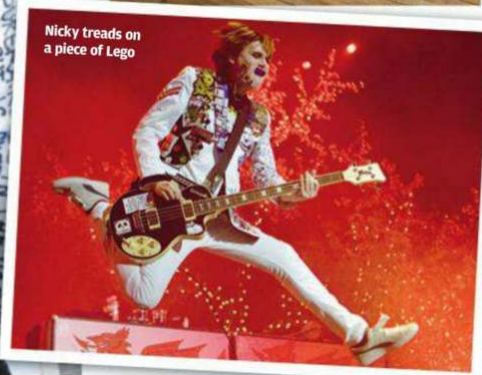
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Nicky has spent the last year sewing on patches



"Ha ha! Sean will never reach those mics!"



Nicky treads on a piece of Lego

"When you get to our age you've gotta do something so fucking engaging and exciting for yourself, let alone the public," says Wire. "The last five years we've had such a great run, up until that O2 show, that you don't wanna fucking [spoil that]. It's already been two years since 'Postcards From A Young Man' came out, and they've just fucking disappeared! It's not that we're short

of songs or anything. It's just gotta be the final phase of the band, really, one more leap, one more reinvention."

Apart from a summer spent watching sport, Wire has been writing "tons and tons of words". And since the band have been scratching their live itch by playing in territories they've never visited before, their travels have given Wire a fresh source of lyrical subject

matter. "The album very much has a feel of inspiration through travel and the amazing privilege that we have of seeing so many extraordinary things," he says. "Wherever you go there's always an interesting story. That could be Tenby, it could be Tallinn, but there's so much to open your eyes to around the world. It's pretty positive in that sense, which is odd... for us."



Lily also has a part-time job in Staples

**BIG  
COMEBACK  
NO.2**

## LILY'S RETURNING... BUT NOT JUST YET

*She has another release to take care of first*

**L**ily Allen worked the world into a spin when she announced she was giving up on her "retirement" to return as Lily Rose Cooper. But she's warned fans not to get too excited yet. "I'm just tinkering away," she tells *NME*. "I'm not going to put anything out until I've got an end product which I think's amazing – or, you know, good."

Lily's insistence on quality control is reassuring. But that isn't her main concern – she's got a pregnancy to finish before a third album. "I don't think there's going to

be anything out in the next few months," she says. "But hopefully in the next year."

Nevertheless, she's clearly been getting itchy feet. Since announcing that she's back in the studio with longtime producer Greg Kurstin, she made a surprise appearance onstage with Professor Green supporting The Stone Roses at Heaton Park, and popped up on Pink's 'True Love'.

A star with Lily's spike is unlikely to make a sappy album about the joys of motherhood, but her new life will factor into the new songs. "Yeah," she says. "It definitely will."




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# WHAT'S THE BEST BEATLES SINGLE?

*Fifty years ago this week, the Fab Four unveiled their debut single, 'Love Me Do'. NME writers choose their favourites from the countless classics that followed*



**Dan Stubbs,**  
Assistant Editor,  
NME.COM on...  
**STRAWBERRY  
FIELDS  
FOREVER (1967)**

The result of an abandoned concept album about their childhoods, the double A-side 'Strawberry Fields Forever'/'Penny Lane' is the perfect document of the McCartney/Lennon gulf. McCartney's side was 'Penny Lane', a giant Macca thumbs-up in musical form, describing a picture-book Liverpool street peopled by a barber, a banker and a fireman. On the flipside was something darker and more mysterious. Lennon's 'Strawberry Fields Forever', named for the garden of the Salvation Army Children's Home where he played as a child, is a psychedelic morass – not so much conjuring images of a childhood spent frolicking in the grass as one spent smoking it.



**Liam Cash,**  
writer, on...  
**PLEASE  
PLEASE ME  
(1963)**

The first truly great Lennon/McCartney hit, but also the single that set the template for what rock'n'roll songwriting was and is all about: pilfering. Here Lennon took his favourite bits of Roy Orbison's 'Only The Lonely' and Bing Crosby's 'Please', stuck 'em together with his own middle section, and watched the UK wet its knickers. He would later claim that almost all his songs had bits nicked from other people. The genius was making it seem so easy, and 'Please Please Me' is the best example of that in The Beatles' canon.



**Eve Barlow,**  
Deputy Editor,  
on...  
**PAPERBACK  
WRITER (1966)**

McCartney said he wrote 'Paperback Writer' with Martin Amis in mind. But I like to think he wrote it with any aspiring novelist in mind. I like to think he was writing about me. Any 'Revolver'/'Rubber Soul' purist (away with your 'Sgt Pepper's...' acid nonsense!) will agree this track arose from The Beatles' greatest era. In little over two minutes, the Fab Four's serious riff hammers home a simple geez-a-job request: 'Dear Sir or Madam can you read my book/It took me years to write, can you take a look?' That's how you do a covering letter, kids.



**Alan Woodhouse,**  
Senior Sub-Editor,  
on...  
**A HARD DAY'S  
NIGHT (1964)**

The theme to the first Fabs movie evokes the magic of the early '60s best of all. The name came from Ringo, chosen because it sounded appropriately wacky and surreal, and Lennon wrote the song in a single evening, so keen was he to beat McCartney to the honour of penning the track. It's got all the great hallmarks of the early Beatles – a wonderful melody that's practically bursting with energy, suggestive lyrics, Macca growling the middle-eight, and a simple but wonderfully effective solo from George Harrison. And, of course, there's his opening CLANG! – which, for many, was the clarion call that signalled the 'real' beginning of that amazing decade.



**Barry Nicolson,**  
writer, on...  
**ALL YOU  
NEED IS LOVE  
(1967)**

'All You Need Is Love' exists for the same reason as Right Said Fred's 'Stick It Out' – it was written to order for a TV broadcast. And beaming its debut performance into the homes of 400 million people in 26 countries was a wonderfully subversive act – a global

coming-out party for the nascent flower children and aquarian-agers of the '60s. But that's not what makes it my favourite. It's wonderfully ambitious – rhythmically ambiguous and lyrically pitched between a frank recognition of our limits and unbridled optimism about what we can achieve within them. Most of all I love how the original transmission signal is somewhere out in deep space, making extraterrestrials believe we're more civilised and enlightened than we actually are.



**Dan Martin,**  
writer, on...  
**HEY JUDE (1968)**

If we're talking about singles, we're talking about powerful emotional levers. We're talking about recognisable simplicity. We're talking about not minding the saccharine, and we're talking most of all about *big tunes*. Yes, John Lennon was the cool one, but if we're talking about Beatles singles then let's face facts – we're talking about Paul McCartney here, aren't we? And this out-McCartneys everything in its wake. But it was written as a comfort to a young, distressed Julian Lennon, so it has the DNA of Paul's friend and rival seared into it. It still serves as the band's most defining seven-inch – a massive, irresistible assurance that things will be OK.

## THE NME CHART

- 1 12 **WALK THE MOON**  
'ANNA SUN'  
RCA
- 2 14 **THE GASLIGHT ANTHEM**  
'HANDWRITTEN'  
Mercury
- 3 17 **THE BLACK KEYS**  
'LITTLE BLACK SUBMARINES'  
Nonesuch
- 4 18 **THE XX**  
'ANGELS'  
Young Turks
- 5 3 **MUSE**  
'MADNESS'  
Warners
- 6 2 **EVERYTHING EVERYTHING**  
'COUGH COUGH'  
Geffen
- 7 7 **THE KILLERS**  
'RUNAWAYS'  
Island
- 8 8 **OF MONSTERS AND MEN**  
'LITTLE TALKS'  
Island
- 9 22 **TWO DOOR CINEMA CLUB**  
'SLEEP ALONE'  
Kitsuné
- 10 15 **KODALINE**  
'ALL I WANT'  
Banquet
- 11 10 **BASTILLE**  
'FLAWS'  
Virgin/EMI
- 12 5 **ALT-J**  
'SOMETHING GOOD'  
Infectious
- 13 1 **LUCY ROSE**  
'BIKES'  
Columbia
- 14 10 **GREEN DAY**  
'KILL THE DJ'  
Warners
- 15 34 **JAKE BUGG**  
'TWO FINGERS'  
Mercury
- 16 22 **MUMFORD & SONS**  
'I WILL WAIT'  
Island
- 17 20 **ALUNAGEORGE**  
'YOUR DRUMS, YOUR LOVE'  
Sony
- 18 19 **TWIN ATLANTIC**  
'YES, I WAS DRUNK'  
Red Bull
- 19 9 **RICHARD HAWLEY**  
'SEEK IT'  
Parlophone
- 20 22 **KEANE**  
'DISCONNECTED'  
Island

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



# PIECES OF ME

## CHRIS KEATING

### YEASAYER

*The Brooklyn art-popper on how his life was shaped by werewolves, Morrissey's lyrics and cult prison movies from the '70s*

#### **My first single** **BECK, 'LOSER'**

"I was 11 and I bought 'Loser' and 'Mmm Mmm Mmm Mmm' by Crash Test Dummies from Record & Tape Traders in Baltimore, Maryland. In 1993, 'Loser' was the coolest song I'd ever heard in my life. Previous to that, all my albums and tapes had been bought by my parents, but I remember buying that with my own money. It didn't sound like anything I'd ever heard before. The Crash Test Dummies single was probably sitting right next to it in the shop."

#### **My first gig** **MICHAEL JACKSON**

"It was the 'Bad' tour at a stadium near Washington DC. I was only five years old. My mum took me as a treat; she was a big Michael Jackson fan, and so was I. I remember having to urinate really badly when I got home! I'd never been up that late in my life. I remember his wild-haired female lead guitarist who could just shred, and when he did 'Thriller' he got made up into werewolf make-up, which was amazing."

#### **The first song I fell in love with** **BILLY JOEL, 'THE LONGEST TIME'**

"I remember singing it when I was about four or five years old. There was something about the harmonies and the melancholy tone of the song - it's almost like a lullaby, so it was an easy transition into listening to pop music. Other than that song I never really got into Billy Joel. But that one is still very nostalgic."

#### **The book that changed me** **CHARLES KEATING, THE SOLDIER WHO WASN'T**

"My grandfather wrote a memoir and my father ended up publishing it himself. It was about his childhood growing up in Battersea in London in the 1920s and 1930s; and, eventually, when WWII hits, joining the military voluntarily but then realising he didn't really fit in."

#### **My favourite film** **SHORT EYES**

"It was made in 1977 and Curtis Mayfield did the soundtrack. It's about one day in the day room of a prison in New York. It started out as a play by Miguel Piñero and the film stars ex-convicts. There's something really human and moving and difficult about the film - I've never seen anything like it."

#### **My favourite lyric** **THE SMITHS, 'THIS CHARMING MAN'**

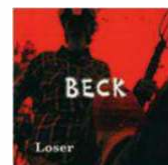
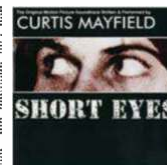
"'Punctured bicycle/On a hillside desolate/Will nature make a man of me yet'. Being a



12-year-old boy, beginning to go through puberty, that lyric really resonated. I'm not exactly sure what he's talking about, but it seems to be something about adolescence - and you get a real sense of this feeling of change."

#### **My favourite painting** **MANET, LE DÉJEUNER SUR L'HERBE**

"Manet is my favourite painter - he gave birth to the realist movement. It was a very controversial painting at the time. There are two guys having lunch, and there's a naked woman and she's breaking the fourth wall and looking directly at the viewer. You're forced to confront her. It was revolutionary."



Clockwise from main: Chris 'not Ronan' Keating; the sleeve for the *Short Eyes* movie soundtrack; the cover of Beck's 'Loser' single; Michael Jackson in terrifying 'Thriller' mask; *Le Déjeuner sur l'Herbe*; The Smiths in their early days, when 'This Charming Man' made them indie darlings

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EXPRESS**

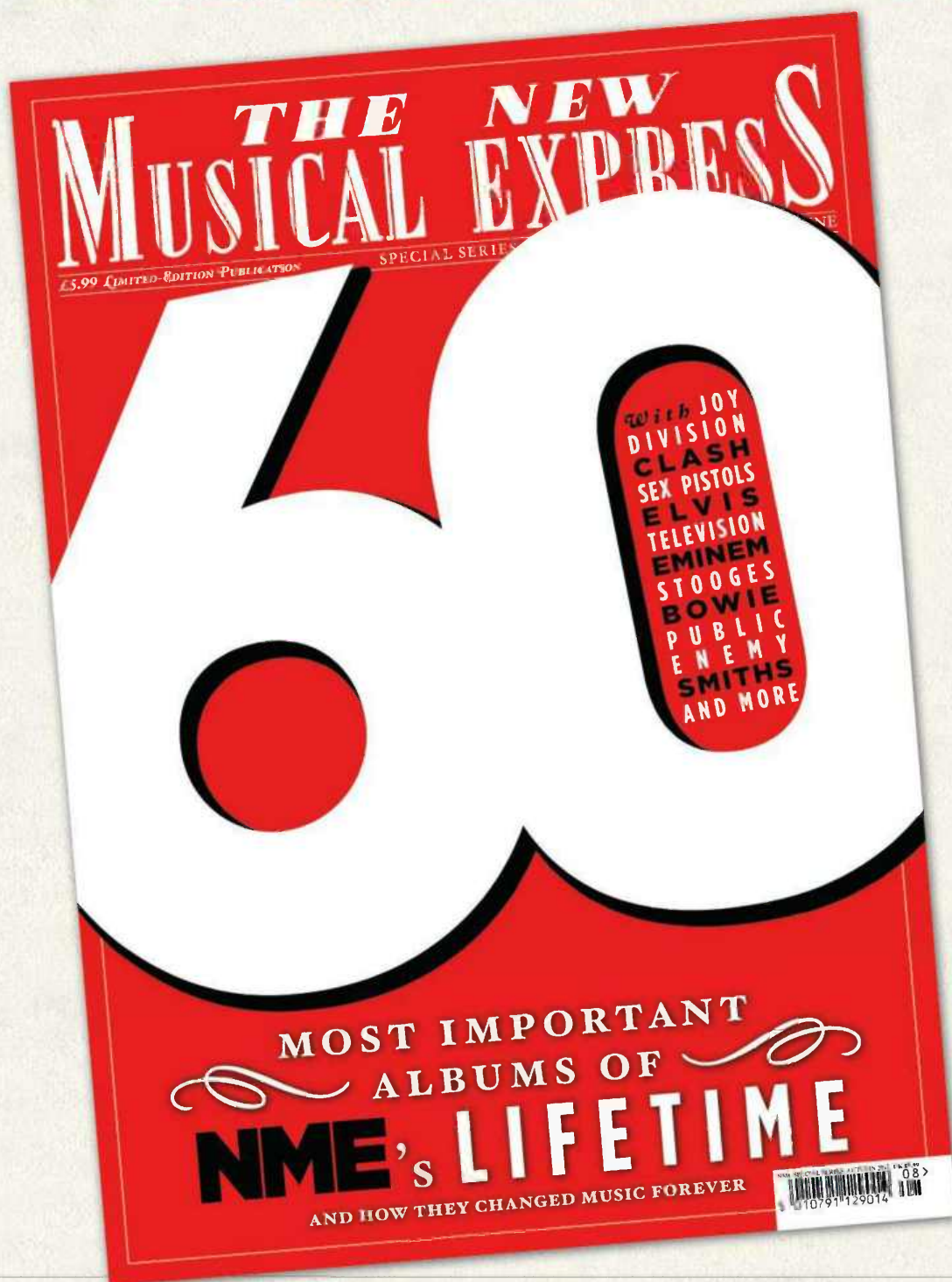
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# RADAR

FUTURE STARS, BREAKING SCENES, NEW SOUNDS

Edited by Matt Wilkinson



ABOUT  
TO  
BREAK

## MAC DEMARCO

*Travelling troubadour unleashes bizarre videos that scare old people. No relation to Beppe*

**M**ac DeMarco is somewhere on a dusty road in Arizona when *Radar* calls. Along with his three bandmates (they're the ones he's sprawling over in the photo above), he's crammed into a station wagon with a heap of musical equipment, a tent and some sleeping bags for company. "I guess not many bands do it this way any more, huh?" he sighs.

Mac's been touring like this for four years now, ever since he started recording "fucked-up rock'n'roll" when he was 18. He was meant to go to uni, but recorded an album instead, under the name Makeout Videotape. "Everyone at home in Vancouver was like, 'Oh man, play some shows!'" he says. So, he hit the road, picking up support slots, making posters for warehouse gigs and sleeping on random people's floors.

Somewhere along the way, Mac started making incredible music videos on 35mm film. For 'Only You', he got his old bandmate Alex to dress in drag and squirt cream into his mouth. 'Exercising With My Demons' saw him round up a huge gang of his motorcycle mates, dress them as zombies

and roam around town scaring the shit out of old ladies. Grimes liked that one, so she posted it on her blog and said, "It's a crime this video has so few views."

In a final bid to break through, Mac upped sticks and moved to the big city (of Montreal) – where, as luck would have it, things finally came good for him in the most unlikely of ways.

"One weekend I got really sick with tonsillitis," he explains. "And my voice sounded all weird so I made a whole bunch of very strange Elvis songs." The resulting album, last year's 'Rock And Roll Night Club' EP, was as messy as rock'n'roll gets, and easily good enough to land him a deal with Brooklyn tastemakers Captured Tracks. Its follow-up, '2', comes out in October, and is just as eclectic – strained from the same warped DNA that Beck and Evan Dando tapped into in the '90s, but this time with a sweetness and slowness to proceedings, as dusty Motown drums meander under Mac's croon. There are more videos planned too, just as soon as Mac gets off the road.

"I don't think too much about those, though," he says. "We'll just get a bunch of people together, buy some forties and get drunk." *Hazel Sheffield*

### NEED TO KNOW

**FOR FANS OF:** Lemonheads, Girls

**BASED:** Montreal

**BUY IT NOW:** The 'Rock And Roll Night Club' EP is out now on Captured Tracks. '2' will be released this month

**SEE HIM LIVE:** Mac hits the UK in November

**BELIEVE IT OR NOT:** Mac used to do medical studies for cash. Once, he had a magnet shot into his brain for \$20





Louis (centre) pulls a girl while his brother Will (left) watches

# SPECTRALS SEEK GIRLS' MAGIC TOUCH

Leeds' lo-fi crooner relocates to San Francisco to record follow-up to 2011's 'Bad Penny'

## RADAR NEWS

Spectrals' Louis Jones might be known for his Yorkshire twang, but the recording of his second album has taken him all

the way to the USA. Louis tells *NME* that after touring with Girls in the UK last year, he asked the band's former member Chet 'JR' White to produce and play on his new record.

"JR is really good at finding musicians around San Francisco," says Louis, explaining that they're recording in JR's studio above a Mexican restaurant. "And he's pushing me. He's pushing me a lot more. He's asking questions. Like, 'Do you need three guitar parts if you've got one really good one?'"

He adds: "I listened through to what we had last night and it clicked a bit. On this record there's more going on. There are songs where we've done something different."

An acoustic demo named 'Milky Way' has also been given a makeover

by JR. "I've never recorded anything like it," says Louis. "He's turned it into something different. It sounds bigger, and beautiful." Fans of Spectrals' dreamier moments might want to look away now: another new song, 'Limousine', takes inspiration from straightforward rock'n'roll, and others rely on just a steel guitar. Of the song 'Friend Zone', Louis says: "I had a demo of it but I'm really pleased with how this new one came out." Unsurprisingly, the track is about being in the 'friend zone' – that frustrating place where you'd like to get it on with a mate but they just want to tell you about everyone else they fancy. "It used to happen to me a lot," he laughs. "I'm well placed to write a song about that."

Spectrals will remain in the States until the end of month, with the as yet untitled album due out at the beginning of next year via Wichita. Is there anything he's missed about working at home? "Just my girlfriend," he says, "but that's good if I'm singing about love, right?" *Siân Rowe*

## BAND CRUSH



April Alierno from Hooded Fang on her favourite new act

"Orgasmi – hot damn, I can't watch these girls without wetting my pants. I saw them this summer in Saguenay, Quebec. They haven't put anything out officially yet, but they have sweet DIY silk-screened tapes. My favourite track is 'The Spots On Your Back'. I bought five copies to spread around." **Turn to page 28 for 25 more Band Crushes**

# The Buzz

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



## 1 SAN CISCO

One of the many bands who could make a credible claim to being crowned top dogs at last March's SXSW, Australian four-piece San Cisco have just confirmed they've signed to Columbia in the UK. They hit the road here this week, playing three guestlist-heavy London shows, and the pace has been set for the following 12 months: single in December, album early next year. What *Radar* has heard so far has been pretty self-assured – think early Vampire Weekend mixed with the grandiose nature of Foster The People, but... well, a lot cooler than Foster The People. Their most famous song, 'Awkward', has now racked up over two million hits on YouTube, so it seems like quite a few appetites have already been whetted...



## 2 CAPTAIN MURPHY

Meet the deep-voiced enigma currently gathering blog inches after working with FlyLo and Earl Sweatshirt (as well as hooking up with TNGHT on 'Shake Weight'). But why all the fuss? Well, because rumour has it that Captain Murphy is none other than Tyler, The Creator in disguise. We're saying nothing...



## 3 OTHERNESS

This Argentinian four-piece sound like Weezer alt-rocking out to Beach Boys covers, and they've attracted all kinds of label interest on both sides of the Atlantic. Standout track 'Like You' is the one to check out now – there are plans for the band to hit the UK next April, so you may as well get involved early.



## 4 THE OTHER TRIBE – 'SKIRTS'

A live dance band doing battle onstage covered in warpaint, this Bristol six-piece have been pounding the festival circuit with their euphoric electro-pop offerings. Debut single 'Skirts' shows why crowds have been won over while bouncing in the mud. Its primal beats are purely irresistible.



## 5 WILD MOTH

If it's controversy you're after, try arguing that 'Everlong' beats every song in the Nirvana catalogue. That said, we suspect you'd get little in the way of rebuttal from this new San Fran troupe, who owe a heavy debt of gratitude to the spiky post-grunge of 'The Colour And The Shape'. Proof that Kurt isn't the only one worth revisiting.



**RADAR  
REVIEW**

# TALL SHIPS EVERYTHING TOUCHING

Big Scary Monsters/Blood & Biscuits



When Tall Ships first blipped onto our radar a year or so ago, they reminded us a little of DC math-rock doyens Q And Not U, with leanings towards doleful British indie rather than post-hardcore dissonance. Traces of that early rhythmic fiddliness remain on their debut album, but the moments when 'Everything Touching' impresses most are those where the Brighton-based trio cast feyness and subtlety aside and venture into the stormy seas of post-rock (and here the nautical quips end).

Opener 'T = O' lands like a right-cross to the jaw; loud, largely instrumental and propelled along on the back of a saw-toothed guitar riff, it sets the scene for an album that's nothing if not expansive. 'Phosphorescence' and 'Gallop' are callbacks to their herky-jerky indie roots (frontman Ric Phethean seems to channel Morrissey's sardonic burr on the latter) but by and large, 'Everything Touching' is a record that revels in its own ambition - 'Books', for example, manages to feel positively epic despite being less than four minutes long.

If there's a complaint, it's that the songs can sometimes take a little too long to get where they're going. 'Ode To Ancestors' spends two minutes on gossamer sighs and murmurs before finally becoming possessed by a sudden, staccato urgency, while 'Idolatry' doesn't actually seem to go anywhere, which makes for a rather listless six minutes. The exception, however, is 'Murmurations', the album's final track, which repeats the same slight guitar riff for pretty much all of its nine-and-a-bit minutes, eventually snowballing into a stirring terrace-chant crescendo reminiscent of New Order.

Tall Ships, as you may have surmised from this review, are still at a stage in their development where they bear ready comparison to a whole load of other bands. Thankfully, they've had the good sense to borrow from some pretty good ones. **Barry Nicolson**

**7**

**BEST TRACKS:** 'Books', 'Murmurations'

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

**THE CARPELS**  
Soundhouse,  
Leicester,  
October 5

**CHARLIE BOYER &  
THE VOYEURS**  
(below) Sebright  
Arms, London,  
October 5

**THE WICKED  
WHISPERS**  
Soup Kitchen,  
Manchester,  
October 5

**CHINA RATS**  
Stealth, Nottingham,  
October 6

**BALAM ACAB**  
Sneaky Pete's,  
Edinburgh,  
October 9



Milk Tray men  
just got sexy

# SAINT LOU LOU

**HOXTON BAR & GRILL** LONDON, SEPTEMBER 19

**CAUGHT  
LIVE**

On paper, Saint Lou Lou have everything: chic, opulent imagery, striking good looks and, in 'Maybe You', an elegantly miserable, sophisticated pop

introduction to the world. Having temporarily decamped from their native Sweden, tonight they play their second show in London, following a secret debut 24 hours earlier - filled with industry types - down the road at the Old Blue Last.

Walking onstage with black-and-white visuals that could be straight from some high-end perfume ad, Elektra and Miranda Kilbey begin the first of the four songs in their set. Much like the three tracks they play afterwards, it has all the ingredients that shimmering, celestial pop requires - from the soaring synths to the dramatic, crisp drums. But there's something not quite right in the way it fits together, as if it's still a work in progress. It's a concern that's made all the more problematic when the thundering beats engulf the girls' vocals, drowning out any

chance to connect with their voices.

It's not just the songs and the sound that are amiss. Saint Lou Lou's stage presence is more akin to two models doing karaoke at a Fashion Week afterparty than pop's next big stars. That's not to say they can't sing - when you can hear their vocals, they never stray out of tune - but the awkward dance moves feel self-conscious and cheesy.

As the aforementioned 'Maybe You' and

*It's like two models  
doing karaoke  
at Fashion Week*

new song 'Side By Side' bring their set to a close, there's a reminder of why half the music industry has piled into the room to catch a glimpse of the Scandinavian twins. With just the right balance of style and softly spiralling hooks, they're evidence that Saint Lou Lou do have it in them to produce some attention-worthy tunes. Now they just need to work on making some more. **Rhian Daly**

Stepping Stones  
just got serious





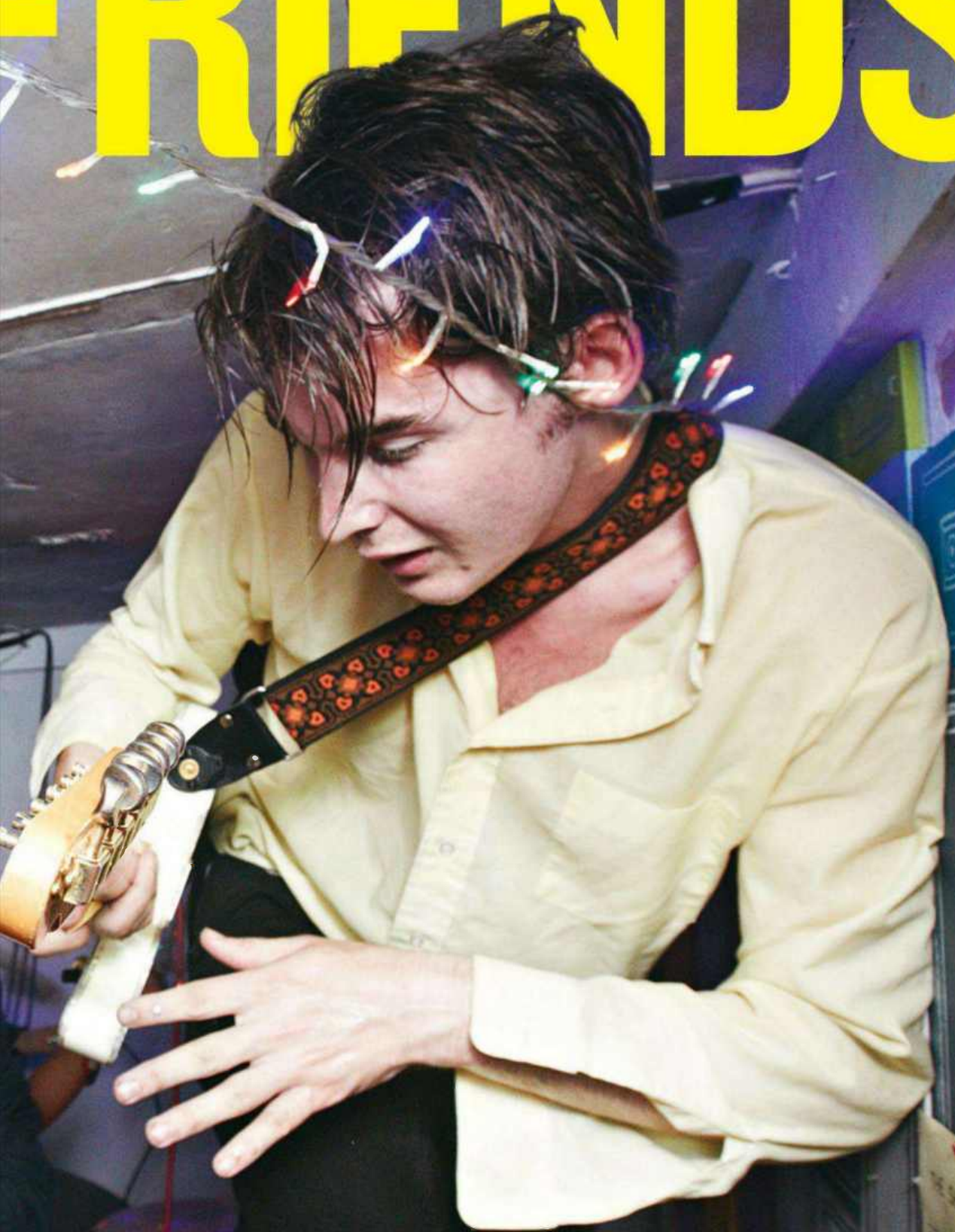
# LET'S BE

In a dank basement in the depths of south London, away from social media and the scenesters north of the river, **Palma Violets** have become the most exciting new band in Britain. **Matt Wilkinson** visits their strange, exciting world. Photos by **Dean Chalkley**





# FRIENDS...



Chilli and Sam onstage at Studio 180. Note people holding the ceiling up



Outside Studio 180. If the music career goes tits-up, people will always want bacon butties



**S**CANDAL! It's a motherfucking scandal!" Ten seconds into Palma Violets' first ever interview and we've been attacked by their bassist, Chilli Jesson. Pushed onto the road while he does a sort of Highland jig around us, the befringed *Reservoir Dogs*-like thrusts two plastic glasses of rum and Coke into our hands and screams the aforementioned phrase into our ears again, louder and madder, his voice a mixture of starry-eyed astonishment and pure exhilaration.

It's 3pm and we're on the pavement outside 180 Lambeth Road. All around us, grizzly London tower blocks attack the greying sky. A couple of schoolkids walk past, so Chilli grabs them and shoves them into bandmate and singer Sam Fryer, who has his belt undone and a can of Red Stripe dangling from his fingers. "You're gonna be fucking famous, you fucks!" he shouts. Neither kid knows what the hell's going on; they run away and leave the duo – along with drummer Will Doyle and keyboardist Pete Mayhew – cackling with laughter.

This is the kind of behaviour you just don't get from The Vaccines. Nothing personal against Justin and co, but Palma Violets REALLY want it. They want the girls, the drugs, the hits, the tours, the tales, the mythology, the escapism, the front covers, the classic albums, the lack of morals and the world, baby.

They're still young enough to think that drawing 30-foot penises in the sand at 4am is funny (and it kind of is, when you're staying in a plush hotel full of old German people and said sand is right outside the breakfast room). They're confident enough to turn up to the studio where they're recording their debut album with a bus-load of pissed friends in tow, eager to add "atmosphere" to the recordings by getting high upon the mics. They're wise enough to know that by agreeing to be on the cover of *NME*, and agreeing to sign with Rough Trade, they're already dancing with the devil.

"I know exactly how you lot work," says Sam with a raised eyebrow. "And I can match you every single step of the way."

**B**efore we give him a chance to do that, though, let us introduce you to Studio 180. It's a home, rehearsal space, spiritual HQ and gig venue for Palma Violets with a revolving-door policy for tenants that would make the Parisian owners of squatter's paradise (and bookshop) Shakespeare & Co proud. It's a den of artistic iniquity with the kitchen from *Withnail & I*, a staircase like John Lennon's at Kenwood, poetic claptrap stencilled all over the walls, huge psychedelic murals, a horse's tail for a door knocker, old WWII paraphernalia, taxidermy and at least one mean-bastard-looking rat who lives in a rotting fireplace in one of the smaller rooms.

It's also a semi-detached house that British Rail decided to ruin by building a train line right through the top corner, making it almost worthless – and technically, one feels, uninhabitable. We're not kidding here: the entire place literally rumbles with the sound of shook-up foundations and cackling cutlery every three minutes, or whenever the Waterloo-to-anywhere rollicks past.

Rooms are still available, if you're interested. And you should be – over the course of the past 10 months, representatives from every single major record label (and a fair few minor ones, along with the most influential radio pluggers, PRs, managers and Svengalis... oh, and music journalists) have made the

journey down to this palatial hovel to catch a glimpse of the Palmas.

"WILL THEY CHANGE MY LIFE?!" someone asked us after we saw the band in early January. We answered "yes", partly because we like winding people up, but also because we think it's true. To put it simply: Palma Violets are the best thing to happen to British

music in years, and they're the leaders of a very, very interesting emerging pack of newcomers that also includes Birmingham art-pop poseurs Peace, insular femme-fatale four-piece Savages and Nottingham's man o' the people, Jake Bugg. This month they get around to releasing their debut single, 'Best Of Friends', which is destined to become the breakfast jingle of this ramshackle new regime. Fittingly, it's also the most anarchic, rough-sounding song to be taken to heart by daytime radio programmers in years.

**T**here are numerous rumours about Palma Violets. The best one we heard was that, drunk and stoned, they crashed a random house party at the home of the guitarist from a very well-known indie band (who they refuse to name). After Sellotaping the fridge together, they unwittingly burst into his room to find him in a somewhat compromising position in front of his laptop. Whenever they see said guitarist now – whether at gigs or in the supermarket – they scream "WANK MAN! WANK MAN!" at him at the top of their voices.

Their story begins, as many great teenage ones do, "at a shit festival, ►

## RUMOUR MILL

We filter the facts from the fiction

**They're a five-piece from Scotland: FALSE**

A tale spread after a national newspaper printed a picture of PV, only to find they'd used an image of a band with the same name from north of the border who look a bit like Snow Patrol.

**They own Hendrix drummer Mitch Mitchell's nightie: TRUE**

**PETE:** "There's this junk shop and Mitch used to live near it. He got a bit messy towards the end, and used to palm off his stuff, including this nightie. It cost me £3.60. Will wears it onstage sometimes."

**Jarvis Cocker is going to be on their debut album: MAYBE TRUE**

**CHILLI:** "We want him to whisper something at the end of one of the tracks, but we're not saying what."





Seriously, if Palma Violets used some of their advance on air-con, people wouldn't need to strip off



"Watch your heads! Coming through! Desperate for a piss!"





Remember this fondly in a couple of years when Chilli burles Sam's flat

"We write songs you can fucking feel"

## CHILLI JESSON

when Chilli came up to me on acid", Sam explains. "Remember that Reading where Kings Of Leon were rubbish? That one. I was happily playing my guitar in the campsite the first night. Actually I wasn't happy, I was sad and I was trying to cheer myself up, but I was strumming away and this guy comes up to me and he goes, 'Oi mate, I'm a manager', and I'm like, 'How the fuck can I take you seriously?' because he was quite obviously tripping his balls off. And, anyway, who wants an acid-head to manage them nowadays? I wanted a man in a big coat, like Milo." Milo is Palma Violets' current manager, or "the gameplayer" as certain sections of the band's entourage refer to him. "He's got a proper jacket and everything," says Sam. "And he makes us play our set five times in a row at rehearsal."

Nevertheless, the two swapped details at Reading and kept bumping into each other back in London.

Chilli: "I don't know what I was doing at that point. I was fucking up in school completely and it was all going wrong. I knew I wanted to do music, so I thought, 'I have to get my foot in the door somehow'. Sam was in a dead-end job, cleaning out toilets at the British Museum, so he used to bunk off at the flat he was living in on the Holloway Road with his cat, Denzyl."

There was a brief stint when the two would spend ages drawing birds of prey on pieces of paper to send to big recording studios like Metropolis. "To try and land us jobs," says Chilli, with the air of a man still genuinely ruffled by the lack of response. "They never got back to us, the evil fuckers. Fucking dickheads, I tell you, man."

The next step? To become A&R scouts. Obviously. Except neither Chilli nor Sam worked for a record label, or had the faintest idea what they were doing. "So what?" snaps a pissed-off Sam when we snigger at the thought. "We tried to steal bands like Childhood, who write the sweetest melodies in the world. And then we tried to steal WU LYF off their people – which very nearly happened, but then they were having none of it."

"Anyway," observes Chilli, "in times of turmoil you always need a

base to attack from. And I don't quite know how or why it happened, but I sort of... fell into Studio 180 one day. It had a distinctive door that was just saying 'knock me'. I was bored and walking through Lambeth, so decided to give it a go and say hello. Even to this day, I think back and think, 'Fuck, if I hadn't done that...'

Inside, he met Tom, who looks after 180 and has a song

## SEE THEM YOURSELF

PV get set for their biggest UK tour yet

**Will on the band's worst live moment ever:** "A place in Brighton when we played at about 2am and we were really drunk..."

**Sam on the band's best live moment ever:** "The same place, same night. Being electrocuted onstage is great!"

**Live dates:** Leeds Nation Of Shopkeepers (October 2), Manchester Deaf Institute (3), Stoke Sugarmill (5), Sheffield Leadmill (6), Edinburgh Electric Circus (8), Glasgow Hug & Pint (9), Newcastle Cluny (10), Middlesbrough Westgarth Social Club (11), Norwich Sound & Vision (12), York Duchess (14), Wrexham Central Station (15), Hull Fruit (16), Preston 53 Degrees (17), Birmingham Rainbow (19), Leicester Scholars Bar (22), Oxford Jericho Tavern (23), London Brixton Jamm (25), Bedford Esquires (26), Tunbridge Wells Forum (27), Brighton Green Door Store (29), Southampton Joiners (30), Bristol Cooler (31).

written in his honour by the band. "He said he'd rent us a room cheap as chips," says Chilli. "We could afford it and still manage to live, so I called up Sam and we went and had a viewing and it was perfect – just exactly what we needed. We went in, got set up, Sam brought his desk along and I brought a chair. We were set..."

And then what happened?

Sam sighs: "Well, we didn't have a fax machine, did we? How can you be taken seriously without a fax machine?"

"Have you not read all the fucking books?" chides Chilli. "Bernie Rhodes: fax machine. Andrew Loog Oldham: fax machine. You name it, they all had fucking fax machines. You're not professional unless you have a fax. That was the turning point for us, really, not having a fax."

You may be thinking this is all a bit random... and you'd be right. Around this point in the interview, we break for a fag while Chilli and Sam disappear off somewhere "for some refreshments". When they return things take a further turn for the surreal.

"Have we told you about the crab-racing story?" asks Chilli. "You know my mum breeds crabs? And his mum breeds mice? Right. Well, that's not really got anything to do with this, but anyway, me and Sam hadn't washed in about three months and we both got crabs. You know, like... crabs. We were living in 180, and things got a bit hairy there. The rats and stuff."

"We're not talking crabs from the beach here," clarifies Sam. "You know what we're on about, right?"

"And..." Chilli takes over, "these fuckers were big enough that we could fucking take them out and put them on our legs and race them. So we used to have crab races all the time. You get it if you don't wash for months. Look, I'll fucking show you if you want."

"Er, on second thoughts maybe don't do that," Sam interrupts, wisely, before grabbing NME's phone, on which our notes are written, and saying he wants to "pre-empt what you're going to ask us next".

"Well, I might go and get a Crabbie's then," says Chilli, helpfully. "It's getting out of hand, this interview. Ben! Ben!" he shouts across to his PR guy who's sat at the other side of the pub. "Do you know about the crab-racing story?"

Eventually, we get them back on track and talking about Fax-gate again. "It was at that time that someone suggested we might like to bite the bullet," Sam explains. "I think it was Tom, who, thinking we were being a bit fucking stupid bringing all this shit down to his place, was like, 'Do whatever you want here – though you should really just start a band...'"

This was the end of September last year. Or, "exactly a year ago, to this day", as Chilli puts it. "And you know what? At that time it felt right. It felt like the only thing left for me and Sam to do, really. We suddenly realised from when we'd gone out doing our scouting thing that the majority of the bands we saw... well, you couldn't fucking BELIEVE in them. You couldn't FEEL anything from them. When I go to a gig, I want feeling. And there was no feeling, so from that moment we decided we wanted to go in and fucking write some songs that people could fucking feel."

"And that's where 'Fourteen' came from," shrugs Sam, referring to their roaring, Pixies-esque set-closer.

"I'll tell you what 'Fourteen' is about, right? It's all about a bus and a pile of vomit. The number 14 bus that runs all through London. Chilli was in a horrible situation that night."

Chilli butts in. "We were basically drinking too many mini Martells. Among other stuff. And I'm not gonna name the girl. Let's just say she's pretty famous – she's the daughter of the drummer from a very, very famous band. That's all we can say officially."

"Good thinking," notes Sam.

"And there might have been a party at her house," continues Chilli, "and I might have ended up vomiting everywhere. And I mean literally everywhere. There was vomit in the lights, vomit on the dog, vomit on Sam..."



"You know, like, when an ant dies?" Sam asks, arms flailing everywhere. "He was like that. He was out cold on the floor, and I had to pick him up and put him on a wall, which he then fell off."

"So... we're coming back on this bus, which turns out to be the number 14," continues Chilli, "and we're arm in arm, fucked, with his arm covered in my sick. And the next day I'm sat at this keyboard, and I check my voicemails and there's this one from the night before, which was us doing the chorus to 'Fourteen'. Fuck knows how, because none of us could remember a thing about it, but that was the first song we ever wrote together. At that moment it was still a dream, really, but suddenly we had this song, and we had a reason for existing."

From that moment, the genesis of the band started to take shape. Pete – who went to school with Sam and is, according to Chilli, "a musical genius, born without a TV but with a piano instead" – was drafted in to play woozy, late-'60s-style keys, while they got Will to quit his lifeguard training and join the band full-time on drums (Pete: "He saved someone's life. Twice in one day"). Their first proper gig took place in the basement of Studio 180 (capacity: 60, working windows: 0). The band enjoyed it so much they decided to play three more times that same night, until they and everyone else had managed to pack the Cavern Club-like room to oxygen-sapping levels.

## "A band HAS to have a fax machine!"

**SAM FRYER**

The legend was born. Other rising musicians keen to eschew the usual haunts of east London started to poke their heads in, and before long word got out about this new band without any recordings online who liked to play in a crumbling building with a train running through it, no lights and the odd rat. By Christmas 2011, Chilli was getting so many calls on his mobile from proper A&R scouts that he handed over the reins

to Milo, who instantly booked in a series of Clash-like open rehearsals for any interested parties. The band played all day, every day for an entire fortnight.

"It felt fucking funny," says Sam. "We realised we could use it to our advantage – we'd tell Milo to ring them up to bring down cans of beer and cigarettes, and from there we would judge who really wanted us and who didn't. I mean, you talk about

the majors! They used to buy packs for *each* of us. Some of them brought down hallucinogenics. But, funnily enough, it was the label who came down with nothing who we signed to."

"After we played the Rough Trade set, we just knew," Chilli continues, before leaning in and re-living the moment. "Geoff Travis, in his calm and quiet voice goes, 'We love it' and then he turns to Jeannette [Lee, Rough Trade co-owner] and she nods, and they go 'OK, we'd like to sign you.' There's literally nothing you can say to that!"

Apart from 'Yes, let's go and do that' – which we did. We would really like to apologise to everyone else for taking all the booze and fags though."

Sam: "We really did appreciate that..."

**T**onight, Palma Violets play what's billed as their last ever gig at 180. It's incredible – 30 minutes of the most exciting rock'n'roll we've seen in 10 years, with people snaking up the stairs and out into the road to get a glimpse. At one point, someone shouts, "Let's get naked" and people actually start stripping, partly out of necessity (it's so, so hot), and partly because they're just completely fucked. It's chaos, but the best kind of chaos.

Chilli downs his bass mid-song and starts crowdsurfing, but the ceiling is so low he just ends up being squashed against it. Sam, meanwhile, stands on a chair as far back from the crowd as possible, head bent into the back of the room while completely lost in the music. They play everything they've got for us, including a new one that blows our minds and recalls the kind of songwriting leap that The Libertines made between 'Up The Bracket' and 'Don't Look Back Into The Sun'. And then? They're gone. As simple as that.

By 1.30am, it's all over and we're in a lock-in at the pub across the road. Chilli, his suit ripped, drags us aside and tells us it's all bollocks about that being their last gig in the house. "How could we give this up?" he says, dumbfounded, pissed and wired.

"Hey!" His eyes widen. "Why don't you come round for a sleepover? Do it as a competition in *NME* or something..." You've already got the address, right?



### **SAM FRYER**

(vocals, guitar)

**Favourite album ever:** The Gun Club, 'Miami'. "Even though the music's fucking brilliant, it's all about Jeffrey Lee Pierce's voice. He's got the best voice in music ever – he's able to sing out of tune and still sound beautiful."

**Will on Sam:** "He has a great love for the outdoors. Apart from when we got lost in Winchester once and he started freaking out."

### **PETE MAYHEW**

(keys)

**Favourite album ever:** Pixies, 'Doolittle'. "Everyone's gonna go, 'Obvious!', but that's the first one I remember listening to all the way through. It's pure gold."

**Chilli on Pete:** "He's weird in the best possible way. He's got the best heart out of all of us. He'll probably end up murdering someone, but balance it out 'cos he's got such a kind heart."

### **CHILLI JESSON**

(bass, vocals)

**Favourite album ever:** Snatch & The Poontangs, 'Snatch & The Poontangs'. "It was made in 1979. Me and Sam discovered it – he found it in Spain and got it shipped over for my birthday. We only listen to that record once every month because we don't wanna get bored of it."

**Pete on Chilli:** "Well, he's got great hair. That was the first thing I noticed about him."

### **WILL DOYLE**

(drums)

**Favourite album ever:** Oscar Peterson, 'Night Train'. "I started listening to jazz and that was the first album I got into – there's better ones out there, but for me I got so much from it. The drumming on it by Ed Thigpen is fucking incredible."

**Sam on Will:** "He's the fucking new John Bonham, isn't he!"





# NME presents the... Future of music summit

*We put together a panel of music industry insiders, from artists to A&Rs, and went to the pub. While we were there, we had a rather interesting chat about where music is heading...*

THE  
PANEL

## Tom Travis

**JOB:** A&R scout at Rough Trade  
**FAVOURITE NEW**

**BAND:** Palma Violets. "An obvious choice, but they're the most exciting band around and there's just so much energy in the tracks and the way they play."

## Jack Lawrence-Brown

**JOB:** Drummer in White Lies, also runs the Chess Club label  
**FAVOURITE NEW BAND:** Post War Years. "I've liked them for a while but they're gonna have a big year next year. It's great to see a band who've been allowed time to progress. It's pop and a bit New Order-inspired too."

## Tim Burgess

**JOB:** Singer in The Charlatans, solo artist, producer, writer and founder of O Genesis Records  
**FAVOURITE NEW BAND:** Factory Floor. "I know they're not that new, but without a doubt they're stretching things further than anyone. They take things to the extremes I don't think anyone else is in music at the moment."

## Jack Savidge

**JOB:** Drummer in Friendly Fires, NME Radar columnist  
**FAVOURITE NEW BAND:** Melody's Echo Chamber. "Not necessarily boundary-pushing music, but it's done very well. It's a really well-made album with good songs - it's not gonna be a Radio 1 smash but I think they'll do well with a 6 Music audience."

## Jenny Stevens

**JOB:** NME news hound and PJ Harvey addict  
**FAVOURITE NEW BAND:** Savages. "I've seen them live so many times and they've got a really raw, visceral sound that encompasses so many genres and emotions. They've got such a strong identity and their own manifesto."



It's a drizzly autumn afternoon in a pub a few miles north of *NME* HQ, and we've brought together a bunch of clued-up musicians and a brace of label industry types – or, in a couple of cases, both of these things at once – to predict what is going to happen next in the world of music.

New music connoisseur and Friendly Fire Jack Savidge is here, as is Rough Trade A&R scout Tom Travis, the son and indie heir of Geoff Travis. Charlatans veteran and new band know-all Tim Burgess, meanwhile, clinks glasses with White Lies drummer Jack Lawrence-Brown – who has one foot in the arena and one in the indie stable by running the Chess Club label, releasing music by the likes of Mumford & Sons, Local Natives and Swim Deep. And there's *NME* newshound Jenny Stevens to keep order as debate and drinks spill over.

So, who'll be the biggest new bands? What does the future hold for festivals? Will CDs die off? How much cash can we make betting on the Oasis reunion? Let the oracles speak...

## THE RE-RE-REBIRTH OF GUITAR MUSIC

**JENNY:** "Let's kick off with the big question: who are the hottest artists going to be in 2013? We've got Palma Violets on the cover of *NME* and there are plenty of exciting guitar bands coming up – but are they going to smash through to the mainstream?"

**TIM:** "It's really positive that there's a wave of new bands to shake things up again. It's like the morning after a party – everyone's been up all night and the good people are cleaning up."

**TOM:** "Those big shifts, like with The Strokes, can still happen. Guitar music is back in the charts – you had Two Door Cinema Club and The Vaccines fighting for a Number One album. That's creating room for new bands like Palma Violets to reach the mainstream."

**JENNY:** "The thing about The Strokes and the guitar bands before them was that they inspired a movement. At the moment, massive DJs like Skrillex and Deadmau5 are filling the role of the rock star – will that change?"

**JACK S:** "The dance music explosion in the US is long overdue. But it's happened in this really American way – glitzy and Las Vegas-orientated, and that's created these rock-star DJs."

**JENNY:** "Can you see guitar music embracing electronic dance music? Like Primal Scream and Happy Mondays did with rave? Are we going to see more Muse-go-dubstep moments, or will it be a Jake Bugg, back-to-basics approach that dominates?"

**TOM:** "The main driving force of collaborations is from the dance side – people like Machinedrum, Hudson Mohawke and Rustie. We haven't had a rapper on a rock record since Linkin Park."

**JACK S:** "Woah, don't you remember that grindie mixtape [Statik Presents Grindie Vol 1]? Lethal Bizzle over The Rakes? That was shit hot! I'd buy that again!"

**JENNY:** "On a smaller scale, can local music scenes survive?"

**TOM:** "We're sat in a pub in east London where bands will flock to play shows, and labels will come to watch. Before they get to the pub, they could be in the upper Hebrides and people worldwide could already have heard their music. We will always look all over the world for new talent. But look at the scene in Birmingham – you've got great bands like Peace, Swim Deep, Jaws and Wide Eyed coming from the same neighbourhood."

**JENNY:** "Where's all the good music going to come from next year?"

**TOM:** "Montreal. There's a really interesting hub of artists on the label Arbutus – people like TOPS, Mac DeMarco, Grimes. It's great music that's pushing things in different directions, not just following a path that's ready-made."

## "The dance explosion in the US is long overdue"

JACK SAVIDGE



Tim explains the cocaine chapter from his book again



Skrillex: smokes fags through his T-shirt



Mumfords: festival gents



Peace: from Brum, not humdrum

**JACK S:** "There's also great stuff coming out of Oxford. The Blessing Force collective – Chad Valley's coming out of there; Totally Enormous Extinct Dinosaurs came from there, too, so I can see more coming through."

## FESTIVAL FIGHTBACKS

**JENNY:** "A quarter of a million people went to a festival on August Bank Holiday and over 500 festivals took place in the UK last year. But over 50 bit the dust and it's becoming harder for the biggies to sell out. What are festivals going to be like in the future?"

**JACK L-B:** "It's all going to be about what Mumford & Sons did this summer – putting on their own festival and touring it. They put on the acts they wanted and exposed people to new music too. It was a huge success. I can see bands really taking hold of festivals."

**JENNY:** "For me, Green Man and Festival No 6 really stood out this summer – small, well-curated festivals with bands I'd not seen on the circuit already."

**JACK L-B:** "So many new ones have cropped up that only the best can survive."

**JENNY:** "What about the big headliners for next year? Melvin Benn says Florence + The Machine could headline Reading and Leeds one day. The Stone Roses will probably be doing more shows..."

**JACK S:** "That's the problem – Florence and The Stone Roses have all been doing the rounds this year."

**TOM:** "She already headlined Bestival this year, and now she's going to move up to Reading and Leeds and stay there. Then Arctic Monkeys will make another record and headline. Then Dizzee Rascal... it's a cycle of the same artists and I can't see that shifting."

**JENNY:** "Will any new bands break through?"

**JACK L-B:** "It's so hard to come from nowhere and top bills when you're competing against massive artists."

**TOM:** "It's going to be your Lady Gagas and Beyoncé's – I can't see it being guitar bands."

**JACK S:** "People now look for the sort of show that the huge dance and pop acts like Deadmau5 will give you at the big festivals – flashing lights and shit going on."

## REFORMATIONS... AGAIN?

**JENNY:** "With The Stone Roses and Blur it's been a big year for reformations. When's it going to end?"

**TIM:** "The Charlatans did it because people really wanted it. But I know not everyone's into it..."

**JACK L-B:** "Who's left, even?"

**JENNY:** "The Smiths, Oasis – I'd put £50 on that one by 2015 right now."

**JACK S:** "What's annoying about some reformations is that they never stop. You've still got Happy Mondays grinding on, whipping the shit out of a dead horse. In record sales terms, old catalogue albums now outsell new albums. People are obsessed with nostalgia, which is why it'll carry on."

**JENNY:** "Does it stifle new bands?"

**JACK S:** "Undoubtedly. There's less room at the top of festival bills for bands to become the headliner – that's why there's so little variety at the top of the bills."





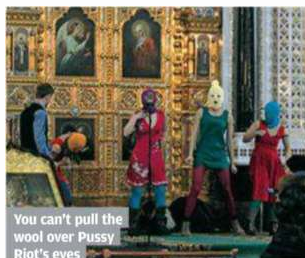
"No, he said they blew it up their arses!"



Azealia checks in to the Premier Inn



They were the reformation



You can't pull the wool over Pussy Riot's eyes

**JACK L-B:** "If you do reform, though, you've got an opportunity, as a band, to put new bands in support slots. I was really disappointed that the Blur Hyde Park gig was mostly old bands like The Specials and New Order – reformed bands themselves!"

**JENNY:** "To be fair, they did take a really new band called The Bots on tour with them."

**TIM:** "The Roses took The Vaccines to Heaton Park too, and Hollie Cook... so it can be great exposure for new bands."

## "Tony Wilson would've been all over Twitter"

TIM BURGESS

### OWNING MUSIC – OR NOT

**JENNY:** "Is the concept of owning music going to exist in the future?"

**JACK L-B:** "I can see CDs becoming the new vinyl – they'll have a retro revival in a few years' time. There will definitely always be a market for physical releases of some sort – even if it is niche."

**JACK S:** "Record labels will still release albums and singles on vinyl. But there'll be three tiers of engaging with music: some people just want to stream music and listen to it once, some people want to have it on their iPod, and some people want the object."

**JENNY:** "Are we still going to be buying music like we pay for Sky TV – will subscription services such as Spotify take over?"

**TIM:** "Record companies will love that – you can buy a package for the whole family; every household will buy something."

**JACK S:** "Artists don't expect to earn anything off recordings anyway, so I think the attitude more and more is just get it out there, whatever."

**JENNY:** "Things like Björk's app album, 'Biophilia' – is that the future?"

**TIM:** "I'm having an app made for my album where people can remix it themselves. It's a way of adding a deeper story to the music."

**JACK L-B:** "Apps are a really great platform that allow you to be inventive and draw people into your music."

**JACK S:** "I really like that promotional thing The xx did, where you could see the album being downloaded by people all around the globe."

I can really see bands getting creative with interactive stuff around releases."

**JENNY:** "What about social media? Bands like Two Door have really mastered it..."

**TIM:** "Twitter is an honest way of engaging with people. I think as an artist you have to be working it."

**JACK S:** "Yeah, but nobody gets into a band because their Twitter feed is good. Calvin Harris' feed is funny, but I still wouldn't buy any of his records."

**TOM:** "Most of the time bands don't even do it themselves – it's people sat in fucking offices uploading photos and changing Facebook statuses."

It helped Odd Future, but they were exploding anyway – it just let you into their minds a bit more."

**TIM:** "Tony Wilson would definitely have been all over Twitter. It would've been a lot more twisted and distorted with Tony on the loose."

## POLITICS AND REBELLION

**JENNY:** "One of the biggest stories in music this year is Pussy Riot. Meanwhile, big artists like Plan B and Enter Shikari have been speaking out about the state of the nation. We're stuck with the Coalition for another two years – will music become more rebellious?"

**TOM:** "Everyone said after the riots last year that we'd have a wave of new bands rising up and speaking out. But none of that's emerged."

**JACK S:** "What about Plan B?"

**TOM:** "He's no Billy Bragg, is he..."

**JACK L-B:** "I think in recent times the people who've addressed political situations the best have been rappers. They've always been the people to move things on and talk about what's going on."

**TOM:** "Rough Trade are putting out a fanzine in support of Pussy Riot. We're taking submissions from artists and we'll send the profits to the Free Pussy Riot campaign. So many artists want to be involved in speaking out about it. So there is a willingness out there."

## LABELS UNFOLDING?

**JENNY:** "What does the future for record labels? Will more bands bypass them like WU LYF have?"

**TOM:** "Labels will still have a massively important role to play in getting music heard by people. WU LYF did a label services deal, which is basically a record deal. They were quite well off, so they could afford to do that. Not everyone can. That first advance from a label still helps bands give all their focus in trying to make it."

**JACK S:** "More and more, before they get signed, bands have got really interesting ways to show their demos – like cool videos online. People will make their whole record now before getting signed."

**JENNY:** "It all ties in with the mixtape and demo culture with artists like Azealia Banks, Odd Future and ASAP Rocky. You can become a huge artist yourself now without ever releasing an album."

**JACK L-B:** "If you're constantly visible you can constantly increase your appeal. But I think you can burn out pretty quickly if you're always on everyone's radar. You need time away to make a great record."

**TOM:** "The way major labels are combating that is with the 360-degree deal. We don't do that at Rough Trade but if you want to sign to a major label in the future, you'll have to sign away everything – your live income, your merchandise, your publishing. They're becoming more controlling."

**JENNY:** "But there also seems to be a trend towards DIY. Look at Communion – a niche scene in west London that spawned Mumford & Sons, Noah And The Whale, and others. They managed huge success by putting out music on their own label."

**TOM:** "Absolutely, more and more it's going to be about bands pushing themselves – being inventive and creative to sustain themselves. Look at Grimes, she's just put out her third record on an indie; I'm sure she was making no money in Montreal. But she's clever – she does all her artwork herself. If you approach things cleverly, you can totally make it."

## THE BAR TAB

*What the forum members got through during their chat*

- Five bottles of Heineken
- Four Diet Pepsis
- Two coffees

Well, you can't predict the future without a clear head...

So the oracles have spoken: guitar music's going to be *huge* again, very soon; it's gonna be *all* about Montreal (and Oxford); CDs will be the new retro; music apps will get bigger and bigger; and more DIY labels and artists will spring up to combat the control-all attitude of the majors. Meanwhile, more bands are going to get on the Mumfords train and curate their own festivals, and you can expect music to get vastly more angry, inspired by Pussy Riot. And while all that's going on, we'll wait with bated breath for the Tony Wilson spoof Twitter account. You, of course, heard it here first.



THE WIRELESS HiFi SYSTEM. ALL THE MUSIC ON EARTH, IN EVERY ROOM, WIRELESSLY.



SONOS



# SHOW US

FROM LILY TO TWO DOOR TO BRUCE DICKINSON FROM IRON RUDDY MAIDEN, WE'VE ASKED THE BIGGEST NAMES IN MUSIC TO TURN TIPSTERS AND TELL US WHICH NEW ACTS THEY'RE GOING MENTAL OVER RIGHT NOW

25  
NEW  
BANDS

The Crookes:  
caught on camera



## FELIX WHITE OF THE MACCABEES ON... THE CROOKES

*Needly jangle-indie valiantly representing  
the city of Sheffield*

"I saw The Crookes at the Water Rats in London for one of Steve Lamacq's nights a few months ago. I left thinking, 'I can't wait to see where they take it in the next couple of years.'"

**Best song:** 'Backstreet Lovers'  
**Listen:** [thecrookes.co.uk](http://thecrookes.co.uk)



## SAM HALLIDAY OF TWO DOOR CINEMA CLUB ON... DAVID C CLEMENTS



*Emotional alt-folk-rockin' don of the  
Northern Ireland scene*

"When I was 15, growing up in Belfast, there was a band I loved called Six Star Hotel, and the guy from them has just started this new project. I'd recommend it to anyone who likes Ryan Adams or Bruce Springsteen: it's very evocative and epic and beautiful."

**Best song:** 'The Longest Day In History'  
**Listen:** [davidcclements.bandcamp.com](http://davidcclements.bandcamp.com)



## RYAN JARMAN OF THE CRIBS ON... THRILLIONAIRE



*Icy-cool robo-beats with a human  
heart of darkness*

"It's actually pretty rare that something appeals to me straight away in music, but honestly, these guys certainly did that immediately. They are based in Los Angeles and are made up of duo Jen Turner [formerly of Here We Go Magic] and Henrietta Tiefenthaler [plus drummer Joey Waronker]. Thrillionaire are quite krautrock and remind me a bit of Neu! and Can. I saw them play live for the first time just last week and it was amazing. They are so hypnotic to watch. It's all pretty out there."

**Best song:** 'Wie Gehts?'  
**Listen:** [facebook.com/ThrillionaireMusic](http://facebook.com/ThrillionaireMusic)



## CARL BARÂT ON... EYES ON FILM



*London indie-rumblers with  
skyward ambitions*

"Their songs will grab you through the stomach, grasp you by the spine before snapping it in two... without really giving a fuck."

**Best song:** 'Waking Up Dead'

**Listen:** [facebook.com/eyesonfilm](http://facebook.com/eyesonfilm)

## BEN LOVETT OF MUMFORD & SONS ON... HALF MOON RUN AND JOE BANFI



*Clever finger-pickin' from Montreal,  
and another Sheffield songsmith*

"I'm going to be cheeky here and pick one band and one solo artist. The band is Montreal's Half Moon Run – potentially one of the most important bands debuting an album this year. It's progressive without being pretentious. And my favourite new songwriter is Joe Banfi from Sheffield. He's dark, edgy, serene and beautiful."

**Best song:** 'Hurricane' (HMR), 'Guts And Bones' (JB)  
**Listen:** [halfmoonrun.bandcamp.com](http://halfmoonrun.bandcamp.com); [joebanfi.bandcamp.com](http://joebanfi.bandcamp.com)



Not cheap, and  
not girls either

## BRIAN FALLON OF THE GASLIGHT ANTHEM ON... CHEAP GIRLS



*Energetic hard indie-rockers  
from Michigan*

"The singer from Cheap Girls, Ian Graham, has got this really distinctive voice. It doesn't sound like anything or anybody else – I felt the same way when I heard Bob Mould sing for the first time. Their music has got this really droney feel. But it's funny because you usually reserve that kind of description for bands like The Cure and The Horrors and Joy Division. But Cheap Girls are really doing something cool."

**Best song:** 'Hey Hey, I'm Worn Out'  
**Listen:** [cheapgirls.bandcamp.com](http://cheapgirls.bandcamp.com)



# YOUR TIPS!

Austerity hits the afterlife



## PATRICK WOLF ON... SUNLESS '97



*Abrasive beautiful new project from ex-Larrikin Love man, now known as Ed Leeson*

"I love this band, and their production is so expansive and daring. Every new song is a contradiction to the last. The matching imagery I've seen makes me think of all the greatest cult/occult bands I grew up worshipping."

**Best song:** 'Body Weather'

**Listen:** [soundcloud.com/sunless97](http://soundcloud.com/sunless97)

## BRITTANY HOWARD OF ALABAMA SHAKES ON... FLY GOLDEN EAGLE

*Bill Rowe from Nashville mixes rock with synths*

"They've got a mixture of '90s R&B sounds with a rock'n'roll structure. We've asked them to tour with us for our US shows."

**Best song:** '2nd Hour Of The Night'

**Listen:** [flygoldeneagle.bandcamp.com](http://flygoldeneagle.bandcamp.com)



## PAUL SMITH OF MAXIMO PARK ON... SILVER FOX



*Newcastle-based noisy popsters, formerly known as Johnny Valentine*

"Silver Fox are the best band in Newcastle at the moment. If you like the radiant racket of The Raincoats then you'll love Silver Fox. Plus they're some of my best friends!"

**Best song:** 'Capital Kiss'

**Listen:** [wearesilverfox.blogspot.co.uk](http://wearesilverfox.blogspot.co.uk)



## LILY ROSE COOPER ON...

### TOM ODELL

*Seventies-tinged, ivory-tinkling troubadour*

"He was discovered by a friend of mine. I went to see him play and signed him to my label straight away. His voice is fragile yet powerful and he sings mainly love songs. I'm

not usually a massive fan of singer-songwriter stuff, but when I saw him live his energy onstage reminded me of David Bowie.

It's not soppy and moany at all, it's energetic and insightful. And he's totally gorgeous as well! Blond hair and blue eyes, and simply just lovely."

**Best song:**

'Another Love'

**Listen:** [tomodell.com](http://tomodell.com)



## FRANK TURNER ON... JIM LOCKEY & THE SOLEMN SUN



*A Mumfords-like blend of folk, country and punk*

"Jim Lockey & The Solemn Sun are purely amazing. I stumbled across Jim's music a few years back and have been watching him closely ever since. His new record 'Death', on Xtra Mile Recordings, is perfection. I'm taking him and his boys out on the road with me in November to spread the word. Come and hear him for yourselves - don't just take my word for it."

**Best song:** 'A Song About Death'

**Listen:** [jimlockeythesolemnun.bandcamp.com](http://jimlockeythesolemnun.bandcamp.com)

## BAT FOR LASHES ON...

### ACTIVE CHILD

*Mainman Pat Grossi's electro-pop euphoria-burst*

"It's a guy from America and he's got this beautiful falsetto, slightly Sigur Rós-y, slightly Antony & The Johnsons, but he plays harp and makes this sexy, dark, electronic, romantic music with him warbling over the top. I discovered his album at Amoeba Music, this huge record shop in LA - it was one of their top picks."

**Best song:** 'Playing House'

**Listen:** [activechildmusic.com](http://activechildmusic.com)



## JUSTIN YOUNG OF THE VACCINES ON... MIKAL CRONIN

*Garage-rockin' multi-instrumentalist and Ty Segall collaborator*



"He plays with Ty Segall, and he's got a fucking good record out. If you go on YouTube there's some great acoustic stuff by him. I like his voice; he does good rock'n'roll."

**Best song:** 'Apathy'

**Listen:** [mikalcronin.bandcamp.com](http://mikalcronin.bandcamp.com)

## JAKE BUGG ON... THE BOSTON TEA PARTY

*Piano-slamming bar-room boogie with added sax*

"My new favourite band at the minute are a bunch of guys who supported us the other night called The Boston Tea Party. They're a group of young lads who have this really great, bluesy sound that I wasn't expecting. I try to keep up with what's going on in NME, but these guys kind of took me by surprise when I saw them."

**Best song:** 'Golden Monkey'

**Listen:** [thecloudfactory.co.uk/thebostonteatparty](http://thecloudfactory.co.uk/thebostonteatparty)



## SEAN MOORE OF MANIC STREET PREACHERS ON...

### PUBLIC SERVICE BROADCASTING

*Duo who pilfer samples from old public information films and wrangle them through electro filters*

"It's enigmatic propaganda-pop with flashes of

krautrock and electronica. Music that perfectly frames imagery and sounds of the past. A wonderful accompaniment for reading Orwell to in these cold times."

**Best song:** 'If War Should Come'

**Listen:** [publicservicebroadcasting.bandcamp.com](http://publicservicebroadcasting.bandcamp.com)







Strypes: knocking spots off the competition

## EUGENE MCGUINNESS ON... THE STRYPES



*Classically minded rollovers coming on like four Jake Buggs in one band*  
"I was in Camden the other day and caught this band. They're really young – I mean, they were drinking cola – but they were mind-blowing. They were playing these amazing bluesy covers and they had more than a hint of Hamburg-era Beatles."  
**Best song:** 'You Can't Judge A Book By The Cover'  
**Listen:** [wearethestrypes.tumblr.com](http://wearethestrypes.tumblr.com)

## COLETTE THURLOW OF 2:54 ON... DEAF CLUB

*Mood-heavy drone-pop made to help you drift away*  
"We first heard Deaf Club last summer and fell in love."



They really know how to build atmosphere, live and on record. It's deep and dark with beautiful melodies. They've got soul. They are our much-treasured tour buddies too."  
**Best song:** 'Moving Still'  
**Listen:** [deafclub.bandcamp.com](http://deafclub.bandcamp.com)

## PETER HOOK ON... THE SLOW READERS CLUB



*Spooky, witchy, intricate electronics from Manchester*  
"There's a band that I played with at Salford Music Festival when I made one of my surprise appearances recently. I first became aware of them when they were called Omerta, and I like the fact that their music has a simplicity to it. I'd had the album for ages on my iPod without realising it – now I know why."  
**Best song:** 'Feet On Fire'  
**Listen:** [theslowreadersclub.co.uk](http://theslowreadersclub.co.uk) *Um faccus unt. Ti officae*



## TOM DOUGALL OF TOY ON... CHARLIE BOYER AND THE VOYEURS



*From DIY, clattery vocal rip-ups to full-on wonk-pop*  
"Charlie Boyer And The Voyeurs are a fantastic new band who will be coming on tour with us this month. They have an extremely visceral, hard-hitting sound quite unlike anything else around at the moment. Their first single, recorded with Edwyn Collins, comes out in two weeks and is sure to turn heads."  
**Best song:** 'Ducks'  
**Listen:** [charlieboyerandthevoyeurs.bandcamp.com](http://charlieboyerandthevoyeurs.bandcamp.com)



## JONATHAN HIGGS OF EVERYTHING EVERYTHING ON... OUTFIT



*Liverpool punk-funk with anvil-heavy grooves*  
"They're Scousers that sound like Talking Heads and they're relaxed about being melodic and presentable. It sounds cheesy but they're really enjoyable to listen to and you can see at their gigs that they're having a good time."  
**Best song:** 'Two Islands'  
**Listen:** [soundcloud.com/killer\\_everynight](http://soundcloud.com/killer_everynight)

## BRUCE DICKINSON OF IRON MAIDEN ON... RISE TO REMAIN



*Melodic metalcore fronted by Dickinson's son Austin*

"I'm very biased, you see! But I'm just going to have to say Rise To Remain. I've heard some bits of the second record and they sound really great – it's pretty good, and very bloody heavy. I'm ever so proud."  
**Best song:** 'Bridges Will Burn'  
**Listen:** [risetoremain.com](http://risetoremain.com)

## KEVIN PARKER OF TAME IMPALA ON... AQUASERGE



*French psych-prog with balls as big as their brains*

"They play totally dedicated hyper-prog. All their albums have to do with this superhero called Aquaserge; I think he's a submarine. To play like that you have to be half mathematician and half musician. I don't know how they do it!"  
**Best song:** 'Visions'  
**Listen:** [aquaserge.com](http://aquaserge.com)

## FRANK CARTER OF PURE LOVE ON... COFFIN PRICKS

*Raw and riotous Chicago punk rockers*

"I heard about Coffin Pricks through a friend. They've got jagged guitars with reverbed-out surf lines, great hooks and a vocal delivery that's not far off Mark E Smith. I'd recommend this band for fans of Wipers or The Fall."  
**Best song:** 'Group Home Haircut'  
**Listen:** [soundcloud.com/coffin-pricks](http://soundcloud.com/coffin-pricks)



## MICACHU ON... THEESATISFACTION

*Seattle hip-hoppers, snapped up by Sub Pop*



"Basically it's the sister group of Shabazz Palaces. We just met them in Seattle – it was odd to see them after having a YouTube fixation on them. But fucking great."  
**Best song:** 'Crash'  
**Listen:** [Theesatisfaction.com](http://Theesatisfaction.com)



The sheep are inside that drum

## DAVID BREWIS OF FIELD MUSIC ON... STEALING SHEEP



*Liverpool's wispy, femme-fatale hypno-pop trio*

"We asked them to tour with us in February. I enjoyed their earlier EPs but onstage it was obvious their music was blossoming – they have a great energy and weirdness when they play on stage. We ended up singing 'Gold' (badly) in the van after every gig on that tour."  
**Best song:** 'Shut Eye'  
**Listen:** [stealingsheep.co.uk](http://stealingsheep.co.uk)



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Jordan is so cool  
he didn't even care  
his hair was on fire



Howler always  
bring a giant's  
mic onstage





# "THE NEW HOWLER ALBUM? WE WANT NOISE... AND FILTH!"

As he prepares to headline the NME Generation Next tour, Howler's **Jordan Gatesmith** talks to **Rhian Daly** about album number two, and teaching Johnny Marr a few tricks

**M**y whole idea for writing and recording the next album is to not really have a home," explains Howler frontman Jordan Gatesmith down the phone from Manchester. "I'm not really staying anywhere in particular, just couchsurfing and vagabonding it."

With Berlin, London and Portsmouth on his itinerary before rejoining the rest of Howler to headline NME's Generation Next tour later this month, right now the gangly singer's making the most of ex-Smiths legend Johnny Marr's hospitality. As you may know, the pair met on Howler's first UK jaunt, striking up a cross-indie-generational kinship that's seen them hit up the NME Awards together last February – and now Jordan crashes in the Marr household whenever he's over.

So what exactly does one get up to around the house when the Greatest Guitarist Of A Generation is making the breakfast?

"We just hang out! We're buds, y'know?" sighs Jordan evasively, a sudden burst of enthusiasm coming when NME suggests he might garner some tips from the guitarist. "I give him tips too! Tips from the youth! I say, 'You listen to me, old man, I have something groundbreaking to tell you...'"

Meanwhile, Jordan is making the follow-up to Howler's debut, 'America Give Up'. Spending his days "reading and researching", his approach is surprisingly studious for a man renowned for joking around.

**NME: What are you researching?**

**Jordan:** "I'm really into words right now – and how words are very deceptive. I'm really into Walt Whitman too; I've been inspired by some of his poems. I like the

story of Henry Miller, who wrote *Tropic Of Cancer* – his whole concept to write that book was to make himself an outsider. He moved to Paris and the only thing he took with him was *Leaves Of Grass* by Walt Whitman. I took that concept and made it my thing."

**Should we expect the lyrics on album two to be more poetic, then?**

"Sort of, yeah. I've always been into the tongue-in-cheek attitude that rock music can bring and what I'm doing is an extension of that. I want people to get into these words and try and figure out what I'm saying."

**You've said before this album is going to be less thrashy and more influenced by '60s pop.**

"What I'm taking from '60s pop is more the rhythm of it than anything else. 'America Give Up' was inspired by punk, which is very 'white' music. I still want that punk attitude but I want to put the rhythm

back into my music. I'm recording with Jon Spencer of Jon Spencer Blues Explosion though. He's got a good ear for scratchy guitars."

**Why did you choose him?**

"Because I'm a big fan of Pussy Galore and the Blues Explosion. And he loves noise and filth too..."

**How are the songs coming along?**

"I've written maybe six or seven. There's one that's pretty noisy. You know the song 'Hitch Hike' by Marvin Gaye? There's a riff in that that's been used in classic songs (including *The Smiths'* very own 'There Is A Light...') – Johnny Marr Expert Ed) but hasn't been ripped off for a while. I basically made my own 'Hitch Hike' and put my own goofy spin on it. There's another called 'Louise' that we played at Reading and Leeds. There's a couple of lines of Whitman in there."

**So it's not about you getting dumped by your childhood sweetheart – as we heard?**

"No. Well, you could look at it

that way. The words are very meticulously put together. It's a bit of a puzzle."

**Also, recently you released a song as Friendship Friendship – after making up the band name for an NME Radar column – and it's actually really good. An indicator of where this album's headed?**

"Not at all! I was bored on the road and thought it was funny. I totally want Friendship Friendship to be a smash hit though, so if I write another song I'll write the most crazy pop song. But I don't want anything to do with it. I'll let a bunch of idiots go onstage while I sit at home and make the money."

**H**owler begin their headline reign over the NME Generation Next tour in Bournemouth on October 19. The tour will bring the campaign for 'America Give Up' to a close. "It'll be like the last hurrah that we need before we go away for a couple of months," Jordan says.

If these shows are anything like typical Howler gigs, they'll be chaotic, raw and very injury-prone. By the time they get back on the bus for the tour, Jordan will have recovered from a broken wrist he sustained jumping over the drumkit at Reading. But ending up in hospital isn't a new experience for the Minneapolitans. "There's many injuries on tour," he laughs. "It usually involves Ian [Nygaard, guitarist]. He'll get shingles or get in a life or death situation, I swear..."

Here's hoping Jordan's remaining bones can stay intact until the end of the Brighton show at least...

## "I WILL OUT-DRINK THEM ALL!"

**Jordan on the other NME Generation Next tour bands**

### THE CAST OF CHEERS

"They're from Ireland, right? We have an Irish guitar tech and he is insane, so I'm looking forward to meeting them. Will I be able to keep up with their drinking? Probably. I think I'll be OK. When I'm on tour I drink quite a lot throughout the day so when it comes to endurance I might have them beat."

### GROSS MAGIC

"I'm really so excited to hang out with Gross Magic, I'm a huge fan. I've never really read any press on them or anything but Max [Petrek, bassist] found them on the internet and showed me. The whole ELO thing is so shameless. But they write super-tight pop songs."



## NME GENERATION NEXT TOUR: THE DATES

Bournemouth Old Fire Station (October 19), Bristol Thekla (20), Norwich Waterfront (21), Birmingham HMV Institute Library (22), Manchester Club Academy (24), Glasgow King Tut's Wab Wab Hut (25), Sheffield Leadmill (26), Stoke Sugarmill (27), Nottingham Rescue Rooms (29), London KOKO (30), Brighton The Haunt (31)

Tickets: [NME.COM/tickets](http://NME.COM/tickets)



# SOUND OF THE UNDERGROUND

So, what happens next? NME's special-guest correspondents seek out transcendental metal, basement punk, industrial dark wave and insane Korean pop – plus a new breed of guitar bands and plenty of bass



Savages' Jehnny Beth spots another smitten journo



## RADIO 1'S HUW STEPHENS ON THE NEXT WAVE OF GUITAR MUSIC

*There's a guitar-band buzz on both sides of the Atlantic, reckons our favourite radio gent – and it's getting louder*

The constant nay-saying about guitar bands seems to have quietened down of late, and rightly so. As we all know, there are loads of great new bands emerging out there. This issue's cover stars **Palma Violets** are testament to that creativity – and their secret gigging, about to go overground, has got us all hot under the collar. Their recent touring partners, **Savages**, are certainly an exciting prospect, with

their exhilarating live shows captured on the live EP they're releasing. Cornwall's **Tall Ships** are a beautiful band, too. They have a classic feel but are doing something fresh with a spiky edge. They release their debut album via Big Scary Monsters soon. I really like **The Weeks** from Nashville as well. They're signed to Kings Of Leon's Serpents & Snakes label and have some pretty huge choruses.

Music doesn't come more subtle, haunting and beautiful than **Daughter**. 'Smother' is their new single, and there's an album on the way on 4AD. Also thrilling live, I think **Random Impulse** will create a big impression soon. They have fast grime vocals and clashing guitars which make for an exciting listen. **KEY SONG:** PALMA VIOLETS – 'BEST OF FRIENDS' **LISTEN:** YOUTUBE



## GRIMES ON K-POP

*Claire Boucher on the Korean pop crossover*

One of the reasons **Psy**'s 'Gangnam Style' has been so popular in the west is because he has a very specific personality type. That's rare in K-pop and in order for the scene to really hit the mainstream, artists need to push that idea of celebrity a bit more. Bands such as **Shinee** or **Girls' Generation** are kind of anonymous, whereas **Psy** or **G-Dragon** from **Big Bang** have emphasised personalities, and that's why they've managed to cross over. You can see this happening more and more though. It's the insane art direction in K-pop music videos

that got me addicted to it. I like the misguided appropriation of western pop tropes in the videos – because they've got it wrong, it's kind of better. You would never see someone with a weave 30ft long in a Western video, like at the beginning of **Big Bang**'s 'Fantastic Baby'. I've not been able to get to a show yet because there have only been a couple in North America, but it would be awesome to go and check it out. The acts I'm loving at the moment are **Big Bang**, **fx** and **2NE1**. **KEY SONG:** 'PSY – 'GANGNAM STYLE' **LISTEN:** YOUTUBE



## TRASH TALK'S LEE SPIELMAN ON US PUNK

*The prince of the shouty underground on what's new*

There's a lot of rad stuff coming out of California with the punk/hardcore scene. Bands that started playing locally have taken off internationally. I've seen them start in basements then take their music

to the masses. I saw **Joyce Manor** in a house in Garden Grove. Kids were screaming every word like it was the last time they were going to see them. They play catchy, fast punk. Also, we did



Fidlar – showing promise as well as hairy legs





Psy: or we finally got the pics from NME's 2011 Xmas bash developed



a US tour with **Touché Amoré** and it was amazing to see the reactions they got in some places around the country, especially in smaller towns. A lot of bands think they can put out a good record and have amazing shows overnight, but

Touché toured their asses off. **Fidlar** went balls-to-the-wall from the minute they started. I remember a friend telling me to check out this garage-rock band with a give-no-fuck attitude. Their name stands for Fuck It Dog Life's A Risk and they just got off tour with The Hives. If you haven't heard about these bands I give it a couple of months before they are all you hear about. Don't listen to me, though. Go and buy their records!

**KEY SONG:** FIDLAR - 'NO WAVES'  
**LISTEN:** FIDLAR.BANDCAMP.COM



## BIFFY CLYRO'S SIMON NEIL ON THE UK ROCK UNDERGROUND

*The frontman on crazy hardcore and transcendental black metal – be afraid*

There's a great band called **Arcane Roots**, an incredible three-piece. They sound a wee bit like The Mars Volta, and they're working on their first proper record. Then there's a band called **Blacklisters** from Leeds, who play this crazy hardcore music – their record's just come out on Brew Records. They've also got a song called 'Club Foot By Kasabian' and 'Quiff Richard'. They're just brilliant. There's also a band called **Then Thickens** who we

played with in Leeds. It's one of our friends called Jon-Lee Martin, who's in a band called **Kong**; he does this dirgey pop music as a six-piece with a female singer. He's got a beautiful croon, John, and he's a great lyricist. And another band – **Liturgy** – have just released their record and have tried to re-write the rulebook of black metal. They call it 'transcendental black metal'. Instead of blastbeats they have burstbeats – it's all very pretentious, but the actual music is like black



Arcane Roots didn't enjoy being door-to-door salesmen

metal meets Lightning Bolt. They kinda play their guitars as if they're playing violins, but very fast, so there's not a lot of stop-start to the

guitars but the drums are all over the place.  
**KEY SONG:** ARCANERoots - 'YOU ARE'  
**LISTEN:** ARCANERoots.BANDCAMP.COM



## THE DRUMS' JACOB GRAHAM ON US INDIE

*The New York-based sticksman finds a ray of hope in the indie landscape*

Does guitar music even still exist any more in indie's inner sanctum – that place reserved for the Antonys and Suffjans of the world? Haven't they all traded their guitars for pianos and production that replaces instruments altogether? Just a couple of years ago everyone wanted to be The Strokes again but it wasn't long until we were all onto something else once more. This song must feature a banjo, and this one a synthesizer, and this an accordion – but never long enough for us to develop any affection for the new instrument. You may have a few guitar-driven songs on

a record, but then we must switch things up. I'd say indie music is actually rather bleak right now in America, but that featureless, barren landscape sets the perfect stage for new champions to appear even more radiant. **Io Echo** and **Twin Shadow** seem to have found a good balance between their own ideals and keeping things interesting enough to appease even the most modern listener. The growing success of those bands would certainly be a ray of hope for the future of indie music in the US.

**KEY SONG:** IO ECHO - 'WHEN THE LILIES DIE'  
**LISTEN:** IOECHOMUSIC.COM

**"A BARREN LANDSCAPE IS THE PERFECT STAGE FOR NEW CHAMPIONS TO APPEAR"**



Io Echo forgot their buckets and spades again





## TODDLA T ON UK DANCE

*Sheffield's finest says UK dance is a meld of brilliance*

**R**ight then, we're talking about my scene, Toddla T's scene, which is a bit of a blurred one – it's a bit of this, it's a bit of that. Right now it's more open than ever. **Rudimental** had a massive record this year, 'Feel The Love', and when they DJ they play that, but also Caribbean records, pop records, dance records, breaks records. There's a lot of people at the minute doing that, not only in the production but in the way they DJ. Artists like **Chase & Status**, who you'll know, but also **Redlight**.

Soundsystem culture has existed here for years due

to Caribbean immigration and that makes this country absolutely brilliant – not just music, but the cultural mix in general – and of course, our music is going to have a big bassline. It's all fallen into place and it's a good time in the club – I can play artists like **Popcorn**, and 25 minutes later I'm playing artists like **Julio Bashmore**, who is a Bristol house producer, but there's a definite route between the two. So, it's an amazing time in 2012 – I'm pretty confident it will get even more exciting.

**KEY SONG:** RUDIMENTAL – 'FEEL THE LOVE'

**LISTEN:** YOUTUBE



Rudimental got annoyed when the removal van turned up late

"IT'S AN  
AMAZING TIME  
IN 2012"



## NME'S KIERAN YATES ON THE FUTURE OF HIP-HOP

*Rap music is gonna get sociopathic, reckons our in-house hip-hop head. And watch out for the zombie apocalypse*

**T**his time in 2011 we were listening to the maniacal ramblings of Odd Future – 'questionable' in content, but still sonically upbeat. The new-school rappers, however, are lost in glitch-heavy music from the American South: trap rap underpins most of the current crop's sonic offerings and looks set to gear up next year. This lot already reference rape, zombie apocalypses and murder, so perhaps best to listen with the lights on.

Effortlessly cool 'queer rap' frontman **Zebra Katz**, aka Ojay Morgan, is also set for big things. His breakout track 'I'ma Read' has enjoyed countless remixes. His vocal lurches warp into a thoroughly uncomfortable affair, but his production

is second to none. **SpaceGhost-Purrp**, the man heading up the Raider Klan, hails from Florida. His music is a mash up of macabre beats, female porn-gasps and growls over manipulated basslines.

By next year, here's hoping that we'll know the identity of the elusive **Captain Murphy**, assumed to be either Tyler, The Creator or DOOM. He's reworked one of the club tracks of the year by TNGHT. Meanwhile, sociopathic



Zebra Katz: Ironically, he hates animals

duo **Flatbush Zombies** are gearing up for some heavy releases next year, following their mixtape 'DRUGS'.

**KEY TRACK:** ZEBRA KATZ – 'I'MA READ'

**LISTEN:** YOUTUBE



## CEREBRAL BALLZY'S HONOR TITUS ON DARK WAVE

*Ballzy singer on the heavy industrial sound seeping out of Manhattan*

**T**here's always been a New York band for every generation; The Strokes were the last great one. I'm not going to be brash and claim that the next one is going to be Cerebral Ballzy, or even our punk buds Hank Wood & The Hammerheads, but it's about time someone from the city breaks out and takes over foreign lands. New York will continue to inspire bands to make something incredible. The next big thing to come out of the city could well be this amazing band called **Black Marble** – they really have something great. All the kids in New York are into

dark wave music at the moment – it's massive – and **Black Marble**, along with **Marshall Control**, are heavy into that scene and are doing a lot to get it noticed. Dark wave is industrial, heavy,

dark music. It's often simplistic but it's got a cold and melodic feel. It's basically a '90s goth resurgence in New York. I think the iconography of it all, with everyone dressing in black, makes it stand out from everything else going on at the moment. In terms of its sound, I can see it correlating with techno and house music and becoming this huge phenomenon. The world could soon get a whole lot darker.

**KEY SONG:** BLACK MARBLE – 'A DIFFERENT ARRANGEMENT'

**LISTEN:** BLACKMARBLENYC.COM



Black Marble were upset the newsagents closed early



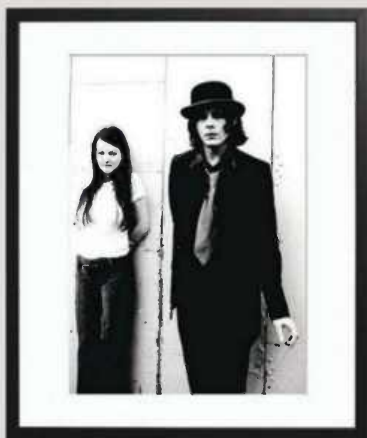


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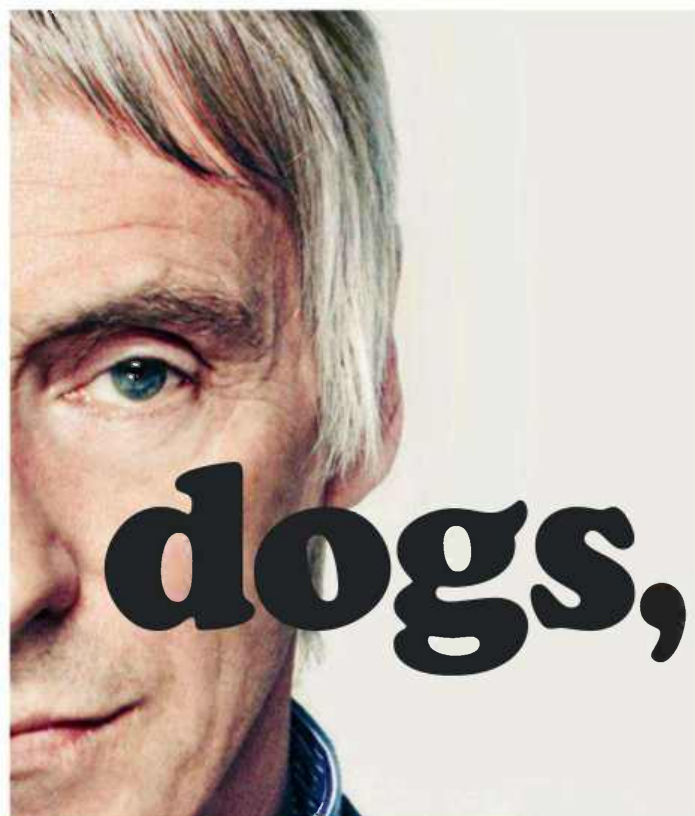
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**TRICKS**



*Damon Albarn has released so many side-projects we've lost count; Paul Weller has chopped down the 'Wild Wood' to build a krautrock autobahn; Iggy Pop now croons jazz songs... in French; Björk released her 'Biophilia' album as a series of apps. Instead of settling down and playing the old hits, these artists, and many more, are making the most adventurous music of their careers. **Barry Nicolson** finds out why older has become bolder*

**R**ock's elder statesmen used to exist for a sole and noble purpose: onto the altar of relevance they would be thrown, bound and prostrate, to be ritually sacrificed for the coming of The New. The cycle was as old as pop music itself – the big-band leaders were usurped by rock'n'roll; the rock'n'rollers succumbed to the '60s beat groups, who were in turn finished off by prog-rock and heavy metal; and the self-indulgent longhairs were incinerated in the fires of punk. Necessary ruthlessness was always the nature of the beast.

Today, however – buoyed by the internet, risk-taking independent labels, a risk-averse younger generation and, in a few cases, medical science – the over-40s are thriving like never before. A population bomb is going off in pop music and, artistically, there has never been a better time to be middle-aged. That might sound like a sobering, even damning, declaration to make about the state of music in 2012, but only because nostalgia – the industry-within-an-industry that increasingly defines popular music – has somehow ended up as the

preserve of the young. For a growing number of their musical forebears, against a backdrop of endless reunions by former peers, it has become anathema.

Just ask Iggy Pop: in 2007, the reformed Stooges took a stab at the sepia dollar with 'The Weirdness', their first studio album in 34 years. It was an eminently forgettable attempt to cash in on The Stooges' standing among the garage-rock boomers of the noughties – and one from which Iggy rebounded with two of the most intriguing records of his career, 2009's 'Préliminaires' and this year's 'Après'. The move into French-language reptilian lounge-jazz, divisive though it may be, was a timely reminder that Iggy is an artist, wilful and unpredictable, and not just a veiny sexagenarian cartoon with a sideline in puppet-assisted car insurance.

Speaking to *NME* before the release of 'Après' (which he self-released after it was rejected by his label, Virgin EMI), he told us how "they [the record company] would have preferred that I do a rock album with popular punks, sort of like 'Hi Dad!'. I was not going to do that. I don't want to get in a box. I'll get in a box when I'm dead."

**G**etting in the box is still the safer, more lucrative option, but not everyone is doing it. For 30 years, Paul Weller has rubbished every enquiry into the possibility of reforming The Jam. It's not just that he doesn't need the money; it's become a point of principle (reunions, he says, "drive me potty and I am sick of seeing it"). It also might have something to do with the fact that Weller's last three albums have been his best-received in decades, an autumnal renaissance of newly adopted styles that few would have predicted five or six years ago. Making a mockery of the perception of him as a trad-rock fascist, his most recent effort, 'Sonik Kicks', saw him dabbling in krautrock.

"I think there's always going to be an element of what I've done in the past in what I do, that's just inside me," he says. "There's always going to be some songs that will be echoes of The Jam or The Style Council or my influences, but I wouldn't want to go and make a record that sounded like The Jam, that'd be absolutely pointless. I think it's important for any artist to try to go as far as they can and not to be weighed down by your past and your age and what's expected. If you're in this for life, which I obviously am, it's the right of every artist to go as far as they possibly can."

Blur, of course, did reunite this summer, but only to provide closure on a career that had meandered through a decade of uncertainty. If they have a future, it will be as one of Damon Albarn's many side-projects: their frontman no longer cares to shackle himself to the monotony of a day job.

Albarn has always been maddeningly difficult to pin down. He'll collaborate with anyone and everyone, and this year alone has released two (presumably final) Blur singles, the soundtrack to his pastoral folk opera 'Dr Dee', and the oft-delayed 'Rocket Juice & The Moon' record, as well as orchestrating the biggest and most

successful iteration yet of Africa Express, his yearly world music jamboree. With Gorillaz, meanwhile, he not only made smart, conceptual, cutting-edge pop music, but was also responsible for the first album to be written and recorded entirely on an iPad – an idea Björk took one step further with 2011's innovative 'Biophilia', which was enriched and expanded upon by its accompanying series of apps.

Albarn also played a role in one of 2012's most impressive

rebirths: 68-year-old Bobby Womack, one of the last lions of '70s soul music, had been off the radar for 12 years before Albarn and XL Records boss Richard ▶

**"I DON'T WANT TO GET IN A BOX. I'LL GET IN A BOX WHEN I'M DEAD"**

**IGGY POP**





Bobby Womack, Thom Yorke and Kate Bush prove life begins at 40 – and by the time you're 68, you get to collaborate with Damon Albarn



Russell coaxed him back into the studio, in much the same way that Russell had done with the late, great Gil Scott-Heron a couple of years earlier. The result, 'The Bravest Man In The Universe', was a revelation; an album imbued with Womack's hard-earned pathos and experience, which also wasn't afraid to dip a toe into the waters of post-dubstep and murky electronica.

"I didn't understand a lot of things they [Albarn and Russell] were doing, to tell you the truth," said Womack of the album's creation. "I'd say, 'Damn, what the fuck is that?' They said, 'That's you! Took your voice, speeded it backwards.' I would never have dreamed of doing stuff like that, but I wanted to relate to the people today. Bad as I been, I can sing my ass off, better than I could before."

Russell, for his part, believes an artist's age "is no more relevant than their skin colour, their gender, their sexuality... there is ageism in pop music, but it cuts both ways. I think people sometimes don't take younger artists seriously enough, and think that a teenager can't have deep insights. I think they absolutely can, just as I think an older artist can be fresh and open-minded. It has nothing to do with age – there are plenty of boring, out-of-touch teenagers."

Of course, there's still great, vital music being made by kids barely old enough to order a pint – you need only look as far as King Krule or Jake Bugg or the likes of Palma Violets elsewhere in this issue to see that. With the benefit of an in-built audience they know will afford them the benefit of the doubt, however, it is perhaps easier in the current climate for older, more established artists to go out on a limb.

## "AGE IS NO MORE RELEVANT THAN GENDER OR SEXUALITY"

RICHARD RUSSELL

**T**hom Yorke's Atoms For Peace project (another XL act) are one example of this; their new single 'Default' is – whisper it – better than anything Radiohead have released since 'In Rainbows',

without betraying Yorke's unwavering dedication to nudging the musical envelope further. And while she might operate on a major label, Kate Bush has

long since earned the right to do whatever the hell she wants, whether it's remixing and re-recording her old songs ('Director's Cut') or surprising us all with some new ones (the lush, jazzy electronica of '50 Words For Snow'). At 54, she remains streets ahead of her (many) imitators.

So here we are in 2012, at a place where pop music – that most Darwinian of phenomena – no longer feels the urge to raise pitchforks against its elders, nor are those elders content to simply Xerox their past achievements. It is the most brilliantly strange of times.

# THE NEW, OLD BREED

*The musical veterans embracing – and shaping – the future*

## PAUL WELLER



**Most forward-thinking record:** This year's 'Sonik Kicks' was one of the freshest and most eclectic albums of Weller's career.

**Where he could go next:** He's just split with producer Simon D'Ne, but we'd be intrigued to see him mine the krautrock vein further.

## DAMON ALBARN



**Most forward-thinking record:** It's divisive, and probably better experienced in a theatre than on an iPod, but 2011's 'Dr Dee' was an audio-visual tour de force.

**Where he could go next:** Albarn has never made a proper solo record; perhaps now is the time. Failing that, more operas, please.

## IGGY POP



**Most forward-thinking record:**

'Préludaires' was a reward unlike anything Iggy had made before, a stylistic 180 nobody could have expected.

**Where he could go next:** Iggy's made enough dodgy punk albums for one career; we're happy to see where this Gallic jazz trip takes him.

## BJÖRK



**Most forward-thinking record:**

Björk's dedication to innovation is impressive, and 2011's 'Biophilia', released via iPad apps, was her best effort in years.

**Where she could go next:** An epic concept album about spiritual machines and the coming AI singularity, written and recorded on a smartphone.

## BOBBY WOMACK



**Most forward-thinking record:**

This year's 'The Bravest Man In The Universe' was a retro-modernist rejuvenation that utilised Womack's age and world-weariness to its advantage. **Where he could go next:** He's already recorded a new song that should be released soon.

## THOM YORKE



**Most forward-thinking record:**

Atoms For Peace's new single 'Default' saw Yorke rediscover melody without compromising his integrity – basically what we've all been hoping he'd do for ages. **Where he could go next:** We can honestly say that a full AFP album interests us more than a new Radiohead one – and we've heard it's out next year.

## KATE BUSH



**Most forward-thinking record:**

Last year's '50 Words For Snow' was met with mixed reactions, but it's an undeniably beautiful album, even if not everything quite comes off. **Where she could go next:** More new stuff! Releasing two albums in the space of a year is a promising sign.



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# PAUL WELLER

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'I don't  
mind  
looking  
back now...'

*Paul Weller*  
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KICKS!

A new look  
at all of the  
Guvnor's  
albums

WELLER  
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# REVIEWS

THE BIG OPINIONS ON THIS WEEK'S IMPORTANT RELEASES

Edited by Tom Howard



## TAME IMPALA

LONERISM MODULAR

Australian psych-warriors led by Kevin Parker turn The Beatles' trippiest moment into a luscious, floaty ode to solitary life



**T**he list of artists who have tried to be like The Beatles is a *loooooong* one. Ramones invented scuzz-punk while trying to be "The Beatles on speed". ELO's aim was to pick up where 'I Am The Walrus' left off. Daniel Johnston's entire career is a naive attempt at emulating the Fab Four. And some people reckon Oasis sound a bit like The Beatles too. Whether he'd admit it or not, Tame Impala's Kevin Parker is another member of the club – but with a difference. Where most pilfer from The Beatles in the widest sense, 'Lonerism' seems to dig directly from one album – 1966's 'Revolver' – and particularly one track: 'Tomorrow Never Knows'. It's the song that The Chemical Brothers ended DJ sets with. It's the one Oasis referenced on 'Morning Glory' ("Another sunny afternoon/Walking to the sound of my favorite tune/Tomorrow never knows what it doesn't know too soon"). And it's the one on which John Lennon turned on, tuned in and

dropped out, envisioning vocals that sound like "thousands of monks chanting" and unleashing his inner astral traveller.

It's fair to say that Parker has done his fair share of psychedelic voyaging too. Put 'Lonerism' under a microscope and 'Tomorrow Never Knows' is there in its DNA. Sounds phase in and out, drums thunder, guitars chime with warm, valve amp bite, voices are multi-tracked into luscious harmonies, snatched sentences of speech burble in the background, loops repeat and vocals echo distantly, like they're drifting in from a radio in another room. It's a blend that really hits its stride at the album's mid-point, 'Why Won't They Talk To Me?', which crashes over you in waves of sound, pulling back and pushing forward, becoming stronger every time. Its lyrics are starkly literal. It frequently repeats the title, sounding more desperate with each

reiteration, and elsewhere it sinks into a pit of despair: "I'm so alone/Nothing for me"; "Lonely old me... I thought I was happy".

### TEAM IMPALA

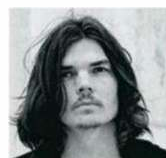
Meet Kevin's crew



**NICK ALLBROOK**  
Impala's bassist also sings in Tame spinoff Pond and plays guitar for Allbrook/Avery.



**JAY WATSON**  
Ex-Tame drummer still does vocals, synths and guitar. Guitarist in Giant Tortoise, Pond and solo project Gum.



**DOMINIC SIMPER**  
The guitarist recently dropped a mixtape of Aphex Twin, Warpaint and a Flying Lotus remix of Lil Wayne for Modular.



**JULIEN BARBAGALLO**  
The current drummer used to be in French bands LeCube, Tahiti 80 and Aquaserge.

Speaking to NME before the album came out, Parker explained that the title is pretty literal too: it describes his feelings of intense alienation. "I just want to expose myself – I've become addicted to telling people how socially inept I am," he said. What's strange is how that thought translates into this trippy dream of an album. The default musical response to deep-seated self-loathing would be to pick up an acoustic guitar and emoté windily about your myriad problems. Instead, Parker has created something outwardly joyful, a groove-based collection that packs in pop melodies; a Technicolor trip masking his sadness. The titles tell a tale full of 'woe is me' moments – the great, bass-driven pop song 'Feels Like We Only Go Backwards', the aforementioned 'Why Won't They Talk To Me?' and the glam rock-like 'Elephant', which masks lyrics including "He's got friends but you get the feeling/That they wouldn't care too much if he'd just disappear" behind a Goldfrapp-like electro stomp. It's music that tells you one thing while sounding like another.

Perhaps the greatest moment is 'Nothing That Has Happened So Far Has Been Anything We Could Control', a cymbal-crashing moment of fried psychedelia that's so Beatles-y you expect to see the Yellow Submarine float by. But these Beatles comparisons aren't meant to be a criticism, nor a suggestion that 'Lonerism' lacks scope, ambition, originality or great tunes. It's more a reflection of how far The Beatles could have gone on exploring the psychedelic direction of their '66/'67 purple patch, and a reflection of how, today, it's possible for one man, working largely alone, to match what was once the pinnacle of pioneering sound produced by the greatest band ever in the world's most famous studio. 'Tomorrow Never Knows' came from experiments with psychedelic substances; 'Lonerism' is escapism that comes from a desperate place. Is this feat – and this

brilliant album – what the term 'splendid isolation' means? **Dan Stubbs**

**BEST TRACKS:** 'Nothing That Has Happened So Far Has Been Anything We Could Control', 'Why Won't They Talk To Me?', 'Feels Like We Only Go Backwards'



## GWILYM GOLD

TENDER METAL BRONZE MUSIC



Thanks to the iPhone app format of ex-Golden Silvers frontman Gwilym's debut, no song sounds the same twice. Jab the play icon once and you'll hear 'Agony III' as performed by a flatulent robot. Not good. Press again and hear him croon the same song like it's R&B. Brilliant. Throw in the possibility that halfway through a life-changing track the app will crash and leave you staring at picture of a cat snuggled in a chair (or whatever your background pic is), and you've got the most enraging, addictive and crisis-inducing thing ever invented for a phone. Love technology and all, but give us the Londoner's elegant, goth-Gruff Rhys soar of 'Flesh Freeze' over and over again any day. **Siân Rowe**

BEST TRACK: 'Flesh Freeze'

## ELLIE GOULDING

HALCYON POLYDOR



Since Ellie Goulding released her debut album 'Lights' in 2010, she's been in demand. Firstly from John Lewis, for a TV ad that used her cover of Elton John's 'Your Song'. Then from Will and Kate, whose first dance at their wedding was to Ellie performing the same song. This was all before she started dating US dubstep superstar Skrillex – but if you expected Ellie's love interest to have sparked some genre-bending, you'll be disappointed. Mainly, 'Halcyon' sees Goulding's quirky-as-usual vocals lazily spliced into factory-standard chart dance. On 'Joy' and 'I Know You Care' her artistry is briefly allowed to breathe, away from the desperate bombast of the suffocating backing tracks. **Hayley Avron**

BEST TRACK: 'Joy'

## DAPHNI

JIAOLONG MERGE



While Daniel Snaith's last album as Caribou overshadowed his Daphni project, it was his song with the latter, 'Ye Ye', with its vertiginous sheet-metal synths, that really flexed his extreme power over murky dancefloors. The rest of 'Jialong' also smashes all of the pleasure buttons: on 'Cos-Ber-Zam - Ne Noya' and 'Yes I Know', Snaith plays the excavator, sensitively re-editing obscure samples into tight-knit house music, while 'Pairs' is tropical disco that would see dance-minded indie bands rip their Hawaiian shirts open in bliss. Ultimately, 'Jialong' is the sound of a producer having the time of his life – and boy oh boy is that infectious. **Louise Brailey**

BEST TRACK: 'Ye Ye'

## DOG IS DEAD

ALL OUR FAVOURITE STORIES ATLANTIC



With their affected vocal harmonies, awkwardly angled guitar play and a penchant for schmaltzy saxophone solos, there was an endearingly goofy charm to Dog Is Dead upon their 2008 arrival. But the Nottingham five-piece have been given a major-label reboot for their debut LP, and the rough edges that gave them their early oddball indie pop character have been sanded off in favour of earnest but uninspiring anthemic rock. Zesty older tracks like 'Glockenspiel Song' are buried beneath common-denominator stadium yawns such as 'Heal It', while even the once-punchy 'River Jordan' has now been refined for the BBC montages they're now being sculpted for. **Simon Jay Catling**

BEST TRACK: 'Glockenspiel Song'

## FACES TO NAMES...

What the reviewers are doing this week



AILBHE MALONE

"I've been listening to the new Rihanna single and wondering whether she knows that, actually, diamonds reflect light, rather than shine."



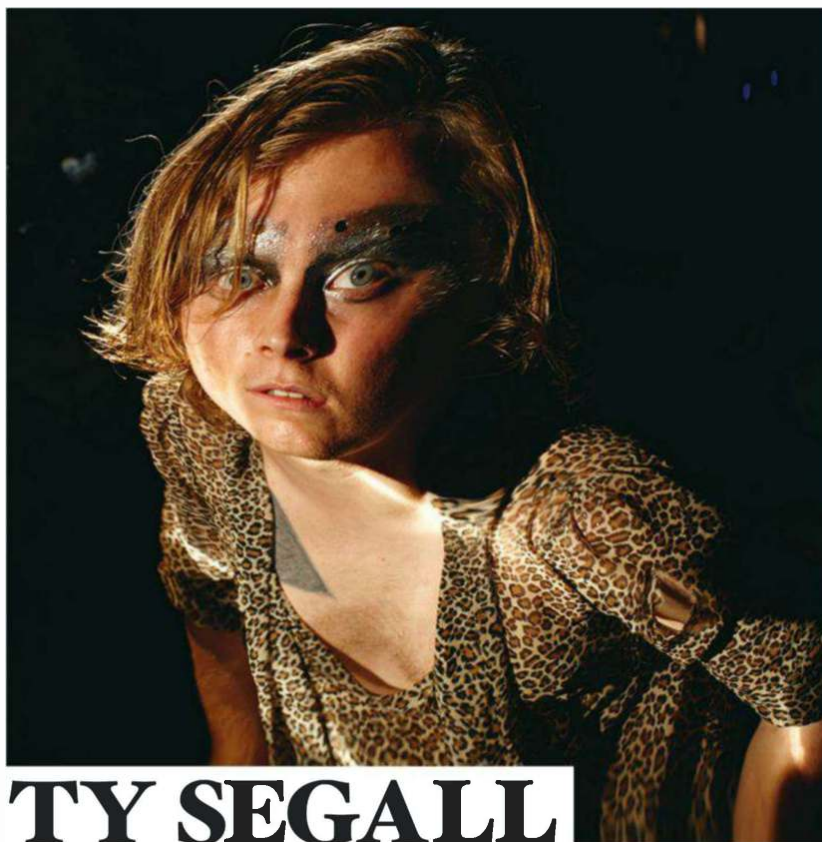
LOUISE BRAILEY

"Interviewed Terror Danjah and Dan Deacon, saw Zebra Katz in Kreuzberg and raved on a beach in Barcelona."



JOHN CALVERT

"My flatmate stole my chocolate muffins. Disheartened, I watched *Do The Right Thing*, which had many parallels to 'Muffingate'."



## TY SEGALL

TWINS DRAG CITY

Save this man from cult obscurity! He's heavy, sleazy, feckless, angry, joyous, intense... and a little bit special



You only need to look at this year's Mercury Prize nominations or the number of brilliant and diverse albums released in the month of September alone to realise music in 2012 is in rude health. The problem is that we're still playing it safe. What's been dubbed 'The New Boring' (oh hey, Emeli Sandé and Ed Sheeran) still dominates the radio, possibly because the bands creating innovative and interesting music are hidden away under a massive lack of personality. Would you be able to pick out any of Django Django from a line-up? Course not. Is anyone ever going to write a retrospective on the rock'n'roll excesses of Alex Trimble from Two Door? Doubtful.

This is where Ty Segall comes in. You may have heard his name popping up more frequently of late, and that's because he's becoming increasingly hard to ignore. 'Twins' is the San Franciscan's sixth solo album, and the third record he's put out in 2012, following one with his band ('Slaughterhouse') and one alongside White Fence ('Hair'). On record, he sounds like Black Lips having a ruck with Tame Impala. Live, he rolls around in the crowd and plays such heavy and joyous riffs that you can't help but dance so hard it's like you're trying to stamp the earth away. Segall, often compared to the late, great Memphis punk rocker Jay Reatard, seems born to be a cult star. He'll squirrel away, prolifically

churning out one weird and wonderful album after another, all in the shadows, only to end up being namechecked by the 2030 version of The Horrors and given some all-too-late recognition. We can't let this happen.

'Twins' is an incredible album and one that makes complete sense in the context of now. It has the reckless spirit of a record that hasn't been over-analysed, but with an intense flurry of ideas from someone in the absolute prime of their creativity. It veers from psych-tinged, Syd Barrett wonks (on brilliant closer 'There Is No Tomorrow') to heavy glam riffs and sneering vocals (on highlights 'Inside Your Heart' and 'They Told Me Too') via straight-up garage-punk kicks ('You're The Doctor'), all welded together with a mix of feckless hedonism and the careering energy of a freight train. Lead single 'The Hill' begins with an angelic female harmony before erupting into sleazy stomps and dirty fuzz, while the amazingly titled 'Handglams' takes a grunge-tinged turn and is a mix of gnarly, angry sonics and bratty, sardonic vocals. Then you get 'Love Fuzz', all eyelid-fluttering coyness and brilliantly dirgy riffs like Pond gone sexy; and the penultimate how-out of 'Gold On The Shore', full of acoustic twangs and stripped-back simplicity. It really is special. Because Ty Segall really is special. Please don't let this one slip through the net. **Lisa Wright**

BEST TRACKS: 'Inside Your Heart', 'There Is No Tomorrow', 'Love Fuzz'





# TRASH TALK

119 ODD FUTURE/TRASH TALK COLLECTIVE

*Californian hardcore band make the best album of their career – aided and abetted by their pals Odd Future*



When Tyler, The Creator decided, in May this year, to make troublesome Californian dope fiends Trash Talk the first non-rap artists to sign to his Odd Future

label, it made a lot of sense. It's no secret that Lee, Garrett, Spencer and Sam are into hip-hop, and Tyler himself directed the video for Trash Talk's 2011 single 'Awake'. Sure, it's true that the Sacramento quartet's three albums so far – 2007's 'Walking Disease', 2008's 'Trash Talk' and 2010's 'Eyes & Nines' – are best consumed in a dingy basement by those who are hardcore at heart. But the idea of introducing members of the Odd Future crew on their fourth record '119' seems inspired, especially when you hear the track 'Blossom & Burn', on which raw punk clashes with Tyler, The Creator's terrifying drawl and Hodgy Beats' sparkly menace.

Something else that makes sense is the lack of a big-name producer on '119'. No Steve Albini (as on 'Trash Talk') or Joby J Ford from The Bronx (as on 'Eyes & Nines'). It's self-produced. It's Trash Talk making music Trash Talk want to listen to – so much so that it's named after the address of the LA loft they practise in. Opener 'Eat The Cycle' instantly lifts '119' up and away from the sludge of their last album, and 'My Rules' cascades into your ears like a glass splinter. 'FEBN' tricks you into thinking

the album is drifting into calmer territory before finding the volume control and blowing your dome wide open with beer-soaked angst. Dive into this beast in a live environment and you'll be cracking bones on the dancefloor.

It's 'Reasons', though, that supports the theory that as the Californians have spent more time being stoned, their creative process has matured. The most obvious progressions are the band's clearer song structures and Lee Spielman's vocals. The frontman screams his way through 14 songs in 22 minutes, as co-vocalist Spencer Pollard roars like a territorial lion from the shadows behind. The pair are explosive, and joined by guitarist Garrett Stevenson and drummer Sam Bosson, they cater for every element of hardcore as the album lingers on the edge of metal and the West Coast toxicity of The Bronx, Circle Jerks and Black Flag. 'Apathy' is the music you get at the kind of upbeat punk hangout that often causes a police presence around these lads, and 'Fuck Nostalgia' will send fist-pumps through your iPod.

Album closer 'For The Lesser Good' captures the blistering energy that makes the band so thrilling for anyone who likes their hardcore punk as unpolished and unpretentious as the day the genre was born. It comes at you again and again like a demonic puppy over the course of its 28 seconds. It is the very essence of Trash Talk. **Kelly Murray**

**BEST TRACKS:** 'Reasons', 'My Rules', 'FEBN'

8

## KEY NOTES



**Best Sleeve Of The Week**  
**Ty Segall - 'Twins'**  
He's a renowned shape-shifter (you'll find him in Traditional Fools, Epsilons, Sic Alps and The Perverts) but this takes things to the next level. Twisted, man.



**Worst Sleeve Of The Week**  
**Dog Is Dead - 'All Our Favourite Stories'**  
We all love books, but c'mon, Dog Is Dead, keep *The Famous Five* for bedtime stories, not your debut album cover. Kind of lame.

## THIS MANY BOYFRIENDS

THIS MANY BOYFRIENDS ANGULAR



Their scratchy odes to Talking Heads bassist Tina Weymouth; their wacky leftist leanings ('I Should Be A Communist'); their no-fi production at the hands of Ryan Jarman; their singer Richard Brooke's knack of sounding like a precise genetic splicing of Ian Curtis and Morrissey. Yes, Leeds' This Many Boyfriends come touted as the resurrection of timeless indie pop. "Fanzines aren't friends!" they chant, like the internet never happened. But they're no anachronism. Mingling the homemade magic of '80s indie with the basement clatter of Toy, TMB thrive on wonky-wheeled melodies and a thoroughly healthy obsession with The Pastels' 'Sittin' Pretty'. Add us to the harem. **Mark Beaumont**

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## CONVERGE

ALL WE LOVE WE LEAVE BEHIND  
EPITAPH



For the uninitiated, the hybrid sub-genre 'metalcore' is punk played with the cartoonish evil of metal, crossed with metal played by punk delinquents. It's the best of both worlds, and a squalid creation dreamt up by Converge, Boston's most degenerate band. At this point we should be toasting another album of peerless intensity, but by trading nonsensical time signatures and atonal bursts for fluidity and stadium rock, they've subtracted from their former wretchedness. Though dependably abrasive, anthems of doomed youth just aren't as brilliantly nihilistic when they sound like they've got AC/DC's Angus Young on guitar. **6**

**BEST TRACK:** 'Shame In The Way'

## Y NIWL

4 ADERYN PAPUR



Y Niwl are a North Wales quartet who play a brand of instrumental surf rock that sounds like it was written and recorded around the year 1963. Some people seem to consider this wacky or fake, but according to the band themselves only one of The Beach Boys could actually surf, so why care about 'authenticity' nearly 50 years later? Anyway, Y Niwl's previous three records were all great, and so is this six-song EP: impeccably reverberated valve-amp guitar twang, an organ with generations of dead skin underneath its keys, and light touches of spaghetti western soundtracks and Roy Orbison. The latter possibly explains why Richard Hawley is a celebrity fan of theirs. **Noel Gardner**

**BEST TRACK:** 'Dauddegun'

7

## AXEWOUND

VULTURES SEARCH AND DESTROY



First things first: it's clear that everyone involved in this Bullet For My Valentine-meets-Cancer Bats-meets-assorted other metal also-rans supergroup is clearly having the time of their lives. Absolutely everything about the venture, including the frankly godawful name, smacks of boys in a sweaty room together having lots and lots of fun. Admittedly, this is kind of charming for about half the record, including the super-catchy 'Cold' and the battering 'Exorchrist', but it quickly loses its appeal and gives way to the feeling that this is a just reasonable thrash metal record. It's a nice distraction for the guys involved, but there's no need for any longevity here. **Tom Goodwyn**

**BEST TRACK:** 'Cold'

5





# METZ

METZ SUB POP

*Toronto trio channel the spirit of early '90s grunge*



When he was a teenager in the early '90s, Metz bassist Chris Slorach had it all figured out. Whenever he was home alone, he'd pilfer his dad's credit card, dial the Sub Pop hotline and order the label's finest new LPs. Nirvana. Afghan Whigs. And hey, the crime paid. Spat out of Parkdale, home of the Toronto hardcore scene they pretty much invented, Slorach and his bandmates Alex Edkins (vocals) and Hayden Menzies (drums) make music far more ferocious than you'd expect from men who look like a bunch of dropout chemistry students. In fact, Menzies is a dropout chemistry student. Turns out, the trio's self-titled debut is full of torment. 'Headache' makes a deliciously bad impression, yelling about media angst, while 'Get Off' careers in with the depraved,

junkie squall of heavy metal being twisted out of shape. It's pure American hardcore, as Metz channel Hüsker Dü and The Jesus Lizard – the pre-grunge guitar gods of Slorach's Sub Pop heroes. Their pace doesn't let up, nor does their ire. Best is 'The Mule', seething with the disaffected confusion of being "left behind", before 'Negative Space' delivers a final, thundering thwack of testosterone.

Metz deliver the same righteous anger that informed much of their favourite music in the early '90s. The players might have changed but the problems remain the same: those affected by youth unemployment and conservative government can find salvation in hardcore. Metz are here to offer you redemption. *Jazz Monroe*

**BEST TRACKS:** 'The Mule', 'Negative Space', 'Headache'

## WHY? MUMPS, ETC CITY SLANG

Worrying about oversharing has never been Californian rapper and Anticon co-founder Yoni Wolf's bag. He takes pleasure from overstepping the line, and listening to Wolf's output since Why?'s debut in 2003 has been like reading a diary and then wishing you hadn't. His fifth album 'Mumps, Etc' continues this approach, as it critically casts an eye over Wolf's public persona on 'Waterlines' and dedicates a track to an unwell fan in 'Kevin's Cancer'. It's this final track that sums up the ongoing uneasiness in Wolf's work as, presumably while half-smiling, he sings: "I know with no uncertainty that I'm uncertain and I don't know". *Ailbhe Malone*

**BEST TRACK:** 'Strawberries'

## TWO GALLANTS THE BLOOM AND THE BLIGHT

BELLA UNION



It's been half a decade since the last Two Gallants album, but time hasn't quelled this San Franciscan duo's spirit. Their fourth LP is heavy with muscular cowpunk riffs that conjure up a meaty, moody vision of North America, coming over like the Grand Ole Opry bringing its country swagger to CBGB. They can be tender too; the melancholic roar of 'My Love Won't Wait', fierce pulse of 'Cradle Pyre' and blisteringly theatrical 'Ride Away' are set off by freewheelin' harmonica and harmonies in 'Broken Eyes' and the handsome piano-spiked 'Sunday Souvenirs'. *Leonie Cooper*

**BEST TRACK:** 'My Love Won't Wait'

## THE RIDER

*What we're spinning, supping and watching this week*



**Record Player**  
**Crosley Blue EU**  
**Collegiate Turntable**  
Got change from your student loan after rent/food/drugs? Invest in this portable turntable. Perfect for that seven-inch you still can't find on iTunes. Buy it: £180 from [urbanoutfitters.co.uk](http://urbanoutfitters.co.uk)



**Drink**  
**Gaymers**  
Apple cider just not enough? Gaymers has launched two new flavours of fruity booze: pear cider with raspberry and pear cider with cherry and apple. Buy it: £1.50 from [tesco.com](http://tesco.com)



**Film**  
**The Perks of Being a Wallflower**  
Stephen Chbosky's acclaimed ode to being adolescent and introverted is now a film starring Emma Watson and Ezra Miller. See it: Various prices, cinemas across the UK

## THIS WEEK'S SINGLES

reviewed by NME's  
**JEREMY ALLEN**



### ANDY BURROWS

**BECAUSE I KNOW THAT I CAN** DISTILLER



Educated at the Peter Andre School Of Tenacity, Andy Burrows clings to pop's U-bend like a germ that no detergent can kill. The former drummer with

Razorlight – who also released a bewildering Christmas album with Tom Editors last year – is out on his own now with this not unpleasant but entirely forgettable ditty. Should it all finally go tits-up for Burrows, work as a Robbie Savage impersonator beckons.

### CONOR MAYNARD FEAT NE-YO

**TURN AROUND** PARLOPHONE



Brighton's fledgling heart-throb Conor Maynard emotes intense, slightly nonsensical lyrics like, "Uh baby, we're so high now, whoa/Til our worries end

our pain right now..." Christ man, you're hardly out of short trousers – chill the fuck out or I envisage dysfunction in adulthood. Meanwhile, Ne-Yo plays the Fonzy role (thinks he's cool, hangs out with kids), phones it in and saves the writing team the job of coming up with a middle-eight.

### LEONA LEWIS FEAT CHILDISH GAMBINO

**TROUBLE** SYCO/SONY



"You used to smoke 10", she despairs, "now it's 20". Will someone call the cops? Expect the usual histrionics from this slick, big-production ballad, though you might have to suspend your disbelief somewhat, as you sense the most trouble Leona ever got herself into was taking teacher a Granny Smith when Miss preferred a Cox's Orange Pippin.

### CHRIS E PANTS

**DOGGY STYLE** SLEAZETONE



It seems a strange time to be campaigning for the inclusion of the doggy paddle as an Olympic event. Oh but wait! The way Mr Pants keeps

growing the words "doggy style" lasciviously over an undulating groove makes one think this has nothing to do with swimming at all, but is actually about the S-E-X word.

### BETH JEANS HOUGHTON

**DODECAHEDRON** MUTE



The first single from Beth's acclaimed 'Yours Truly, Cellophane Nose' gets another chance to set the charts alight, as the record-buying public was mystified by a song about 12-faced polyhedrons the first time round. Thankfully we're all clued up on Euclidean geometry these days.

### THE BLACK KEYS

**LITTLE BLACK SUBMARINES** NONESUCH



It seems extraordinary that The Black Keys have become so massive, albeit by stealth. This is a song of two halves, with no goals in either. 'Little Black Submarines', like much of their oeuvre, is as memorable as a fart at a blowing-off contest. The kids'll love it nonetheless.



# LIVE

FROM PUBS TO ARENAS,  
THE WEEK'S TOP GIGS

Edited by Tom Howard



## JAKE BUGG

PJ MOLLOY'S, DUNFERMLINE MONDAY, SEPTEMBER 24

*He may not be the new Dylan – not yet, anyway – but there's magic at work as the council-estate kid from Nottingham gets the kind of reception normally reserved for venerable rock legends*

**W**rite what you know, runs the old adage. If that's the case, then the Yoda-esque head that rests on Jake Bugg's young and narrow shoulders must have had a few past lives to draw on. It's not just the 18-year-old's songs of life and love on an egg-and-chips council estate that give this impression. It's also the unwavering confidence (bordering on nonchalance, in fact)

with which he faces tonight's sold-out and hugely expectant crowd.

This isn't Glasgow. It isn't even Edinburgh. It's a small town in Fife where music industry 'buzz' means less than nothing. And yet they're all queuing up just to get a glimpse of him. We overhear a couple of excitable punters talking about how tickets for Bugg's next headline tour in November are going for £95 a pop on eBay and that tonight is almost certainly their last chance to see him in a venue of this size. One of them, with a certain degree of inevitability, utters the words "This generation's Dylan".

That's going a bit too far, but nonetheless, it's plain for all to see that Bugg is a special kind of talent. Not that he makes a big deal of it, mind: in his button-down shirt, blue jeans and scuffed Adidas, he looks all but indistinguishable from his audience, until the first rambling notes of 'Kentucky' sound and, in his strange and sincere youthful croak, he declares, "I'm just a man from

*Kentucky, have a guitar but got no money".*

Now, he's clearly not. He's a boy from Nottingham, who is barely old enough to drink his own rider. But listen with your eyes closed, and by God, you can't help but believe every word that pours out of his mouth. When his two-piece band briefly vacate the stage and Bugg stands alone in the spotlight with his acoustic guitar, silencing an otherwise rowdy crowd with the pin-drop beauty of 'Slide' and 'Country Song', there's undoubtedly a kind of magic at work. When normal service resumes, it's no less impressive: the scratchy, skiffy 'Trouble Town' rollicks along like a resurrected Robert Johnson on nitro, while 'Ballad Of Mr Jones' summons a stomach-churning

feeling of urban horror as Bugg warns of a gang of roaming adolescents looking to steal "the last breath that you breathe".

Even as the room goes mental to the closing shuffle of 'Lightning Bolt', Bugg looks completely nonplussed by it all. He says very little, only affording himself the occasional wry smile or nod of the head. He doesn't even bother with an encore, despite hoots and hollers for more from the devoted crowd. Afterwards, in the sort of cramped and claustrophobic dressing room he certainly won't be inhabiting for much longer, he asks what we thought of the show. "Don't tell me you're giving it anything less than a nine," he grins, before we even get a chance to answer. *Barry Nicolson*

### JAKE BUGG ON...

#### ...HIS TOUR SO FAR

"It's been going dead good. I'm feeling a bit knackered, but I'll be alright."

#### ...FEMALE ATTENTION

"We played Ullapool the other day and some bird chucked up her bra, which is the first time that's happened. I threw it back, but it came back up again!"

#### ...SINGALONGS

"You can see a lot of the crowd know all the words to the songs, sometimes songs that aren't out yet. It's an incredible feeling."





# GRIZZLY BEAR

POP MONTREAL, QUEBEC, CANADA SUNDAY, SEPTEMBER 23

*The US indie dudes charm their earnest fans with a batch of new songs that sound waaaaay punchier live than on the new album. And Pop Montreal boasts plenty of other delights, too*

It's a quiet, autumnal Sunday night at an old Regency theatre in Montreal and the crowd for Grizzly Bear is waiting, as you might expect, earnestly. The Brooklyn quartet's new album has been out for about half an hour by the time they hit a stage cluttered with guitars, a cello, saxophones, keys, synths, a piano, a drumkit and something that looks like an autoharp. When they pick up the instruments, 'Shields' is instantly vivified.

Edward Droste and Daniel Rossen have spoken about how their fourth record is their most collaborative work yet, and the latticed songwriting effect comes alive tonight, particularly when they share vocal duties on songs like 'Half Gate'. The different vocal tones that sometimes seem flat on Grizzly Bear records sound moving when heard live. Christopher Taylor's backing

vocals are particularly beautiful on 'Gun-Shy', and although Droste's voice cracks a couple of times, there's richness in its fragility.

There are two other reasons why the new songs sound more muscular than the limper album versions: the heavier chorus builds in tunes like 'Speak In Rounds' and 'Sleeping Ute', and the far more intricate breakdowns, particularly the Radiohead homage of 'Yet Again'. Behind the band is a string of 16 lanterns that look like jellyfish, which rise, fall, flash or dim depending on what the band are playing.

The Grizzlies themselves aren't known for funky moves or wild stage antics, but they have a charisma of their own and banter naturally with the crowd. At one point they dedicate a song to Emily Kai Bock – the hot-shit director of Grimes' 'Oblivion' vid – with whom the band

have been working to promo their new single, 'Yet Again'. Like everything they do, it's charming. But the quartet are more than just charming. There's something deeper here – separate talents

playing together to create something that's better than the sum of their parts. It's both mysterious and magical to watch a band playing in complete harmony. *Lucy Jones*

## VIEW FROM THE CROWD

*Did you dig the Grizzlies?*



**Guillane Gagnon, 34, Wolf River**

"They were good but maybe 30 per cent was second-hand material... Too eerie, spacey and intellectual."



**Maxime Velleux, 35, Montreal**

"I found it boring because it lacked balls. Those vapoury ooh-oohs? No. I prefer music that's more sincere. It's over-clever."



**Ian Longohr, 27, Ontario**

"I particularly enjoyed the drumming. He plays in a jazz style instead of standard rock. I like his rimshots."

Grizzly Bear's Edward Droste doesn't notice The Hulk creeping up behind him



## POP MONTREAL BEST OF THE REST

Up-and-coming stars **Mozart's Sister** (love child of Enya and Beyoncé) and **Merchandise** (melodic punk from Tampa, Florida) rock Pop Montreal hard, but first prize goes to David Byrne and St Vincent's live 'Love This Giant' collaboration – horns and dance routines in a gilded church are always a treat. **DIIV** and **Metz** play excellent shows, as do **Myths** – think Scout Niblett mixed with Kate Bush playing in Berlin superclub Berghain. **TOPS** are energetic and bouncy and bring out the sunshine, while **Tim Hecker** offers up bludgeoning drones immediately after a Grimes show that features no less than three crowdsurfers.







# RICHARD HAWLEY

HMV INSTITUTE, BIRMINGHAM SATURDAY, SEPTEMBER 22

*The ex-Pulp man shows off his Mercury-nominated album, and even plays the one that was on The Simpsons*

**I** see Mensa are having their party early this year," says Richard Hawley in his delicate northern drawl. The Sheffield-born 45-year-old is, cheekily, pointing out that most people in the venue are old enough to have a Sunday afternoon BBC 6 Music show. And yeah, the rowdiest tonight gets is some over-enthusiastic head-bopping. But it's more to do with the dreamy pace of the ex-Pulp and Longpigs guitarist's tunes than his drift into middle age.

Being slightly older than your usual chart-botherer has worked in Hawley's favour in 2012 though, as he's emerged as the seasoned nominee for this year's Mercury Prize for his seventh album, 'Standing At The Sky's Edge'. In a year when the list is being taken apart from all angles

("Django Django and not Hot Chip?"; "Ben Howard and not Rustie?"; "Where's Kate Bush?"), his inclusion has been met with approving nods.

Tonight, amid mirrors, lights and bits of wall and tree, a dapper Hawley works his way through the record like a wise man of psychedelic rock. The title track and 'Down In The Woods' are contemporary, epic walls of noise that work in contrast to the more stripped-back moments of 'Don't Stare At The Sun' and 'Before'. Older moments such as 'Hotel Room' and 'Open Up Your Door' are scattered throughout, exposing the wide-ranging musical journey Hawley's been on.

His vocals boom around the venue, laced with reverb. And he comes over all funny, as we're treated to some token Pulp anecdotes, a cheeky

poke at the music industry ("I like to buy records, not download them, because I'm not a *fucking idiot*"), and a choice introduction to 'Tonight The Streets Are Ours': "Never mind arty-farty films, this song was used in *The fucking Simpsons*." After 23 years in the biz, the guy is suddenly totally relevant.

*Amy Sumner*

## VIEW FROM THE CROWD

IS RICHARD HAWLEY GOING TO WIN THE MERCURY?



**Mike Moloney, 24, Birmingham**  
"Watching Richard Hawley is like watching Elvis Costello. And any winner that stops Plan B has my vote."



**Alyson Vance, 43, Birmingham**  
"It goes without saying that he should win - his lyrics are perfect and very different to anything he's done before."



**Polly Williamson, 16, Warwickshire**  
"Yes, because it's really inspiring to young musicians and music lovers. Plus it's diverse - my mum plays it at her art gallery."



**Antony Darby, 51, Birmingham**  
"Richard Hawley is the man. He should win the Mercury because his record gives out so much love to everyone."

## CULT OF YOUTH

BIRTHDAYS, LONDON THURSDAY, SEPTEMBER 20

**I**f New York works as some sort of a cultural incubator, and its rock underworld is a breeding ground for the sounds that will later spread across the globe, we'd better prepare for a bleak 2013. Exhibit one is Cult Of Youth, a band from the city's Bushwick district who chain romantic and philosophical lyrics to the sort of impassioned, martial folk-punk that hasn't been in vogue since lefty '80s post-punks New Model Army packed up their marching boots. Frontman Sean Ragon's weapon of choice is nothing more imposing than the acoustic guitar, but his choppy, shanty-like songs are delivered with guts and a gothic glower, like The Pogues meet The Gun Club on International Speak Like A Pirate Day. Current album 'Love Will Prevail' features all manner of orchestral trimmings, although in the hands of the four black-clad goth refugees onstage tonight, it's dialled back to something punk-rockier. 'Man And Man's Ruin' begins with misty-eyed reminiscing but builds into something more rollicking, while 'Garden Of Delights' is a dour march that muses cheerlessly on "the cruelty of nature". There's a heaviness of mood here that sometimes borders on the oppressive - not least when Ragon whips out a trumpet and blows cold bursts of tuneless brass into the mic. But, you sense, Cult Of Youth play with darkness just to make the moments of positivity feel all the more vivid: see the optimistic, folksy 'A New Way (Version)', a ray of sunshine that cuts through dark clouds. Don't fear them; welcome them. *Louis Pattison*

## EAGULLS

KRAAK, MANCHESTER SATURDAY, SEPTEMBER 22

**A** lot of modern bands influenced by punk have a nasty habit of relieving the genre of its fury, with the likes of Best Coast and Wavves instilling it with apathetic dreams and stoner slackerdom instead. Thankfully the UK doesn't seem to be paying attention, and although Leeds-based five-piece Eagulls are taking notes from punk's 40-year history, their disaffection and spitball anger is far more relevant to 2012's social ills. Headlining Manchester Scenewipe's All Killer, All Dayer, they provide a solar plexus blow to a crowd 10 hours deep into their drink, with blond-haired, blue-eyed vocalist George Mitchell sneering "What the fuck are you all doing?" as the bleary-eyed front row struggle to tune in to his mob's unrelenting intensity. Eagulls's feet don't touch the stage all night as he elects to set his dead-eyed stare on us from ground level, making the room crackle with energy. If their recent self-titled EP shows flashes of melodic nuance, as a live band Eagulls are all about the primal hit of noise and the chipped and broken anthems of 'Council Flat Blues' and 'Moulting'. They're loud, horrible and brilliant, and have us reeling with sadistic delight. Confrontational in their attitude and stage presence, they bring the best out of their crowd by demanding revelry. They're less enthusiastic when a punter clambors onstage to join them though, as they stop their set to boot him off. *Simon Jay Catling*

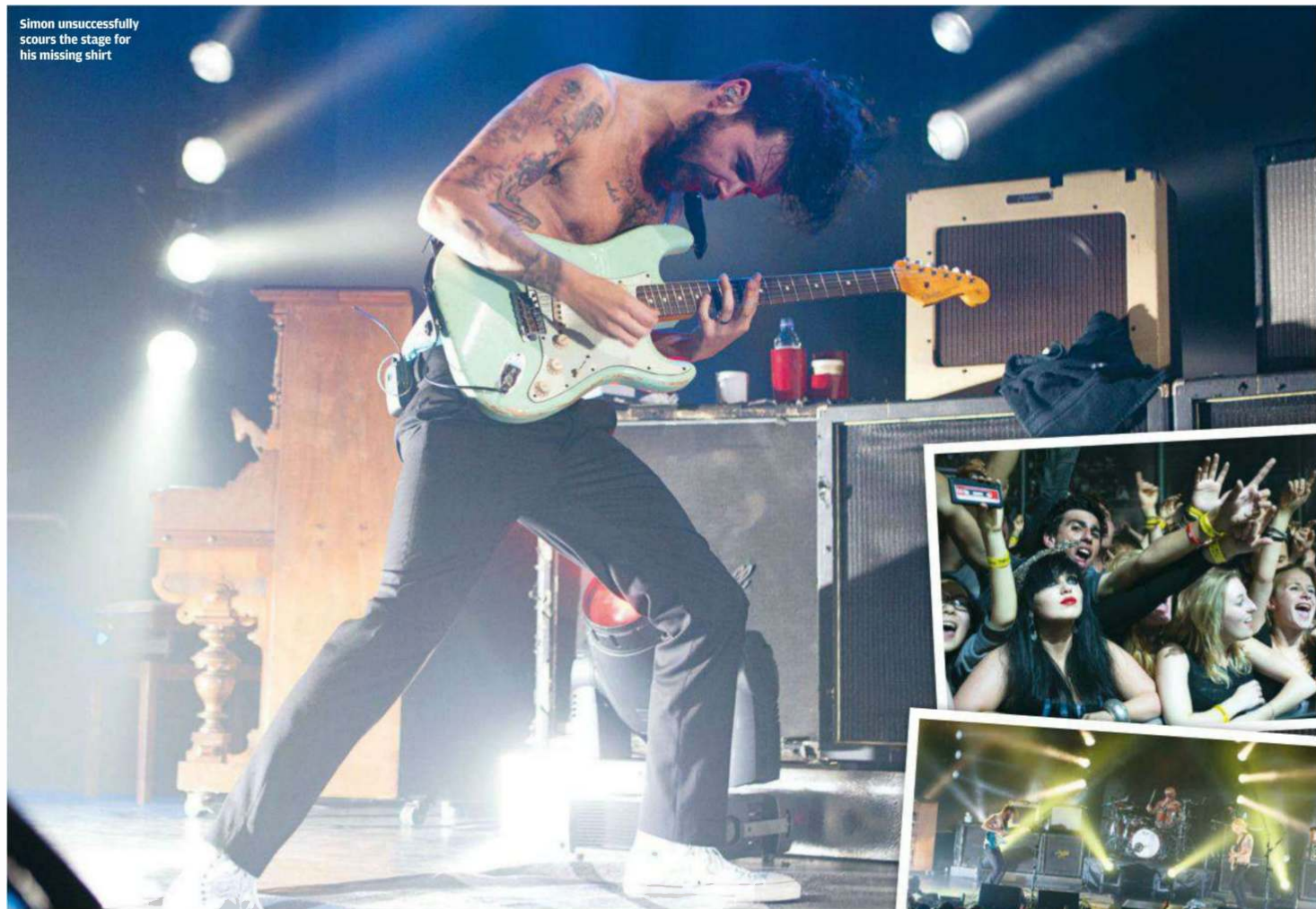
## ALLO DARLIN'

KING'S COLLEGE, LONDON TUESDAY, SEPTEMBER 13

**A**s another wave of spine-crushing feedback comes, Elizabeth Morris wrings the neck of her instrument and growls, "I love sub-bass." She's joking, of course. She knows the technical difficulties are torments to her sensitive audience's ears, and that her band Allo Darlin' are also breaking the first rule of twee: outside of a few cult indiepop clubs, this is a scene to be heard only daintily. But Londoners Allo Darlin' have been making an increasingly loud noise for some months now, and a devoted crowd of cult pop connoisseurs are at King's College to celebrate the breezy brilliance of their second album, 'Europe'. Delectable twee-pop tunes build around Elizabeth's bounce-along ukulele, weaving Garden State-style romances around images of the moon landings ('Neil Armstrong'), backpacking ('Europe'), Woody Allen movies ('Woody Allen') and old cameras ('The Polaroid Song'). Elizabeth, you suspect, could even find a soulmate moment in an emergency kerb-side amputation. They're a fittingly mismatched bunch, too: a guitarist who looks like he's been thrown out of Hot Chip for wanting to be Johnny Marr, a walrus-moustached bassist who could have had a former life advertising Scandinavian butter, and Elizabeth herself, the Aussie twee queen with self-esteem issues. "Somehow you've convinced me I'm pretty when I'm not", she coos on 'If Loneliness Was Art', and 500 doe-eyed uke-boys plot to make her their Zoëe Deschanel. *Mark Beaumont*



Simon unsuccessfully  
scours the stage for  
his missing shirt



# BIFFY CLYRO

THE ROUNDHOUSE, LONDON SATURDAY, SEPTEMBER 22

*A breakneck gallop through a career-spanning setlist shows just how brilliantly diverse and polished the Scots rockers have become – and how little soap bubbles mean so much*

**I**s there a rock finishing school for bands like Biffy Clyro? Are there open days at Prof W OaaaahhhhHHHH's backing vox studio? Sessions in the gym to learn jumping with a guitar, power-chord arm curls and the monitor balance? An onsite barber who specialises in sculpting the tour van tangle into something for the stadium?

Well, no. But if such a place existed Biffy would ace it, and tonight's gig – fuelled by six months in the studio working on 2013's double album, 'Opposites' – would be the graduation ceremony. The platinum-selling success of 2009's 'Only Revolutions' has emboldened them. The subsequent world tour has left them a ferociously precise live act. Somewhere along the way they got slick. They open with a furious version of 'Stingin' Belle', the first single off 'Opposites', rattle

through 'The Captain' and then swing a lurching left into '27', their second ever single. "Hello, London. We're going to play a bit of everything," says singer Simon Neil. By this point that's blindingly obvious.

"A bit of everything" includes the best of 'Only Revolutions', the odd 'Puzzle' favourite and the occasional archive number spotted among a clutch of newbies. The strongest of these are the apocalypse rock of 'Victory Over The Sun' and the semi-mystical anthem 'Sounds Like Balloons'. The former, with its lilting guitar line twinned with Neil's gentle mumble, struggled at this year's Download, but here it's at boiling point as its 40 seconds of quiet tension provide a sense of gentle unease before the storm starts. The latter is more straightforward, a chant-a-long epic of the '...Revolutions' school.

If other 'Opposites' tracks fail to ignite

mass singalongs it's because the trio's songwriting has deepened, turning away from the easy wins of '...Revolutions' and back towards the screwier moments of 'Puzzle'. 'Modern Magic Formula' and 'The Joke's On Us' are confusing at first, slippery little devils that sound like Sepultura setting the hounds on Bon Jovi. But the band lead us through the tricky bits to a safe zone: 'That Golden Rule', 'Living Is A Problem Because Everything Dies' and 'Many Of Horror' are all played with an abandon that belies the fact that Biffy must be sick of them by now.

Subtlety points go to the stage designer who programmed

giant soap bubbles full of smoke to float up to the ceiling, but as they shimmer and pop, they're a good visual metaphor for Biffy. If anything about the three Scots has changed in the 10 years since their debut album, it's how much more sophisticated they've become at crowbarring their wiggly experimentalism into the pop format. And how completely brilliant they are at hiding their smoke in the bubble. *Henry Barnes*

## WHAT TWITTER THOUGHT

@RyanCooper  
"There aren't  
many better live  
bands than  
@BiffyClyro"

@harriettekelly  
"Sounds Like  
Balloons is the

best song  
I've heard in  
a long time"

@benjo82  
"@BiffyClyro  
tearing the  
Roundhouse to  
shreds. Loving it!!

Simon Neil is  
a ledge"

@ADChillingworth  
"@BiffyClyro  
are really good  
live. There was  
glitter and  
everything."





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WED 24TH OCT	LONDON	HEAVEN
THU 25TH OCT	SOUTHAMPTON	TALKING HEADS
SAT 27TH OCT	BRIGHTON	GREEN DOOR STORE
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A GOLDENVOICE, SJM &amp; DF CONCERTS PRESENTATION IN ASSOCIATION WITH CODA AGENCY

## BASTILLE

## OCTOBER 2012 TOUR

- 10 BELFAST OH YEAH MUSIC CENTRE  
 11 DUBLIN ACADEMY 2  
 12 LIVERPOOL STANLEY THEATRE  
 13 **SOLD OUT** MANCHESTER NIGHT & DAY  
 14 GLASGOW ABC2  
 16 NEWCASTLE OTHER ROOMS  
 17 **SOLD OUT** BIRMINGHAM HMV INSTITUTE  
 18 **SOLD OUT** BRIGHTON KOMEDIA  
 19 **SOLD OUT** LONDON KOKO  
 20 OXFORD O2 ACADEMY

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A GOLDENVOICE &amp; FRIENDS PRESENTATION BY ARRANGEMENT WITH ITS &amp; BLACK DUCK MANAGEMENT

## Lucy Rose

## OCTOBER

- 20 OXFORD GATHERING 14+  
 21 NOTTINGHAM **SOLD OUT** ODEGA 14+  
 22 CAMBRIDGE JUNCTION 1 14+  
 23 BUCKS UNIVERSITY 16+  
 25 MANCHESTER **SOLD OUT** EAF INSTITUTE 14+  
 26 BIRMINGHAM HMV INSTITUTE TEMPLE 14+ BUT UNDER 18 W/ADULT  
 28 SHEFFIELD PLUG 14+  
 29 LEEDS BRUDENELL 14+  
 30 NEWCASTLE ACADEMY 2 14+  
 NOVEMBER  
 01 GLASGOW THE ARCHES 14+  
 02 EDINBURGH ELECTRIC CIRCUS 14+  
 03 BELFAST AUNTIE ANNIE'S 18+  
 04 DUBLIN WHELAN'S 18+  
 05 LIVERPOOL KAZIMIER 18+  
 07 HULL FRUIT 14+  
 08 LEICESTER SCHOLARS BAR 14+  
 10 COVENTRY KASBAH CLUB 14+  
 11 NORWICH ARTS CENTRE 14+  
 12 BRIGHTON COALITION 14+  
 14 SOUTHAMPTON JOINERS 14+  
 15 BRISTOL FLEECE ALL AGES 16+ W/ADULTS  
 16 CARDIFF THE GATE 14+  
 17 READING MINSTER CHURCH 14+  
 18 WINCHESTER RAILWAY INN 14+  
 20 GUILDFORD BOILERROOM 14+

## 22 NOVEMBER LONDON ELECTRIC BRIXTON 14+

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Robert album 'Like I Used To' out Sept 24

lucyrosemusic.com | twitter.com/lucyrosemusic | facebook.com/lucyrosemusic

AN AEG LIVE &amp; FRIENDS PRESENTATION IN ASSOCIATION WITH X-RAY

## BROKEN HANDS &amp; DEAF CLUB

## 2012 CO-HEADLINE UK TOUR

- OCTOBER  
 19 LONDON SEBRIGHT ARMS  
 DEAF CLUB SOLO HEADLINE SHOW  
 NOVEMBER  
 02 LEEDS COCKPIT  
 03 NOTTINGHAM STEALTH  
 04 BRISTOL LOUISIANA  
 06 BRIGHTON STICKY  
 MIKE'S FROG BAR  
 07 LONDON SEBRIGHT ARMS  
 BROKEN HANDS SOLO HEADLINE SHOW  
 09 CHESTER THE COMPASS  
 10 LEICESTER LOCK 42  
 12 MANCHESTER  
 TROF FALLOWFIELD

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OR CALL 08444 775 775

## SAINT SAVIOUR



- 31<sup>ST</sup> OCT  
 EDINBURGH SNEAKY PETE'S  
 1<sup>ST</sup> NOV  
 YORK DUCHESS  
 2<sup>ND</sup> NOV  
 STOCKTON GEORGIAN THEATRE  
 6<sup>TH</sup> NOV  
 WOLVERHAMPTON SLADE ROOM  
 7<sup>TH</sup> NOV  
 OXFORD JERICO  
 8<sup>TH</sup> NOV  
 LIVERPOOL ERIC'S  
 9<sup>TH</sup> NOV  
 NOTTINGHAM BODEGA  
 11<sup>TH</sup> NOV  
 MANCHESTER TROF  
 12<sup>TH</sup> NOV  
 SHEFFIELD THE HARLEY  
 13<sup>TH</sup> NOV  
 BIRMINGHAM HARE & HOUNDS  
 14<sup>TH</sup> NOV  
 LEICESTER COOKIE JAR  
 18<sup>TH</sup> NOV  
 BRIGHTON THE HOPE  
 19<sup>TH</sup> NOV  
 SOUTHAMPTON JOINERS  
 20<sup>TH</sup> NOV  
 LONDON LEXINGTON

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AN AEG LIVE &amp; FRIENDS PRESENTATION IN ASSOCIATION WITH ANGLE ARTIST MANAGEMENT

## FUNERAL SUITS

- October  
 01 Cambridge Cornerhouse  
 02 Southampton Cellars  
 04 Bristol Start The Bus  
 05 Birmingham Sunflower Lounge  
 07 Glasgow Nice & Sleazy  
 09 Middlesbrough Mixtape  
 10 York Fibbers  
 11 Wakefield The Hop  
 12 Manchester Deaf Institute  
 13 Newcastle Head Of Steam  
 15 Cardiff Buffalo Bar  
 16 Derby Victoria Inn  
 17 St Albans The Horn Inn  
 18 London Lexington

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facebook.com/funeralsuitsDEBUT ALBUM 'LILY OF THE VALLEY'  
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'HANDS DOWN' OUT 15 OCTOBER.

An AEG Live &amp; Friends presentation in association with FB

GOLDENHILL, MEAN FIDDLER, SM AND DHP PRESENT

## ryan keen

- WEDNESDAY 24<sup>TH</sup> OCTOBER - MANCHESTER RUBY LOUNGE  
 THURSDAY 25<sup>TH</sup> OCTOBER - BRISTOL THEKLA  
 FRIDAY 26<sup>TH</sup> OCTOBER - SWANSEA SIN CITY  
 SATURDAY 27<sup>TH</sup> OCTOBER - LONDON BORDERLINE  
 TUESDAY 30<sup>TH</sup> OCTOBER - IPSWICH THETA  
 WEDNESDAY 31<sup>ST</sup> OCTOBER - PLYMOUTH PAVILLIONS  
 THURSDAY 1<sup>ST</sup> NOVEMBER - ST AGNES TAP HOUSE  
 FRIDAY 2<sup>ND</sup> NOVEMBER - TRURO BUNTERS B-SIDE  
 TUESDAY 6<sup>TH</sup> NOVEMBER - NOTTINGHAM BODEGA

TICKETS: WWW.TICKETWEB.CO.UK / WWW.HMV.TICKETS.COM

WWW.RYANKEEN.CO.UK / WWW.FACEBOOK.COM/RYANKEENUK

TWITTER: @RYANKEEN



# THE VIRGINMARYS

## DEAD MAN'S SHOES TOUR

OCTOBER

03 HULL THE FRUIT  
04 CARLISLE BRICKYARD  
05 CAMBRIDGE CORNERHOUSE  
06 ALDERSHOT WEST END CENTRE  
08 LONDON OLD BLUE LAST  
09 WREXHAM CENTRAL STATION  
10 LIVERPOOL O2 ACADEMY2  
11 STOKE SUGARMILL  
12 SOUTHAMPTON TALKING HEADS

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KILLIVE.COM, 0844 871 8803 & USUAL OUTLETS  
VISIT WWW.THEVIRGINMARYS.COM FOR FULL DEBUT SINGLE & ALBUM DETAILS  
A KILMARIAD, ACADEMY EVENTS + FRIENDS PRESENTATION BY ARRANGEMENT WITH S&Y

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ACADEMY EVENTS BY ARRANGEMENT WITH X-RAY PRESENT

## PETER HOOK & THE LIGHT PERFORM UNKNOWN PLEASURES LIVE & IN ITS ENTIRETY

MONDAY 26 NOVEMBER | FRIDAY 30 NOVEMBER  
LEICESTER O2 ACADEMY 2 | NEWCASTLE O2 ACADEMY 2  
TICKETS AVAILABLE AT: 0844 477 2000 / www.ticketweb.co.uk

UNKNOWN PLEASURES LIVE

WWW.PETERHOOK.CO.UK

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ACADEMY EVENTS BY ARRANGEMENT WITH DESTINY TOUR BOOKING PRESENT

# MAD CADDIES

NOV 17 BIRMINGHAM SOUND CIRCUS NOV 22 BIRMINGHAM THE OTHER ROOM  
NOV 20 BRISTOL THE EXCHANGE NOV 23 GLASGOW CLASSIC GRAND  
NOV 21 LEEDS THE COCKPIT NOV 24 NOTTINGHAM RESCUE ROOMS

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SUNDAY 18TH & SUNDAY 25TH NOVEMBER  
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# LA SHARK

NOVEMBER 2012

10 BRISTOL THEKLA  
12 BRIGHTON THE GREEN DOOR STORE  
13 SOUTHAMPTON JOINERS  
15 NOTTINGHAM BODEGA SOCIAL CLUB  
16 MANCHESTER THE CASTLE HOTEL  
17 GLASGOW NICE & SLEAZY  
18 BIRMINGHAM O2 ACADEMY 3  
19 LEAMINGTON SPA ZEPHYR LOUNGE  
22 LONDON CORSICA STUDIOS

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alt.tickets.co.uk  
0845 413 4444  
WWW.LASHARK.COM



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EDINBURGH, WEE RED BAR  
LONDON, THE GOOD SHIP  
LEEDS, SANTIAGO BAR  
DONCASTER, VINTAGE ROCK BAR  
SHEFFIELD, WEST STREET LIVE  
MANCHESTER, RETRO BAR  
NOTTINGHAM, THE CHAMELEON  
YORK, STEREO  
BIRMINGHAM, FERN AND FALLOW  
LEICESTER, OXJAM FESTIVAL  
AMSTERDAM (NL), WINSTON KNGDM  
THE HAGUE (NL), DE VINGER  
OOSTENDE (BE), TWILIGHT ROCKS  
GENT (BE), KINKY STAR CLUB  
LONDON, BOSTON ARMS

SUN 30 SEP  
THU 04 OCT  
FRI 05 OCT  
SAT 06 OCT  
MON 08 OCT  
WED 10 OCT  
THU 11 OCT  
THU 18 OCT  
FRI 19 OCT  
SAT 20 OCT  
WED 24 OCT  
THU 25 OCT  
FRI 26 OCT  
SAT 27 OCT  
MON 29 OCT

plus guests

www.valentine.com

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2012

2a, CLIFTON RISE, NEW CROSS, LONDON SE14 www.thevenue.london.com  
020 8 692 4077 ADMISSION £184 12pm WITH THIS AD/STUDENTS/NURSES/LADIES/MEMBERS. E7 OTHERWISE

FRI 5th OCT GREEN DAY  
FRI 12th OCT COLDPLAY  
FRI 19th OCT MADNESS  
FRI 26th OCT THE CURE

FRI 2 NOV - THE WALLS2 FRI 16 NOV - ANTARCTIC MONKEYS FRI 20 NOV - A TRIBUTE TO THE PRODIGY FRI 7 DEC - KAZADZAH FRI 14 DEC - THE SMYTHS FRI 21 DEC - KIDS OF LEON

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# NME

GENERATION  
NEXT

PRESENTS

# HOWLER

THE CAST OF CHEERS

GROSS  
MAGIC

## TOUR DATES

19-Oct Bournemouth Old Fire Station  
20-Oct Bristol Thekla  
21-Oct Norwich Waterfront  
22-Oct Birmingham HMV Institute Library  
24-Oct Manchester Club Academy  
25-Oct Glasgow King Tut's  
26-Oct Sheffield Leadmill  
27-Oct Stoke Sugarmill  
29-Oct Nottingham Rescue Rooms  
30-Oct London KOKO  
31-Oct Brighton The Haunt



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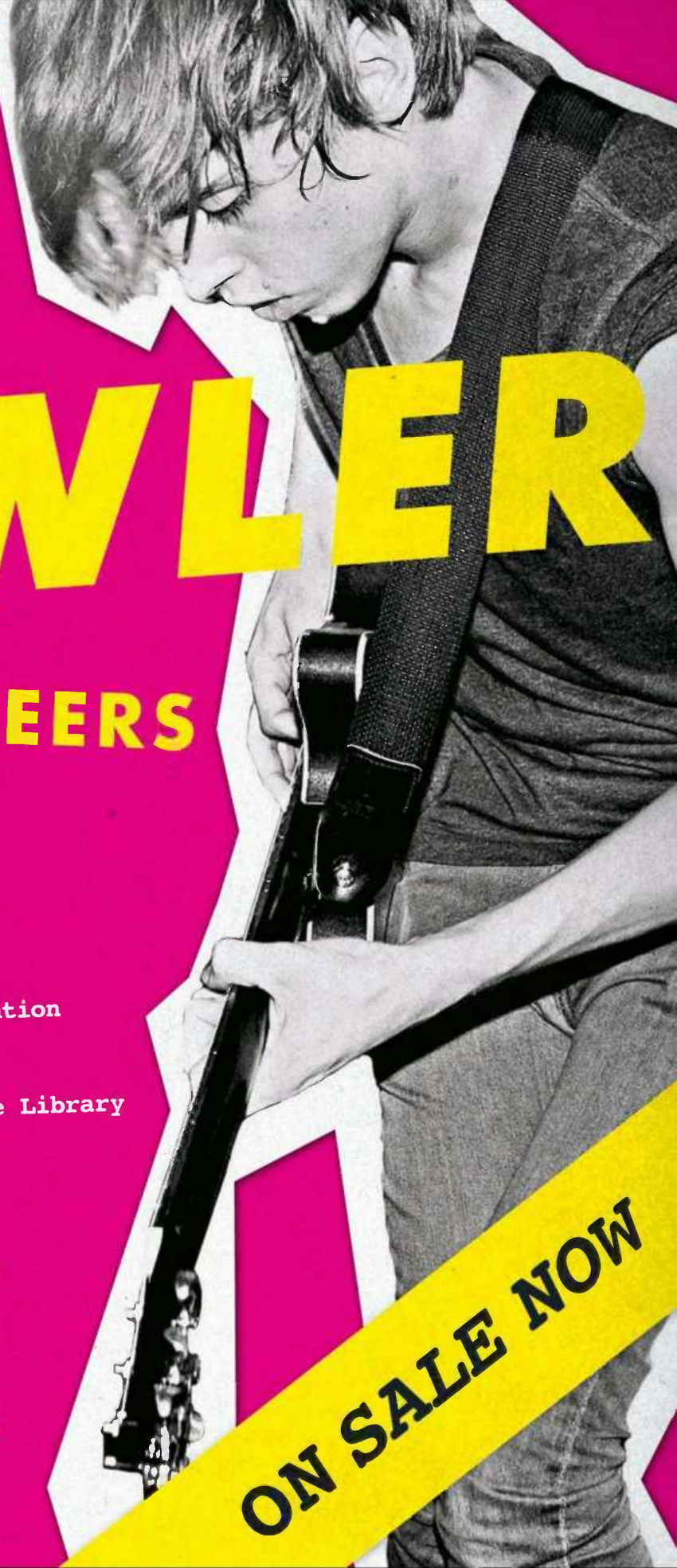
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## ANNOUNCEMENTS

**Bloc.**

Parker Andrews appointed administrators for Base Logic Productions Ltd t/a Bloc

Jamie Playford of Parker Andrews was appointed Administrator of Base Logic Productions Limited T/A Bloc ("the Company") on 11 July 2012. A letter confirming the appointment as Administrator of the Company, and Form 2.12B, Notice of Administrator's Appointment, is available to download from the websites below. The Administrator's Proposals and any subsequent reports to creditors will also be made available to download in due course.

More information is available at:  
<http://www.blocweekend.com/>  
<http://www.parkerandrews.co.uk/news/bloc-ticketholders/>

**PARKER ANDREWS**

## MUSICIANS WANTED

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 020 8906 9991

Recording - Great Live Room with MacPro & Logic 9  
 Rehearsals - 10 fully equipped studios from £3.50 hour inc Backline  
 Opening April 2012.....

New studio complex with six fully air conditioned purpose built studios including Dance studio with Harlequin Floor, Private Piano practise room, Composer room, Photo/Video room with infinity wall - full details & pics at studio blog on [www.millhillmusiccomplex.blogspot.com](http://www.millhillmusiccomplex.blogspot.com)  
 5 mins walk from Mill Hill Thameslink, 10 mins drive from M1/M25 J2, many local bus routes and ample parking

For all other studio detail  
[www.millhillmusiccomplex.co.uk](http://www.millhillmusiccomplex.co.uk)

## CHAT

**GAY CHAT** 10p PER MIN

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Call now and start chatting!

18+ only. Hidesk 0844 944 0844. Live calls recorded. 0871 = 10p per min. Network extras apply. Live calls recorded. SP: 4D.

**FREE 4 WOMEN TEXTCHAT**

women text: enme to: men text: mnme  
 gay text: gnmme 6969

18+ only. Hidesk 0844 944 0844. Network charges apply. Send STOP to 69696 to Stop. SP: X-04

**DATE CHAT**

**MEN: 0871 908 9919**  
**GAY: 0871 908 9944**

18+ Hidesk 0844 944 0844. 0871 = 10p per min. Network extras apply. Live calls recorded. SP: 4D.

**WOMEN CALL FREE\* 0800 075 9128**

\*0800 = Free from BT Landline

**CHAT OR DATE** 10p PER MIN

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18+ only. Hidesk 0844 944 0844. Network charges apply. Live calls recorded. SP: 4D.

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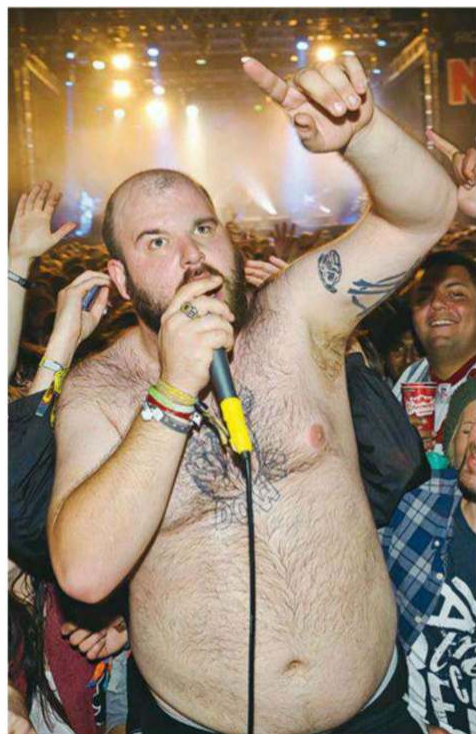
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THE UK'S BIGGEST GUIDE TO THE WEEK AHEAD

Edited by Siân Rowe

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# BOOKING NOW



## FUCKED UP

**STARTS:** Manchester Deaf Institute, Nov 14

### DON'T MISS

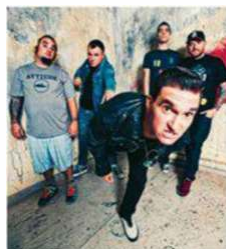
When Fucked Up were announced as support for The Vaccines' gig at Alexandra Palace we were... concerned. Images of the Toronto hardcore band's gigantic frontman Pink Eyes charging across the stage during 'Queen Of Hearts' and making little Justin Young soil his white jeans filled our heads. And JY's not the only one at risk: the quintet's rock opera, 'David Comes To Life', saw Pink Eyes slam-dancing in the crowd to mark his territory. To warm up for the carnage, Fucked Up play three dates – Manchester Deaf Institute (Nov 14), Birmingham Rainbow (Nov 15) and Brighton Coalition (Nov 16) – at which they'll scream their back catalogue, high-five everyone in the front row and have mid-song chats about sniffing Justin Bieber's jeans. It's just how they do things.



## NAIL THE CROSS

**STARTS:** London Shacklewell Arms, Oct 19

Weepy Deptford Goth, witchy oOoO and Grime producer Preditah are among the line-up for this future-focused festival.



## NEW FOUND GLORY

**STARTS:** Nottingham Rock City, Nov 4

The band will play 2002 album 'Sticks And Stones' in full at six November dates. Don't worry, it's the one with 'My Friends Over You' on.



## CHVRCHES

**STARTS:** Glasgow QMU, Nov 13

Can you feel the new band buzz? No? Well, it'll be all over your ears when Scottish indie trio Chvrches tour in support of Passion Pit next month.



## THE NEIGHBOURHOOD

**STARTS:** London Borderline, Nov 14

The 'Sweater Weather' band bring a classic Cali sound to the UK for three dates: London, Manchester (Nov 15) and Glasgow (Nov 16).



## TOPS

**STARTS:** London Birthdays, Nov 21

Excellent Canadian label Arbutus export another success story in the shape of disco-poppers TOPS. They'll charm your glittery cardio off.



## DARWIN DEEZ

**STARTS:** London, XOYO, Nov 28

Curly-haired and headband-wearing 'Radar Detector' Darwin Deez stops off in the UK for just the date in London as part of his short European tour.



## WILLY MASON

**STARTS:** Glasgow King Tut's, Dec 1

Willy's back (again), with spellbinding new shows planned for December. He'll visit Manchester, Birmingham, London and Bristol.



## THE XX

**STARTS:** Brighton Dome, Dec 6

Bolstered by a Number One for 'Coexist', London's shyest stars play five dates in December. If recent shows are anything to go by, expect to be overwhelmed.



## LOS CAMPESINOS!

**STARTS:** London Islington Assembly Hall, Dec 15

"Beautiful venue, extended set, excellent supports, Christmas cheer," the Cardiff band promise.



## USHER

**STARTS:** London O2 Arena, Jan 27, 2013

R&B legend Usher heads off on a six-date arena tour. He'll be taking upcoming starlet Rita Ora along for the ride. Supersonic squealing is guaranteed.



## INSPIRAL CARPETS

**STARTS:** Newcastle O2 Academy, March 13, 2013

Madchester nostalgia ahoy! Continuing the reformations, they'll be playing debut album 'Life' plus the hits.



## ATP 2013

**STARTS:** Camber Sands Pontins, May 10, 2013

After a shaky few months, ATP returns. TV On The Radio curate Weekend One; Deerhunter (above) play their three albums over Weekend Two in June.



# PICK of the WEEK

What to see this week? Let us help



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

## SBTRKT

STARTS: Bristol O2 Academy, Oct 3

NME  
PICK

Some gigs are all about the spectacle. People who sniff at the thought of even *touching* a Muse album are usually blown away when watching them live for the first time. Other gigs are all about the audience – who you're dancing with, how sweaty it gets, how many hits you can howl along to. If you want both of these things at once, get on board with SBTRKT. Aaron Jerome captures a bit of club magic with his bassy live show, Sampha's honeyed vocals are stunning, and tracks like 'Wildfire' and 'Hold On' still take us back to the sticky, blissful summer nights when we first heard them. Following the Bristol show and two dates at London's Shepherd's Bush Empire, this week they also curate their own night at Manchester's unstoppable Warehouse Project. Expect to lose yourself in the heady hip-hop of TNGHT, the frantic maximalism of Rustie and the smooth sound of Canada's brightest producer, Jacques Greene.



Everyone's Talking About  
**RADIOHEAD**  
STARTS: Manchester  
Arena, Oct 6

If you ever want to start an argument in the *NME* office, mention Radiohead. Working here we have Thom Yorke and co's biggest fans, fiercest critics and a bunch of other people who just think "meh". Now Thom's taken time out from DJing at fashion parties to get the band back together. Here's hoping for some hits.



Don't Miss  
**BO NINGEN**  
STARTS: Bristol Fleece,  
Oct 8

Search Twitter and you'll be astounded by the reactions to these Japanese garage-psych maniacs. "I was actually scared," writes one fan. "I'm being destroyed," writes a second about new album 'Line The Wall'. "I only knew they were blokes from standing next to them at a urinal!" says a third. See them this week and find out the truth for yourself.



Radar Stars  
**ECHO LAKE**  
STARTS: Brighton Green  
Door Store, Oct 5

In our review of their No Pain In Pop debut album 'Wild Peace', we said these London shoegazers are a great soundtrack to lazing on the beach, sitting on trains, or walking alone in the rain. They're also brilliant live, which is handy as they take their otherworldly wall of sound on a UK tour this week, later visiting Liverpool, Cambridge and York.

# WEDNESDAY

October 3

## ABERDEEN

Field Music Lemon Tree  
01224 642230

Wecamefromwolves/A Plastic Rose  
The Tunnels 01224 211121

## BELFAST

Cheryl Cole Odyssey 028 9073 9074  
Rachel Sernanni Voodoo

## BIRMINGHAM

Ben Montague O2 Academy 3  
0870 477 2000

Carina Round/Wintersleep  
Hare & Hounds 0870 264 3333

Never Say Hero Adam & Eve  
0121 693 1500

## BRIGHTON

Ahab/Early Ghost Prince Albert  
01273 730 499

Chapeller Fou Blind Tiger  
01273 681228

Gallows The Haunt 01273 770 847

Two Wounded Birds Green Door  
Store 07894 267 053

VerseChorusVerse Latest Music Bar  
01273 687 171

## BRISTOL

Alexander Wolfe St Bonaventure  
0117 929 9008

Gattaca/Remek Croft (Main Room)  
0117 987 4144

Lionface Croft (Front Bar)  
0117 987 4144

Lower Than Atlantis/The  
Dangerous Summer Trinity

01179 351 200

SBTRKT/Disclosure O2 Academy  
0117 945 0996

Volvod Exchange 0117 9304538

While She Sleeps Fleece  
0117 945 0996

## CARDIFF

Attila The Stockbroker Bogiez  
029 2034 1463

Gideon Conn/Quiet Marauder/  
My Name Is Ian 10 Feet Tall

02920 228883

Hullabaloo/Fjords Gwdihw Cafe Bar  
029 2039 7933

The Skints Clwb Ifor Bach  
029 2023 2199

The Wooden Sky/Evening Hymns  
Buffalo Bar 02920 310312

WASP Cardiff University SU

CHILMSFORD

Dan Le Sac Hooga 01245 356 811

## COVENTRY

Knife Party Kasbah 024 7655 4473

## EDINBURGH

Trust Sneaky Pete's 0131 225 1757

## EXETER

Benjamin Francis Leftwich/Marika  
Hackman Phoenix 01392 667080

## GLASGOW

Between The Buried And Me The  
Garage 0141 332 1120

Jason And The Scorchers Oran Mor  
0141 552 9224

Kyla La Grange School Of Art  
0141 353 4530

Newton Faulkner O2 ABC  
0870 903 3444

Tonight Alive/Lost/Alone King Tut's  
Wah Wah Hut 0141 221 5279

Turbowolf Cathouse 0141 248 6606

## HULL

The Virginmays Fruit Hull  
01482 221113

## LEEDS

Alligator Gumbo Smokestack  
0113 2452222

Azealia Banks LMUSU 0113 812 8400

Twisted Wheel Cockpit  
0113 244 3446

## LIVERPOOL

Duotone Leaf On Bold St  
0151 707 7747

Ruarri Joseph Mello Mello  
0151 707 0898

## LONDON

Bitter Ruin 229 Club 020 7631 8310

Blacksands Nambucca  
020 7272 7366

BBBblood Power Lunches Arts Cafe  
Cave Painting The Lexington

020 7837 5387

Cutthroat Convention MacBeth  
020 7739 5095

Dead Skeletons Corsica Studios  
020 7703 4760

Derby Sunshine New Cross Inn  
020 8692 1866

The Dirty Angels Club Surya  
020 7713 6262

Extreme Sound Arch Angel  
020 7938 4137

Gypsy Lee Pistolero Ace Cafe  
020 8961 1000

Home Service Half Moon  
020 7274 2733

Jennie Delaney Old Queen's Head  
020 7354 9993

Karlma Francis Borderline  
020 7734 5547

Korekyojinn/Charles Hayward  
Cafe Oto 0871 230 1094

Man Like Me Electric Ballroom  
020 7485 9006

My Bad Sister Birthdays  
Nas XOYO 020 7729 5959

Omar Rodriguez Lopez Group  
Garage 020 7607 1818

Richard Hawley O2 Academy Brixton  
0870 477 2000

Robert Vincent Dublin Castle  
020 7485 1773

Tasha Johnson Troubadour Club  
020 7370 1434

Tori Amos Royal Albert Hall  
020 7589 8212

Triggerfinger Barfly 0870 907 0999

Vince Kidd Heaven 020 7930 2020

Von Haze Shackwell Arms  
020 7249 0810

Years And Years Old Blue Last  
020 7613 2478

[Mee] Sebright Arms 020 7729 0937

## MANCHESTER

AxeWound Academy 3  
0161 832 1111

The Midnight Beast Academy  
0161 832 1111

The Moons Roadhouse 0161 228 1789

Palma Violets/Childhood Deaf  
Institute 0161 330 4019

Soulfly Club Academy 0161 832 1111

We Are Augustines The Ritz  
0161 2364355

## NEWCASTLE

Allegro Bay Trillians 0191 232 1619

George Michael Metro Radio Arena  
0870 707 8000

## NEWCASTLE UNDER LYME

Redwire Old Brown Jug  
0191 478 6204

## NORWICH

Dub Colossus Arts Centre  
01603 660 352

## NOTTINGHAM

Dragonforce Rock City 08713 100000

Lionel Richie Capital FM Arena  
0115 948 4526

Shonen Knife Glee Club  
0871 472 0400

Tracer Rescue Rooms 0115 958 8484

## OXFORD

The Enemy O2 Academy  
0870 477 2000

## PORTSMOUTH

Anberlin Wedgewood Rooms  
023 9286 3911

## SOUTHAMPTON

Bright Light Bright Light Joiners  
023 8022 5612

## STOCKTON

Karlina Polwart Arc 01642 666600

## STOKE ON TRENT

Mayday Parade/The Summer Set  
Sugarhill 01782 214 991

## WOLVERHAMPTON

Joseph Whelan Robin 2  
01902 497860

## YORK

NZCA/LINES Fibbers 01904 651 250

Smoke Fairies The Duchess  
01904 641 413



Azealia Banks,  
LMUSU, Leeds



# THURSDAY

## October 4

**ABERDEEN**  
Hugh Cornwell Lemon Tree  
01224 642230

**BATH**  
Tracer Komedia 0845 293 8480

**BELFAST**  
Therapy? Empire 028 9024 9276

**BIRMINGHAM**  
fun. HMV Institute 0844 248 5037  
Modified Toy Orchestra Hare & Hounds 0870 264 3333  
Pretentious Class/Action Replay  
O2 Academy 3 0870 477 2000  
Ruarri Joseph Glee Club  
0870 241 5093

Von Haze Victoria Bar 0121 633 9439  
4ft Fingers The End 0121 448 0797

**BOURNEMOUTH**  
Maverick Sabre/Ms Dynamite  
O2 Academy 0870 477 2000

**BRIGHTON**  
Man Like Me Green Door Store  
07894 267 053

Rising Tides/Tell Wolves Tales  
Prince Albert 01273 730 499  
Trust The Haint 01273 770 847

**BRISTOL**  
Anberlin Fleece 0117 945 0996  
Dead Elms/Poln Exchange  
0117 9304538

Overoth/Necrotize Croft (Front Bar)  
0117 987 4144

**CARDIFF**  
Flux Pavilion Cardiff University SU  
Trevino Buffalo Bar 02920 310312

**CARLISLE**  
The Virginmays Brickyard  
01228 512 220

**CHELMSFORD**  
The Fellowship Hooga 01245 356 811

**COVENTRY**  
Zane Lowe Warwick University  
0871 230 1094

**DERBY**  
Dave McPherson Venue  
01332 203545  
Ian Siegal Flowerpot 01332 204955  
Warrior Soul The Hairly Dog

**EXETER**  
Devon Sproule Phoenix  
01392 667080  
Gallows/Feed The Rhino Cavern Club  
01392 495 370

**FALMOUTH**  
Benjamin Francis Leftwich/  
Marika Hackman Princess Pavilion  
01326 211222

**GATESHEAD**  
Aftershock/The Creep Void Three  
Tuns 0191 487 0666

**GLASGOW**  
Chasing Dragons The Attic  
Field Music Oran Mor 0141 552 9224  
Holy Pistol Club/Calm As The Colour  
Queen Margaret Union 0141 339 9784  
Paws CCA 0141 352 4900  
Rod Jones & The Birthday Suit King  
Tut's Wah Wah Hut 0141 221 5279  
Wintersleep Nice'n'Sleazy  
0141 333 9637

Y&T/The Jokers Classic Grand  
0141 847 0820

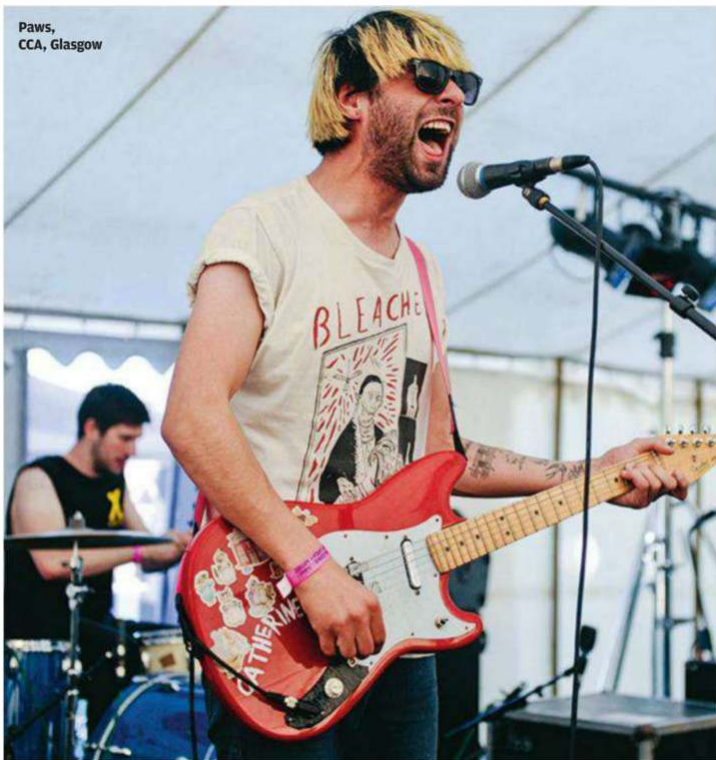
**GUILDFORD**  
Kitten And The Hip Boileroom  
01483 539 539

**HERTFORD**  
Suburban Dirts Corn Exchange  
01462 434 396

**LEAMINGTON SPA**  
The Enemy The Assembly  
01926 313774

**LEEDS**  
Dylan Carson/Crying Lion Brudenell  
Social Club 0113 243 5866  
Little Night Terrors Empire  
01132 420868  
The Midnight Beast O2 Academy  
0870 477 2000

Paws,  
CCA, Glasgow



Napalm Death/Hawk Eyes The Well  
0113 2440474

Plastic Rabbits Carpe Diem  
0113 243 6264

We Are Augustines Cockpit  
0113 244 3446

**LEICESTER**  
The Lovely Eggs Soundhouse  
07830 425555

Under The Influence Shed  
0116 262 2255

**LIVERPOOL**  
Marina & The Diamonds O2 Academy  
0870 477 2000

The Moons Mello Mello 0151 707 0898

**LONDON**  
Bel & The Boy Camden Rock  
0871 230 1094

Bitter Ruin 229 Club 020 7631 8310

Black Dice/Dan Friel Birthdays  
Blu & Exile/Kutmah Cargo  
020 7749 7840

Cities To Satellites Nambucca  
020 7272 7366

Cook And The Case Bedroom Bar  
020 7613 5637

Emily & The Faves Shackwell Arms  
020 7249 0810

Home Advantage/British Teeth  
Fighting Cocks 020 8546 5174

Ice Prince O2 Academy Islington  
0870 477 2000

John Cooper Clarke Queen Elizabeth  
Hall 020 7960 4242

Living With Disfigurement/  
The Atrocity Exhibit Grosvenor  
0871 223 7992

Mayday Parade/The Summer Set  
Electric Ballroom 020 7485 9006

Mean Bikini Dublin Castle  
020 7485 1773

Modeste Tabernacle 020 7243 4343

The Naturals Old Blue Last  
020 7613 2478

Nomeansno/Terminal Heads  
Underworld 020 7482 1932

Paraffin Club Surya 020 7713 6262

Pelt Cafe Oto 0871 230 1094

Ray Davies Royal Albert Hall  
020 7589 8212

Reckless Love Barfly 0870 907 0999

San Cisco The Lexington 020 7837 5387

Sissy & The Blisters Hoxton Square  
Bar & Grill 020 7613 0709

Swim Deep Sebright Arms  
020 7729 0937

System 7 Garage 020 7607 1818

SBTRKT/Dislosure O2 Shepherds  
Bush Empire 0870 771 2000

The Temper Trap HMV Hammersmith  
Apollo 0870 606 3400

Ultrasonid Scala 020 7833 2022

Victoria And Jacob Power Lunches  
Arts Cafe

The Winter Olympics Monarch  
0871 230 1094

The Wooden Sky/Evening Hymns  
Windmill 020 8671 0700

**MANCHESTER**  
Nickelback Arena  
NZCA/Lines Soup Kitchen  
0161 236 5100

Rook & The Ravens/Moulettes Ruby  
Lounge 0161 834 1392

Tonight Alive/Lost Alone Academy 3  
0161 832 1111

Twisted Wheel/Deadbeat Echoes  
Sound Control 0161 236 0340

Two Wounded Birds Night & Day Cafe  
0161 236 1822

Volvod MoHo Live 0161 834 8180

Wet Nuns Castle Hotel 0161 237 9485

We Were Evergreen Trof Fallowfield  
0161 224 0467

**NEWCASTLE**  
Al Lewis Cluny 2 0191 230 4474

Ivan Drever Band Cumberland Arms  
0191 265 6151

Mausl Other Rooms 0191 261 9755

Periphery/Between The Buried  
And Me O2 Academy 2 0870 477 2000

Shonen Knife Cluny 0191 230 4474

**NORWICH**  
Dragonforce/Alestorm UEA  
01603 505401

Floods Waterfront 01603 632 717

Karlne Polwart Arts Centre  
01603 660 352

The Rumble Strips Brickmakers  
01603 441 118

**NOTTINGHAM**  
Crushed Beaks/Yucky Silme  
Chameleon 0115 9505097

Lower Than Atlantis/Don Broco  
Rescue Rooms 0115 958 8484

The Skints Maze 0115 947 5650

**OXFORD**  
Julian Nicholas Wheatheaf  
01865 721 156

**PLYMOUTH**  
Secrets For September/  
Seismograph White Rabbit  
01752 227522

**POOLE**  
Ben Montague Mr Kyps  
01202 748945

**PORTSMOUTH**  
While She Sleeps Wedgewood Rooms  
023 9286 3911

**READING**  
Antiered Man/We Are Knuckle  
Dragger The Facebar 0118 956 8188

**SHEFFIELD**  
Turbowolf/Black Moth Corporation  
0114 276 0262

Ultravox City Hall 0114 278 9789

**SOUTHAMPTON**  
Carina Round Joiners  
023 8022 5612

The Kat Men Brook 023 8055 5366

**ST ALBANS**  
Bo Ningen Horn 01277 853 143

**WAKEFIELD**  
Buffalo Skinners The Hop  
0871 230 1094

**WOLVERHAMPTON**  
AxeWound Slade Room  
0870 320 7000

# FRIDAY

## October 5

**ABERDEEN**  
Thomas Truax Lemon Tree  
01224 642230

**BATH**  
Yes Sir Boss! Komedia 0845 293 8480

**BELFAST**  
The Jim Jones Revue Limelight  
028 9032 5942

**BIRMINGHAM**  
Azealia Banks HMV Institute  
0844 248 5037

Black Can Flapper 0121 236 2421  
Framed Actress & Bishop  
0121 236 7426

Funeral Suits Sunflower Lounge  
0121 632 6756

Lovesick Delores The End  
0121 448 0797

Reverie O2 Academy 3 0870 477 2000

The Skints/Tyler Mae O2 Academy 2  
0870 477 2000

Under Blackened Skies Asylum  
0121 233 1109

**BOURNEMOUTH**  
Kissy Sell Out V

**BRIGHTON**  
Blanc Mass/Echo Lake/Paradise  
Green Door Store 07894 267 053

Devon Sproule Haunt 01273 770 847

The Kat Men Coalition 01273 726 858

The Maydays Komedia 01273 647 100

Straight Lines Audio 01273 624 343

Trails Prince Albert 01273 730 499

Tyrannosaurus Dead Sticky Mike's  
Frog Bar 01273 749 465

**BRISTOL**  
Featurecast The Lanes 0117 325 1979

Four Tet/Pearson Sound Motion  
Ramp Park 01179 723111

Gallows/Feed The Rhino Fleece  
0117 945 0996

Lunice Thekla 08713 100000

Maverick Sabre/Rudimental  
O2 Academy 0870 477 2000

Miles Hunt & Erica Nockalls  
Thunderbolt 07791 319 614

Ruckus Collective Croft (Main Room)  
0117 987 4144

Von Bartha/The Cortège Croft (Front  
Bar) 0117 987 4144

**CAMBRIDGE**  
Abbie Broom Junction 01223 511511

The Musgraves The Cornerhouse  
01223 352047

**CARDIFF**  
Cakehole Presley The Globe  
07738 983947

George Michael Motorpoint Arena  
029 2022 4488

Hells Bells Bogiez 029 2034 1463

Johnny Foreigner Gwdihw Cafe Bar  
029 2039 7933

Knife Party Cardiff University SU

**CHESTER**  
Von Haze The Compass 01244 344890

**DERBY**  
The Men They Couldn't Hang  
Flowerpot 01332 204955

**EDINBURGH**  
A Plastic Rose/Wecamefromwolves  
Sneaky Pete's 0131 225 1757

Duncan Chisholm Queens Hall  
0131 668 2019

John Cale HMV Picture House  
0844 847 1740

Royal Wood Third Door 0131 225 6313

The Twilight Sad Electric Circus  
0131 226 4224

TV Smith Citrus Club 0131 622 7086

**EXETER**  
The Magic Hatstand Cavern Club  
01392 495 370

**GLASGOW**  
Lianne La Havas O2 ABC  
0870 903 3444

Lower Than Atlantis/Don Broco  
The Garage 0141 332 1120

Shonen Knife/BMX Bandits  
Oran Mor 0141 552 9224

Sixth Avenue Traffic/The Dead Certs  
O2 ABC2 0141 204 5151

Souffly Classic Grand 0141 847 0820

93MillionMilesFromTheSun  
13th Note Cafe 0141 553 1638

**GUILDFORD**  
Films Of Colour Boileroom  
01483 539 539

**HULL**  
We Are Carnivores Ringside  
01482 226698

**LEEDS**  
China Shop Bull Fox & Newt  
0113 243612

City Of Lights Cockpit Room 3  
0113 2441573

The Edgar Broughton Band HiFi Club  
0113 242 7353

Field Music Cockpit 0113 244 3446

Jonnythefirch Brudenell Social Club  
0113 243 5866

Jonny Craig LMUSU 0113 812 8400

Marching Men Fenton 0113 245 3908

Monster Killed By Laser Wharf  
Chambers

Rupert Stroud The Library  
0113 2440794

Voivod The Well 0113 2440474

The Welsh T Band New Roscoe  
0113 246 0778

**LEICESTER**  
The Carpels Soundhouse  
07830 425555

Loveable Rogues O2 Academy  
0870 477 2000

**LIVERPOOL**  
The Good Intentions View Two  
0151 236 9555

Nomeansno Kazimir 0871 230 1094

Raise The Youth/Rise To Demise  
O2 Academy 2 0870 477 2000

**LONDON**  
Antlered Man Barfly 0870 907 0999

Astral Doors Underworld  
020 7482 1932

Black Manila MacBeth 020 7739 5095

Carnations Camden Rock  
0871 230 1094

Caspa Fabric 020 7336 8898

Charlie Boyer & The Voyeurs  
Sebright Arms 020 7729 0937

Cold In Berlin Bull & Gate  
020 7485 5358

Dreams Divide Purple Turtle  
020 7383 4976

Ellie Goulding Jazz Cafe  
020 7916 6060

Fitz Dublin Castle 020 7485 1773

Iggy Azalea Heaven 020 7930 2020

Jacques Greene XOYO 020 7729 5959



CONTINUED OVERLEAF ►



# FRIDAY

October 5



◀ CONTINUED FROM PAGE 59

**Kryptik Minds** Cable Club  
020 7403 7730  
**The Lovely Eggs/Shrag** Palladium  
020 7494 5020  
**Mayday Parade** Peel 020 8546 3516  
**Mucky Pups** Club Surya  
020 7713 6262  
**Neurotic Mass Movement** Nest  
020 7354 9993  
**The Sweatlodge** Power Lunches  
Arts Cafe  
**SBTRKT/Kwes** 02 Shepherds Bush  
Empire 0870 771 2000  
**Van She/San Cisco** Club NME @ KOKO  
020 7388 3222  
**While She Sleeps** Electric Ballroom  
020 7485 9006  
**Zarathustras** Arch 635 020 7720 7343  
**MANCHESTER**  
**Between The Buried And Me/**  
**Periphery** Academy 2 0161 832 1111  
**Dragonforce** Academy 0161 832 1111  
**Freedom Of The City** Dry Bar  
0161 236 5920  
**Richie Hawtin** Warehouse Project  
0161 835 3500  
**Smoke Fairies** Deaf Institute  
0161 330 4019  
**The Wicked Whispers** Soup Kitchen  
0161 236 5100  
**MILTON KEYNES**  
**Tonight Alive** Craufurd Arms  
01908 313 864  
**NEWCASTLE**  
**Collectors Club** Head Of Steam  
0191 232 4379  
**Louis Barabbas & The Bedlam Six**  
Cumberland Arms 0191 265 6151  
**Nickelback** Metro Radio Arena  
0870 707 8000  
**Polarsets** Cluny 0191 230 4474  
**We Are Augustines** 02 Academy 2  
0870 477 2000  
**XP8 Legends** 0191 232 0430  
**Y&T** 02 Academy 0870 477 2000  
**NORWICH**  
**The Enemy** UEA 01603 505401  
**Immortal Empire** Brickmakers  
01603 441 118  
**NOTTINGHAM**  
**Anberlin** Rescue Rooms  
0115 958 8484  
**Disclosure** Stealth 08713 100000

**Man Like Me** Bodega Social Club  
08713 100000  
**4ft Fingers/Hearts Under Fire**  
Rock City 08713 100000  
**OTLEY**  
**The Toy Hearts** Courthouse  
01943 467466  
**OXFORD**  
**Flux Pavilion** 02 Academy  
0870 477 2000  
**Kyla La Grange/Glass Animals**  
02 Academy 2 0870 477 2000  
**Laid Blak** Cellar 01865 244 761  
**Ultraista** Jericho Tavern 01865 311 775  
**PORTRUSH**  
**Sweet Savage** Playhouse 028 7082 3917  
**PRESTON**  
**Marina & The Diamonds** 53 Degrees  
01772 893 000  
**We Like Humans** Roper Hall  
01772 270861  
**READING**  
**Julian Cope** Sub89 0871 230 1094  
**SHEFFIELD**  
**Barcode Zebra** Penelope's  
01246 436 025  
**Raised As Wolves/Deformation**  
Of Man 02 Academy 0870 477 2000  
**Reckless Love** Corporation  
0114 276 0262  
**Under The Influence/Nylon Sky**  
The Redhouse 07784 022028  
**SOUTHAMPTON**  
**Ruarri Joseph** Joiners 023 8022 5612  
**SOUTHSEA**  
**Cassie Taylor** Cellars 02392 826249  
**STOKE ON TRENT**  
**Palma Violets/Childhood** Sugarmill  
01782 214 991  
**SWANSEA**  
**Benjamin Francis Leftwich/Marika**  
Hackman Sin City 01792654226  
**WAKEFIELD**  
**Aonia Snooty** Fox 01924 374455  
**Gentlemen's Pistols** The Hop  
0871 230 1094  
**Rob Galloway** Escobar 01924 332000  
**WOLVERHAMPTON**  
**Jennifer Warnes** Robin 2  
01902 497860  
**WREXHAM**  
**Leo's Hide** Central Station  
01798 358780  
**YORK**  
**Turbowolf** Fibbers 01904 651 250

**ABERDEEN**  
**Deacon Blue/Red Sky** July Music  
Hall 01224 641122  
**MIAOXU MIAOXU/The Hysterical**  
**Injury** The Tunnels 01224 211121  
**BELFAST**  
**Fake Blood/Rudimental** Stiff Kitten  
028 9023 8700  
**Newton Faulkner** Queens University  
028 9097 3106  
**Wintersleep** Limelight  
028 9032 5942  
**BIRMINGHAM**  
**Anberlin** 02 Academy 2  
0870 477 2000  
**Bolshie/As Night Dies** Actress &  
Bishop 0121 236 7426  
**The Carpet Cutouts** Flapper  
0121 236 2421  
**Kites/Look, Stranger!** 02 Academy 3  
0870 477 2000  
**Knife Party** HMV Institute  
0844 248 5037  
**The Lovely Eggs** Victoria Bar  
0121 633 9439  
**Pure Instinct** Roadhouse  
0121 624 2920  
**Tonight Alive/Left Alone** Asylum  
0121 233 1109  
**BRIGHTON**  
**Antlered Man** Audio 01273 624343  
**Dizze Rascal/Professor Green/**  
**Katy B** Shakedown Festival  
01273 709 709  
**Parlour Flames** Pavilion Tavern  
01273 325684  
**Scream/Dismantled** Concorde 2  
01273 673 311  
**Trophy Wives** Prince Albert  
01273 730 499  
**Ultraista** The Haunt 01273 770 847  
**We Were Evergreen** The Hope  
01273 723 568  
**BRISTOL**  
**Benjamin Francis Leftwich/**  
**Marika Hackman** 02 Academy  
0870 477 2000  
**Dragonflies** Thunderbolt  
07791 319 614  
**Faustus** Folk House 0117 926 2987  
**Goan Dogs/Low Moon** Low Croft  
(Main Room) 0117 987 4144  
**High Contrast** Motion Ramp Park  
01179 723111  
**Julian Cope** Fleece 0117 945 0996  
**Karnataka** Colston Hall  
0117 922 3683  
**The Kat Men** Thekla 08713 100000  
**The Moons** The Lanes 0117 325 1979  
**We Came Out Like Tigers** Croft  
(Front Bar) 0117 987 4144  
**CAMBRIDGE**  
**Nisekay** Fountain Inn 01223 366540  
**Twelve Clay Feet** Portland Arms  
01223 357268  
**CARDIFF**  
**Y Bandana/Yr Angen** Clwb Ifor Bach  
029 2023 2199  
**CARLISLE**  
**Babyhead** Brickyard 01228 512 220  
**CHELTEENHAM**  
**Johnny Foreigner/Gunning For**  
**Tamar Frog & Fiddle** 01242 701156  
**DUNDEE**  
**Dressed To Kill** Doghouse  
01382 227080  
**EDINBURGH**  
**George Fitzgerald/Kottis** Sneaky  
Pete's 0131 225 1757  
**Lianne La Havas** Queens Hall  
0131 668 2019

**Seth Troxler** The Liquidroom  
0131 225 2564  
**EXETER**  
**Seckou Kelta** Phoenix 01392 667080  
**GLASGOW**  
**A Band Called Quinn** The Arches  
0141 565 1000  
**Floating Points** Admiral  
0141 221 7705  
**Redwire** Maggie May's 0141 548 1350  
**GUILDFORD**  
**Lazy Habits** Boilerroom 01483 539 539  
**NULL**  
**Ginger Wildheart** Welly 01482 221113  
**LEEDS**  
**The Back Issues** New Roscoe  
0113 246 0778  
**Between The Buried And Me** Cockpit  
0113 244 3446  
**Gets Worse** The Well 0113 2440474  
**Nomeansno** Brudenell Social Club  
0113 243 5866  
**No Second Chances** Cockpit Room 3  
0113 2441573  
**Skull Branded** Pirates Empire  
01132 420868  
**LEICESTER**  
**The Botaniks** Lock 42  
**LIVERPOOL**  
**The Chevrans** 02 Academy 2  
0870 477 2000  
**LONDON**  
**Apparat** Queen Elizabeth Hall  
020 7960 4242  
**Atoms** Tower Tavern 020 7636 9737  
**AxeWound** Underworld 020 7482 1932  
**Blackfoot** Circle Bull & Gate  
020 7485 5358  
**Black Sixteen** Hope & Anchor  
020 7354 1312  
**Caves/Muncie Girls** Windmill  
020 8671 0700  
**Cockney Rejects** 100 Club  
020 7636 0933  
**Damn Vandal** Dublin Castle  
020 7485 1773  
**Default** Collective Enterprise  
020 7485 2659  
**The Dogbones** Electrowerkz  
020 7837 6419  
**Dragonforce/Alestorm** 02 Shepherds  
Bush Empire 0870 771 2000  
**Drottman** Black Heart 020 7428 9730  
**The Enemy** Grosvenor 0871 223 7992  
**The Facemelter** Miller 020 7407 2690  
**The Field** Hackney Empire  
020 8985 2424  
**Hatcham** Social Birthdays  
**Headman/Frankie Aglow** Queen Of  
Hoxton 020 7422 0958  
**Kay Barfly** 0870 907 0999  
**Maverick Sabre** 02 Academy Brixton  
0870 477 2000  
**Message To Bears** Sebright Arms  
020 7729 0937  
**The Moonjets** The Lexington  
020 7837 5387  
**No Second Chance** 12 Bar Club  
020 7240 2622  
**Picture The Ocean** The Harrison  
020 7916 3113  
**Scumfest Collective/Falling Down**  
New Cross Inn 020 8692 1866  
**Soap&Skin/Ghostpoet** Royal Festival  
Hall 020 7960 4242  
**Tempo Tantrum** Garage  
020 7607 1818  
**Whales In Cubicles** Borderline  
020 7734 5547  
**White Lung/Sauna** Youth Power  
Lunches Arts Cafe

**Zero 7/Starsmith/Lonsdale**  
**Boys Club** Village Underground  
020 7422 7505  
**MANCHESTER**  
**Conflict** Star & Garter  
0161 273 6726  
**The Cut Ups** Retro Bar 0161 274 4892  
**Gallows Club** Academy 0161 832 1111  
**Hopper** Propelled Electric Kings  
Arms 0161 832 3605  
**Jim Noir** Deaf Institute 0161 330 4019  
**John Cale** HMV Ritz 0161 236 4355  
**Marina & The Diamonds** Academy  
0161 832 1111  
**Mayday Parade** Academy 2  
0161 832 1111  
**Micky & The Mutants** Tiger Lounge  
0161 236 6007  
**Radiohead/Caribou** Arena  
**Severenth/Reign Of Sirius/**  
**Shades Of Avalon** Satan's Hollow  
0161 236 0666  
**The Skints** Academy 3 0161 832 1111  
**SBTRKT/TNGHT/Rustie/Lone/**  
**Jacques Greene** Warehouse Project  
0161 835 3500  
**Von Haze** The Castle 0161 237 9485  
**The Wooden Sky** Ducie Bar  
0161 237 9499  
**The Words** Ruby Lounge  
0161 834 1392  
**MIDDLESBROUGH**  
**Louis Barabbas** Mink Tattoo  
01642 241 221  
**MILTON KEYNES**  
**Bo Ningen** Craufurd Arms  
01908 313 864  
**Patrik Fitzgerald** Watershed  
07935 641 660  
**NEWCASTLE**  
**Jazz Morley** Cluny 2 0191 230 4474  
**Reckless Love** 02 Academy 2  
0870 477 2000  
**NORWICH**  
**4ft Fingers** Waterfront 01603 632 717  
**NOTTINGHAM**  
**A Plastic Rose/Wecamefromwolves**  
Rock City 08713 100000  
**Bound By Exile/Finisher** Stuck On A  
Name Studio  
**Cheryl Cole/Tinchy Stryder** Capital  
FM Arena 0115 948 4526  
**China Rats** Stealth 08713 100000  
**Kyla La Grange** Bodega Social Club  
08713 100000

**OXFORD**  
**Azealia Banks** 02 Academy  
0870 477 2000  
**Dan Le Sac** 02 Academy 2  
0870 477 2000  
**Hang The Bastard** Wheatshaf  
01865 721 156  
**Karine Polwart** Old Fire Station  
01865 794494  
**POOLE**  
**Tracer** Mr Kyps 01202 748945  
**PORTSMOUTH**  
**Flux Pavilion** Pyramids  
023 9235 8608  
**PRESTON**  
**Ian McCulloch** 53 Degrees  
01772 893 000  
**NZCA/Lines** Mad Ferret  
07919 896 636  
**RUGBY**  
**Fearless Vampire Killers** Vault  
01788 303003  
**SALISBURY**  
**Gabby Young & Other Animals**  
Arts Centre 01722 321744  
**SHEFFIELD**  
**Scratch** Perverts Plug 0114 276 7093  
**Souffly** Leadmill 0114 221 2828  
**SHREWSBURY**  
**Jordan Suckley** Cellars 01743 241455  
**SOUTHAMPTON**  
**Dolomite** Minor Lennons  
023 8057 0460  
**Ray Davies** Guildhall 023 8063 2601  
**Straight Lines** Joiners 023 8022 5612  
**STOKE ON TRENT**  
**Vellocet** Sugarmill 01782 214 991  
**The Vendettas** The Famous Lion  
01782 846780  
**TUNBRIDGE WELLS**  
**Crossfaith/Weather The Storm**  
The Forum 0871 277 7101  
**WAKEFIELD**  
**Black Iris/Nylon Sky** Snooty Fox  
01924 374455  
**Vice Squad** The Hop 0871 230 1094  
**40 Thieves** Escobar 01924 332000  
**WARRICK**  
**Devon Sproule** Arts Centre  
024 7652 4524  
**WOLVERHAMPTON**  
**Chris Isaak** Civic Hall 01902 552121  
**YORK**  
**The Zombies** The Duchess  
01904 641 413



Dizze Rascal,  
Shakedown Festival,  
Brighton

## GET IN THE GIG GUIDE!

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



# SUNDAY

October 7



Slash, Corn Exchange, Edinburgh

## ABERDEEN

**Rod Jones & The Birthday Suit**  
The Tunnels 01224 211121

## BIRMINGHAM

**Antlered Man** O2 Academy 3  
0870 477 2000

**Fever Fever** The End 0121 448 0797  
**Lithium Howls** Adam & Eve  
0121 693 1500

**Young Runaways** Yardbird  
0121 212 2524

## BRIGHTON

**Tracer** The Haunt 01273 770 847  
**XPB Audio** 01273 624 343

## BRISTOL

**AxeWound** Thekla 08713 100000  
**Between The Buried And Me** O2  
Academy 0870 477 2000

**Johnny Craig Croft** (Main Room)  
0117 987 4144

**Vyral Croft** (Front Bar) 0117 987 4144

## CAMBRIDGE

**Sharon Van Etten** Junction 2  
01223 511511

## CARDIFF

**John Cale** Coal Exchange  
029 2049 4917

## EDINBURGH

**Slash** Corn Exchange 0131 443 0404  
**Two Wounded Birds** Sneaky Pete's  
0131 225 1757

## EXETER

**Straight Lines** Cavern Club  
01392 495 370

**Wishbone Ash/The Phoenix River**  
**Band** Corn Exchange 01392 665866

## GLASGOW

**Deacon Blue** Royal Concert Hall  
0141 353 8000

**Funeral Suits** Nice'n'Sleazy  
0141 333 9637

**Mayday Parade** Garage 0141 332 1120  
**The Skints** King Tut's Wah Wah Hut  
0141 221 5279

**Ultravox** SECC 0141 248 3000  
**We Are Augustines** The Arches  
0141 565 1000

## LEEDS

**Endorphin Machine** New Roscoe  
0113 246 0778

**Kathryn Williams** Cockpit  
0113 244 3446

**Michelle Shocked** Brudenell Social  
Club 0113 243 5866

## LEICESTER

**Cockney Rejects** O2 Academy 2  
0870 477 2000

**Gideon Conn** Soundhouse  
07830 425555

**LostAlone/Blitz Kids** O2 Academy 3  
0870 477 2000

**Shonen Knife** Musician 0116 251 0080

## LINCOLN

**The Enemy** Engine Shed  
01522 886006

## LIVERPOOL

**Lianne La Havas** O2 Academy  
0870 477 2000

## LONDON

**Cave Painting** Old Queen's Head  
020 7354 9993

**Cheryl Cole** The O2 0870 701 4444

**The Cling** New Cross Inn  
020 8692 1866

**Mad Staring Eyes** Windmill  
020 8671 0700

**Serj Tankian** O2 Shepherds Bush  
Empire 0870 771 2000

**Susanne Sundfor** Notting Hill Arts  
Club 020 7460 4459

**Tacobonds** Old Blue Last  
020 7613 2478

**Taylor Swift/Ne-Yo/One Direction**  
Wembley Arena 0870 060 0870

**Tear Of Eden** Nambucca  
020 7272 7366

**Ultrastra** Birthdays  
Volvod Garage 020 7607 1818

**3 Inches Of Blood** O2 Academy  
Islington 0870 477 2000

## CAMBRIDGE

**fun.** Academy 2 0161 832 1111

**Katmen Ruby Lounge** 0161 834 1392

**Lower Than Atlantis/Don Broco**  
Club Academy 0161 832 1111

**Vince Kidd** Sound Control  
0161 236 0340

**Wintersleep** Deaf Institute  
0161 330 4019

## MILTON KEYNES

**Sector7** Stables 01908 280800

**4ft Fingers** Craufurd Arms  
01908 313 864

## NEWCASTLE

**Twisted Wheel** O2 Academy 2  
0870 477 2000

## NORWICH

**Azealia Banks** Waterfront  
01603 632 717

## NOTTINGHAM

**Ahab** Glee Club 0871 472 0400

**Smoke Fairies** Rescue Rooms  
0115 958 8484

## OXFORD

**Level 42** New Theatre 0870 606 3500

## PORTSMOUTH

**Dragonforce** Pyramids 023 9235 8608

## PRESTON

**Jazz Morley** 53 Degrees 01772 893 000

## SHEFFIELD

**Kartica** Forum 0114 2720964

**Nickelback** Motorpoint Arena  
01142 565656

## SOUTHAMPTON

**Dan Le Sac** Joiners 023 8022 5612

**Sound Of The C** Brook 023 8055 5366

## STOKE ON TRENT

**The Subways** Sugarmill 01782 214 991

## WINDSOR

**Freeze The Atlantic/Floods** The  
Firestation 01753 866865

## WOLVERHAMPTON

**Souffly** Wulfrun Hall 0870 320 7000

## WREXHAM

**Ian McCulloch** Central Station  
01978 358780

# MONDAY

October 8

## BIRMINGHAM

**Flux Pavilion** HMV Institute  
0844 248 5037

**Jonny & The Baptists** Kitchen Garden  
Cafe 0121 443 4725

**Shonen Knife** Glee Club 0870 241 5093

## BRIGHTON

**The Cockney Rejects** Concorde 2  
01273 673 311

**Daytona Lights/The Witches** Green  
Door Store 07894 267 053

**Joshua Caole** Latest Music Bar  
01273 687 171

## BRISTOL

**Bo Ningen/Spectres** Fleece  
0117 945 0996

## CAMBRIDGE

**Lianne La Havas** Junction  
01223 511511

**Peatbog Faeries** Junction 2  
01223 511511

**Smoke Fairies** Portland Arms  
01223 357268

## CARDIFF

**The Jim Jones** Revue Clwb Ifor Bach  
029 2023 2199

## COLCHESTER

**Tyde Arts Centre** 01206 500900

## EDINBURGH

**Deacon Blue** Usher Hall 0131 228 1155

**Palma Violets/Childhood** Electric  
Circus 0131 226 4224

## GATESHEAD

**Ren Harvieu** Sage Arena  
0870 703 4555

## GLASGOW

**fun.** O2 ABC 0870 903 3444

**Anberlin** Ivory Blacks 0141 221 7871

**Balam Acab** CCA 0141 352 4900

**The Kat Men** King Tut's Wah Wah Hut  
0141 221 5279

**Reckless Love** Cathouse  
0141 248 6606

**Two Wounded Birds** School Of Art  
0141 353 4530

## GUILDFORD

**Ruarri Joseph** Boilerroom  
01483 539 539

## HOVE

**One** Old Market 01273 325440

## IPSWICH

**Katie Melua** Regent Theatre  
01473 433100

## LEEDS

**Ben Pilke** Oporto 0113 245 4444

**The Enemy** O2 Academy  
0870 477 2000

**Mayday Parade** Cockpit  
0113 244 3446

## LEICESTER

**Marina & The Diamonds** O2 Academy  
0870 477 2000

## LIVERPOOL

**Wecamefromwolves/A Plastic Rose**  
O2 Academy 2 0870 477 2000

## LONDON

**Allison Moyet** Ronnie Scott's  
020 7439 0747

**All Time Low** Under The Bridge  
020 7957 8261

**Angel Haze** Hoxton Square Bar & Grill  
020 7613 0709

**Angus Stone** Lexington 020 7837 5387

**Jeb Loy Nicholas** The Social  
Kat May Old Queen's Head  
020 7354 9993

**Nickelback** Wembley Arena  
0870 060 0870

**Radiohead/Caribou** The O2  
0870 701 4444

**Ruby Goe** Barfly 0870 907 0999

**Sharon Van Etten** O2 Shepherds Bush  
Empire 0870 771 2000

**Souffly** O2 Academy Islington  
0870 477 2000

**Sud Sound System** KOKO  
020 7388 3222

**Verses Club** Surya 020 7713 6262

**Virginmays** Old Blue Last  
020 7613 2478

## MANCHESTER

**Echo Lake** Castle Hotel 0161 237 9485

**Serj Tankian** Academy 0161 832 1111

**Slash** O2 Apollo 0870 401 8000

## NEWCASTLE

**Gallows** O2 Academy 2  
0870 477 2000

**The Skints** Trillians 0191 232 1619

## NORWICH

**Hot Chip** UEA 01603 505401

**Lower Than Atlantis/Don Broco**  
Arts Centre 01603 660 352

**Of Mice & Men** Waterfront  
01603 632 717

## NOTTINGHAM

**Dog Is Dead** Britannia Boat Club  
0115 981 1251

**Pain Jerk** Chameleon 0115 9505097

**Tonight Alive** Rock City 08713 100000

**We Are Augustines/Kodaline** Rescue  
Rooms 0115 958 8484

## OXFORD

**Benjamin Francis Leftwich/Marika**  
**Hackman** Town Hall 01865 249811

**Turbowolf** O2 Academy 2  
0870 477 2000

## PORTSMOUTH

**Young Guns/Your Demise**  
Wedgewood Rooms 023 9286 3911

## SHEFFIELD

**Cable35** West Street Live  
0114 2722552

**Legends Of Monterey** Greystones  
0114 266 5599

**Overkill** Corporation 0114 276 0262

## SOUTHAMPTON

**Between The Buried And Me** Brook  
023 8055 5366

**Kyla La Grange** Joiners 023 8022 5612

## SWANSEA

**Dan Le Sac** Sin City 01792654226

## YORK

**Eliza Gilkyson** The Duchess  
01904 641 413

**Ray Davies** Barbican Centre  
01904 656688



Angel Haze, Hoxton Square Bar & Grill, London

# TUESDAY

October 9



Egyptian Hip Hop, Soup Kitchen, Manchester

## BIRMINGHAM

**Lower Than Atlantis** O2 Academy 2  
0870 477 2000

**Slash** NIA 0121 780 4133

**We Are Augustines** The Ballroom  
0121 448 0797

**BOURNEMOUTH**  
Level 42 Pavilion 01202 456456

## BRIGHTON

**Cave Painting** Green Door Store  
07894 267 053

**Dog In The Snow** Prince Albert  
01273 730 4999

**Flux Pavilion** Concorde 2  
01273 673 311

**Turbowolf** The Haunt 01273 770 847

## BRISTOL

**Future Plans/TKO** Croft (Main Room)  
0117 987 4144

**The Musgraves** Louisiana  
0117 926 5978

**Rachel Sermanni** Thekla  
08713 100000

**Ryan O'Shaughnessy** O2 Academy  
0870 477 2000

## CAMBRIDGE

**Al Lewis** Portland Arms 01223 357268

**Azealia Banks** Junction 01223 511511

**Faustus** Junction 2 01223 511511

## CARDIFF

**Hella Party** Clwb Ifor Bach  
029 2023 2199

**Shonen Knife** Bogiez 029 2034 1463

## CHELMSFORD

**The Secret Members** Hooga  
01245 356 811

## CHESTER

**Gulp** Telford's Warehouse  
01244 390090

## COVENTRY



# THIS WEEK IN 1989

KATE BUSH LOVES BEES, JOE STRUMMER WANTS TO PUKE



## SENSUAL HEALING

**F**our years on from the world-shaking 'Hounds Of Love', Kate Bush is about to unveil a new album, 'The Sensual World', which is all about her "coming to terms with myself on different levels."

"On 'Hounds Of Love', it was important for me to get across the sense of power in the songs that I'd associated with male energy and music," she says. "But I didn't feel that this time, and I wanted to express myself as a woman in my music, rather than as a woman wanting to sound as powerful as a man."

Talk later turns to her reaching 30 ("Someone said in your teens you get the physical puberty; and between 28 and 32, mental puberty"), how she found writing the album "difficult", how her brother Paddy's obsession with obscure European music has fed into the songs, and how she feels the album will be received ("I'm curious and nervous").

On her concept of sensuality, Kate says, "It's about contact with humans, even if it's not physical touch - reaching out and touching people by moving them... The whole of nature is really designed for everything to have a good time doing what they should be doing."

She continues: "Fancy being a bee, leading an incredible existence, all these flowers designed just for you, flying into the runway, incredible colours... Some trip."

## ALSO IN THE ISSUE THAT WEEK

• There's a quote in the *Bigmouth* section on the gossip page from Prince: "Michael Jackson's album was only called 'Bad' 'cos there wasn't enough room for 'Pathetic.'"

• A *South Bank Show* special on Jimi Hendrix is described as "fascinating and fiery television".

• News arrives of an all-star jam at Brixton Academy this Friday, hosted by Lenny Henry - a charity do held to raise money for sickle-cell anaemia research.

• Pet Shop Boys have "parted ways" with their manager Tom Watkins, of Massive Management, who also represents Bros. The separation is described in a statement as "amicable".

• Awarding it "HUP"wards of 8" out of 10, Steve Lamacz reviews 'Hup', the new album by The Wonder Stuff, calling it "a thinker, a grower, and a kick in the bollocks".

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## ZIMMERMAN'S MAN

Daniel Lanois talks about his experience of producing Bob Dylan's acclaimed 'Oh Mercy' album, and his relationship with a man who's known for being dismissive of producers. "Well, we hit it off," he says. "I think he understood that I provided a setting and a sound that he otherwise wouldn't be exposed to. He came in with songs completed, though three were finished in the studio. For someone to have all their songs ready is very unusual for me. I like it, it's kind of a luxury."

## CLASH TITAN

Joe Strummer is back with The Latino Rockabilly War, but doesn't want to talk about that. "The Rock And Roll Hall Of Fame in Cleveland?" he spits. "The very thought of George Harrison 'jamming' in a bow-tie tuxedo makes me want to puke. We didn't construct rock music to follow this kind of pillocking opera-style politeness." He is enthused by the emerging technology of sampling, but reckons, "Someone should be covering the human end of things. That's my field."

## AMBIENCE CHASER



## BLAST OF THE STRUMMER WHINE



# THE LEGENDARY NME CROSSWORD

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Compiled by Trevor Hungerford

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## A BAG OF NME SWAG



### CLUES ACROSS

- 1 It's not the type for Gaslight Anthem, but it's been penned by them (11)
- 9 The chap unkindly includes a Vampire Weekend number (1-4)
- 10 Of Monsters And Men there's not a lot to say (6-5)
- 11+26A "Cos if I'm the man you love the most, you could say 'I do' at least", 2001 (5-5)
- 12+33A She's a follower of The Black Keys (4-4)
- 13+22A Bass sound fan upset by old New York noise rock band (4-2-6)
- 15 Not turned off by Flowered Up (3-2)
- 17 A bit of lumbago swelling for Rachel \_\_\_\_\_ in Creation label's Slowdive (7)
- 19 "Well I left home just a week before, and I'd never ever kissed a woman before", 1970 (4)
- 20 Adamski number that would really finish off a live performance (6)
- 22 (See 13 across)
- 25 (See 30 across)
- 26 (See 11 across)
- 27 Electronic rock band's name is written in the lyrics sheet (3)
- 28 Joe Strummer And The Mescaleros performed with \_\_\_\_\_ Aloft (4)
- 30+25A London recording studio involved in reel-to-reel pieces (3-3)
- 31 (See 12 down)
- 33 (See 12 across)
- 34 '60s group The Ohio Express found it this tasty three times over (5)
- 35 (See 2 down)

### CLUES DOWN

- 1 Muse double album of live recordings and B-sides is just a loud confused noise (10)
- 2+35A Echo And The Bunnymen products all have an expiry date (7-5-7)
- 3 First Aid Kit output from the return flow (4)
- 4+27D "You'd better listen man, because the kids know where it's at", The Jam (2-3-4)
- 5 '80s band whose hits included 'It's My Life' and 'Life's What You Make It' (4-4)
- 6+8D Bob Dylan had the home of country music on

- the horizon while recording this album (9-7)
- 7 "I focus on the pain, the only thing that's real", 2003 (4)
- 8 (See 6 down)
- 12+31A No women turn up to get this Elliott Smith album (3-4)
- 14 Jay-Z number recorded in Toledo, actually (1-1-1)
- 16 Please Noel, make arrangements for Two Door Cinema Club (5-5)
- 18 He got an 'Encore' for an album (6)
- 21 The Proms eventually included a Fever Ray number (5)
- 23 He was born Orville Richard Burrell in Jamaica, 1968 (6)
- 24 Sounds like a terrible mistake, but 'This One's Different' (6)
- 27 (See 4 down)
- 29 One's own interests in a Fuzzbox single (4)
- 32 Wilco's first album was out before midday (1-1)

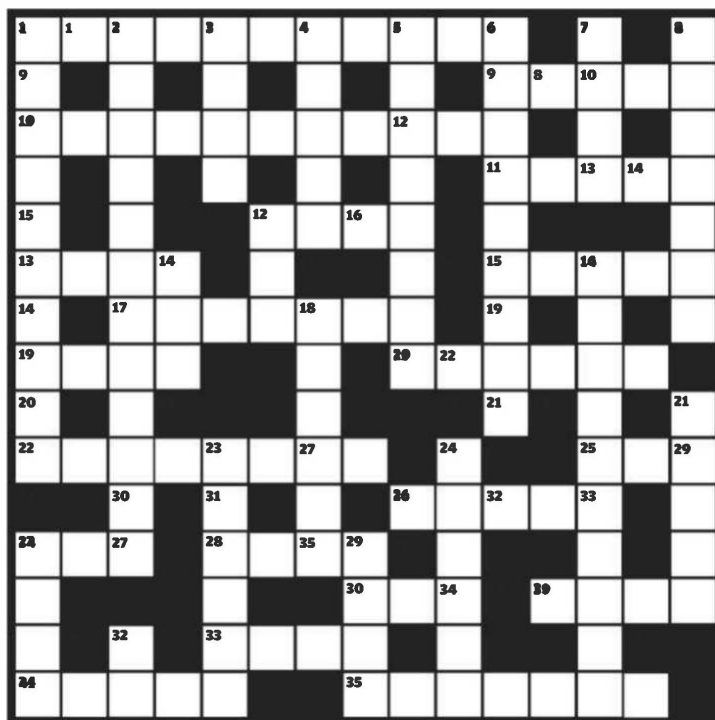
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### SEPTEMBER 1 ANSWERS

**ACROSS**  
1 Runaways, 5 Angels, 9 Small Bump, 11+19D Pablo Honey, 12 Leader Of The Pack, 13 Sid Vicious, 15 Devo, 16 At Home, 17 Kosheen, 22 Vow, 23 Portamento, 25 Ryan Adams, 26 Lyric, 27+3D Pete Dinklage, 28 Star Sign

**DOWN**  
1 Results May Vary, 2 Noah And The Whale, 4 You Got It, 6 Naples, 7 Embrace, 8 Shook Down, 10 Pot Luck, 14 In My Place, 18 OPM, 20 Emotion, 21 Dreams, 24 Aisha, 26 La's



## COLLECTORS' CORNER

### DIANA ROSS & THE SUPREMES

Here are the music gems that no Diana Ross & The Supremes fan should be without



### THE PRIMETTES - TEARS OF SORROW



(1960)  
The Detroit outfit's very first single, and the only one they made under their original name. This song and its B-side 'Pretty Baby' are the only recordings to feature original member Betty McGlown, who left later that year after getting married. She was replaced by Barbara Martin, who didn't last much longer, leaving in 1962.

**Need To Know:** The Supremes re-recorded the song for Motown in 1961, although it didn't become commercially available until 2008.

### A BIT OF LIVERPOOL



(1964)  
The girls decided to cash in on the 'British Invasion' in the year The Beatles first caused a sensation in America. However, the title is misleading: five Lennon/McCartney compositions are featured on the record, but it also includes two songs by The Dave Clark Five, from London, while 'The House Of The Rising Sun' was popularised by The Animals, who hailed from Newcastle.

**Need To Know:** In the UK the album was given the title 'With Love (From Us To You)'.

### FAREWELL (1970)



A significant album in the group's history as it documents Diana Ross' final performance alongside Cindy Birdsong and Mary Wilson. Recorded at the New Frontier Hotel and Casino in Las Vegas, it's a hit-packed set, with songs spanning the group's entire career, as well as a host of covers. Ross' replacement Jean Terrell is brought onstage and introduced to the crowd at the end of the performance.

**Need To Know:** Onlookers included fellow Motown legends Marvin Gaye and Smokey Robinson.

### STONED LOVE (1970)



The group's last US Top 10 hit, and their biggest single in the UK after Ross' departure, reaching Number Three. It was written by a Detroit teenager called Kenny Thomas, his lyrics a plea for greater tolerance after a turbulent period in American history. The song was heard by a local producer after it was entered in a talent show, and found its way to The Supremes.

**Need To Know:** The Stone Roses used the song as the intro music for their onstage arrival during their 2012 comeback tour.



# FANMAIL

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

Edited by Dan Stubbs



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## Letter of the week

The best of the NME mailbag



## DEAR JOHN

From: Jade Mills

To: NME

I have a confession to make: I don't love Lennon. Yes, he was in The Beatles, one of the biggest bands of all time. Yes, he was a very talented musician and an incredible human being. But I must admit, when I saw the cover of the latest *NME* (September 22), I had only one question: did he really deserve to be crowned *NME*'s Ultimate Icon?

David Bowie gets close, Kurt Cobain should have been even closer and Ian Curtis being a shocking 10th was enough to bring me to tears. But then something happened: after flicking through the pages of Lennon, his life, his friends and his love, it made me completely rethink him and why he nabbed the top spot.

I'm not saying I've now covered every inch of my walls with posters of John, but from reading through these articles, it's really made it apparent just how many people he inspired over the years and it really is quite remarkable. It's quite difficult to believe that most of the music I love wouldn't have even existed if it wasn't for Lennon and this issue has really opened my eyes! Accept my apology, *NME*.

### *NME's response...*

Lennon's coronation as *NME*'s Ultimate Icon was, of course, decided by you, the dear readers, who voted in your thousands. Of course, when Lennon

emerged as the winner, it was easy to make the argument why he justly deserves the honour: quite simply, he and the other Beatles shaped the music

world as we see it today - and, like you say, Jade, today's musicians know it, too. We reckon John Lennon is probably the only person Liam Gallagher (who

was awarded the Number Two position) could have lost to and not completely flipped his lid. Glad the issue brought Lennon alive for you - DS

## MUMFORDS & BUMMED

From: Holly Miles

To: NME

Being a huge Mumford & Sons fan, I felt your review on 'Babel' was a tad harsh - until I heard it. After 'Come Of Age' by The Vaccines and 'Beacon' by Two Door Cinema Club, I was hoping Mumford & Sons would take a risk like the others, but 'Babel' is too similar to 'Sigh No More'. They played it safe, thinking it's what the fans would like to hear, and even more annoying is the fact that it took them three years to make it. It's a shame because it's not a bad album, just ridiculously average.

From: NME

To: Holly Miles

Second albums do sort the men from the boys, but I do wonder if Mumford & Sons would've been damned if they did and damned if they didn't: change too little and the fans complain; change too much and the fans revolt. Or, in this case, complain very politely - bless you for that.

Still, regarding it taking them three years, the Mumfords boys would no doubt tell you that it's because they packed in so much touring in that time that they've racked up enough Air Miles to take them to Mars first class. And on that note... - DS

## MEGA-MUMFORDS

From: Charlie Dancer

To: NME

Could I share a little rant with you? (*That's what we're here for* - DS). When I last saw Mumford & Sons at Newcastle Uni, they charged £15 and emphasised how they try to make each and every gig an intimate and memorable experience. They're soon to go on an arena tour charging around £30 a ticket for my local

show. I know they've become HUGE in the two years since I saw them, but I can't help feeling they've lost sight of what they were aiming for in the first place. I know the music industry is fucked and ticket sales are a major source of income, but surely 30 whole English pounds is a tad ridiculous for an "intimate" folk band? I simply can't afford to spend £30 to stand at the back of a massive crowd and watch them on a screen. Ranting aside, I still think their music is genius!

From: NME

To: Charlie Dancer

Charlie, *NME* feels your pain, but again can't help feeling like those tinkers from Mumford & Sons are in a Catch-22 situation. Firstly, 30 quid a ticket isn't so bad compared to someone like Madonna, who wants all of your gold and your firstborn child in exchange for a seat in Block 214, Row J. Secondly, they're not really an intimate folk band any more, as anyone who's seen them rock a festival field recently will attest. Sure, they could keep playing smaller shows, but if they did they'd have to play so many to match demand that they might never get round to making another album. Hang on, that's actually not a bad idea... - DS

## MISTAKEN IDENTITY

From: Julie Tucker

To: MEN

Last night we came to Manchester to watch George Michael perform. We didn't even get a glance of him because we sat in the very top tier, right under the lights guy. We couldn't even see the big screen because the top of the stage was covering it. So very sad and gutted. This was supposed to be our treat of the year! We came away from it very upset. Now I'm ANGRY.





**From: NME**  
**To: Julie Tucker**  
 Think you've confused Manchester Arena - formerly MEN Arena - with NME, everyone's favourite music magazine. You did kind of prove Charlie's point about arena shows though. I've been on that top tier at the arena. It feels like you're watching a gig streaming on an iPhone in your neighbour's garden - DS

**GINGER NUT**  
**From: Steven Armstrong**  
**To: NME**

Is Josh Homme not the fucking coolest ginger that's ever lived or what?!

**From: NME**  
**To: Steven Armstrong**  
 Quite possibly, Steven, though there's some stiff competition: Hayley Paramore, Ron Weasley, Frank Carter, Florence (sometimes). Er, Ed Sheeran? But really, come on man, this is the year 2012: red-headed people are not a curious species to be studied in isolation from the rest of the populace, they're people just like the rest of us, albeit with a fine, flamey top on. Let's forget hair colour and be judgemental about how cool people are in a more general sense - DS

**NOT A-MUSE-D**  
**From: Mark Scott**  
**To: NME**  
 Just read a story on



## STALKER

**From: Kat Terris**  
**To: NME**

"This is me and Jack Steadman from Bombay Bicycle Club at Africa Express in London the other week. We spoke about his African fusion music. This is the second time I've met him, he's so friendly!"

NME.COM about Matt Bellamy no longer believing 9/11 conspiracies. This could be the most pointless story I've ever read. Next week - Matt from Muse used to dislike peas, but now he thinks they're OK.

**From: NME**  
**To: NME news desk**  
 GUYS! Stop the mo-fo'ing presses! Matt Bellamy has changed his mind about peas. Get the Jolly Green Giant on the phone NOW - let's go BIG on this... - DS

## VACCINES? I'M IMMUNE

**From: Sarah Melton**  
**To: NME**  
 I'm quite shocked that 27 per cent of people within

# Web Slingsing

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

# GRIMMY'S FIRST SHOW IS A BREAKFAST SMASH

A few months ago it was announced that Nick Grimshaw would be taking control of Radio 1's breakfast slot. Nick Grimshaw is not Chris Moyles, therefore it's a great start for the salvation of a credible Radio 1 morning show. In the event, it wasn't Grimmy merely "not being Moyles" that appealed. His easy style is not condescending or bullying or tired or lazy. He's energised, aware of his celebrity shoulder-brushing persona, and a right good laugh. Listening to Grimmy's charmed swagger there was a glimmer of hope that maybe we are safe, maybe all is *not* lost on Radio 1, maybe people *will* like him. In true Grimmy style, he sent out the first tweet from @R1Breakfast: "Hiyyyyyaaaaaaaaaaaaaaaaaaaaa". Hear that? That's the sound of people laughing with you, not at you.



### Best of the responses...

Three and a half hours talking about One Direction and Justin Bieber. How the HELL is this worth listening to? Chris spent that time deriding acts like that, and rightly so. Andy Holloway

Radio 1 has just been retuned on my alarm clock after a long break from it. Could never stand the awful first half-hour on Moyles' show. Nick Grimshaw is much better. Dan Purdy

Worth listening to again? Only if you're a 14-year-old girl. Moyles fans will stop listening. Grimshaw will broadcast to nobody after 8.30am when they're all at school. Alex Morris

Look at that playlist and with a straight face tell me that the show is worth listening to. Wayne Pulham  
 Just listen to 6 Music instead. Nick Harland

the festival survey believe that The Vaccines are most likely to headline in the future. Obviously they weren't at Reading this year - The Vaccines were quiet, unbelievably dull and wearing way too much denim. I got more excited listening to their album sitting at home.

**From: NME**  
**To: Sarah Melton**  
 Give them a chance, Sarah - they've got great promise. And as for too much denim, think like the Quo: there can *never* be too much denim - DS

## LITTLE LENNON

**From: Freddie Wilkinson**  
**To: NME**  
 I was not braced for that picture of John Lennon's penis so early in the morning, NME.

**From: NME**  
**To: Freddie Wilkinson**  
 We prescribe a stiff drink for your good self, Freddie - DS

## ROSE PROSE

**From: Mickey Curtis**  
**To: NME**  
 Cannot get enough of Lucy Rose. Her voice is so beautiful. I want to pick her up and put her in my pocket.

**From: NME**  
**To: Mickey Curtis**  
 Hmm. As long as you let her out again, Mickey - she has tour dates to fulfil - DS

## LAZYITIS

**From: Alex Marshall**  
**To: NME**  
 When Girls broke up earlier this year, I was pretty sad. Since then my mood has changed from sadness to becoming rather irritable. I'm sick of the trend for musicians deciding, 'Meh, I'm a bit tired of actually putting in effort, I'll just give up and focus on something easier'. Examples include LCD Soundsystem, The Streets, Girls and, most recently, Bon Iver - all of which are acts I love. I find it especially annoying when artists take

up DJing instead: you pay a load of money to see them play a couple of the songs you like and about three hours' worth of house music you've never heard before. I feel a bit like they're taking the piss. In what other world do people just think that they can give up their work and do nothing for the rest of their days? I find myself alienated from the music because I begin to feel that these people are nothing like me. To give it all away is lazy and disrespectful to fans.

**From: NME**  
**To: Alex Marshall**  
 You do make a great point, Alex, but isn't part of the charm of great rock/pop stars that they're not the same as us? And, you know, how many lottery winners go to work the next morning? We're dealing with sensitive artist types here. Short of sticking them behind a piano in a workhouse and whipping them until the tunes flow forth, there's not much we



## STALKER

**From: Mark Walker**  
**To: NME**  
 "Here's myself and Jake Bugg after his storming set at Summer Sundae festival. He was a nice bloke."

can do about it. Besides, don't bet on any musical 'retirement' lasting long - they rarely do in hip-hop. I think you can probably trust the creative urge will kick in again, if it even needs to - Bon Iver hasn't thrown the towel in yet, and Christopher Owens of Girls has explicitly said, "I will continue to write and record music". And on that note, I quit - DS

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# DOES ROCK'N'ROLL KILL BRAINCELLS?

TESTING MUSICIANS' MEMORIES AFTER A LIFETIME OF ABUSE

*This Week*

## HUEY MORGAN FUN LOVIN' CRIMINALS

### QUESTION 1

What human body part did you find when you were a dustbin man in New York?

"Ha! A human thumb, man, a thumb. Who can forget that? That's crazy."

**Correct**

### QUESTION 2

What colour hair has your baby got in your cameo as a prisoner visited by his wife and child in Plan B's 'Prayin' video?

"He's a little blond kid."

**Correct**

"That was a funny video. Ben [Drew, aka Plan B] took me aside and said, 'We've got all these hot chicks - you can choose which one to sit next to.' I thought it would be cool to sit by the big girl with the baby."



"Nice baby, I'll take it"

### QUESTION 3

Name three wines you reviewed as the wine columnist for Mondo magazine between 2000 and 2001.

"Drinking three bottles of wine and trying to remember what they were called is beyond anybody's powers. I refute this question."

**Wrong.** You could have had Strofilia Red, Tselepos Cabernet Sauvignon, Domaine Gerovassiliou White and Mas St Vincent

### QUESTION 4

Which magazine are you reading when you appear as Toxic Bob, the metal record shop owner, in series five of Skins?

"Oh, man. Hello!?"

**Wrong.** Heat magazine

"That's right. In the scene I'm just reading. I'm that kind of actor."

### QUESTION 5

How much did it cost for a slice of pizza at The Voodoo Lounge in Dublin, which you co-owned?

"I think it was three euros."

**Correct.** What was your favourite slice? "Pepperoni. I'm pretty simple."



"Anyone need any asbestos removing?"



Mmmm, breakfast

### QUESTION 6

The Scooby Snacks alluded to in Fun Lovin' Criminals' 'Scooby Snacks' are valium...

"Originally, that's the story."  
...but name Scooby Doo's four human companions

"There's Shaggy. There's the guy who looks like the Ken doll. There's Daphne. Does Scrappy count?"

**Wrong.** Scrappy Doo is a dog. Shaggy, Fred, Velma and Daphne  
"I should watch more."

### QUESTION 7

Your new album is out under the name Huey And The New Yorkers. Which song by Huey Lewis And The News was made famous in Back To The Future?

"Fuck, I don't know, man. I once sat on a plane aisle-to-aisle with him and I said, 'Hey, Huey. I just wanted to say that because my name's Huey and I've never been able to



call anyone else Huey.' He looked at me like I was fucking crazy."

**Wrong.** 'The Power Of Love'

### QUESTION 8

How do you make 'pasta bark', a recipe for your dog, as featured on the website of your TV show, Liza And Huey's Pet Nation?

"You take pasta, number one, little bit of tomato sauce, little bit of cheese, little bit of mince beef, and they just eat it up."

**Correct.** Do you have a dog, Huey?

"I did, called Sugar. She died a couple of years ago. There's a song on the new record about her called 'She's Gone'. She was my best friend. She kept me out of a lot of fucking trouble. I couldn't stay out all night, I'd be like, 'I've got to go home, take the dog for a walk before she shits on my nice rug.'"



Fun Lovin' Criminals' new line-up was controversial

### QUESTION 9

What, according to FLC's 'The Grave And The Constant', meant that you "chose the former" when a judge gave you the choice between joining the Marines and jail?

"I chose the former because I heard it was warmer/April in Paris, hell south of the border". I know my lyrics, motherfucker!"

**Correct**

### QUESTION 10

What was the full name of the 'garbage' company you used to own?

"DiFontaine's Carting And Asbestos Removal. We had to close down when we got into some legal issues."

**Correct.** I reckon I might have some asbestos in my house. What should I do? "You need an asbestos removal specialist."

**Can you come over?**

"I'm not a specialist and I don't have the gear with me either."

*Total Score*  
**6/10**

"Which ones did I fuck up? The wine question? I demand another question!"



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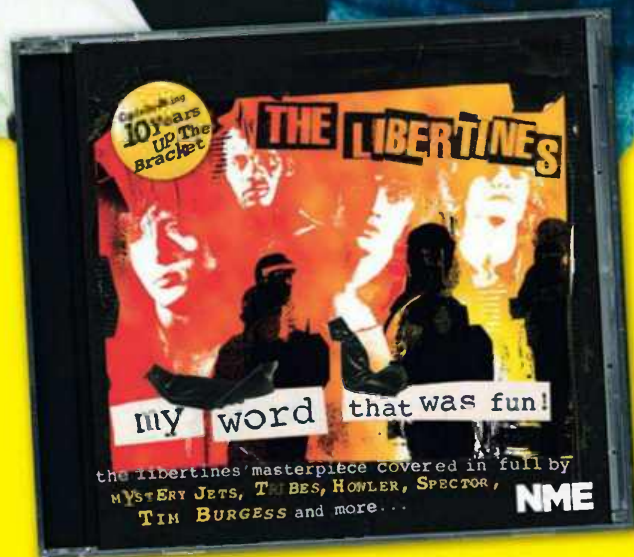
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