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# ON REPEAT

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

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TRACK  
OF  
THE  
WEEK

## SLEIGH BELLS

Bitter Rivals

Bringing up Sleigh Bells in conversation is surprisingly risky. Some people consider the duo nothing more than Daphne & Celeste by way of Skrillex – just a load of sickly, boisterous noise. This must not be accepted. Derek Miller and Alexis Krauss didn't so much come on the scene in 2010 with debut album 'Treats' as crash, bang and wallop their way through the creative hubbub of Brooklyn. They terrorised the world's eardrums with their own noise-pop-punk jihad. They battered headphones with a triple threat of blown-out drum machines,

*This employs the same  
shiny, self-contained  
production of the last LP*

'Bitter Rivals' is the first taster from the follow-up to their more polished second record 'Reign Of Terror'. Employing the same shiny, self-contained production of that LP, it channels a riff reminiscent of Kanye West's 'Gold Digger' before going all CLAP, WHACK, SHRRILLLLL. The album (also called 'Bitter Rivals') will detonate in early October. Which leaves us with T-minus-ZERO time to prepare. Shield yourself at once.  
*Eve Barlow, Deputy Editor*

fiercely distorted thrash guitars and Krauss' cheerleader-on-helium vocals. And then they punctured through venues like a rapid-fire assault rifle. What sort of gutless wimp wouldn't fancy a bit of *that*?



## RADKEY

Romance Dawn

The brothers Radkey return in thunderous form ahead of their UK tour supporting Drenge next month. 'Romance Dawn' is four and a half minutes of ultra-compressed Ramones glory, drenched in Dee and Isaiah's gutterpunk Kansas co-snarl.

*Matt Wilkinson, New Music Editor*

## ICONA POP FEAT. ZEBRA KATZ

My Party

Icona Pop made the wildly fun 'I Love It'. Zebra Katz made the deeply unsettling 'I'ma Read'. Stick them together on a radical reworking of Leslie Gore's '60s hit 'It's My Party' and what do you get? Something that'll have you simultaneously shaking your ass and shaking in your boots.

*Kevin EG Perry, Assistant Editor, NME.com*

## MØ FEAT. DIPLO

XXX 88

Like a Bond theme made for the dance tent, 'XXX 88' becomes more dramatic and tense as it goes along. Chants of "hey!" stab away in the background as the beat lolls nicely and MØ, aka Karen Marie Ørsted, delivers a sleek and understated vocal, allowing Diplo to ramp things up in the final minute.

*David Renshaw, News Reporter*

## NYPC

Things Like You

Remember New Rave? Luminous cat suits? Glow sticks? Marvellous. Survivors were few though, and the canniest acts had to adapt. Hence NYPC (formerly New Young Pony Club) return with this synth-pop amalgamation of Friends and Chairlift, its retro sound offset by Tahita Bulmer singing like Mark E Smith.

*Mark Beaumont, writer*

## DANNY BROWN

ODB

'ODB' is the sixth song Brown's leaked from his upcoming album 'Old'. He's in a typically filthy mood – "dick too big, nigga I was stuffed in" – hence the comparisons

with Ol' Dirty Bastard, who we assume the title refers to. Another enjoyable bash of demented Brown.

*Lucy Jones, Deputy Editor, NME.com*

## BEST COAST

I Don't Know How

The first track from a new EP due in October, 'I Don't Know How' finds Bethany Cosentino in reflective mood. "I don't know why the sun's in the sky", she sighs on this Americana-tinged epic that hints her new material is less about a lo-fi weed haze and more in line with Taylor Swift's more emotional moments.

*Rhian Daly, writer*

## NATASHA KHAN & JON HOPKINS

Garden's Heart

This spine-tingling collaboration between rising star Hopkins and the artist also known as Bat For Lashes is to accompany a romance film set during the apocalypse (see page 12), and it does so with a rumbling sense of dread lurking below Khan's cut-glass vocals. Do a whole album together, please.

*Dan Stubbs, News Editor*

## SKREAM FEAT. SAM FRANK

Rollercoaster

The Magnetic Man man's explorations of house, disco and funk continue apace. 'Rollercoaster' includes: squealing Prince guitars, Daft Punk robot voices, Sam Frank singing like a Chipmunk, nothing that nods to Skream's other life as a dubstep producer. Man cannot live by dirty stinking bass alone.

*Tom Howard, Reviews Editor*



## KATY B

Sam

If Katy's recent wibbling about 'growing up' had you fretting she'd turned into a yawnsome spinster, then here's bosh-heavy balm: a pulsing, urgent banger that sees our heroine in the middle of a beat-related fidget. "My feet won't stop, I can't keep still... That beat's so sick". She's still sounding as dangerous and slick as ever.

*Ben Hewitt, writer*



# NME

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# UPFRONT

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

*Edited by Dan Stubbs*

A close-up photograph of Paul McCartney. He is holding a violin in front of his face, with his fingers on the strings. He is wearing a dark blue suit jacket over a white shirt. The background is a solid light blue.

## PAUL McCARTNEY 'MARK RONSON KEPT ME DANCING 'TIL 3AM'

*Sir Paul is back with a new album co-produced by the men behind Amy Winehouse, Adele and Kings Of Leon. He tells **Andy Welch** why*



MAIN  
EVENT

Mark Ronson, Paul Epworth and Ethan Johns. Names you might respectively associate with trumpets, Adele and rootsy

Americana. Not names you hear and automatically think of Sir Paul McCartney. Nevertheless, they are – along with Giles ‘Son of George’ Martin – the co-producers of Macca’s forthcoming album. ‘New’ will be released on October 14, and it’s McCartney’s first album of new material since ‘Memory Almost Full’, released six years ago. The bothersomely titled ‘Kisses On The Bottom’, released last year, was a sweet album of standards. “There’s no reason for that gap between albums,” explains McCartney, on the phone from New York. “I never plan these things; I just didn’t have many new songs, then suddenly I did. I can’t sit on these things, so I started thinking about recording them.”

Epworth’s work on Adele’s ‘21’ got him the job – Macca gives the album two thumbs up. With Johns, it’s because McCartney loves the three Kings Of Leon albums he produced (“they *sound* great, you know what I mean?”), while it was more than the family connection that brought Martin to the table. The pair formed a bond while working on *The Beatles: Rock Band* and the London Olympics Opening Ceremony. “He has a lot of his dad’s talent, but he’s his own man, which I like,” says McCartney.

Finally Ronson, who produces two songs on the album – ‘Alligator’ and ‘New’ – came in for entirely different reasons. “He DJed at mine and Nancy’s wedding in 2011,” McCartney says. “I loved the songs he was playing, so I knew he had good taste, and we were all up dancing ‘til three in the morning. It might’ve been the booze, but I think it was the music. And of course, what he did with Amy [Winehouse] was sensational.” A subsequent meeting in the toilet of a New York restaurant sealed the deal. “That sounds pervy, doesn’t it? We bumped into each other and said, ‘Hi, we should work together.’ So I called him to ask properly and he said yes.” The Ronson-produced title track, full of McCartney’s signature jovial, vaudevillian style and reminiscent

of ‘Penny Lane’, was originally written on his dad’s old piano – a piano, incidentally, bought by McCartney Sr from the father of future Beatles manager Brian Epstein. “I’d got the song, but the arrangement was a collaboration,” he says. “Mark brought his bits to it. I’m never quite sure how these things are going to end up, but he added the brass and R&B-ed it up a bit. Working with Mark, he just wants to find something exciting in the song, like I do, and he’s good at moving on to another idea if nothing’s happening.”

Employing some of the world’s most in-demand producers could be seen as a cynical move; an old rocker’s vampiric bid to stay relevant by sapping the lifeblood of younger names. On the other hand, if the world’s most successful songwriter can’t get the best producers to work with him, who can? “I don’t have a regular producer that I go to all the time,” says McCartney, adding his original idea was to record one song with each producer as an audition piece, the ‘winner’ getting to record the entire album. He changed his mind after realising he enjoyed the

differing approaches to recording.

“There was a reason to work with each of these guys. Their age, well, it’s good working with younger people, but really I don’t think about it. Age goes away once you’re in the studio. I don’t think people sit around with Leonard Cohen and behave differently with him because of it, and it’s the same with me. I’m more interested in playing than thinking about it.”

McCartney didn’t know Epworth



Sir Paul, back in the studio

before he approached him two years ago, although their first meeting in the producer’s south London studio did generate the album’s opening track, ‘Save Us’: four minutes of McCartney-doing-The-Strokes, believe it or not.

“We had a chat about what I wanted to do over a cup of tea, and then he was up, saying he had an idea,”

says McCartney. “His method of working is to improvise and see what sticks. It’s a process I like – very liberating.”

Recording the album took around five months spread over an 18-month period while McCartney continued touring. There were sessions at each of the producers’ studios, at The Beatle’s stomping ground Abbey Road and at McCartney’s own Hog Hill Mill in Sussex. Mixing, carried out by Mark ‘Spike’ Stent – “my boy” as McCartney calls him – took place in L.A. Stent’s touch, despite the four producers’

distinctive styles, ties the record together as a whole, leaving McCartney sounding more invigorated than he has done in years.

Perhaps he’s taken a leaf from David Bowie’s book. Has Bowie, releasing ‘The Next Day’ on an unsuspecting world the way he did earlier this year, raised the bar for musicians of a certain age?

“People are always wondering what he’s up to,” says McCartney. “You hear David’s in New York not doing much, then there are reports in the papers about health scares and that he might not do anything again. And then he comes out with that... and it *really* is a good album, with such freshness, and yes, it is inspiring. But, I will add, by the time he’d released it I was a year into my album, so it wasn’t a factor. I’m just in a very positive mood.”

Understandably, McCartney, whose first band sold more than two billion records, has a habit of scaring collaborators with his reputation. He says himself there’s a danger that new producers will treat him with too much reverence. “I am very conscious of it,” he says. “One of the first conversations I had with all of them was, ‘Don’t be too respectful.’” There’s also a tendency for producers to stick to doing what McCartney does best, holding back their more adventurous ideas. But he has no time for that either. “Look back to The Beatles,” he says. “We always screwed around and messed things up. There are no rules.”

## “Kings Of Leon *sound* great, know what I mean?”

PAUL MCCARTNEY

## THE PRODUCERS

What the ‘New’ producers said about McCartney

### MARK RONSON

“He writes really good songs. I was intimidated. But he’s very giving and understanding. He gives you a lot of leeway, but you need to deliver.”



### PAUL EPWORTH

“This [upcoming album ‘New’] could be a defining statement for Paul McCartney, especially considering where he is in his career.”



### GILES MARTIN

“Paul and I worked together at Abbey Road. I wouldn’t say it was a family tradition [following his father, George], but it was very special.”



### ETHAN JOHNS

“I don’t think he ever said no to anything I suggested, which is kind of the mark of who he is as an artist, really. He’s always up for trying something new.”







Bestival founder  
Rob Da Bank

# TEN OF THE BEST

The 10th Bestival takes place this weekend on the Isle Of Wight. Organiser **Rob Da Bank** reveals the secrets to its success



Feel the love: Bestival is defying the gloom on the UK circuit

**N**ine years ago, DJ Rob Da Bank and his wife Josie welcomed 10,000 festival-goers to the first-ever Bestival. Now, with the 10th instalment due to take place this weekend, it has a capacity of 55,000 and is a firm fixture on the UK circuit. Amid a growing sense of doom and gloom in the industry, Bestival has thrived thanks to its off-the-wall headliners, friendly atmosphere and a sculpture of Lionel Richie's head. Da Bank (real name Robert John Gorham) tells us the 10 things he's learned in 10 years of running Bestival...

## FEAR THE MUD

"British crowds are good for getting on with it whatever the conditions, but there's no doubt that a particularly muddy year will put people off the idea of coming back for another year or so. We've been lucky – last year was one of the wettest festival seasons in ages, but both of our shows [he also runs Camp Bestival in Dorset] were glorious, sun-baked affairs."

## DON'T TAKE SUCCESS FOR GRANTED

"Five years ago, everyone was a lot more confident, but even the big cheeses are worried about selling tickets now."

## THE PUNTER IS KING

"Whatever you think about your festival, at the end of the day, the punters need to have

a good time and they need to be looked after. Whether it's the toilets or ticketing or line-up, you've got to please the customer or they won't come back."

## BE CREATIVE WITH THE HEADLINERS

"People complain that there aren't enough headliners around these days –

there are, it's just that most festivals don't want to try something different. It depends who you're going for – if you're looking for Coldplay, you'll have competition from the big festivals. If you're going for Elton or Stevie, there's not so many people trying to book them."

## BUT DON'T FORGET THE REST OF THE LINE-UP

"The quality of line-up is so important. People want their value for money."



Elton headlines this year's Bestival

## BE UNIQUE

"It's important to figure out your niche. Because people are so fussy, you've really got to offer something different. Either you've

got to have an incredible line-up, or you've got to have something specific like Camp Bestival, where it's family-oriented, or Eastern Electrics, which is a purely electronic festival."

## CHANGE EVERY YEAR

"You should always try to do something fresh and different every year, to stay ahead of the competition. This year, we've got a giant sculpture of Lionel Richie's head. It's kind of taken on a life of its own now, but it's got people talking about the festival and that can only be a good thing."

## CHECK OUT YOUR RIVALS

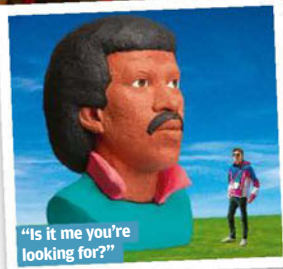
"I recently went to Sónar [in Spain], where I was DJing, but I was also having a look around to see how they're getting on. We try not to plagiarise, but you do pick up on things from other festivals – mostly environmental stuff, how they handle recycling, or how they do ticketing. It's not about, 'I just saw the Pet Shop Boys, I should book them to play Bestival.'"

## MAKE SPONSORSHIP WORK FOR YOU

"We've always insisted that our sponsors work with us to create something that's Bestival. It hasn't always worked – a few years ago we had a clothing company who brought a horrendous double-decker bus down that felt totally wrong – but festivals cost a shitload of money and we rely on the income from sponsorship. Look at Hop Farm, who said they'd never do sponsorship – where's that festival now?"



Bestival kick-started the festival fancy-dress craze



"Is it me you're looking for?"

## BANK HOLIDAYS

Rob Da Bank's five favourite festivals

### GLASTONBURY

"It's the granddaddy. Going to Glastonbury is still one of my favourite things."

### ROCKNESS

"It's probably the best-looking festival in the UK, overlooking Loch Ness. The crowd are always up for it."

### SONAR

"It's still my favourite European festival. It's an

urban festival that still has a magic about it."

### BLISSFIELDS

"It's a little festival in Hampshire. This is very homely and cosy."

### ICELAND AIRWAVES

"It's another city-based festival, but in an incredible location. You're surrounded by mountains and lagoons."

## NEWS OF THE WEIRD

FROM THE NME NEWSROOM

### TWERKING 9-5

Diplo is aiming to get into the record books by staging a 'Twerk Wall' at a festival in New York. The Major Lazer producer wants "butts from around the world" to take part in the record-breaking attempt. If only Roy Castle had lived to see this one.



Twerk-mad producer Diplo

### #LERNING

Teachers in Brazil are teaching kids how to speak English by getting them to correct tweets from Justin Bieber and Rihanna. The best students get to move straight on to the advanced tweets of Wiley and Courtney Love.

### THICKE CLICK

An 86-year-old composer's duet for harpsichord and violin, 'Blurred Lines', has received a boost in sales and streams thanks to listeners confusing it with the hit of the same name. John Beckwith said he hasn't heard Robin Thicke's track but is "told it's bawdy".

### TURN THE OTHER CHEEK

The extent of Cheryl Cole's body 'art' was revealed when tattoo artist Nikko Hurtado shared a picture of the singer's derrière and its floral design. We look forward to hearing her new band, Bums N' Roses.

### BEAR NECESSITIES

In further twerking news, Miley Cyrus has been in the firing line since jiggling her bits at the VMAs. She's been accused of disrespecting black culture, sexualising a nation's kids and defiling teddy bears. That girl just doesn't give a Pooh.



Cyrus: overstepping a blurred line?



**THE**

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# KEEPING IT UNREAL

In 2004, rap fakers **Silibil N' Brains** pulled the wool over the eyes of the music industry. But they also pulled their friendship apart, finds **Simon Bland**

**E**ver heard of Silibil N' Brains? They were meant to be America's biggest rap stars since Eminem, a Blink-182-meets-Beastie

Boys hybrid who were fast-tracked for stardom by Sony. But there was one small problem: under the LA rap-punk exterior were a pair of fakers from Dundee, Scotland. Billy Boyd (Silibil) and Gavin Bain (Brains) made the snap decision to don Californian accents and *jackass-on-steroids* personas following rejections by music execs branding them 'The Rapping Proclaimers'.

Now, their story has been made into a film, *The Great Hip Hop Hoax*, using candid interviews and archive footage, opening in cinemas this week. "It's a bromance story infected by lies," says director Jeanie Finlay. "It looks at the music industry, the lengths people will go to to get what they want, and the corrupting allure of fame. It's a film about people creating an identity, but creating identities they didn't necessarily like."

Ultimately, that balancing act was the beginning of Boyd and Bain's downfall. But only after they blagged their way into The Brits, lied to label bosses and had an awkward encounter with fake 'best mates' D12. "I think the more they did it the more they felt invincible," says Finlay. "It's not like it wasn't working for them – they had all the trappings and lifestyles of famous rappers without even putting a record out."



Gavin Bain (above) and Billy Boyd now

It was a personality clash that finally did for the duo. "Their plan was to come clean on Jonathan Ross' TV show and tell the world, but the lie became toxic and destroyed their friendship," says Finlay. "They didn't speak to each other for five years afterwards." Today, Boyd and Bain have reconciled – and have even started work on new material. Expect to finally hear some records from

Silibil N' Brains soon – but this time minus the fibs. "I don't think you could even get away with it today

*"They had the trappings and lifestyles of famous rappers"*

JEANIE FINLAY

with social media," suggests Finlay. "You'd have a Twitter storm and get exposed in a day."

## WHITE LIES

Billy Boyd and Gavin Bain reveal the truths behind the myths

### BLAGGING THE BRITS

**Billy Boyd:** "I was wasted hanging out with Green Day and I ended up arm in arm with Tré Cool, telling people we were going to go skating back in California. We took these characters to the extreme and got away with it."

### INVENTING THE CHARACTERS

**Gavin Bain:** "I built my alter ego as someone who didn't have the

limitations I had. Good with women, could walk in a room, kick a crippled guy off a chair, have a great time and not feel apologetic about it."

### TRICKING 'BEST MATES' D12

**Gavin Bain:** "I remember being on the phone to our manager, Dell. He said, 'Good news: you're going back on the road with your best friends!' We'd lied about knowing

D12 – we'd never even met, and this could have blown the whole thing. I remember almost pissing myself before we stepped on stage for soundcheck, but we just went out there and hugged them. They ended up believing they knew us."



Faking it: The pair on MTV

## FAKEST HITS

Three more musical hoaxes



### MILLI VANILLI

Milli Vanilli were a smash-hit pop duo of the late '80s – until *LA Times* writer Chuck Phillips revealed that neither Fab Morvan nor Rob Pilatus' voices were the ones heard on their mega-selling record.

### FLEETWOOD MAC

When internal trouble abruptly ended their 'Mystery To Me' tour, manager Clifford Davis created his own fake Mac – minus any original members – to fulfill touring duties. Fans and the band soon cottoned on.



### PLATINUM WEIRD

This bogus brainchild of Eurythmics guitarist Dave Stewart and ex-*American Idol* judge Kara DioGuardi claimed to be a long-forgotten '70s band. It wasn't. But with Mick Jagger, Stevie Nicks and Elton John in on the joke, they presented a convincing case.





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# THE DYNAMIC DUO

Leftfield pop queen Bat For Lashes and British electronica's man of the moment Jon Hopkins have teamed up for a brand-new track. **Phil Hebblethwaite** meets them

**W**hen Natasha Khan saw an edit of the forthcoming British film *How I Live Now*, she cried – four times. She'd already agreed to work on a song for the feature with electronic musician Jon Hopkins, but she was nonetheless hesitant. Khan doesn't put her name to many projects outside of Bat For Lashes because, she says, "I don't really love things that often", but she was genuinely moved by *How I Live Now* – an adaptation of the 2004 young-adult novel by Meg Rosoff that's being directed by Kevin Macdonald (*Last King Of Scotland*, *Touching The Void*, *One Day In September*).

The wistful, dream-pop song Khan and Hopkins wrote together, called 'Garden's Heart', came about quickly. "Natasha walked in, wrote a riff in about 10 minutes – absolutely amazing – then I built everything else around that," says Hopkins.

"I knew I wanted a kind of sad, shoegazey sound," says Khan. "We set up a pedal and I wrote the first chords. I'd read some pastoral, romantic poetry and already written some words as my reaction to seeing the film. I looked at my words and then the melody came."

Hopkins' excellent recent album, 'Immunity', has given its mild-mannered creator a huge boost in profile. To suspect, however, that becoming the producer of the moment gifted Hopkins the opportunity to work with Khan is to ignore

his lengthy CV. He first wrote music for film in 2009 when he collaborated with Brian Eno and guitarist Leo Abrahams on Peter Jackson's *The Lovely Bones*, and he hasn't just done a song for *How I Live Now* – he's written the entire soundtrack. But this isn't the first time he's reached out to Khan. "I

was scoring [Gareth Edwards-directed sci-fi film] *Monsters* maybe four years ago and I was thinking who would be good to collaborate with on an end-credit song," he says. "Natasha popped into my mind. She came along and saw the film, really liked it and then

we celebrated that by her *not* doing the song," Khan interjects: "But I liked you! And from then on we were in each other's thoughts about doing something."

*How I Live Now*, which stars Oscar-nominated 19-year-old Irish actress

**"I knew I wanted a kind of sad, shoegazey sound"**

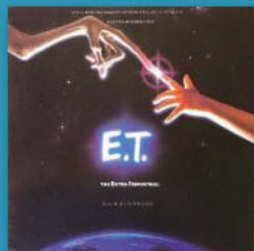
**NATASHA KHAN**

Saorise Ronan stars in the movie *How I Live Now*





## JON & NATASHA'S FAVOURITE FILM SOUNDTRACKS



**NATASHA KHAN**  
**ET**

"I collect film soundtracks on vinyl and *ET* is my absolute favourite – for the quality of music and the emotion in it. It's just amazing."



**JON HOPKINS**

**The Shawshank Redemption**  
"Thomas Newman is always amazing but my favourite by him is this. It's just an incredible score. He also did *American Beauty* and many other films you wouldn't guess, such as *Finding Nemo*."

# BREAKBEATS

*Breaking Bad* is back for its final series. Meet the man who scores the action

**T**homas Golubic is staring in bewilderment at his computer screen, where a twerking Miley Cyrus has been superimposed into the previous night's episode of cult US drama *Breaking Bad*. "It's a fan-made video," explains the Californian, who as the show's music supervisor has overseen its eccentric soundtrack for the entire five-year run. "It just goes to show how fast and wide Walter White mania has spread."

Despite not being broadcast widely on British TV, *Breaking Bad* is a bona fide phenomenon on both sides of the Atlantic. It tells the story of New Mexico chemistry teacher Walter White, played by Bryan Cranston, who begins cooking crystal meth and descends into a world of desert lowlifes, cartel creeps and shady bankrollers.

Compiling the soundtrack, which features the likes of Neil Young and The Walkmen to authentic Mexican narcocorrida bands, is a dream job for Golubic, who also DJs on LA radio, plays in a band and oversees the music on zombie drama *The Walking Dead*. "Vince Gilligan, the show's creator, lets us operate with enormous freedom. Like, 'You want to mix some obscure Italian operatic 1950s song into a Danger Mouse track? Sure!'"

Currently in its fifth and final season, the show is hurtling towards the most eagerly awaited TV finale since *The Sopranos*. Did that show's use of Journey's 'Don't Stop Believing' in its final scene, now an iconic moment in pop culture, play on Golubic's mind as he made his song selections for *Breaking Bad*'s send-off? "I purposefully haven't seen *The Sopranos*," he says. "But I have a lot of



Bryan Cranston and Aaron Paul in *Breaking Bad* and (inset) soundtracker Thomas Golubic

famous musician friends who are obsessed with the show – they all want me to put their music in."

As for the finale, which hits Netflix on September 27, Golubic isn't giving anything away. "It's the perfect way to conclude this chapter in our lives as well as the life of Walter White." He catches himself. "I mean this chapter in the life of Walter White! I'm not saying he does or doesn't die!"



**ARCTIC MONKEYS' ALEX TURNER**  
IMAGINES HOW HIS FAVOURITE TV SHOW MIGHT END...

"I like the idea of it being really clever for ages, then it were just a dream. Like, he comes out of an MRI scanner and it was a dream from the first thing. Walter White has the best intentions, or did have. He's gotta have a moment to redeem himself. I'd love to have written music for the show."

## SCENE STEALERS

Thomas Golubic on three magic moments of music and meth



**QUARTETTO CETRA – 'CRAPA PELADA'**  
(SEASON 3, EPISODE 13: FULL MEASURE)

"We had little screen time to humanise Gael, so we showed his personality singing along to this Italian tongue-twister song."



**TOMMY JAMES AND THE SHONDELLS – 'CRYSTAL BLUE PERSUASION'** (SEASON 5, EPISODE 8: GLIDING ALL OVER)

"From the moment we had the idea of blue meth, this was almost too obvious to use."

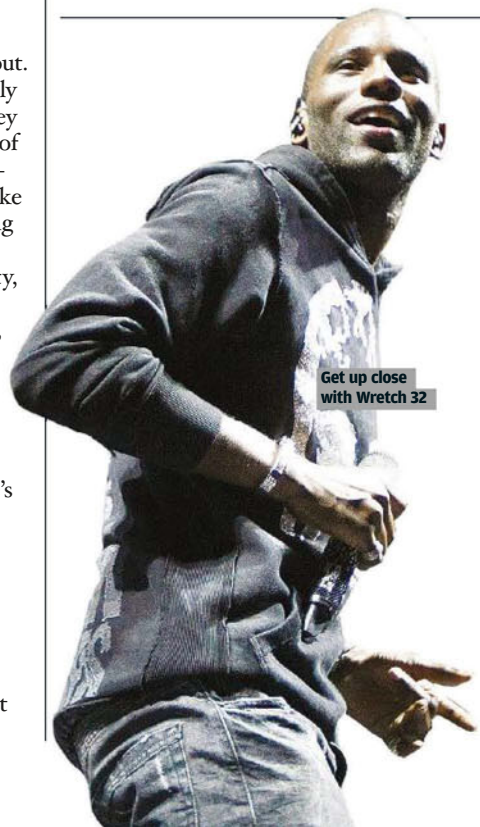


**TV ON THE RADIO, 'DLZ'**  
(SEASON 2, EPISODE 10: OVER)

"It was so perfect for the scene, with Walt crossing another line of no return. It'd have broken my heart not to use it."

Saoirse Ronan and hits cinemas on October 18, is about a troubled teenage American girl called Daisy who is sent away to live for a summer with her aunt in the English countryside. While there, two not-so-insignificant things happen: she falls in love with her cousin, Eddie (played by George MacKay), and a nuclear war breaks out. "The themes of the film worked really well for me," says Khan, "because they were quite familiar with the themes of my last record, 'The Haunted Man' – all the things I'd been researching, like war and relationships, and the healing power of nature."

Khan, who studied film at university, was also asked by Kevin Macdonald to make a video for 'Garden's Heart', marking her debut as a director. She describes the video as a "quite Pre-Raphaelite-like short film", in which Saoirse Ronan (a massive *Bat For Lashes* fan) appears bruised and cut and eventually dies in a river. "There's a moment in the video when she's touching her bloody nose and her mouth starts shaking," says Khan. "She's looking in the mirror and a tear drops down." And how did that make you feel? "I started streaming! We were watching the monitor and I was crying my eyes out!" Make that five times then...



Get up close with Wretch 32

## WIN! TICKETS TO SEE WRETCH 32 IN BIRMINGHAM

*Catch the grime MC at his Durex Intimate Session*

**D**urex's Intimate Sessions got off to a belting start, with AlunaGeorge's show at London's 100 Club last month (August 14) setting a high bar for the remaining shows in the exclusive series. Next up, Wretch 32 will play LG Live in Birmingham on September 18, while Camden rockers Tribes will wrap things up at London's Bush Hall on October 9.

NME has five pairs of tickets to give away for the Wretch 32 Intimate Session, giving you the chance to get up close and personal with the

rapper in a tiny venue rather than a huge field. But don't despair if you don't win – as well as applying for tickets on the Intimate Sessions website, you can also increase your chances of winning by looking out for the code in special stickered packs of Durex Ultra Thin Feel (available from most Boots stores). Durex will make sure these events live up to the 'Intimate Sessions' name with the opportunity to meet and hang out with the artists, giving you the chance to get as close to your heroes as possible.

### TO ENTER

Simply go to your smartphone's app store and download a QR reader, then just scan the QR code below. Mobile network and/or wi-fi charges may apply. Don't have a smartphone? Go to [NME.COM/extra](http://NME.COM/extra)





# PIECES OF ME JOHNNY MARR

*The jangly Smith-turned-solo-hero on his love for T Rex, Portland, Oregon and his regal jukebox*

## My first album

### T REX - 'RIDE A WHITE SWAN'

"They were my first love, T Rex. Their chart success coincided with me starting to buy singles. They changed labels and the newer albums were more expensive, so the only album I could afford was 'Ride A White Swan' [a budget-priced compilation on the Music For Pleasure label]. Aside from the hit single it's got some weird songs on it, but when it's your only album you do everything in your power to love it. The cover is godawful, mind."

## My first gig

### ROD STEWART AT BELLE VUE, MANCHESTER

"Rod was on the cusp of going to America. Amazingly, I met his girlfriend Britt Ekland at the gig. I got her autograph, and she was lovely. I thought after that I'd meet Hollywood stars at every concert."

## The first song I fell in love with

### 'METAL GURU' - T REX

"It was one of those times that you can't pretend didn't happen. Some things you can't unhear. After I heard it I got on my bike and rode and rode and rode, singing it in my head. Eventually it got dark and I got lost. That song carried me into another world - one that I've wanted to belong in ever since."

## My favourite lyric

### THE THE - 'SLOW EMOTION REPLAY'

"'Everybody knows what's going wrong with the world/But I don't even know what's going on in myself'. It's simple, but means a lot and many of us can relate to it."

## The band I love

### WIRE

"I get really obsessed with bands, to the point where I'll only listen to them for a time and think they're the greatest thing in the world. Right now, Wire are that band. Close to perfection as far as I'm concerned, almost secretly influential for so many musicians."

## My favourite TV show

### THE SOPRANOS

"I'm one of those annoying people who says they don't watch much TV but actually does. My favourite show is *The Sopranos*. What's not to like about that? Great writing and great acting."

## My favourite possession

### A JUKEBOX

"It's obvious to anyone who knows me, but I absolutely love my 1961 AMI Continental



jukebox. It sounds as good as it looks, and luckily for me I don't like the aesthetic of the '50s ones as much as I like the '60s ones, but it was still quite expensive. It was a present to myself, and it's the king of my kitchen."

## My favourite place

### PORTLAND, OREGON

"I should say Wythenshawe, Manchester, where I'm from, but as much as I love it, it's not. It's Portland, Oregon. I miss it when I'm not there."

## My favourite painting

### JASPER JOHNS - TARGET WITH PLASTER CASTS

"It just changed everything for the next couple of generations. It's wilfully original. I take paintings in a very impressionistic way - I try to protect the innocence and

naivety I have about them. I love Pop Art because it has genuine energy in it. It's a comment on modern life, but it still has a load of mystery."

## My favourite film

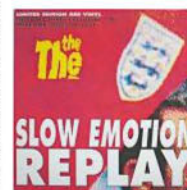
### ONCE UPON A TIME IN AMERICA

"I love the way the music and the way it's shot go together, and I love the scale of it, plus the stories within stories. There's a lot of morality in there, without it being holier than thou. It's beautiful."

## The book that changed me

### ALDOUS HUXLEY - COMPLETE ESSAYS VOLUME VI

"That might sound academic, and it is intellectual, but there's so much heart in the ideas. There aren't enough hours in the day to read all that I want to read of it."



Clockwise from main: Johnny Marr; Rod Stewart; T Rex's Marc Bolan; James Gandolfini as Tony Soprano; mob epic *Once Upon a Time in America*; a '60s AMI Continental jukebox; 'Slow Motion Replay' from The The's 1993 album 'Dusk'



# RADAR

FUTURE STARS, BREAKING SCENES, NEW SOUNDS

Edited by Matt Wilkinson



ABOUT  
TO  
BREAK

## YOUNGHUSBAND

*The London-based four-piece are keeping things simple, apart from their choice of producer*

**Y**ounghusband's debut album, 'Dromes', won't be the most frightening album released this year, but the home that inspired it is the stuff death-metal dreams are made of.

"When I was writing the record I was living on my own in this cheap block of flats," says singer Euan Hinshelwood. Turns out the building was once a bank, then a halfway house for drug addicts with grim bathrooms.

"They were like big wet-rooms, so if someone overdosed and died they could just be dragged in and hosed down while their room was sorted out," he explains. "That was years before I moved in, but there was still a very strange atmosphere there."

He's since moved on to slightly more salubrious surroundings, but the fruits of those dark days can be heard when 'Dromes' is released on September 16 through Sonic Cathedral.

Hinshelwood first dreamed up Younghusband as a teenager and released a handful of low-key EPs, but it wasn't until a couple

of years ago that he recruited his friends Joe Chilton, Adam Beach and Pete Baker to flesh the project out into a full band.

When it was time to record their debut LP, as a fan of Nicolas Vernhes' work with Deerhunter and Silver Jews, Hinshelwood sent a speculative letter and demos to the New York producer, even though they couldn't afford to pay him. Impressed, Vernhes cleared a two-week window to record their album in return for his airfare and 'Dromes' was recorded at Chapel Studios in Lincolnshire.

"He was so New York about it," says bassist Joe Chilton. "Just, like, 'Whatever, it's great, move on.' He gave us real confidence."

The debut's title track, boldly placed as the album's finale, whirls around, building from drums and bass to a feedback-laden giant. It's a far cry from where it was written; while some band they were supporting did their soundcheck, Younghusband wrote the song in the venue's toilet.

"It's about keeping things simple," says Hinshelwood. "It's the same way I write most songs. Not in toilets, mind." **Andy Welch**

### NEED TO KNOW

**BASED:** London

**FOR FANS OF:** Ride, Felt

**SEE THEM LIVE:** They tour the UK from September 17

**BUY IT NOW:** New single 'Silver Sisters' is out for International Cassette Store Day on Sept 7.

Album 'Dromes' is out on Sept 16

**ON NME.COM:** Album title track 'Dromes' is on the site

**BELIEVE IT OR NOT:** Euan went to the same primary school, Beechfield in Watford, as Spice Girl Geri Halliwell





## HOW MOODOID WAS TAMED BY KEVIN PARKER

*Tame Impala's own Wizard of Oz sprinkles magic dust on EP from Parisian multi-instrumentalist*

### RADAR NEWS

Pablo Padovani has friends in highly psychedelic places. A year ago, the Parisian multi-instrumentalist met Melody

Prochet at a gig in Paris and was soon on the road as part of Melody's Echo Chamber. Now, he's returning to his solo project Moodoid with an EP mixed by Tame Impala's Kevin Parker.

As you'd expect from someone who keeps that kind of company, his music is an enemy of convention. "I want to lead people into a parallel universe," he explains. "Something like a trip with a lot of strange moods, which will mirror all the music that touched me in some way, like if Robert Wyatt had slept with Steely Dan while Julee Cruise was watching."

Padovani explains that after he recorded his aural adventure he asked Parker, the Wizard of Oz himself, to sprinkle a little of his magic on it: "His mix was perfect because it had the three things I wanted – clarity, power and good choices. It was great

to work with him, because I'm a huge fan of Tame Impala and because he's a killer mixer. He knows perfectly how to choose frequencies and sounds."

Padovani also directs music videos and personally edited the clip for first single 'Je Suis La Montagne'. "The visual aesthetics are really important, because Moodoid talks about dreams, madness and nature," he explains. "I'm truly inspired by surrealism. If you listen to Moodoid I would like you to imagine a crazy cake, strange funny creatures, beautiful shiny girls, inexplicable actions, a Western fantasy of the Orient... a sexy and joyous celebration during the economic crisis!"

On October 21, the band head to east London's Village Underground venue for their first-ever UK show. What should we expect? "I'll be playing with my new formation with three amazing girls," says Padovani. "I hope the English audience will step into a surprising French dream full of classy costumes, beautiful make-up, 'Camembert Electrique', bird sounds, bisoux and free hugs." *Kevin EG Perry*

### BAND CRUSH



*Sivu on his favourite new act*

"There's a band called Our Mother. I absolutely love them. I think they're from London, they're quite young and they've got this Wild Beasts kind of thing. They'll probably hate me for saying that, because they're way better than that! It's just really cool music, and really chilled."

## The Buzz

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



### 1 SAN FERMIN

Helmed by 23-year-old Brooklynite Ellis Ludwig-Leone, San Fermin has a set-up (and often a sound) similar to that of Dirty Projectors. Ludwig-Leone is the band's Dave Longstreth (both studied music at Yale), a polymathic auteur marshalling madly ambitious streams of inspiration into off-kilter pop with the help of friends Allen Tate, Jess Wolfe and Holly Laessig. Their self-titled debut album is released through Glassnote on September 16, and it's a 17-song treasure trove that also nods to St Vincent, The National, Grizzly Bear and Sufjan Stevens. By day Ludwig-Leone is an assistant to composer Nico Muhly, collaborator of the aforementioned. If you like music cerebral, tender and wild, you hit the mother lode.



### 2 HALFRICAN

Regularly sharing bills with Radar faves Baby Strange, Halffrican are one of a number of rising garage kids from Glasgow with a cocky attitude and great tunes. Check out frontman Sancho Büna's howl on 'Disciple' for 69 of the most vital seconds of gnarled fuzz you'll hear all year.



### 3 TRUST PUNKS

If you miss Women (RIP), Auckland's Grass Cannons had your back with their January 2012 EP, 'Vet Dream'. Then they went and split up too. Fortunately, three of their four (plus two newbies) formed Trust Punks, who marry that womanly impulse with cold hard truths about "why no-one likes you" on the superb 'Karl Marx Real Doll'.



### 4 ALMA ELSTE

Twenty-one-year-old Parisienne Alma is from the Lana Del Rey school of cinematic pop bombast. Debut track 'Virtualism' slathers a darker coat of gloss over 'Born To Die's sweeping Americana, with Elste proclaiming her love of super-violent video games and glugging cheap booze across a backdrop of wonky synths and strings.



### 5 NISENNENMONDAI'S NEW ALBUM

If you dug Factory Floor's album, then 'N', the latest release by Japanese trio Nisennenmondai, should also soothe – sorry, ferociously itch – your needs for relentless motorik judder. It's out now on Tokyo label Bijin Records (and Spotify).



RADAR  
COLUMNHUW STEPHENS'  
ONES TO WATCH

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



At Latitude Festival, Benjamin Francis Leftwich told me about a band called **Brolly**. They're from Yuba City in California, and they gave Ben a demo at a gig of his. You could describe them as four young men with pain in their hearts. Like, melodic pain, not stabbing pains. Their 'Hollow Home Rd' track is stunning. It has a certain Bon Iver style of beauty about it. Ben's own set was very good too.

New from Cardiff, meanwhile, is **R Seiliog**, who makes mind-boggling electro bilge of the highest order. He plays with a band, but as you'll hear on his forthcoming EP (out on Turnstile), he's a man who is very much on an electronic, krautrocky mission. The music reminds me of early Caribou in parts, and it captures your attention immediately.

It was great to see **All We Are** play recently. They're based in Liverpool, but they're from all over the place. Listening to them is like taking a funky trip through a land of lo-fi melodies. Check out their track 'Utmost Good'.

My yearly trip to Welsh culture festival the Eisteddfod left me out of pocket thanks to ace new albums by Yr Ods, Swnami and

**Candelas**. All are highly recommended, but particularly the latter, an enigmatic, powerful band. They've self-released an album of bluesy indie-guitar jams, and I can't recommend it enough.

Finally, I'm writing this shortly after Reading Festival, where the BBC Introducing Stage was really busy. There's loads of highlights to watch online, with Kent's **Slaves** being one of them. A scintillating punk duo, they've got bucketloads of charisma and their set was one of my highlights of the whole weekend. You need to catch up with it online! 'Til next time!

### Huw's TOP 5

**Brolly**  
'Hollow Home Rd'

**R Seiliog**  
'Ostisho'

**All We Are**  
'Utmost Good'

**Candelas**  
'Light Me Up'

**Slaves**  
'Nervous Energy'

NEXT WEEK'S COLUMNIST:  
Toddla T

5  
TO SEE  
This week's  
unmissable new  
music shows



**DAUGHN GIBSON**  
Brudenell Social  
Club, Leeds, Sep 4

**SISTERS**  
Moles, Bath, Sep 5

**DOLOMITE MINOR**  
(pictured)  
Black Heart,  
London, Sep 5

**SUPERFOOD**  
Louisiana, Bristol,  
Sep 10

**POLTERGHOST**  
Madame Jojo's,  
London, Sep 10



## BALLET SCHOOL

**SHACKLEWELL ARMS, LONDON**  
FRIDAY, AUGUST 23

### RADAR LIVE

It's a Friday night in scummy east London, but Ballet School's Rosie Blair is strutting and posturing her way round the stage like a hyperactive Bon Jovi at Wembley. At one point she even clamps the microphone lead between her teeth in a gesture of barely contained excitement. In Blair's defence, it's a move born only partly out of showmanship and partly out of necessity. Because Ballet School have just ballsed up their much-anticipated closing song – the big, bouncing, irresistibly euphoric debut single 'Heartbeat Overdrive'. Strangely, though, despite Blair's obvious mortification when the laptop playing the backing track cuts out, this turns out to be a blessing in disguise. She tentatively improvises a downtempo version of the normally manic chorus, voice floating peacefully over guitarist Michel Collet's echoey riff. And it proves that, even stripped of frantic posing, she's got the potential to be a spellbinding frontwoman.

Ballet School, as the name might suggest, is a bit of a pose in itself though.

On record, the Berlin-based trio are startlingly retro, not so much referencing as very accurately re-enacting chiming, bombastic '80s pop. Live, they're a bit less obvious than that, veering from twinkling indie on 'Ghost' (taken from debut EP 'Boys Again') to danceable R&B grooves. Blair's voice – which can escalate to Mariah levels of screaminess from a ground floor of Stevie Nicks melancholy – is Ballet School's weapon of choice. As the pleasant pop trundle of 'Crush'

*Even stripped of her  
frantic posing, Rosie  
Blair is spellbinding*

comes to a close, she's wordless, her high-pitched cooing and trilling briefly morphing into a hypnotic, ancient-sounding chant.

It's moments like this – when Blair is absorbed in experimenting with her own voice and not jazz-handing like an over-enthusiastic drama student – that really matter. They make deciding whether Ballet School are diva-ish pretenders or the real deal just that little bit easier. *Rachel Aroesti*



Slaves: they wanna  
be (holding) your dog





Arctic Monkeys (l-r Matt, Jamie, Alex, Nick) in L.A., August 11, 2103



# R U READY?

After weeks of hype, **Arctic Monkeys'** most eagerly anticipated album has landed. In the final part of *NME's* epic trilogy, **Matt Wilkinson** meets the band in London as they rehearse for the 'AM' live shows and face up to accusations that they've forgotten their roots

Photos: Zachery Michael

**T**his is a bit of a fuckin' exclusive, innit? Inside the Arctic Monkeys compound?!" Alex Turner's pretty spot on here. We're sat in the rain on the roof of John Henry's rehearsal space in north London, on an otherwise drab Thursday afternoon. We've just been in the canteen with the rest of the band, who've been having lunch. Bacon sarnie and Lucozade for Alex, salad and a copy of today's *Metro* for Jamie Cook, water for Matt Helders. Nick O'Malley is downstairs somewhere in a nifty Cramps T-shirt, polishing a bass.

John Henry's is like indie *Coronation Street* – within five minutes of being here I've clocked various members of Peace wandering around looking dazed, Lucy Rose helping her roadies unload some unfeasibly heavy-looking stage gear and – ensconced in a room *somewhere* in the vicinity – the faint thud of Foals, whom I recognise by way of Yannis' unmistakable yowl.

Nobody pays any mind to anybody else though, because everyone's here to do their own thing. For Arctic Monkeys this means working out how the hell to convert the intricate and sometimes mind-boggling studio-trickery that makes 'AM' flow with such hardened pizzazz on record into something that sounds undeniably GREAT in front of 70,000 people at a festival. It's not exactly plain sailing.

"We haven't really got enough hands, that's the problem!" says Alex, a sense of ironic satisfaction spreading across his face. "Basically we need a fucking pit band. And we're trying to put that into the five of us

[counting touring member Tom Rowley] doing it, and also me wanting to dance around like a prat!"

As they run through 'Fireside' in the main rehearsal room (it's 50 per cent there by my reckoning) Alex does exactly that. He's positioned moodily at the microphone, guitar-free but coolly tapping a white tambourine that looks like the kind of thing Phil Spector would have thrown to the Wrecking Crew in the '60s. It's all about freeing himself up as a frontman, and doing something – anything – different. It's all about keeping things moving for Arctic Monkeys.

"I'm not really that up for playing guitar at the moment, so I'm trying to get everybody else to do it," he shrugs. I can't help but single out Tom [Rowley], who's been stood at the back juggling about 50 different instruments at once. "He's playing the etcetera this time," laughs Alex. "He's in the corner, rubbing his belly, patting his head, playing the lead, checking his emails and fucking shredding it on the B-3 organ! He's got his work cut out, but that's alright – he's a talented individual."

Watching Arctic Monkeys rehearse is undoubtedly a rare and altogether different experience to seeing them play a normal gig. Helders is tamed, towering over a tiny kit almost as if he's playing timpani, while bum notes on the guitars, bass and keys – from everybody, I might add – abound and nobody really bats an eyelid. It's much better to fuck it up here than onstage at the Motorpoint Arena in Sheffield in November, right?

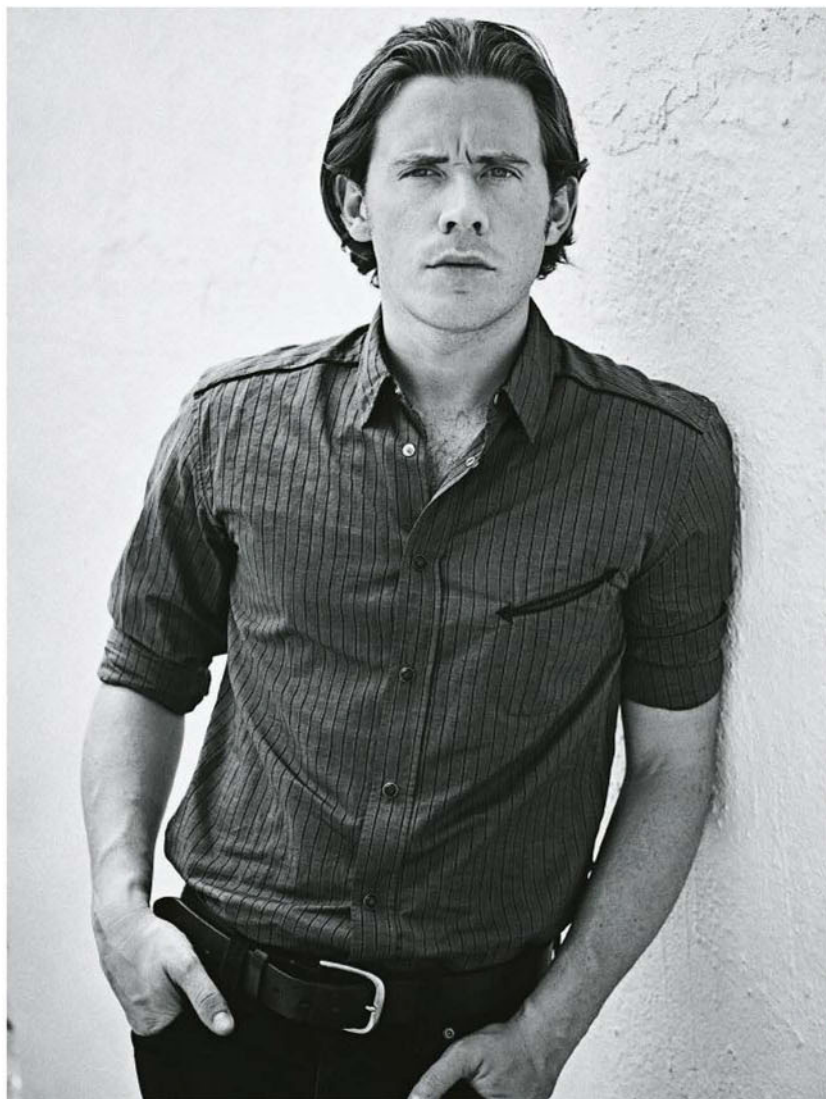
In any case, the band are already sounding pretty great on potential future single 'One For The Road', which they've been working on solidly since Monday, and

current single 'Why'd You Only Call Me When You're High?'. At the time of writing, that track is the only overtly guitar-based song to make the Top 10 in the UK charts in the whole of 2013, going straight in a Number Eight and nestling itself uncomfortably alongside the million-dollar faces of Robin Thicke, Miley Cyrus and The Wanted.

In fact, were you to conduct an entirely unscientific experiment to see who Arctic Monkeys' nearest 'genuine' chart rivals are right now, you'd no doubt come up with slim pickings. There's Bowie (Number Six with 'Where Are We Now?' back in January), Daft Punk (Number One with... I'm sure you can guess) and, uh, that's about it. And if that doesn't tell you just how important this band is to the alternative music scene in 2013, then god help you.

A lot of the band's success undoubtedly comes down to the fact that they really are The Full Package. Cool enough to grace the cover of this magazine. Big enough to make Radio 1's playlist. Enticing enough to have fashion rags devote entire spreads to their threads. Well known enough for your mum to recognise their faces on TV chat shows. And important enough to do everything from flying first class around the world headlining festivals, to making videos that both entirely undermine what music TV demands in this day and age (see 'Do I Wanna Know?', which doesn't feature a single human being), only to go wholeheartedly *over the top* on it the next time around (see '...High?', which was filmed on the very same street as 'Bitter Sweet Symphony' and features more dialogue than your average episode of *Neighbours*). ▶





## VIDEO NASTY?

Some people have said Arctic Monkeys' last two videos have been overtly sexist. "I don't think so – certainly not intentionally, anyway," counters Nick, while Alex, speaking about 'Do I Wanna Know?', says it was inspired by legendarily risqué cartoonist Vince Collins – the man behind the heroically fucked up 'Malice In Wonderland' (check it on YouTube – but not while you're on acid). Director David Wilson, meanwhile, says: "The video's very much from inside someone's brain. From this perspective it's kind of Alex Turner's brain. A lot of my personal work is very sexually orientated – I did the video for Metronomy, 'The Bay', which has got



a lady opening her legs wide, and then there's 'Mind Mischief' by Tame Impala, with the teenage boy and the teacher. I'm very conscious of female rights, and I feel quite strongly about feminism. So I've never wanted to create a piece of work that would de-humanise females. But at the same time, there's a lot of fun with embracing the look of the female body. It's fun to animate with. I wanted to embrace that everyone is sexy in their own way. Including eagles and hotrod cars."

Unless something absolutely catastrophic happens, there's no way that 'AM' will *not* get to Number One in the albums chart a week on Sunday. Likewise, there's little chance it won't come out top of the end-of-year polls in a few months' time.

**T**he pitfalls of this kind of prominence can be perilous though. Two days before John Henry's, I'm sat in the members' bar of London's St Pancras Renaissance hotel. Outside the tinted windows that shield the public's glare, thousands of commuters make their way out of the capital. I'm doing the opposite – here to speak with all four members of Arctic Monkeys, individually, about whatever we like. Songwriting, sexism, forgetting their roots, finding themselves, losing it and the unnecessary evils that come with fame, fame, fatal fame. I'll let Nick take up the story about that one...

"We were in Rome a few weeks ago, in a hotel, and I went to meet Tom in a bar round the corner for a pint. And I just sort of came outside the front doors of the hotel, and there were about 50 kids out there. Before I knew it a couple of them came over asking, 'Can I have a picture?' and I'm like, 'Yeah, yeah, of course.' But then I look over and see hundreds of them. So suddenly I'm going, 'Fuck! Fucking hell! I didn't expect this!' So I run round the corner, go in this pub, and text our tour manager. 'Steve! There's shitloads of kids outside for us! Help!' And you know what his reply was?" Nick pauses for a split second, as the dry art of northern comic timing rears its head. "Nah, mate – Bruce Springsteen's staying in our hotel too..."

I had my pint, walked back in and literally nobody noticed me!"

There's an endless argument on the Arctic Monkeys web forum about whether the band have forgotten where they've come from. It's easy to see why people are so fascinated by it – an eye-watering level of success in America, leather, rockabilly hair, Dre beats, Elvis accents (supposedly), saucy models in ridiculous promo videos and millions of adoring fans across the globe have made them less... *ours* is the general consensus.

"I would have thought that when I was growing up," says Helder. He's been living in LA for over a year now, in a place "five minutes away" from all the other Monkeys and not too far from Josh Homme's pad either.

"If some band I was into did it I'd just think straight away, 'Hollywood, movie stars... whatever those people do, they must be doing it too.' But the amount of normal things I've done while I've been there! I'd rather them think I'm glamorous than taking the bins out every Monday night."

It – the Hollywood lifestyle – is available, he says, but only if you want it. He's seen and sampled enough to put him off from diving in headfirst. "When you're on tour for the first time [and] you go there, you see all that. It's a bit exhausting. It'd be depressing if it was that every day."

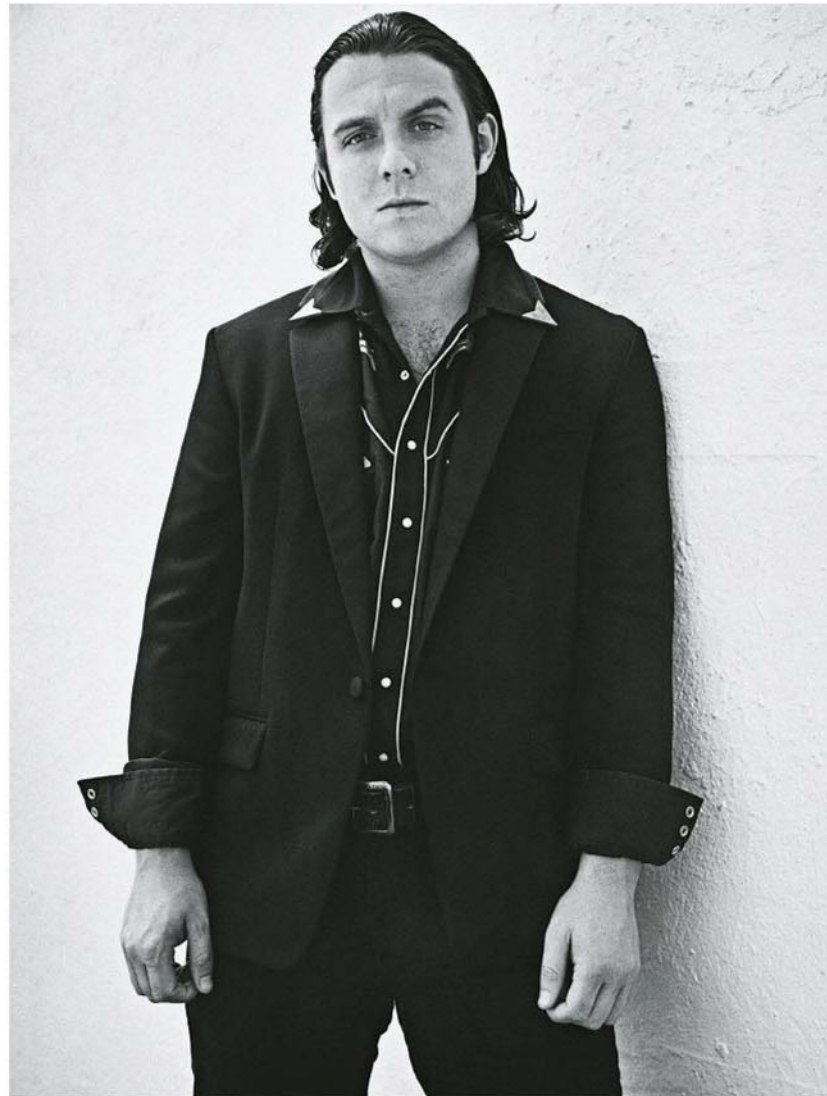
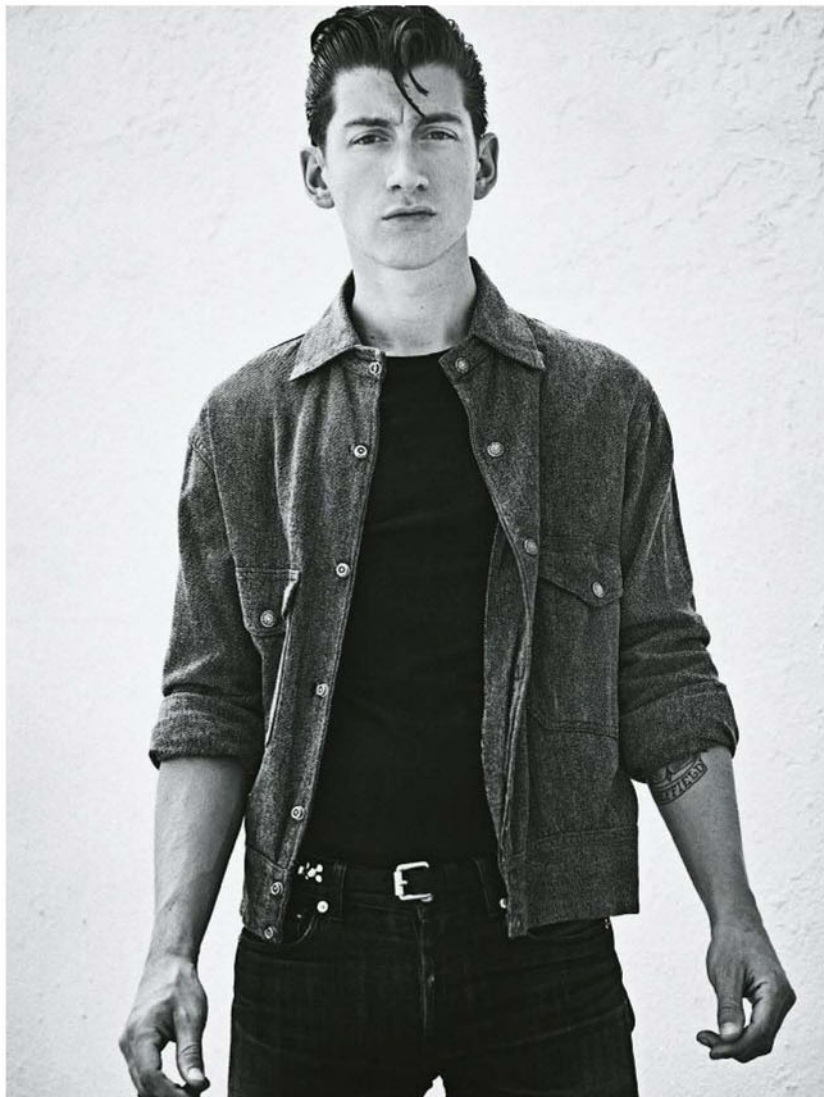
What drew Arctic Monkeys to LA in the first place? A mixture of circumstance and fate, according to Alex.

"It was this feeling I remember when we left from making 'Suck It And See' there. It just felt like it didn't make sense to go that time, to leave there. There was

## "YOU CAN'T WORRY WHAT PEOPLE THINK"

ALEX TURNER





something. It's not like it's 'The Strip' or whatever. 'Cos you've been there – that's not really how it goes."

That's not how everyone sees it, I tell him. To a lot of people, the band are probably lording it up at debauched Hollywood Hills parties every night.

"Mm-hmm. Absolutely. You kind of have to be [open to that], I suppose. You can't worry about what everyone's gonna think about your step, about whatever direction. I think doing this anyway, regardless of that possible situation you just described, you've gotta be prepared to be constantly misinterpreted and misunderstood."

Alex gave up trying to "come out" through the press a long time ago. "But that's not to say I don't give a shit [about interviews]," he says. "It's kind of fine to have us come across that way. 'They're over there now, parties in the Hills...' But I think, even if that's what you did think about us – and let's say it is – this record is good enough that it doesn't even matter..."

Their lengthy arena tour in the States last year supporting The Black Keys opened up all four Monkeys' eyes as to what's now almost within their line of sight: becoming as big a deal across the pond as they are in the UK. They've worked hard zigzagging their way across the States for eight years. Most British bands give up after around four, instead focusing on the safer territories: home, Japan and mainland Europe.

"That's the thing," says Jamie. "We love touring. We just love playing shows. It's like, we can do the UK, but it's a small place – three weeks and you're done. And then how many shows are you going to do on an album? We aren't [keen on] shoving it down people's throats." The band have always tried, he adds, "to give a bit of respect and not piss people off" by being in their faces all the time.

I ask Alex if the fans who knock the band for not still living at home, or take the piss out of his voice by saying

he sounds like Elvis ever get him down. "I'm relatively oblivious to all that stuff. I just think, unfortunately, it's never been on the agenda to be what they'd want us to be. I mean, it's the fucking title of the first record, you know! You can't be any more blatant than that."

Would he like Arctic Monkeys to become as big a band in the States as, say, The Black Keys? Too right he would. "Yeah! That'd be... nice!" The thrill of going from headlining Glastonbury to playing a 4,000-capacity club in Milwaukee adds "variety" to his life, he says, and keeps the band on their toes too. Laziness is the enemy. "I definitely have ambitions to keep progressing in America, because it's come so far in the last few years." Alex's eyes widen somewhat. "You can just tell. I think you just see something starting to happen over there. It's hard to leave that alone."

So what if everything were to stop tomorrow? The Monkeys' lucky streak – starting in the summer of 2004 when they played Sheffield's Harley and Boardwalk practically every week – has been astounding compared with their contemporaries. How many other bands can you think of who've kept it together enough in that time to release five top albums and *not* succumb to scandal, injury, selling out or just plain old losing it?

All four band members understand how fortunate they are to have got this far, but none of them can put their finger on why it's all been so textbook.

"There's got to be a reason," ponders Nick. "But I think it depends how you define luck. Luck in the sense that Al's still writing great songs? Or we're lucky generally?"

Of course, they've met people along the way who have lost it, and, cackles Jamie, "It'd be funny if someone here did, wouldn't it? It'd be amusing! Someone's got to somewhere along the line!"

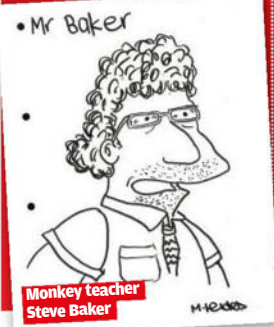
So why hasn't it happened yet? "Maybe it's that

## "HELLO SIR..."

Steve Baker (drawn by Matt Helders, below) was the teacher who read John Cooper Clarke's 'I Wanna Be Yours' to a teenage Alex Turner for the first time in school. A decade later, Clarke's poem has turned up on 'AM' as the album's closing track.

Steve: "I taught Alex and Matt at Stockbridge High School for a number of years in English and drama. Matt was very, very quiet – but you knew he was creative."

The vivid memory I have of Alex is that he was just so laid back. But he was obviously a talented fella – you could see there was something going on. He emailed me a few years ago and said 'Hello sir...', which I've been dining out on for years! I can remember reading the poem to them. I had no idea it would have any effect – I didn't dress up or anything, but I can do accents, so I just stood there and ranted in the best Lancastrian accent I could do. At that point I didn't even know they could play instruments, so it was such a surprise when I saw what they could do at the [Sheffield] Leadmill later on. And for them to put 'I Wanna Be Yours' on the new album is just great – I can't wait to hear it!"







The number 43 bus back to Sheffield was a long time coming

close bond – the group. Or maybe we have lost it and we just don't realise?"

Matt's more cautious. "I suppose I do think about it every now and again, but... I'd like to think we'd stop before we saw it going that way. I don't know how it would be overnight, unless one of us had some kind of scandal."

But bands never stop at the right time, do they? "No, I know. I mean, you can say it all you like – 'We'll stop when we're not good any more, or it's not fun, or we're not making good records.' We can say that all the time, but you probably don't know, that's the thing."

Alex is the only one of the four not to have taken a proper break since they got signed – the rest of them had a year of downtime while he was off doing *The Last Shadow Puppets* in 2008. Unsurprisingly, the idea of burnout has crossed his mind.

"Maybe I'll arrive at that point sooner rather than later. To be quite honest though, it's not seemed like there's been no gaps in it, even though the albums have come out pretty quick. I suppose I just haven't found anything else to do when we've stopped, so it's come back around."

Does he ever worry the magic won't be there one day, in terms of songwriting? "I don't have time to worry about that, to tell you the truth. I think there's always that thing... maybe it will just, like, disappear? And I could do some gardening or something?"

There's always acting, I reply. He's tentative talking about his role in the '...High?' video. While the others simply had to turn up, get

filmed having a few pints and go home, Alex was on set until 4am for two nights running, pretending to be off his head while stumbling into the fully paid-up thespians in the supporting roles. "It was enjoyable, I suppose. I'm sort of happy with how it came out – could have been much worse," is his assessment of the final product. He's even more restrained when I ask if it's the start of a glistening career in Tinseltown. "I don't know... Probably not. (Long pause) I'm taking the question too seriously here. (Longer pause) I'm going to be in

*Game Of Thrones* next year: it's where all the northern-sounding people go!"

Actually, *Thrones* might have to wait: Alex is way too invested in songwriting to give it all up just yet. I

ask him about the process for this album and straight off he replies with a great metaphor concerning – of all things – a washing machine. "Writing songs for me is more like waiting for deliveries. You get a window: the washing machine's got to be there between 11 and 5. You've gotta wait for it. *It* [the song] is the washing machine, the idea! You're like, 'Right, we're gonna do this record between now and then, and in the middle something is gonna arrive.' A loosely metaphorical washing machine. Shit, I should start a blog called that!"

That's another thing he hasn't got time for, he laughs – blogs. He couldn't handle the pressure of a Twitter account, he says, although he's tempted by Instagram "sometimes". But not while there are tunes to be written...

"The only thing that's common every time

I've done it for all the records is there are vast periods of time where nothing's happening. Those three-in-the-morning [moments] – 'Oh yeah!' And not, like, waking up going, 'Oh, I've got the song' – more like having sat up since the evening. I just spend a lot of time alone, I suppose."

For 'AM' there was a lot more "internal tussling" in the songwriting process than usual. "I told you I had a dartboard, right? I had a dartboard in the back garden. I'd go out and throw the darts, and there was definitely some symmetry between your internal dartboard, of trying to nail the way this lyric wanders through, and where the dart actually goes on the board. It was weird. Sometimes, when I was winning, when I was getting treble 20 or whatever, I was getting further inside [a song]. Getting there!" He spins his sunglasses around his fingers and laughs. "You sort of have a little smirk to yourself then..."

A couple of hours after I turn up at John Henry's, the band's management politely boot me out. There's work to be done, and me asking about music videos and motorbikes is eating into valuable rehearsal time. They've got exactly one week to learn the whole of the new album with the aim of playing it in full on a French television show this Friday. "You don't have to do it all but I kind of want to – it's an opportunity to play it all," Alex says. "But some of them are really tricky to figure out..."

As the door to the rehearsal room closes, I hear a final strain of 'One For The Road' blaring out. It sounds totally ready for the masses to my ears. Bullseye.

► Turn to page 36 for the full album review

## UK LA

Five other Brit acts who upped sticks and reconvened in Los Angeles. How well did it work out for them?

**1 BLACK SABBATH**  
Their early-'70s sojourns through the Hollywood Hills gave birth to the idea that LA was the most decadent, debauched place on earth. Forty years later, we're still riffing on their stellar work there.  
**VERDICT: Riotous!**

**2 MORRISSEY**  
Moz moved to the City Of Angels in the early '90s and still spends much of his time there now. Hollywood's Conway Studios has been a HQ for his more recent releases.  
**VERDICT: Righteous!**

**3 THE VACCINES**  
Justin and co decamped to hipster-friendly Burbank and the surrounding area to hone 'Melody Calling'. And whaddya know? It's given them a whole new lease of life.  
**VERDICT: More please!**

**4 TRIBES**  
Camden's grottiest recorded their second album, 'Wish To Scream', at the legendary Sound City Studios. It didn't crack the Top 40.  
**VERDICT: Better luck next time, lads!**

**5 THE THRILLS**  
The noughties' nearly-band from Dublin spent about three albums banging on about a holiday they once took driving around the Pacific Coast Highway.  
**VERDICT: Best left ignored!**

## "IT'D BE FUNNY IF ONE OF US LOST IT!"

JAMIE COOK



sōundhalo



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# MY NAME IS EARL

After exile in Samoa and major-label tussles, **Earl Sweatshirt** is finally free to tell his own story. **Jonah Bromwich** meets the rap wonderkid in NYC

Photos: Matt Salacuse

**A** sweatsuit-clad Questlove – aka Ahmir Thompson, drummer, producer, and DJ with The Roots – is sat behind a high-rise drumkit on the set of US TV talk show *Late Night With Jimmy Fallon*, a programme renowned for giving emerging artists a platform – the likes of Grimes, Chvrches, Glasser. The 26-year-strong Roots are the show's house band, and right now they're Earl Sweatshirt's backing group as they rehearse for the Odd Future rapper's debut solo TV performance later this evening. Back in April, Earl appeared on *The Late Show With David Letterman* alongside his Odd Future associates Domo Genesis and Tyler, The Creator, to perform 'Rusty' from Tyler's second album, 'Wolf'. But tonight, Earl – Thebe Neruda Kgositsile on his birth certificate – will be rapping alone on 'Burgundy', the heavily conflicted second song from his new debut studio album, 'Doris'.

The Fallon studio is freezing: Questlove and the rest of The Roots knew to wear sweats; Leila Steinberg, who once managed Tupac and is now part of the team that supervises Odd Future, is in a heavy winter jacket. So are Earl's PR people and the execs from his parent label, Sony. Earl's shivering in a thin long-sleeved shirt and khaki shorts, as is Lucas Vercetti, Odd Future's merch guy, who's watching from the audience benches in a custom-made Odd Future mesh football jersey.

Earl's attire reflects his inexperience. Although Odd Future "has been on for three, four years", he tells me, "this is my first year. My first show was last year after everyone was weathered. I don't have the same shit set up that everyone else has."

Eventually someone brings him a jumper. He takes a breath, and repeats himself. "This is my first year."

In the prologue to Questlove's new memoir, *Mo' Meta Blues*, he writes of The Roots, "We're the last hip-hop band, absolutely the last of a dying breed. Twenty-five years ago, rap acts were mostly groups. You had Run DMC and Beastie Boys and Public Enemy... I grew up looking at that model, at the sense of community and of a larger purpose. But today it's all solo acts. Maybe it's just simple economics. Everyone thinks, 'I'm Michael Jordan and I can do this on my own and pick up the big check.' And maybe you can't blame people for that."

Just over three years ago, a new rap collective swarmed out of LA via Tumblr, seeming to pre-emptively prove Questlove wrong. With their string of amateur-sounding but utterly compelling albums, violent, often misogynistic lyrics, and the ferocity and skill with which those lyrics were delivered, Odd Future speedily went from underground online phenomenon to rap pariahs, their mantra – "Kill people, burn shit, fuck school" – making them the mainstream media's favourite new scapegoats for rape, murder and general disobedience.

Their most infamous calling card was covered in blood and boggle-eyed: on 'Earl', the second song from Earl's album of the same name, the then-15-year-old demands, "Go on suck it up, but hurry I got nuts to bust/And butts to fuck and ups to shut and sluts to fuckin' uppercut", and warns that fucking with the collective is "a sure-fire way to get your mother fucked... shove a trumpet up her butt/Play a song, invade a thong, my dick is havin' guts for lunch/As well as

supper, then I'll rummage through her ruptured cunt". The comically brutal, well-staged video sees the crew gorging on narcotic cocktails until their eyes and teeth burst from their faces. Elsewhere on 'Earl' is a song called 'Epar' (read it backwards) about throttling a girl for preferring Jay Z's 'Blueprint' to Eminem's 'Relapse'. If Odd Future were the new wave of terror, then Earl was the merciless shark swimming within, his gleeful urge to shock an apparent one-way ticket to the kind of solo status Questlove writes about. The kind he achieved was different entirely.

In mid-2010, just after 'Earl' was released, the notorious prodigy disappeared. He stopped showing up to Odd Future events and concerts. "#freearl", Tyler tweeted, repeating the mantra in his songs 'Transylvania' and 'Sandwiches'. It became a war cry chanted at gigs, even audibly yelled by an audience member before Tyler and Hodgy Beats introduced America to Odd Future on Fallon in February 2011. When publications *Complex* and *The New Yorker* revealed that Earl's mother had sent him to a reform school in Samoa out of fear for the path his life was taking, Odd Future's anti-authoritarian







rhetoric was bolstered by the fact that one of their own was apparently incarcerated against his will. Earl's own profile skyrocketed in the vacuum he left behind. Fans threatened his mother's personal safety. When he returned to LA in spring 2012, people at the airport – tourists, even the police – shouted his name.

**E**arl doesn't enter his Fallon dressing room looking or acting like a star. He has the stretched appearance of someone who has recently gone through a growth spurt, and his mouth hangs open when he isn't speaking. He introduces himself as Thebe and makes a beeline for the piano, noodling around with chords while everyone else takes to their smartphones.

He practises what you might call a kind of practical iconoclasm: he'll put up with the gruelling demands of his 'major artist on a major label' schedule, but he won't ►





Nerve-wracking stuff, attending your TV network debut

'Doris' is Earl's chance to reset his career, wrestling control back from demanding, expectant fans, reputations and record labels. For all that it's been hyped, 'Doris' is an odd album, so collaborative that it seems more like a director's cut version of an Odd Future project than a solo album. He hides behind first verses delivered by the likes of Vince Staples, Domo Genesis and SK La Flare. "It's easier to get a song done that way," he says. "There's a lot more shit going on than sitting there with your thumb in your ass. There's someone to bounce ideas off, you'll hear something they do that excites you." Most of the songs – many produced by Earl under the moniker randomblackdude – have a lo-fi quality, vestiges of the DIY approach that made him famous.

Earl isn't particularly talkative, but get him onto the nitty-gritty of making an album – for a demanding major label – and that's when he gets excited. 'Doris' was originally slated for a May release, a delay Earl puts down to the artwork "coming out all grimey", though that doesn't really seem like the real reason. His frustration with getting 'Doris' finished is evident. "It's like you finished a painting and just kept going over one spot with black. There's a big-ass canvas over there (gestures) that's blank as fuck, you could do whatever the fuck you wanted with it, but

you gotta just stay on this big-ass painting that you took hell a time to work on, just sit there and..." He mimics painting over the same spot, over and over and over again.

Unsurprisingly for someone with such meticulously constructed, elemental flow, Earl is a perfectionist who'd rather scrap than salvage material if it's not working for him. He becomes increasingly animated as he takes me through the saga of the song that became 'Sunday'. A hard-drive crashed, files were corrupted, he managed to reassemble the song, then decided that he hated the mixes. "Then it was, 'We can't mix this song, you're going to have to redo it or

do a new song.' I threw a tantrum. I did a new song."

His equally vocal admiration of Kanye West is instructive in that respect. "I like how Kanye pretty much does everything," says Earl. "That fool is wild. And he doesn't give a fuck. Like, he does, but he's so crazy, so tight, so open about being so far removed from everyone else's shit.

No-one's on the shit that Kanye's on." He recounts an anecdote that Tyler told him about working on 'Yeezus', about how Kanye "pieces [records] together all crazy", taking elements worked on by individuals and combining them into "a medley of shit that he worked with".

In the future, Earl plans to record the same way as Kanye, holed up with collaborators for short, intensive periods of time to produce music that feels part of a whole. One mooted future project is his album with Tyler as EarlWolf – the duo have been touring recently, supporting Eminem and performing at Reading and Leeds. "We'll do the record when we're ready to sit down

for a month and a half and do it in one. It'd be shitty if it was spread out. That's how I want to do shit from now on; that's what I learned from doing 'Doris'. Trying to piece shit together that's hell a spread out kinda sucks. You hit a lot more walls trying to make it sync."

In spite of the problems he had while making it, 'Doris' is a surprisingly cohesive album, though perhaps not in the way that fans would have expected. Everything about the record suggests that Earl won't adhere to the blueprint that was laid out for him while he was away. There's no pandering to the elements of his fanbase that still crave the darker stuff – something he swore off post-Samoa, where he was made to work in a rape victims' centre, opening his eyes to the realities of his lyrical imaginings. Fans vilified his mother for sending him away, but by naming the record after one of the strongest maternal figures in his life and paying tribute to his mother (albeit in a roundabout way) on 'Chum', he's pushing against one of the legends that's come to define him. Sony's NYC billboard campaign may aggressively push him as a future solo star, but he's adamant that everything's "cool" with Odd Future – no-one's breaking off in spite of "everyone doing their solo shit. Still have the OF pillow to fall back on".

Later in the evening, when Earl Sweatshirt gets in front of the camera to film his TV debut, everything is pretty much the same as it was going into rehearsal. He's wearing those same red Vans and khaki shorts. He's not dancing, or even moving all that much. But every word is there and the crowd hangs on every bar. Maybe he isn't putting on the breakout performance that Sony would want. But he's maintaining his image, his brand: putting out a small, personal record, promoting it in his small, personal way and allowing the label and the media to do the work for him. The only thing that's changed since this morning is his T-shirt – he's traded it for something warmer.

## EARL THROUGH THE AGES

- 1994 Thebe Neruda Thgotsile is born to Cheryl Harris and Keorapetse Kgotsile, the latter a South African poet whose work inspired the New York collective and hip-hop forefathers The Last Poets
- 2008 Age 14, Thebe starts making music under the name Sly Tendencies
- 2009 Tyler Okonma and Thebe meet through MySpace; Earl guests on Tyler's song 'Assmilk'
- MAR 31, 2010 Thebe releases his debut album 'Earl', under the name Earl Sweatshirt
- JUNE 6, 2010 Earl's mother sends him to Samoa
- JUNE 11, 2010 The world catches wind of his disappearance as the first "Free Earl" mention appears on Odd Future's Tumblr
- DEC 27, 2010 Tyler writes, "We Miss This Nigga So Fucking Much. It Sucks; We Are Moving Up, Getting Bigger And More Successful And He's Not Even Here To Enjoy It With His Brothers. Fuck That Shit. FREE EARL. OFWGKTA"
- APRIL 14, 2011 Complex Magazine finds Earl at the Coral Reef Academy in Samoa
- MAY 23, 2011 A New Yorker article tells the full story of Earl's disappearance, talking to his mother and including emails from Earl himself
- FEB 2012 Earl returns to LA, which he confirms with the release of 'Home'
- MAR 20, 2012 Earl makes his live return with Odd Future at the Hammerstein Ballroom in New York City. He also gives his first post-Samoa interview
- MAY 2, 2012 Sony give Earl his own label imprint, Tan Cressida, a sister label to Odd Future Records
- NOV 1, 2012 Earl releases 'Chum', a deeply confessional track and the new record's first single
- DEC 4, 2012 Earl tweets the album title, having previously tweeted that the LP would lose him fans
- AUG 20, 2013 'Doris' is released

## "MY KNOWN RATIO DOESN'T MATCH UP TO MY FUCKING MONEY"

### EARL SWEATSHIRT



smile for the cameras or pretend that he's anything other than extremely tired and nervous about tonight. He won't engage with the process, but he'll endure it – though he will say it's "sick as fuck" to play with The Roots. At tonight's taping, he seems almost reluctant to perform even his own song, rapping the lyrics to 'Burgundy' at a fiery clip, but hardly moving much.

Earl's new level of fame and exposure preoccupies him. When he returned from Samoa, he was lumped with a reputation created in his absence, and seemingly one that he's not comfortable with. In the first verse of the Neptunes-produced 'Burgundy', Earl raps about the warped priorities he's had to make since returning from Samoa – "Grandma's passing, but I'm too busy trying to get this fucking album cracking to see her" – and rolling his eyes at the absurdity of a situation where "I'm stressing over payment, so don't tell me that I made it/Only relatively famous in the midst of a tornado". He named the album 'Doris' for his late grandmother. On 'Sunday', where Frank Ocean drops a rare rap ("Frank is a very good rapper," he says), Earl reminds his girlfriend that he's been faithful to her under odd circumstances: "I'm fucking famous, if you forgot", while apologising for his inattentiveness.

"My known ratio doesn't match up to my fucking money," he says of the disparity between his reputation and the reality. He tells me that he doesn't want to be more famous – "I'm very reclusive" – but he's willing to forsake the fact that he can't "do shit" like a normal person because "you get to do what you love and get widely praised for it. The pros outweigh the cons. Someone out there is thinking, 'Holy shit, my life is going to get better after [Doris] comes out.' Someone has all their hope riding on this album, and that shit's cool, I fucking love it. But there are very huge expectations for it. It's just songs that I like that I did."



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Albert Hammond Jr,  
photographed on 10th  
Street, Manhattan,  
August 15, 2013



# The Drugs, The Strokes, The Future: Albert Comes Clean

Photos: Guy Eppel

On the cusp of releasing a new solo EP on Julian Casablancas' label, **Albert Hammond Jr** opens up to **Matt Wilkinson** about some very toxic relationships

I hear Albert Hammond Jr before I can see him. Lying horizontally on a couch by the window of The Strokes' managers' office in Manhattan's East Village, he offers an LA-infused drawl of "Hey, maaaaaan" from the shadows. When I do clock him, he's surrounded by mementos of former glories – NME Awards, a huge map with loads of pins punched into every continent conquered, gold records, platinum records, framed magazine covers blown up to beyond life-size proportions. Even the coffee mugs here bear the words "The Strokes" in big, bold, blockbuster letters. It seems like the perfect place for a bunch of savvy New Yorkers to plot world domination.

But of course, The Strokes haven't been doing much of that lately. As 'Comedown Machine' came and went – perhaps the most low-key album release ever by an active band who still mean anything to anyone – their radio silence spoke volumes, vast tombs of lingering questions left agonisingly unanswered, about the band's personal relationships and their future as a whole.

Today, with Albert gearing up to release 'AHJ', a new solo EP on Julian Casablancas' label Cult Records, we get some way closer to the source of that silence. From the off, his enthusiasm for the record is infectious. Produced by long-time cohort Gus Oberg and with Julian offering advice on an almost-daily basis, he's convinced the songs are the best he's ever written on his own. What's

more, he's champing at the bit to get back on the road with his solo band – it's what he wants to do "more than anything". What'd top it all off? "I'll play anywhere, man, literally anywhere," he laughs, adding that a support slot with Arctic Monkeys would do nicely. But perhaps the most arresting aspect of our chat is the 33-year-old's own story. This is his first solo sit-down interview in years, and he's keen to open up.

The funny thing about 'AHJ' is that, just like on Albert's first two solo albums – 'Yours To Keep' (2006) and '¿Cómo Te Llama?' (2008) – most people are likely to overlook the depth of the lyrics. Like all The Strokes' best material, his songs are happy-go-lucky garage-rockers on the surface. But whereas Julian's words are often cryptic, Albert's open up an altogether more confessional front. On 'Strange Tidings', where he sounds uncannily like Tom Petty, he sings, "I can't believe I lost my mind".

In 2009, Albert undertook a well-reported rehab stint, which he discussed to some extent when The Strokes gave interviews around the release of 'Angles', back in 2011. None of them went as far as to detail the true extent of his problems, however. Heroin was mentioned, but then so were exhaustion and relationship woes.

"Around the second album, I'd say, 'I was in a *dark* place, dude, I was in a very dark place," he says today, jesting at his understatement. "I'm just now being able to understand or speak about that time, and it's been almost four years." He'd "always" done drugs, he says, but from 2006-2009 things got out of control. "It was, like, oxycontin and cocaine at 24, 25, 26. And then I became [addicted to] heroin around then. So from 26, 27 'til 29..."

Today, resplendent in short-sleeved black tee, black jeans and black Converse, he's teetotal and altogether happier.

"It's not so much that I wasn't in a happy place; I was just... God knows where I was. I was just very high. That's where I was."

How bad did it get?

"I mean, do you want me to get specific? I don't mind, but yeah, I used to shoot cocaine, heroin and ketamine. All together. Morning, night, 20 times a day. You know, I was a mess. I look back and I don't even recognise myself. I did my own thing. I mean, you have moments when you're

**"I'd shoot cocaine, heroin, ketamine... I was a mess"**

Albert Hammond Jr

fine. And if someone meets you, you seem fine. But I remember when I was showing someone music and I was wearing a short shirt and (*points to wrists*)... there were just purple [track marks] all the way down here. And then they would call someone – 'Did you see Albert, he looks crazy?' That's where I learned to wear long sleeves. I've had these tattoos forever and I [still] have people coming up, "Oh, you've had new tattoos?" I'm like, "No, you just haven't seen me with a short shirt on..." ▶



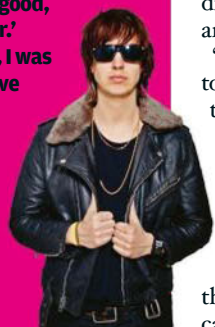


The Strokes, shot in 2011 while promoting 'Angles'

## Cult Status

What's Julian like as a label boss?

**Albert:** "I'd been talking to Julian about wanting to release something on his label Cult Records since he started it. He was like, 'Let's put out a song.' So I went, 'Alright, I'll start working with Gus [Oberg] and maybe after we do a few songs there'll be one that's fun in there.' I sent him the first, 'Cooker Ship', and he was floored. I got an email back with a million 'yes'-es on it! It wasn't originally going to be an EP, it was going to be one song, then it was going to be two, then it was going to be three. Julian was like, 'Let's cap it at three.' But then I went, 'Well, I have one more', and he said, 'That one's good, we'll do four.' Then again, I was like, "...I have one more". He goes, 'We've got to stop now... but that was your best one!'"



Touring prospects?  
"No comment."

I ask him why the band didn't do interviews around the last album.

"We just made a decision to keep a [lid on it]. We thought it'd be cool to keep a quietness to it, to see what a record would do [if you could only] listen to it."

Fair point, but it jars with what he says about the 'Angles' interview campaign, where the band were painted as being at

loggerheads. "Look, I feel like [the press] got everything wrong," he says of that time.

So why not get the five of you together now to put it right?

"But what would be the...? It just seems that... I don't even know the words. It'd just be weird."

Ask him where, figuratively speaking, the five Strokes are at the minute, and he paints a sunnier picture ("We're in a great place!"). He played with guitarist Nick Valensi at a Dylan tribute concert in Dublin recently, has worked with Julian on 'AHJ', is still tight with bassist Nikolai Fraiture and drummer Fab Moretti.

I witness it for myself during NME's photo shoot. We're stood outside the offices on



Manhattan's sunny streets with Albert, when at the end of the road we spot the unmistakable figure of a moustachioed Fab. The two men catch a glimpse, wave heartily, and carry on with their business. They'll hook up later, Albert says.

For now, he's keen to get back to the EP. He whips out his phone to show us the artwork, talks animatedly about how he's gotten so into

Metallica that he might cover one of their songs, raves about his favourite records (from Adam & The Ants' 'Car Trouble' to

Wipers' 'Is This Real?'). He seems relieved he's still here, still playing music, happily sober.

"The first two years you're kind of standing on the edge and watching a river go down, and that's the world," he says of life without drugs. "You're like, 'Why am I not part of this? How do I get in?' But you just can't. You're an outsider."

Albert takes stock for a second when I ask him where he's stood now.

"You know... I feel comfortable with myself, I guess."

## "I hold what The Strokes have as friends very dear"

Albert Hammond Jr

He laughs as I tell him I thought exactly that when I walked in today. He's recently read and been surprised at NME's Peter Doherty cover feature, where the Babyshambles man described his own failed attempts to get clean.

"I didn't really understand what he was saying. He was like, 'If you reach a certain point and you don't stop, you might as well keep on going.' I thought, 'Huh? No, it makes sense you should stop.'"

With Peter, I reply, I think it's more about keeping him in as safe a place as possible these days.

"I don't want to be that. I don't want to be that. I think drugs were a great way to get out of your head. You enjoy that for a while, it helps you to go to new places. But then it stops you from growing and puts you in a place where you're just not as good as you could be – for me. I'm not judging. I did it hard and for a long time, so I'm in no place to judge, nor would I. Something clicked one day, and I got out of it."

**A**lbert's open to talking about this stuff now, because "I felt like I never got across how I was feeling" during 'Angles' press campaign. But he's still cautious about discussing what you'd imagine to be a less difficult topic: The Strokes.

"When you're doing your own music that you're excited about, to talk about Strokes stuff – things get sensationalised so easily."

I respond that I can't *not* ask about The Strokes; that every fan of theirs in the world is wondering what the fuck's going on right now.

"No, of course, but also there has to be an understanding I'm one fifth of something, and I don't want it to come across to our fans that I called this interview to speak about stuff, [as if] I'm taking advantage of [the opportunity]. I hold very dear what we have together as friends. I'm just very careful at how things get said, because I don't want something to be misunderstood and then become the face of saying that stuff."

He doesn't mind chatting about The Strokes, but he won't really *talk* about them. On their future plans? Nothing concrete, apparently.



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# The ROAD to RUIN

Legendary punk **Kathleen Hanna** is back with a new band and a new outlook after a serious illness. **Amy Rose Spiegel** witnesses the start of her third act

Photos: Matt Salacuse

**K**athleen Hanna didn't grow up dreaming of achieving the legendary status she's attained over the past two decades. Instead, as she tells me in the office where we meet to discuss 'Run Fast', the debut record from her new band, The Julie Ruin, she wanted to become a backing singer. "Being the front person is awesome," she says. "People remember your name. But the downside is, anything that happens with your band, it's your responsibility."

If anyone can attest to this, it's Hanna. As the frontwoman for Bikini Kill, active from 1990-97, she became the poster child for the Riot Grrrl movement – which she helped name – thanks to the radical feminist perspectives in her lyrics and fanzines. The Julie Ruin takes its name from a solo album she released in 1997, whose electro leanings fed into Le Tigre, her next band. Her music and activism produced ideological sonic booms, which have recently been documented in a film, *The Punk Singer*, while she donated her fanzines and other personal work to New York University's Fales Library, forming its Riot Grrrl Archive.

Hanna's comrades in The Julie Ruin include longtime collaborator Kathi Wilcox, who also played bass in Bikini Kill, along with guitarist Sara Landeau, drummer Carmine Covelli and keyboardist Kenny Mellman. Despite her insistence that she's "just a band member," Hanna is also consciously avoiding making music specifically for others. "I'm more interested in being myself than ever," she says. "Just because I'm older. I know how short life is."

**F**orty-four might seem young to be concerned with one's mortality. But when Hanna became ill with Lyme disease three years ago, just as The Julie Ruin started recording 'Run Fast', her considerations turned from not only archiving the past, but to making the absolute most of the present. There were protracted periods when the illness became so severe that she had to forego not only music, but also almost everything else in her life. At times she wasn't able to speak because of the disease's neurological effects, or she would become so exhausted that she was bedridden for weeks at a stretch. "I was like, 'Is this it? I'm just going downhill? What does this mean?' That's why [the album] took three years — we were practising once a week and recording whenever I was well," she says. Her treatment cost close to

\$200,000, she says; fortunately she had health insurance, something she's always been proactive about. "When I was in Le Tigre, one of the best things we ever did was play a benefit for two nights at Irving Plaza so we could buy ourselves health insurance. I would encourage bands to do that. If I didn't have it, I'd be up shit creek. If I was a single mum with a kid... that's the kind of shit that keeps me up at night."

But her sickness transformed her approach to the world entirely. "You start to be honest about what people want from you, and what you want to give them," she says. And what Hanna does give people, personality-wise, is boundless enthusiasm for seemingly every topic of conversation thrown her way — at one point we spent a solid five minutes exalting the glories of muumuu [a loose type of Hawaiian dress].





Her illness is in remission now, but, she says, "I'm still dealing with it. I have bad days." Swivelling in an office chair in platform sneakers, she seems to radiate vitality; it's tough to imagine her in a state where all she was capable of was "watching shitty Netflix things about the Pyramids".

When she *was* well enough to record, Hanna's illness became her creative tool. "I want you to hear something that's alive, that has a heart beating in it," she says. "I wanted to throw my whole body against the wall and I wanted you to hear that thud. I wanted the energy that was inside me that couldn't come out when I was fatigued in bed to be there. I didn't want to waste it." And you *can* hear it. The opening track, 'Oh Come On', not only speaks to Hanna's revitalisation, but also to her frustrations about being seen as a mouthpiece for feminism.

"Represent, oh oh/Every day is brand new", she sings. "Everything is right now/Everybody needs you". She tells me she's through being a "feminist waitress".

"I've made a lot of work that was completely audience-based. I may as well have been asking people if they wanted cream in their coffee. I'm not saying that to be angry towards anybody. I'm thrilled that anybody gives a shit about anything I do. But it's like the service industry, when you're trying to provide people with the missing thing they need. I'm proud of the work I've done, but it's time for me to be selfish, and if that connects with people, I'm absolutely psyched."

One of the most striking things about the record is that, in focusing on Hanna's personal history, it actually allows her to convey a more dynamic understanding of how she came to care so deeply about feminism to begin with. The title track is a detailed account of the sexism she faced from her childhood ("We were called sluts from the time we were five") to her nascent Riot Grrrl days ("We'd be told that we weren't real punks/By boys in bands who acted like our dads when they were drunk"). Some lines are particularly jarring, like when she describes the threats of sexual violence that loomed over her youth. When I ask her about it, it's the only time she quits smiling during our conversation. Her tone becomes clipped as she tells me she cries every time she sings it.

"That's a tough song for me.

It's about being 13 and giving handjobs because you might get raped and it's better just to give the handjob." She pauses, visibly angry. "That might sound harsh, but I have a feeling that there will be people in the world who know what the fuck I'm talkin' about." We look away from each other as the last word catches in her throat, because if you're a woman of course you know that feeling. She continues, "One of my friends put a lock on her bedroom door to keep one of her male relatives out. I helped her pick it with a butter knife. I know we weren't the only ones who did that." The personal and political, for Hanna, are often inextricable, and the

more specific her lyrics, the more you understand just *what the fuck she's talking about*. "I started realising people want to hear my point of view," she says. On 'Run Fast', there's no mistaking it.

The album is also intimate in that it celebrates Hanna's adoration for her husband, Beastie Boys' Adam

Horovitz (aka Ad-Rock). On 'Just My Kind' (mixed by James Murphy), she sings about wanting to "scream it from the mountains". "It's totally about him," she grins. "I don't want to feel like I can't talk about him because I'm a woman in a band and it's 'gross' to be attached to a male rock star. I don't feel like I'm his

adjunct or a Beastie Boy-ette. If other people feel that, they can go fuck themselves, because we've always treated each other as peers." The song, she says, originally had a different title: "It was 'Just My Size', which is a joke between us. When we met, we were like, 'You're just my size!' because we're exactly this perfect size for each other." I raise an eyebrow. "Don't read too

much into that! You just always think famous people are taller than they are, and when I met him I was like, 'Aww, you're this hot, famous dude and you're just my size!' But I knew I couldn't put it out like that." She laughs, delighted with both the raunchy little aside and the thought of her sandwich-and-beat-obsessed peer, whom she's been with for 16 years. The two are currently writing a TV show called *Bridget Drives A Bus*, which Hanna describes as "if John Waters filmed *I Love Lucy*", and goes on to mention that she's also working on a clothing line. Now that she's back on her feet, Hanna can't keep still for a second.

Later, at her practice space, I observe this idea expressed physically. Hanna sets down a tote bag that reads "YOU ARE NOTHING WITHOUT FEMINIST ART" and produces a lyric sheet for 'Right Home', another song about engaging fully with life, albeit one where the neurological elements of her illness affect her ability to remember the words, hence the lyric sheet. She warns me, "Now you're gonna see how I dance like my mom at practice." Instead, I watch a comet of charisma underline each lyric with a perfectly timed dance move, rip into her vocals with her whole body. Watching her, you understand that her childhood dream of singing backing vocals was never going to happen – her stage presence is just too arresting.

Although Hanna says she's pushing back against being an icon or front person, this only draws the enduring relevance of those roles to her identity into sharper relief. And she knows it, too; at the end of our conversation, she tells me, "I don't act like I'm just a normal person. That's the frustration of being a female artist. You have to diminish your accomplishments. Being part of a community made me say, 'Look, I'm not the leader; the media made me the leader.' Now I'm like, 'I kinda *was* the leader!' I did some rad shit! Why do I have to pretend I've never done anything?" Now, as I watch her scream her heart out to an audience of four, it's clear why she's always been the girl at the front. There's no taking your eyes off of her, but her own vision is locked straight ahead. "I look real good, look how good I am", Hanna yells on 'Right Home'. As if it weren't obvious.

## HISTORY OF A REBEL GIRL

A guide to Kathleen Hanna's bands through the ages



### BIKINI KILL

**ACTIVE:** 1990 - 1997

**BASED:** Olympia, Washington  
**ALBUMS**

**RELEASED:** 'Revolution Girl Style Now!' (1991), 'Bikini Kill EP' (1991), 'Yeah Yeah Yeah' (split with Huggy Bear) (1993), 'Pussy Whipped' (1993), 'Reject All American' (1996)

**LEGACY:** Coined the term 'Riot Grrrl' along with the band Bratmobile; inspired Kurt Cobain to write some song called 'Smells Like Teen Spirit'.

### JULIE RUIN

**ACTIVE:** 1997

**BASED:** Olympia, Washington

**ALBUMS RELEASED:** 'The Julie Ruin' (1998)

**LEGACY:** After Bikini Kill's spit'n'sawdust punk, Hanna took a break to produce this solo LP with an electro lean. Her pals Sadie Benning and Johanna Fateman joined her to play it live – and then they formed Le Tigre.

### LE TIGRE

**ACTIVE:** 1998 – present (but inactive since 2007)

**BASED:** New York City

**ALBUMS RELEASED:** 'Le Tigre' (1999), 'Feminist Sweepstakes' (2001), 'This Island' (2004)

**LEGACY:** Sadie Benning left the band in between the release of 'Le Tigre' and 'Feminist Sweepstakes', and was replaced by JD Samson, a one-time roadie for the band. They found more commercial success than Bikini Kill ever did – their punchy 2004 single 'TKO' soundtracked middle-class teen angst on *The OC* and *One Tree Hill*. After the band went on hiatus (making a brief return to work with Christina Aguilera in 2009), JD Samson and Joanna Fateman formed MEN.



### THE JULIE RUIN

**ACTIVE:**

2010 – present

**BASED:**

New York City

**ALBUMS RELEASED:** 'Run Fast' (2013)

**LEGACY:** Returning the great gift that is Kathleen Hanna's musical and political voice and vision to the world.

"I want you to hear something that's alive, that has a heart beating in it"



# BACK TO BLACK

The drugs and the all-white outfits are out, but can **James Allan** bring **Glasvegas** back from the brink, wonders **Ben Hewitt**

**J**ames Allan brings another rambling soliloquy to an abrupt halt. “That’s the thing about recent interviews, man,” he sighs resentfully as we eat dinner in a deserted Glasgow restaurant. “They’re like free therapy.” James might sniff at the prospect of self-analysis, but a psychiatrist would arguably have been a helpful addition to Glasvegas’ team these past few years. They would have had their work cut out for them, too, given the Scottish band’s recent woes.

Their second album, 2011’s ‘Euphoric Heartbreak’, was supposed to put them in rock’s big league. Instead, they followed up their Mercury-nominated, self-titled debut with an LP that garnered extremely mixed reviews, from 9/10 in *NME* to 4.1/10 on Pitchfork. They were subsequently dropped by their label, Columbia – and throw in James’ turbulent personal life, including salacious headlines detailing drug overdoses and a ‘love child’, and Glasvegas seemed a band teetering on the precipice.

All of which means that the conversation around new album ‘Later... When The TV Turns To Static’ is more about the man than the music. Success seems out of the question – survival is the issue now. Strangely, James is also curious about the future of the band.

“Who’s to say this band’s ever meant to be a big band?” he asks, shrugging. “Maybe that’s not what’s going to happen. Maybe it is – but there’s no certainty.”

It’s strange to see James Allan acting so mild-mannered. Recall how, in 2009, he skipped that year’s Mercury ceremony because he said the other nominees weren’t worthy of sharing a room with him; today, he seems wary of grand self-proclamations. And that’s not the only change. He’s gone back to black, ditching the all-white outfits he wore during the days of ‘Euphoric...’. Change is healthy, but you do wonder whether he feels a touch embarrassed by his messianic outfits of old.

‘Later...’ seems like another volte face; much bleaker than its predecessor, full of brittle anger rather than histrionic anthems. Titles such as ‘I’d Rather Be Dead (Than Be With You)’ and lyrics like “*I don’t want to walk away/But I really don’t know how to stay*” are hardly the sentiments of a band in rude health.

“There seems to be a broken, unparalleled and unsymmetrical nature to a lot of the songs,” admits James. “There’s something just not quite right,

a life out of balance. It’s quite wiry and turbulent. And if I had to put that down to one thing, I’d say that was because of my life.”

Back in 2011, he was happy to discuss the real-life problems that influenced ‘Euphoric...’, but today he’s reluctant to reveal exactly why the new album’s such a misanthrope’s playground. It’s another dramatic character reinvention from the mouthy James Allan of yore. ‘All I Want Is My Baby’ – from its title alone – is seemingly about his newfound fatherhood, its lyrics obsessed with parental squabbles (“*Little girl, my feelings are more than biology... It kills me*”).

**“Who’s to say this band’s meant to be big?”**

**JAMES ALLAN**







inside to hear about a half-an-hour extra custody”), and ‘I’d Rather Be Dead...’ paints a nasty picture of a broken relationship.

“All I Want Is My Baby’, to me, is about the vicious triangle of power, money and control. And ‘I’d Rather...’ is a furious statement of intent. But I wouldn’t get into the details or the gossip,” is all he’ll divulge.

Similarly, trying to get a straight answer about his chemical intake nowadays results in a lengthy cat-and-mouse tussle of dodged questions until, eventually, he relents: “I guess I do feel guarded about it, and I don’t want to bullshit people. But I can quite happily sit here and say, when it comes to really synthetic things, my life is so much different... [that lifestyle] couldn’t be sustained. Before, things were getting scalding.”

Getting a clear response from James isn’t easy, so it seems logical that his avoidance tactics might be down to a knock in confidence following ‘Euphoric...’. But, James points out, not everyone thumbed their noses at it. It still went Top 10. And, he says, plenty of fans have taken to it fondly.

“I’ve not got a TV, I don’t really read anything, so one of the only ways I’m in the path of anything is kids coming up to me at gigs with tattoos,” says James. “And we’ve probably had about four or five times as many teenagers with tattoos from ‘Euphoric...’ than anything else we’ve done. I mean, it might be difficult to get tattooed with ‘I’m going to get stabbed’ [from ‘Stabbed’, on their debut] but it’s weird: from a showbiz point of view, you’ve not sold so many million, but you’ve still got people telling you what it means to them.”

He’s equally dismissive of the idea that getting booted from Columbia kicked Glasvegas into submission. “It’s quite a small drop in the ocean of all this difficulty or confusion or heartbreak or hurt,” he says. “It was a long time before ‘Euphoric...’ was written, or recorded, or came out, that the

wheels [of being dropped] were set in motion. It goes way back to things like the Mercurys, and them seeing that as disobedience.

“It’s so little to do with music,” he adds. “It’s all to do with deals. Glasvegas got a deal and there was never one like it again. Bands that get signed post-Glasvegas are getting shafted in every orifice they’ve got, man. They never get kept, or signed, because the guy [at the label] actually enjoys a melody. For me to think that it was all because some guy who was probably in fucking M People or something

liked the melody or not... that’s not really going to kill me.”

And as for the theory that, after recording their first two albums in New York and LA respectively, they were forced to flee back to Glasgow for ‘Later...?’ “Well, I came back to Glasgow for my daughter,” he says. “Anyone who thinks that, ask them if they’ve heard of easyJet or Ryanair – if you want to go anywhere, it’s not that hard.”

According to James, things aren’t all that rotten in the state of Glasvegas. He’s not been cowed, he’s just accepted his lot. But then he lets the poker face slip. “I started feeling a bit worried about my mojo,” he confesses. “Is it changing? Has it been damaged? But I realised that was all fucking bullshit. Your mojo doesn’t go. You still see things with the same

passion and hope and regret, but you’re able to channel them into something else. Instead of your energies spraying in every direction, you just choose a few. And the ones you do choose, you just hit harder than you would have done before.”

Maybe Glasvegas can still wallop back just as hard. Maybe James’ mojo is still intact. But even he seems to agree that success on a similar level to what they enjoyed before may be beyond them now. Glasvegas may have adjusted to being in a different band with not-so-great expectations; whether James is truly happy with that, though, is anyone’s guess.

## THERE'S HOPE YET...

Meet five acts who got it together again and followed up a difficult album with a stone-cold classic



**THE ROLLING STONES**  
THE STINKER: ‘THEIR SATANIC MAJESTIES REQUEST’  
THE SAVIOUR: ‘BEGGARS BANQUET’

After the psychedelic mess of ‘Satanic...’, the Stones strut into maturity with their first masterpiece, throwing down the dark gauntlet of ‘Sympathy For The Devil’.

### U2

THE STINKER: ‘RATTLE AND HUM’  
THE SAVIOUR: ‘ACHTUNG BABY’

Though 1988’s ‘Rattle And Hum’ was hardly a flop, it saw the band consigned to the dinosaur bin in their thirties. The make-up-wearing, hit-boasting, dirty and modern ‘Achtung Baby’ changed that.

### DAVID BOWIE

THE STINKER: ‘TIN MACHINE’  
THE SAVIOUR: ‘BLACK TIE WHITE NOISE’

After the diminishing artistic returns of his ‘80s LPs and the critic-baffling ‘Tin Machine’, Dave began a career renaissance with this fine album.



### METALLICA

THE STINKER: ‘ST ANGER’  
THE SAVIOUR: ‘DEATH MAGNETIC’

Following the diva hissy fits of Some Kind Of Monster, Metallica needed to redeem themselves. A new producer (Rick Rubin), new bassist (Rob Trujillo) and a return to their brutal early style did the trick.



### SUEDE

THE STINKER: ‘A NEW MORNING’  
THE SAVIOUR: ‘BLOODSPORTS’

2002’s ‘A New Morning’ was so rotten that Suede slunk away for a seven-year hiatus following its release and split in 2003. ‘Bloodsports’ brimmed with lust-for-life pop hits and restored their rep as Britpop icons.



# REVIEWS

THE BIG OPINIONS ON THIS WEEK'S IMPORTANT RELEASES

*Edited by Tom Howard*

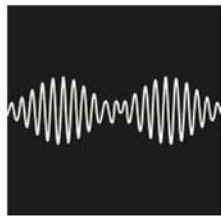




# ARCTIC MONKEYS

AM DOMINO

*Smart, randy and touched by genius, the Sheffield band's fifth album is an absolute triumph from start to finish. And the best part? They're just getting started...*



Arctic Monkeys' fifth record is absolutely and unarguably the most incredible album of their career. It might also be *the* greatest record of the last decade. It's not, however, the work of a band operating at their absolute peak – that's yet to come. It's the work of a band still growing, still fine-tuning, still learning and still experimenting; a band who will not look back on this record as a career high, but as the moment they stopped being defined by genre and instead became *artists*. Not a rock band, *definitely* not an indie band, but artists. Think Bowie, think The Beatles, think Stevie Wonder and think Bob Dylan. From this point on, Arctic Monkeys can do whatever they want, sound however they like, and *always* be Arctic Monkeys. But that's all for another day, sometime in their stupidly bright future. For now, we should celebrate this record for what it is – 41 minutes and 57 seconds of near perfection.

Let's begin with the details. Twelve tracks, recorded at Sage & Sound Recording in Los Angeles and Rancho De La Luna in Joshua Tree, California, featuring guest appearances from Queens Of The Stone Age's Josh Homme, Elvis Costello's drummer Pete Thomas and ex-Coral man Bill Ryder-Jones. It was produced by James Ford and co-produced by Ross Orton, with mixing from Tchad Blake, who worked on The Black Keys' 2010 breakthrough album, 'Brothers'.

It's a record about sex, lust, frustration and isolation, and about getting really, really high. As you will have already

*From this point on, Arctic Monkeys can do whatever they want*

read in NME, it's a total West Coast record that's as much late-'90s hip-hop in sound as it is mid-'70s rock. And the lyrics... oh, maaaaan. At times they sound like they were written by a man with a burning hard-on who wants – or rather *needs* – to savagely fuck your body, mind and soul.

That man, of course, is Alex Turner, one of only a handful of musicians dead or alive that it's not completely ludicrous to describe as an actual genius. On 'AM' – as he has been for the past 18 months or so – he's channelling the spirit of another one of that select bunch, John Lennon. And we're not just talking about the Hamburg quiff here. Throughout the record, you can't get away from Lennon's presence, never more so than on 'Arabella', the cornerstone of the album, where Dre collides into Sabbath with the elegance of a horny drunk on a lost weekend. Alex's wordplay echoes the surrealism of 'I Am The Walrus' or 'Come Together', announcing that "*Arabella's got some interstellagator skin boots/And a belter-skelter around her little finger and I ride it endlessly*" before slamming into a vocal delivery lifted straight from the chorus of Lennon's 1975 *Old Grey Whistle Test* recording of 'Stand By Me'.

In keeping with the influences of the record, there's a whiff of Eminem in the way he rolls his elongated sentences across a few lines of melody, finding rhymes in the middle of lines where less gifted songwriters wouldn't even think to look.

Speaking about Lennon on NME last year, Alex explained how difficult he found trying to write in such a way: "It's all a jumble, but it's not just that. It paints you a picture and puts you in this place. He's got a way of leading you somewhere with these unusual words that don't make sense, but also make perfect fucking sense." Right here, he's nailed it. Unsurprisingly, they're Alex's favourite lyrics on the album. But they're not the best.

For those, take your pick of the opening lines to 'Do I Wanna Know?', the slow-grinding juggernaut of handclaps, feet stomps and *that* Jamie Cook riff that kicks off the whole record ("*Have you got colour in your cheeks/Do You ever get the fear that you can't shift/The type that sticks around like something in your teeth?*"), the sexed-up chorus of the R&B-influenced 'One For The Road' ("*So we all go back to yours and you sit and talk to me on the floor/There's no need to show me round, baby, I feel like I've been here before*"), or the heart-stopping beauty of 'I Wanna Be Yours' ("*I wanna be your vacuum cleaner/Breathing in your dust/I wanna be your Ford Cortina/I will never rust*"). The latter's lyrics are lifted straight from a John Cooper Clarke poem with slight tweaks and an added chorus. It's the last track on the record and highlights the confidence that Alex is now writing with, where he can leave you with a feeling that he's saying, "Yeah, I'm good, but check *this* guy out." It only adds to the sense that the best is yet to come from this band.

In-between 'Do I Wanna Know?' and 'I Wanna Be Yours', the record bristles with that same confidence and depth. You already know 'R U Mine?', the song whose sound informed the entire writing and recording process and introduced the world to The Cosmic Opera Melodies Of The Space Choirboys (namely Matt Helders and Nick O'Malley doing their best falsettos), and 'Why'd You Only Call Me When You're High?', where Helders' drums have never sounded so hip-hop as they beat out the rhythm to Alex's pissed-up booty call. As

for the rest, 'I Want It All' is a pure glam-rock stomp, 'No 1 Party Anthem' could have been lifted straight from Alex Turner's own *Submarine* soundtrack or Lennon's 'Double

## AM'S SECRET WEAPON

*Alex Turner on the cheapo equipment that inspired the album*



### THE RECORDER

Alex: "I wrote a lot of the record with this cheap four-track Fostex cassette recorder. It was just the way that machine sounds, with its shitty circuitry – it put me in a place when I was writing that I just wouldn't have got to if I was sitting at a piano or with the acoustic guitar."

### THE GUITARS

"A lot of the guitars on the final recording are from that Fostex, like 'I Want It All'. I had this rough recording of that riff going over and over with the drums, and I'm sitting there playing that riff and I'm trying to write those lyrics. The point is this: I'm not getting there without hearing it all through the Fostex."

### THE TINA TURNER SOUND

"It makes me think of fucking 'Gimme Shelter'-era Tina Turner in her leather pants, on a chopper riding into a sunset that looks like a graphic equaliser!"

Fantasy', 'Mad Sounds' pitches somewhere between a sleazy Lou Reed slowie and a Primal Scream ballad, 'Fireside' (featuring Bill Ryder-Jones) gallops along on a mariachi rhythm, dragging the desert influence back into the city, and 'Snap Out Of It' swirls with such orchestral intensity that it wouldn't feel out of place on a second Last Shadow Puppets album.

If Arctic Monkeys had never walked into the desert with Josh Homme to record 'Humbug' in 2009, they could never have made 'AM'. 'Humbug' was as much about subverting people's impressions of who the band were as it was an album in its own right. It was a shedding of the skin, a descending of the bollocks, where riffs became *heavy* and boys became men. But most importantly it condemned the first incarnation of Arctic Monkeys – the bright-eyed teenage know-it-alls with hits tumbling out of their trackie bottoms pockets – to a shallow grave in the sand. 'Humbug' was the first evolution of the Monkeys, 'AM' is the second, which in a completely fucked-up way makes 2011's masterpiece 'Suck It And See' the most insignificant record in the band's history.

Homme's presence is most prominently felt on 'Knee Socks', where he repays the favour for Alex's involvement in the most recent Queens Of The Stone Age record by adding a haunting, agonised howl to a Destiny's Child-style breakdown that flips Merry Clayton's 'Gimme Shelter' vocal on its head. It's a fitting, heavyweight contribution from the man who many originally thought had destroyed the Arctic Monkeys with his influence, but who history will remember as the man who helped turn them into gods.

So yes, look at the score, listen to the record, and bask in the

glory of knowing that while this may be chapter five of the complete history, it's the first act of the real golden age.

Mike Williams

**BEST TRACKS:** 'Do I Wanna Know?', 'Arabella', 'I Wanna Be Yours'

10



# GOLDFRAPP

TALES OF US MUTE



From fragrance ads to fashion shows, dancefloors to dinner parties, Goldfrapp were inescapable a decade ago. The cyber-glam duo fanned the dying embers of electroclash on albums like 'Black Cherry' (2003) and 'Supernature' (2005), and emerged its most triumphant exponents. They then crept away from disco, and the far more grown-up pastime of folktronica followed on 2008's 'Seventh Tree'. Come sixth album 'Tales Of Us' there's barely any 'tronica' at all, with Alison and her accomplice Will Gregory swapping grooves for pagan twaddle. The record features a series of stripped-back séances, each with their own plaintive and spooky soundscape, and a narrative involving bohemian chums of Alison whom we neither know nor care about. Nine of the ten songs are named after said friends, and they're samey and indulgent. 'Jo', for instance, is cinematic and pretty but ultimately forgettable, while there's something inexplicably amdrum about 'Drew'. 'Annabel' just sounds like Abba gone acoustic. Time to plug the machines back in. **Jeremy Allen**

**BEST TRACK: 'Annabel'**

5

# JESSY LANZA

PULL MY HAIR BACK HYPERDUB



If you were so inclined, you could treat 'Pull My Hair Back' as a side-project of genteel Canadian dance act Junior Boys: Jeremy Greenspan from that duo is responsible for much of the production of these nine songs. Of course, you'd be doing considerable disservice to Jessy Lanza, who brings her wistful, curiously distant vocals and encyclopedic knowledge of R&B to the party. The results elude easy categorisation, toying with the soft-focus synths and squealy '80s funk chords that Greenspan has put to such good use in the past, but leaning towards minimal house pulsing and, on '5785021', the tricky drums of Chicago footwork. 'Fuck Diamond', more refined than its title suggests, has persistent popping-cork percussion and a vibe akin to miserabilist funky house. It's probably just a little too icy and detached to blow up in the manner of The Weeknd, Jessie Ware or similar indie R&B success stories, but 'Pull My Hair Back's pop sensibility renders it the most obviously accessible thing Hyperdub have released for a while. **Noel Gardner**

**BEST TRACK: 'Fuck Diamond'**

7

# SKYLARKIN

MOTTO WICHITA



"Can we carve it out/A life in the shape I care about?", asks Katie Harkin on Sky Larkin's third album, 'Motto'. It's eight years – and one recent line-up change – since the Leeds band formed, and frustratingly, their boisterous grunge-pop has never quite received the dues it deserves. But, as the anxiously aggressive 'Carve It Out' makes plain, doing it honourably and honestly at least makes the struggle all the more worthwhile – and romantic and professional struggles are writ all over 'Motto'. The title track rails against sloganeers without a cause (and sounds a fair bit like Sonic Youth's 'My Friend Goo' while it's at it), while on the chipper 'Newsworthy', Harkin asks a potential love interest to "sucker-punch me" with vital stories that break through the everyday murk. Where Sky Larkin were once winsome and breezy, 'Motto' pounds ahead with heart-punching defiance and desperation to be heard. Listen up. **Laura Snapes**

**BEST TRACK: 'Italics'**

8

## FACES TO NAMES...

Three reviewers, three questions



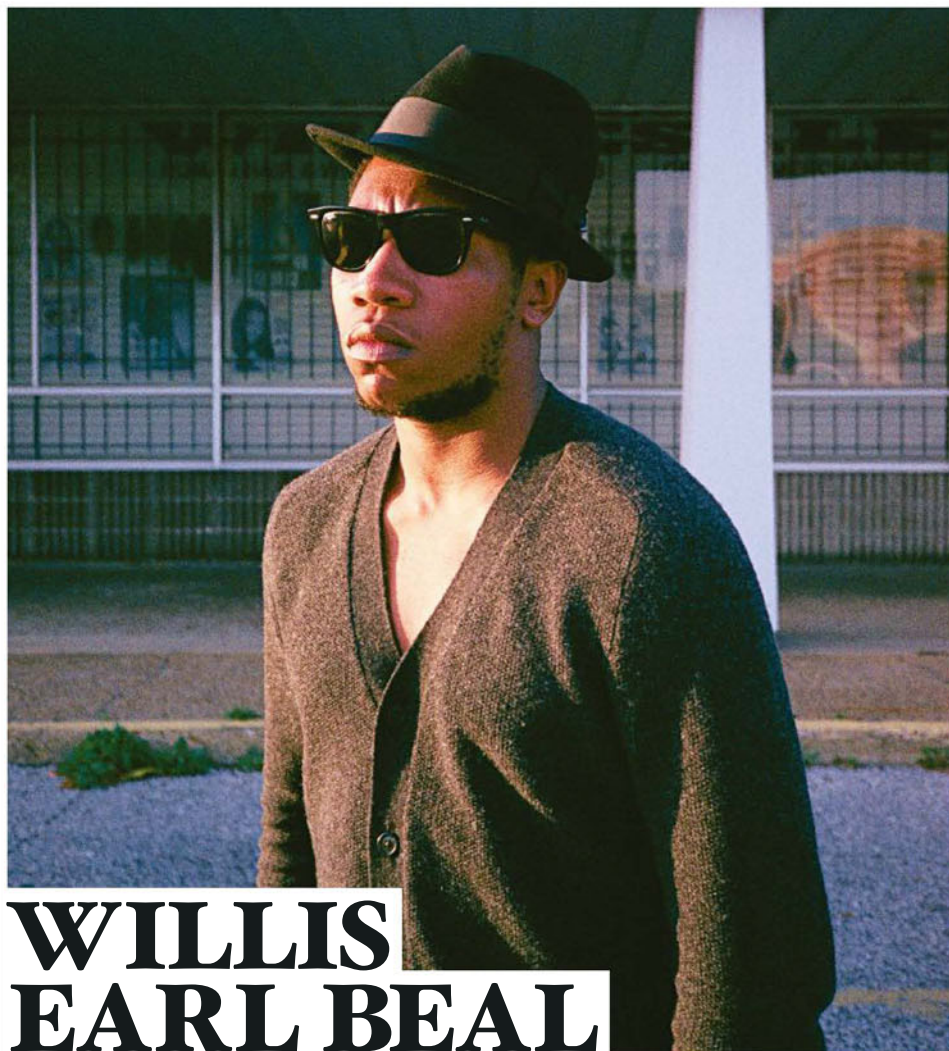
**NICK LEVINE**  
**Favourite album right now?**  
Pet Shop Boys – 'Electric'. All bangers no clangers and probably their most vital album since 1993's 'Very'.



**LEONIE COOPER**  
**Favourite track right now?**  
Jason Isbell – 'Elephant'. The most devastating song I've heard all year. Perfect if you like your country with a healthy dose of dramatic sobbing.



**RHIAN DALY**  
**Favourite lyric on 'AM'?**  
"Her lips are like the galaxy's edge/And a kiss the colour of a constellation falling into place". The lines on 'Arabella' are pure, swooning poetry.



# WILLIS EARL BEAL

NOBODY KNOWS XL

The Chicago-born musician's passion and perversity make him the most fascinating outsider in the game



No longer is Willis Earl Beal wearing the moth-eaten suit of a crotchety bluesman and whispering about "smoking that chronic" like a time-travelling Dr Dre on the Mississippi

Delta in the 1930s, as he was on last year's unsettling debut 'Acousmatic Sorcery'.

That was hobo-skronk recorded on a budget karaoke machine. Instead, on this the follow-up, he's morphed into a demonic lounge lizard, laying down one of the most commanding vocal performances of the year, while occasionally making pop concessions so deft you wonder why he didn't stick it out with the *X Factor* auditions.

As album openers go, an a cappella musing on Tupperware, turkey-neck stew and a bottle of piss doesn't sound like a crowd pleaser. It takes almost two and a half minutes for the instrumentation on 'Wavering Lines' to set in, and when it does it's in the form of a tinnitus violin squeal and impertinent strokes of a bassy cello. It's never less than compelling, showcasing Willis' killer voice – an old-school, candlelit, date-night-with-a-dirty-movie serenader. Straight after comes 'Coming Through', a duet with Cat Power. A stately Marvin Gaye Motown shimmy, it'd make a great single. And in a perfect world it's the song that'll draw in the people who'll buy 'Nobody Knows' expecting to hear more of the same kind of perky R&B.

Who knows how they'll react to the record's caustic centerpiece, 'Too Dry To Cry'. It begins with alleyway thuds and rudimentary drum slaps, and despite its warped gospel murmuring this is definitely not fit for church. After inviting his prey back to his one-room shack, Willis drops one of the frankest come-ons since Nick Cave's version of 'Stagger Lee'. "I got nine hard inches like a pitchfork prong/So boney lift up your dress and help me sing this song", he sings as the backing track drops out entirely, just in case his intentions weren't quite clear enough.

Self-produced with a little help from XL's Rodaidh McDonald, who's also had a hand in releases from King Krule and The xx, the label's signature wafty-dub sound is present in 'White Noise'. Over an acoustic guitar and a delicate wall of distant sonic fuzz, like rain softly pattering against a windowpane, it's the polar opposite of the ballsy 'Ain't Got No Love'. Imagine Whitney Houston's 'Queen Of The Night' rejigged by a twisted Tom Waits preacher staggering around the sordid streets of New Orleans and you're almost there. As a whole it's a bold, beautiful and uncompromising record. And proof that right now Willis' passion and perversity make him the most fascinating outsider in the game. **Leonie Cooper**

**BEST TRACKS: 'Too Dry To Cry', 'Coming Through', 'Ain't Got No Love'**

8





# FACTORY FLOOR

FACTORY FLOOR DFA

*Brain-bludgeoning electro brutality, worth waiting for*



"Where is a good place to start?" demands the sinister droid on 'Turn It Up', the opening track of Factory Floor's self-titled debut. And for this bunch of slackers, it's a good

question. Three years have passed since the trio's last meaningful recorded output, 2010's four-track 'Untitled' EP. That's a lot of finger drumming and patient waiting while the band have endlessly fiddled and tweaked their work. Salute the heavens, then, that the result is an absolutely belting 10 songs.

In those three years, the sounds that Gabriel Gurnsey, Dominic Butler and Nik Colk Void make have evolved from steel-splintered noise into demented and minimalist techno. Undoubtedly there'll be a handful of haters who'll say something's been lost from their early years, but they're wrong. Not only are Factory Floor slavish devotees to Mark E Smith's mantra of repetition, repetition and more bloody-minded repetition, but John

Peel's maxim about The Fall is also applicable: they are always different, always the same. And 'Factory Floor' is as brutal as the band have always been. Take the unfuckwithable synth'n'tumble of 'Here Again'. The trio's biggest banger to date is a relentless war march, a call-to-arms for some intergalactic dust-up.

That same relentless runs throughout, from the electro-sleaze of 'Work Out' to the arid beats of 'Fall Back', with Nik Colk's dead-eyed interrogation of "Did you feel like you were going to fall underground?" coming on half-temptress, half-Terminator. Crucially, Factory Floor innovate rather than imitate: witness the tooled-up, dystopian vision of underground New York on 'How You Say', or 'Two Different Ways', an icily sinister nod to Chicago house. No flash, no fripperies, no fucking about: just three like-minded souls making a nasty racket. Good place to start? It's hard to think of many better. **Ben Hewitt**

8

**BEST TRACKS:** 'Here Again', 'Work Out', 'Two Different Ways'

## LONDON GRAMMAR

IF YOU WAIT METAL & DUST



It's unfortunate the second track is called 'Stay Awake', because throughout their debut album London Grammar walk a fine line between haunting and boring. On the polite indietronica of 'Hey Now' and 'Shyer', the trio are a sexless version of The xx, and po-faced ballad 'If You Wait' is like Adele without the snotty tears. Singer Hannah Reid has a big, important-sounding voice though, and elsewhere she and her bandmates come up with compelling stuff: majestic recent single 'Wasting My Young Years' or 'Metal & Dust', a classy combination of pop hooks and trip-hop beats. **Nick Levine**

**BEST TRACK:** 'Metal & Dust'

7

## A\$AP FERG

TRAP LORD SONY



The latest from the all-conquering A\$AP Mob sees Darold Brown step up to the plate. He's hardly going it alone though, calling in Rocky for two tracks, plus French Montana, Waka Flocka Flame and old-timers B-Real, Onyx and Bone Thugs-n-Harmony. Ferg's stock-in-trade is yappy delivery and garish profanity over minimalist click-beats and echo-laden synths. He's best when politely informing that he intends to kill someone (the thunderous 'Murda Something'). But there's not much sugar to sweeten the pill, meaning 'Trap Lord' is often one-note and depressing. **Pete Cashmore**

**BEST TRACK:** 'Murda Something'

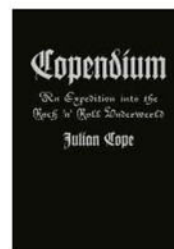
6

## THE RIDER

*What we're exploring, reading and sticking in our ears this week*



**Box-set**  
**The Clash – 'Sound System'**  
Punk icons box their first five albums, with three discs of outtakes, fanzines and dog tags.  
**BUY: £99.99, roughtrade.com**



**Book**  
**Copenhagen**  
Former Teardrop Explodes man Julian Cope delves into albums by household names (James Brown, Alice Cooper) and the obscure (Monoschock, Liquorball) in this collection of essays and reviews, now in paperback.  
**BUY: £12.60, amazon.co.uk**



**Headphones**  
**Urbanears**  
Match your headphones to your outfit with Urbanears' autumn/winter 2013 collection, which includes new in-ear headphones The Kransen in lilac, cobalt and clover.  
**BUY: from £24.90, urbanears.com**

## THIS WEEK'S SINGLES

Reviewed by NME's  
**KEVIN EG PERRY**



## BIFFY CLYRO

VICTORY OVER THE SUN 14TH FLOOR



It starts off all acoustic and contemplative, but the thing about Biffy is that they've got rock souls that just want to break out, and they will not be denied. Here, they manfully struggle to keep the wolf from the door for a full one minute and 25 seconds before the funk gets free.

## CYRIL HAHN

PERFECT FORM PMR



Some people think they're so sexy they never shut up about it (Justin Timberlake, Right Said Fred), but what they don't realise is that playing things cool and understated is actually way more charming. Hahn, who grew up in Switzerland and now lives in Vancouver, knows this. This lush Balearic dance tune is the tastiest thing a Swiss person has invented since the Toblerone, and a hell of a lot smoother.

## SOCIETY

14 HOURS ANGULAR



The second single from James Girdler's mystery-cloaked project is a rolling, sad-eyed soul number you can imagine hearing in a cult '70s film playing over a montage of a good-looking couple going through a weepy break-up in a New York apartment. You still hope maybe they can work it all out, but no. Definitely not crying right now. I must be sweating from the eyes.

## BABY STRANGE

FRIEND CHESS CLUB



Two minutes of smash-and-grab punk from three Glaswegian lads. If you put Palma Violets and The Replacements in a blender and set the speed up to 'high' you'd get a horrible mess and end up locked in some sort of institution. But if you did it in your MIND with your IMAGINATION it might sound a bit like this.

## RAINER

GIRLS ASL



Like a pass-the-parcel at a metaphor party, there are layers upon layers to unwrap on this offering from singer Rebekah Raa and producer Casually Here. The London duo create a latticework of warm beats and honeyed vocals around an irresistibly sleek "the girls are going mad" hook. Keep your ears pinned open like sprung traps for what they do next.

## THIRTY SECONDS TO MARS

DO OR DIE POLYDOR



The sort of song that makes you want to write a screenplay, move to LA, suck a producer's cock, get the green light, cast Jared Leto and film a rom-com called *Speechless* about a pair of starcrossed mute lovers. That's what it's going to take to just stop the guy oozing this lukewarm shit into the world every three weeks.



# LIVE

FROM PUBS TO ARENAS,  
THE WEEK'S TOP GIGS

Edited by Tom Howard



## THE CRIBS

**BIRTHDAYS, LONDON** TUESDAY, AUGUST 27

*The Jarman's play their roaring punk squealers in a sweaty basement club*

**F**or a few minutes, as the intro tape of Joe Esposito's 'You're The Best' fades out and the crowd surges, it looks as though The Cribs have hired another new member. A hulking great man with a face of thunder stands centre stage to scowl at the front row, a Jarman concealed behind each rippling pectoral. But before word gets out that they've replaced Johnny Marr with a very angry Carl Cox, the security guy gives up the ghost as 'Hey Scenesters' sets off Dalston's least ironic mass pogo ever. The Cribs are in their natural habitat – playing roaring punk squealers to a sweaty basement club full of maniacs – and only a bouncer with little care for seeing their family again would stand in its way.

Reeling out tracks "we haven't played for years", there's a tangible sense of the band relaxing into the familiar comforts

of a tiny club gig. Ryan asks, "You're all old-school fans, right?" before launching into the punkoid knees-up of 'Martell', then spews forth a story about a girl going behind his back at an end-of-school party as introduction to a particularly vitriolic 'Cheat On Me'. Gary declares, "No other band has got a song they absolutely hate but everyone else loves – I fucking hate this song," before an explosive 'You're Gonna Lose Us', and at one point Gary and Ryan have an in-depth discussion about how shit mods are ("even their drugs are from the fucking doctor") to wind their way to recent single 'Leather Jacket Love Song'.

"We may not be the biggest band in the world, but the people who care about The Cribs really care about The Cribs," says Gary, capturing an ineffable connection that drips from the ceiling tonight – the crowd request songs by gang-chanting the riff and the band instantly comply

with 'I'm A Realist', 'Another Number', 'Men's Needs'.

There's a sense of indulgence for the band too, as they race through debut album tracks – 'The Watch Trick', 'Direction', 'The Lights Went Out' – with melodies that seem to crowd-surf over their own chords. "I feel like The Beatles in The Cavern," says Gary before the screefest of 'City Of Bugs' and "old school" closer 'Third Outing' see Birthdays' flimsy bouncer power swept aside as a crowd invasion consumes the stage. "As long as we don't go on to influence Britpop or something," Ryan retorts. Yes, we're past the point where Cribsrock might capture the world's imagination like a twerking Miley Cyrus, but they still ignite a rare mania. **Mark Beaumont**



### THE CRIBS *on...*

#### ...SMASHED TEETH

**Gary:** "[Mad crowds] cost me a lot of money in pedals and dental work. They smash my pedals and my teeth."

#### ...MISSING CLOTHING

**Ryan:** "Every night some item will go missing and it's always something irreplaceable. But it reminds you that you matter to some people."

#### ...A YOUTH REVOLUTION

**Gary:** "What matters is that the band have a contingent of fans we mean something to. When you play at big shows, the hardcore fans get a little bit lost in the mix. You gotta have a youth

revolution, you know – I love it when shows remind me of what we did when we first started out."





Krulle intentions: Archy continues his march towards stardom

# KING KRULE

MCCLUSKYS, KINGSTON-UPON-THAMES  
THURSDAY, AUGUST 22

*An exaggerated performance by Archy Marshall, like a TV with the brightness turned up*

**T**here's something feral about Archy Marshall: the pointy face, the shades of Pinkie the teenage gangster from *Brighton Rock*, and the way he sings like he's thinking about punching someone in the face. It's that untamed quality that makes debut *'6 Feet Beneath The Moon'* such a visceral experience. But it's nothing compared with King Krule in the flesh.

Tonight is the launch party of the record, and Marshall marks the occasion with an exaggerated performance, like a TV with both the brightness and the contrast turned up to full. The energy pours off him as he slashes out the opening chords of *'Has This Hit?'*, snarling over the top like a pissed-off bull terrier. There used to be an unfinished quality to his gigs, but it's morphed into a searing rawness.

Marshall's music is rooted in jazz, but he plays it with an aggression that simultaneously recalls Billy Bragg, Joe Strummer and Paul Weller. It's a good thing most of the time, but not all of it. That growl can be exhilarating and full of emotion, but tonight there's an added harshness that begins to grate, especially when he

pushes his voice and slips into a tuneless shout. When he pulls back on new song *'La Lune'*, a shuffle of syncopated drums and richly burnished guitar, it's a welcome break.

The crowd forgive him any excess though, and sing back every word of *'A Lizard State'* and *'The Noose Of Jah City'*. *'Out Getting Ribs'*, with its sparse twangs and washed-out melancholy, isn't an obvious set closer, but everyone joins in: *"Don't break away/I'll waste away"*. During the encore, one of the soul boys in the crowd starts crowd surfing, but they're a little heavier than the normal audience participant, so the sea of hands can't support him and he falls to the floor with a thud. He gets up and everyone cheers. Somehow it sums up King Krule: awkward, endearing. There's no-one else quite like him. *Chris Cottingham*

## VIEW FROM THE CROWD



**Jed Willacy, 20**  
"He reminds me of Billy Bragg, but he's original as well. This is the first time I've seen him live, and he's got this fantastic presence about him."



**Ellie Smith, 20**  
"I'm into lots of old rock'n'roll stuff, and he sounds a bit like that, but there's loads more going on in there. Live, he's totally nailed it, he's on point."



**Cain Cridland, 19**  
"There's jazz in there, but you can tell he listens to hip-hop. Plus there's a rockabilly vibe as well. He's got so much energy live."

# BRING ME THE HORIZON

CONVERSE AT THE CIRCLE, LONDON  
THURSDAY, AUGUST 22

*The Sheffield metallers bring circle pits and new album 'Sempiternal' to a tiny tattoo parlour*

Converse's series of *'Get Loud'* shows in a Soho tattoo parlour in London is all about cramming massive acts into a tiny space, but this is ridiculous.

No-one inside The Circle can move their arms to wipe the sweat off their brow, let alone head bang or actually move. It's so tight that as soon as Sheffield metallers Bring Me The Horizon hit their stride, the crowd resorts to moving as one to loosen itself up a little. The word *'intense'* is useless.

Having spent the last three months on the Warped Tour around America, BMTH's set is super tight. The quintet focus on material from new (and fourth) record *'Sempiternal'*, and every sampled string and growling riff adds to the stifling heat.

On opener *'Shadow Moses'*, singer Oli Sykes quickly has the crowd bellowing, *"Will we ever see the end?/This is sempiternal/Over and over/Again and again"*. But the set and the crowd really come to life

with the huge electro refrain and power chords on *'Can You Feel My Heart?'*. Sykes, along with bandmembers Lee

Malia, Matt Kean, Matt Nicholls and Jordan Fish, bounce off the walls.

During *'Go To Hell, For Heaven's Sake'*, Sykes incites a circle pit (given the conditions, this is quite a feat). And for set closer *'Antivist'* he demands to see some crowd surfers (several people oblige). It's a good indication of where BMTH are heading that the crowd are this wild for material only four months old. Tonight's about seeing the whites of the band's eyes, but you suspect that soon those exact same eyes will be staring out at a sea of faces on the UK's arena circuit. *Tom Goodwyn*

## FRONTMAN OLİ SYKES ON...



**...TEENY TINY SHOWS**  
"I've always loved them. When we were starting out, we'd jump in a car and go play these tiny places. You get the intensity of the crowd."

**...HIS FIRST TATTOO**  
"My mum wouldn't let me get one until I was 18, so as soon as I was I went and got one. It was these terrible hearts on my chest, they've been covered up since then."

**...HIS NEXT TATTOO**  
"I'm running out of space a bit. I've still got ideas in mind - my girlfriend's a tattoo artist, so she's always giving me ideas."

Question time with Oli Sykes



Surf's up: fans squeeze in





# CHANCE THE RAPPER

**XOYO, LONDON** MONDAY, AUGUST 26

*Breakout Chi-Town MC follows up his free-to-download rap milestone with a debut UK show that'll only build the buzz*

In the *Simpsons* episode 'Homerpalooza', an exasperated Marge asks Homer: "Well, how the hell do you be cool?" It's a question with no real answer. Some people just have it. If Chance The Rapper was worried about being cool he probably wouldn't still be rapping about being discovered at an open mic at the Harold Washington Library. The 20-year-old wouldn't wear his Kanye influence so brazenly as to bounce his way through a cover of 'All Falls Down'. He definitely wouldn't let credibility vacuum Mr Hudson come out and play keys on 'Chain Smoker'. Even Kanye doesn't think that guy's cool any more.

Yet this all works in Chance's favour. He bounds onto the stage with a huge grin on his face for opener 'Good Ass Intro' and he's already won everyone over by the time, two songs in, he silences the music and takes the mic for an earnest announcement. "I'm from Chicago, Illinois. This is my first-ever show here. I'm gonna always remember this, so I want to say thank you to everybody." He doesn't even come off as egotistical when he adds: "There will never be another

show like this. I want you guys to promise me that after this one you guys will be there when it's 10,000 people or 20,000 people..." He just sounds like he's going places.

It's just Chance and DJ Oreo onstage, but their beats are so fresh and their energy so infectious that they carry the whole room. The genesis of the show will be talked about in music marketing classes for the next decade: some kid in Chicago uploads a free mixtape to his own website, 50,000 people download it in a single day, he flies halfway around the world, sells out his first London show in two hours and 200 people sing along

with every obscure Chicago reference and drugs joke. Who needs a record label?

Nobody, when the songs are this much fun. He plays a couple of tunes from his debut '#10Day' mixtape (the mellow 'Brain Cells' and the harder 'Fuck You Tahm Bout') but for the most part he draws just on 'Acid Rap', the tape that blew up all over the world.

In a couple of years' time thousands of people will claim to have been at this show. As Homer told Marge: "Maybe if you're truly cool, you don't need to be told." *Kevin EG Perry*

## VIEW FROM THE CROWD



**Faisal, 20, London**  
"The show was sick. The guy's never been to Europe before and he's got 200 people singing his songs just from dropping a mixtape!"



**Cathy, 25, Chicago, Illinois**  
"I'm just visiting London randomly. This is the first time I've seen Chance. I was impressed. An amazing live show with lots of energy."

## CALIFORNIA X

**THE BORDERLINE, LONDON** TUESDAY, AUGUST 27

Ever since California X dropped their debut single 'Sucker' back in 2011, the comparisons with Dinosaur Jr have been inescapable. Pick up any review, blog or bio and that's the first thing you'll see scribed about the Massachusetts rockers. It's inevitable, I suppose, seeing as they hail from the same town, Amherst. Yet while they have a whiff of J Mascis' band in their DNA, the fuzzy guitar riffs they squall out seem closer to contemporaries Milk Music than their grungy forefathers. Which is no bad thing, especially when they kick off with a song as superb as guitar-shredding opener 'Spider X'. They follow it up with the swamp-rocking 'Pond Rot' and 'Lemmy's World', which fittingly sees frontman Lemmy Gurtowsky and bassist Dan Jones moshing and bouncing around like Dana Carvey and Mike Myers in *Wayne's World*. 'Hot Hed' is so loud it's enough to give any poor bastard tinnitus, while 'Sucker' bulldozes along like one of them giant robots from *Pacific Rim*. And before you know it, they're gone. Which is a shame, because 30 minutes is no time at all for a band this grand. One thing's for sure though, these boys rock like bastards and you can bet your bottom dollar they'll be back before long. *Damian Jones*

## THURSTON MOORE & DYLAN NYOUKIS

**THE BLIND TIGER CLUB, BRIGHTON**

WEDNESDAY, AUGUST 21

There are two noise legends on the Blind Tiger's tiny stage this evening, but the schoolkids clustering round the speakers are only here to see one. To the left, speaking in tongues, is Dylan Nyoukis, a skinhead Scot who will shortly start attacking a violin with a hacksaw. To the right, the unmistakable figure of not-currently-Sonic Youth guitarist Thurston Moore. Tonight they're the Fireside Chat With Lucifer Duo, and despite what the optimists are hoping, they're not here to give you indie-rock. Moore and Nyoukis have collaborated under the radar for decades, releasing one another's music and sharing ultra-leftfield festival bills. In this tape-swapping underground context, the concise, accessible songs of Moore's recent 'Chelsea Light Moving' album would be an aberration. Reassuringly, however diverse his extracurricular interests, Moore's still in love with his guitar, even as he's jamming an archery arrow through its neck and stabbing at its strings with a screwdriver. He builds from initial dry scratching to a thunderous engine roar, finally letting loose with arcing deep-space tones like the dying signals of Voyager 1. Nyoukis closes his eyes and channels the babbling voices of disturbed drunks, panicking prisoners and possessed priests, jabbering and screaming and scraping away at a tableful of musical junk. At 30 minutes exactly, the pair stop dead and hug as the crowd cheer. "Pretentious wank," someone mutters. The school kids look happily baffled. Moore's restless appetite continues to surprise and confound. *Stuart Huggett*

## TROUMACA

**THE BULL'S HEAD, MOSELEY** FRIDAY, AUGUST 23

It's three days before the release of Troumaca's debut album, 'The Grace', and the 80-capacity room holding the official launch party is full of friends and fans who've been with the West Midlands genre-defiers from the start. Around these parts the quintet are renowned for throwing a good party - they're responsible for staging many of the events that moulded Birmingham's B-Town scene - but tonight is all about the live show. For once, it's only in small part down to lead singer Sam Baylis' moves. The set begins, as the record does, with the tropical dub crescendo of 'Trees', then drifts into 'Clouds' (from 2012's 'Virgin Island' EP) before guitarist Geoff Foulkes takes the mic for the R&B-indebted 'Gold, Women And Wine'. These songs show off Troumaca at their very best, deftly intertwining big, jubilant choruses with extended instrumentals, all laced with the hints of Jamaican rhythm and '90s UK garage that define the band. When it came to signing a record deal, Troumaca snubbed major-label interest in favour of retaining greater creative control, instead signing with Gilles Peterson's Brownswood Recordings. Tonight highlights the benefit as they finish their 10-song set with 'Ivory', a song that goes big on their fascination for tropicalia and dancehall. Troumaca have managed to create and retain a unique sound, and boy do they know how to celebrate that. *Amy Sumner*



Honor Titus:  
star in stripes



# CEREBRAL BALLZY

OLD BLUE LAST, LONDON WEDNESDAY, AUGUST 21

*Back in Britain after a year's absence, the Brooklyn quintet play heavy and complex new album cuts in an atmosphere of punk delirium*

It's not proper punk though, is it? So said the sceptical curmudgeons when bands like Cerebral Ballzy and Trash Talk – and a subsequent parade of thrash, stoner, skate-punk and hardcore groups – broke in 2009. The gigs were wild, the releases twisted. But the combination of bands so flammable and nihilistic that they soon burnt out (remember Flats?), the transient gaze of fashion rags and the fact that everyone involved was constantly wasted conspired to make any accurate gauge of quality difficult.

Tonight Ballzy's opening pair of first single 'Insufficient Fare' and new track 'Another Day' are enough to get anyone excited about the follow-up to their self-titled 2011 debut. They're back in the UK, their first shows here in a year, to purge any notion they're not for real. Rewind five minutes and the band are

shuddering out a Bad Brains-ish groove, waiting for their frontman to clamber onstage. "We're Cerebral Ballzy, outta Brooklyn, New York," says Honor Titus. The 23-year-old – son of one-half of Queens rap duo Black Sheep, his stage presence pitched somewhere

## *Frontman Honor Titus has the rubble of New York inside him*

between Jonathan Richman and Johnny Thunders, corneas like two Krispy Kremes – has the rubble of New York inside him. He possesses an intuitive mastery of performance, and with it a perverse sense of professionalism. Unresponsive to pelts of lager and fists during new, heavier and more

complex songs like 'Speed Wobbles' and 'Burnout', he motions decadently for a circle pit, and sways louchely around the micstand as if Lou Reed had got Henry Rollins' job in Black Flag.

Making good on their aura of criminality first time around, Ballzy's old drummer now can't board aeroplanes and has been replaced with a Canadian. They've endured impressively, to a point where deranged Ballzistas – possibly more damaged than the band themselves

– regularly sidle up to accost them with their love. These oddballs mount the stage to scream all Honor's lyrics before plunging headfirst into the slippery shithole of a dancefloor. The band end torrentially with the skateboard-venerating 'Sk8 All Day'. Doubts dispelled. **Edgar Smith**



## HONOR TITUS ON...

### ...BEING BACK IN THE UK

"It's brilliant to be back. We have so many friends here, kids that prove the general consensus of garbage contemporary music is not the status quo."

### ...THE NEW RECORD

"I feel like an upheaval is becoming apparent again, and I feel like our new album might be at the forefront of it. We're not like the other bands out at the moment, we're not a cookie cutter. *Pitchfork* doesn't even get it – and they don't have to."

### ...LITERATURE

"I'm reading *Querelle Of Brest* by Jean Genet at the moment. It's a good book – there's a Fassbinder movie that kind of does it justice."



# KOKO LIVE

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WED 25 SEP  
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TUE 1 OCT  
**TROMBONE SHORTY & ORLEANS AVENUE**

WED 2 OCT  
**NO AGE**

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WED 9 OCT  
**CHARLES BRADLEY AND HIS EXTRAORDINAIRES**

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**NINA NESBITT**

SAT 12 OCT  
**ANNIE MAC PRESENTS**

WED 16 OCT  
**MODERAT**

MON 28 OCT  
**LISSIE**

TUE 29 OCT  
**TO KILL A KING**

WED 30 OCT  
**THE PIGEON DETECTIVES**

THU 31 OCT & FRI 1 NOV  
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**BASTILLE**  
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**SIMPLE MINDS**  
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FRI 8 NOV  
**THE DILLINGER ESCAPE PLAN**

SUN 10 NOV  
**BOY GEORGE**  
VIRGIN 40 SHOW

MON 11 NOV  
**HEAVEN 17**  
VIRGIN 40 SHOW

TUE 12 NOV  
**SOUL II SOUL**  
VIRGIN 40 SHOW

THU 14 NOV  
**MOUNT KIMBIE**

FRI 15 NOV  
**SUBMOTION ORCHESTRA**

SUN 17 NOV  
**THE TEMPERANCE MOVEMENT**

MON 18 NOV  
**LEWIS WATSON**

TUE 19 NOV  
**BLUE OCTOBER**

WED 20 NOV  
**REEF**

THU 21 NOV  
**KARNIVOOL**

FRI 22 NOV  
**BUCKCHERRY**

SUN 24 NOV  
**KING PRAWN**

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MON 25 NORWICH WATERFRONT \*\*  
TUE 26 MANCHESTER RITZ \*\*  
THU 28 OXFORD O2 ACADEMY \*\*

FRI 29 COVENTRY KASBAH \*\*  
SAT 30 PLYMOUTH UNIVERSITY \*\*

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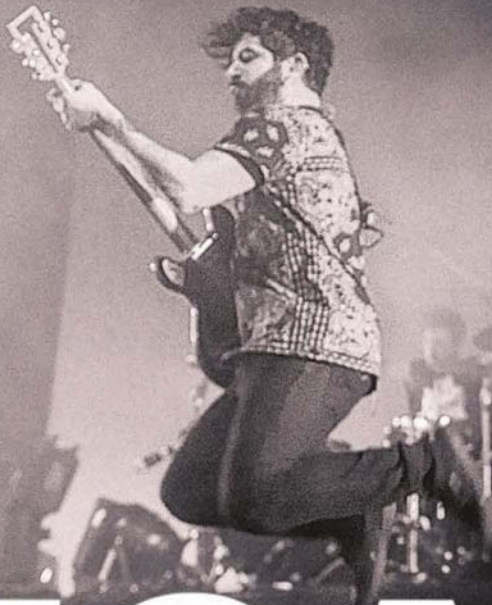
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# GIG GUIDE

THE UK'S BIGGEST GUIDE TO THE WEEK AHEAD

Edited by Rhian Daly

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# BOOKING NOW



## PARQUET COURTS

**STARTS:** London Village Underground, Oct 28

DON'T  
MISS

Over the past 12 months, Parquet Courts have proved they're the most exciting band to come out of Brooklyn in a long time. They have so many amazing tunes, and their recent secret show at London's Old Blue Last saw fans queuing down the street to get a glimpse of their live frenzy. Palma Violets' Chilli Jesson was so taken by their set he indulged in a spot of raucous crowdsurfing. Expect similar scenes when the quartet return to the UK in support of forthcoming new EP 'Tally All The Things That You Broke'. Featuring the spiked staccato riffs of live favourite 'You've Got Me Wonderin' Now', it should reinforce the group's ice-cool reputation forged on the exceptional debut album 'Light Up Gold' earlier in the year. See them in London, Manchester (29), Leeds (30) and Glasgow (31).



## THE WAVE PICTURES

**STARTS:** Cambridge Portland Arms, Sep 11

The band preview new album 'City Forgiveness' on 15 dates starting in Cambridge, with a London show (Nov 13).



## EAGULLS

**STARTS:** Brighton Prince Albert, Sep 13

Fresh from supporting Merchandise, the Leeds punks head out on their own tour, hitting Brighton, Southsea Festival (14) and London (19).



## JOHNNY BORRELL & ZAZOU

**STARTS:** Norwich Arts Centre, Sep 24

The former Razorlight frontman and backing band Zazou take 'Borrell 1' on the road, including London and Nottingham.



## BO NINGEN

**STARTS:** London Scala, Oct 10

The madcap Japanese trio and Savages collaborators play a headline show in London before embarking on a 10-date tour with The Cult.



## FUTURE OF THE LEFT

**STARTS:** Leeds Belgrave Music Hall, Nov 1

The Welsh quartet celebrate the release of fourth album 'How To Stop Your Brain In An Accident' with live dates.



## ANNIE MAC PRESENTS

**STARTS:** Manchester Warehouse Project, Nov 8

The Radio 1 DJ curates this Duke Dumont and Cyril Hahn-featuring tour visiting eight cities.



## JULIA HOLTER

**STARTS:** London Village Underground, Nov 11

Holter brings her mesmerising third album 'Loud City Song' to London during an eight-date UK and Ireland tour.



## LEE RANALDO & THE DUST

**STARTS:** London The Garage, Nov 21

The Sonic Youth legend stops off in the UK for two dates in London, and an ATP weekender in Camber Sands (22).



## NEKO CASE

**STARTS:** London The Forum, Dec 12

The New Pornographer will air her solo record 'The Worse Things Get...' at this end-of-year show. Expect a full tour to be announced soon.



## THE PRODIGY

**STARTS:** Bournemouth International Centre, Dec 16

The rave veterans return with this show and a three-date residency at Manchester's Warehouse Project (18, 19, 20).



## RUDIMENTAL

**STARTS:** London O2 Academy Brixton, Feb 14, 2014

The chart-topping 'Feel The Love' quartet have plotted a four-city trip next year, kicking off in London (14, 15).



## V 2014

**STARTS:** Chelmsford Hylands Park/Staffordshire Weston Park, Aug 16, 2014

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# PICK of the WEEK

What to see this week? Let us help



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## BESTIVAL

**STARTS:** Robin Hill Country Park, Newport, Isle Of Wight, Sep 5

NME  
PICK

MIA (pictured) recently threatened to leak new album 'Matangi' herself if her record label XL didn't hurry up and set a release date for it. Whaddyaknow, it's since been confirmed that it will now be out on November 4. The tracks she's shared recently – the stuttering rapidfire of 'Bring The Noize' and the Blur-sampling new song 'Unbreak My Mixtape' – are a riot of ideas. And her headline performance on the first night of this year's Bestival will be the perfect opportunity to hear exactly what she's working on and where she's heading. Elsewhere over the weekend, British pop icon Elton John And His Band will bring 40 years of hits to the Isle Of Wight, Snoop Dogg will drop it like it's hot and The Flaming Lips, Disclosure, Wu-Tang Clan and Franz Ferdinand will all do their best to say goodbye to the festival season in style.



### Everyone's Talking About BABYSHAMBLES

**STARTS:** Glasgow Barrowland, Sep 4  
Taking time off from setting up a shop in Camden, Peter Doherty plus bandmates Drew McConnell and Mik Whitnall will tour third album 'Sequel To The Prequel'. Catch them in Glasgow, Newcastle (5), Leeds (6), Manchester (7) and Liverpool (9), with a further 15 dates scheduled over the next month.



### Don't Miss ANGEL HAZE

**STARTS:** London Birthdays, Sep 5  
Whether it's by collaborating with Iggy Azalea or beefing with Azealia Banks, Angel Haze has been busy battling her way to new music's forefront since coming to attention with 'New York'. Her debut album is due early next year, and this one-off London show should serve as a sneak preview of what to expect.



### Radar Stars TRAAMS

**STARTS:** London Garage, Sep 5  
The now-Brighton-based Traams formed with the sole aim of escaping their hometown of Chichester. It worked. Mixing the plaid-stained slacker stabs of Parquet Courts and Pavement, tracks like 'Mexico' and 'Flowers' ooze a thrilling off-kilter indie. Get a taste of forthcoming debut album 'Grin' as they support cult heroes Beach Fossils.

# WEDNESDAY

September 4

## BIRMINGHAM

**Hoodie Allen** O2 Academy  
0870 477 2000

## BOURNEMOUTH

**Steve Vai** O2 Academy  
0870 477 2000

## BRIGHTON

**Dawes** The Haunt 01273 770 847

**Skaters** Green Door Store  
07894 267 053

**Thieves By The Code/Sweet Jonny/**  
**Electromud** The Hope 01273 723 568

## EAST KILBRIDE

**Tartan Taiko** Arts Centre  
01355 261000

## EDINBURGH

**Katy Moffatt** The Royal Oak  
0131 557 2976

## EXETER

**John Parish/Aidan Simpson/Liese**  
**Van Der Aa** Phoenix 01392 667080

## GLASGOW

**Babyshambles** Barrowland  
0141 552 4601

**The Barr Brothers** Nice'n'Sleazy  
0141 333 9637

**The Milk Carton Kids** Oran Mor  
0141 552 9224

## GUILDFORD

**Georgia Mancio/Nigel Price** Electric  
Theatre 01483 444789

## LEEDS

**Daughn Gibson** Brudenell Social Club  
0113 243 5866

**Elton John** Arena 01642 804444

**Penny Rimbaud/Gee Vaucher**  
Brudenell Social Club 0113 243 5866

**These Monsters** Nation Of  
Shopkeepers 0113 203 1831

## LEICESTER

**Kristyna Myles/Martha Bean**  
Musician 0116 251 0080

**Liberty Lies/Dead Frequency** Shed  
0116 262 2255

## LIVERPOOL

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## LONDON

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Blues Bar 020 7287 0514

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**Daniel Norgren/Cajita** Green Note  
0871 230 1094

**Deer Chicago/We Were Frontiers/**  
**Katie Coleman/Ben Hood** Queen Of  
Hoxton 020 7422 0958

**Dreng/Wild Smiles** Tipsy

**Dynamite Dynamite/No Education/**  
**Ashes Warriors/Demon Smiles** New  
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**Evans** The Death/Skinny Girl  
Diet/The Greasy Slicks Macbeth  
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**Fallen Leaves** 12 Bar Club  
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**Futur Primitif** Slaughtered Lamb  
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Birthdays 020 7923 1680

**Geoffrey O'Connor** Power Lunches  
Arts Café

**The Gillyflowers/MayHeGo/**  
**Tiger Bite Fever** Dublin Castle  
020 7485 1773

**Glasvegas** Rough Trade East  
020 7392 7788

**Han Bennink/Pat Thomas/Alex**  
**Ward/Mary Oliver/John Coxon/**  
**Terrie Ex** Café Oto 0871 230 1094

**Houndmouth** Hoxton Plaza  
Intelligentsia/2KM2/Kommand  
& Kontrol Water Rats  
020 7813 1079

**Jamie Crawford/High Flying**  
**Wolves/M-Theory/Quiet Choir/**  
**Adam & The Ashes** Underbelly  
020 7613 3105

**Jonny Cola & The A-Grades/Temple**  
**Of Gold/Ladykillers** The Lexington  
020 7837 5387

**Katmen/The Cazears** Borderline  
020 7734 5547

**King Canute** Nambucca  
020 7272 7366

**Loom/Bloody Knees/Polterghost**  
Black Heart 020 7428 9730

**Martin Walkyier/Elvenking/**  
**Helgrind/Wako/Devilment** O2  
Academy Islington 0870 477 2000

**Matthew E White/Lanterns On The**  
**Lake** O2 Shepherds Bush Empire  
0870 771 2000

**Melange Collective/Shirley Smart**  
Ritzy Cinema 020 7733 2229

**My New Favourite Tribe/Phantom**  
**Runners/King Dinosaur** Old Blue  
Last 020 7613 2478

**Paramore/Fenech-Soler**  
Roundhouse 020 7482 7318

**Pretty Lights** Electric Ballroom  
020 7485 9006

**Roddy Hart & The Lonsome Fire**  
The Islington 020 7609 4917

**The Safety Fire/ZOAX** Upstairs At The  
Garage 020 7607 1818

**Sea Stacks** Old Queen's Head  
020 7354 9993

**The-Dream KOKO** 020 7388 3222

**The Torettes/Chime Hours/**  
**Luke Carey/Perfumeman** Comedy  
020 7839 7261

**Wily Bo Walker/Jingo/Olivia Anna**  
**Livki/Rock And Roll Sons** George  
Tavern 020 7790 1763

**Jon Gomm** Surya 020 75610030

## MANCHESTER

**Black Yaya/Turner Cody** Ruby  
Lounge 0161 834 1392

**Ewan Pearson** Islington Mill  
0871 230 1094

**Jetplane Landing** Soup Kitchen  
0161 236 5100

**Strand Of Oaks** The Castle  
0161 237 9485

## NEWCASTLE

**Eels** O2 Academy 0870 477 2000

## OXFORD

**Caitlin Rose** Bullingdon Arms  
01865 244516

**Bob Lind** Greystones 0114 266 5599

**Merchandise** Harley 0114 275 2288

## ST ALBANS

**Outright Resistance/Beneath The**  
**Wake/Everything Rests/Kill The**  
**King Horn** 01727 853 143

**Bloody Knees,**  
**Black Heart, London**



OSCAR GARCIA, RICHARD JOHNSON, INDIA WHILEY MORTON, ANDY FALLON, JENN FIVE, JAMES KENDALL, EVAN ROBERTSON



## THURSDAY

September 5

**BATH**  
Sisters Moles 01225 404445

**BELFAST**  
Diana Jones Errigle Inn  
028 9064 1410  
Duke Special Empire 028 9024 9276

**BIRMINGHAM**  
Dangerous Girls Reunited Hare & Hounds 0870 264 3333  
Jimmy Eat World 02 Academy  
0870 477 2000  
Martin Walkyer 02 Academy 2  
0870 477 2000  
Nina Baker/Emily Burns/Gabriella Jones/The Heist 02 Academy 3  
0870 477 2000

**BRIGHTON**  
Industrioka/Monsters Build Mean Robots/Spacenoïd Prince Albert  
01273 730 499

**BRISTOL**  
Lauren Aquilina/Orla Gartland  
Fleece 0117 945 0996  
The Plot In You/I Declare War/Odesa Exchange 0117 9304538  
Jon Gomm/Ryan Inglis Thekla  
08713 100000

**CARDIFF**  
Gunning For Tamar Undertone  
029 2022 8883

**EDINBURGH**  
The Hoax/Jed Potts Voodoo Rooms  
0131 556 7060

**GATESHEAD**  
Atlanta/Black Jack/The Cities We Like Three Tuns 0191 487 0666

**GLASGOW**  
The Be Good Tanyas 02 ABC  
0870 903 3444  
Phillip Taylor/The Sean Armstrong Experience Mono 0141 553 2400  
Sam Baker St Andrews In The Square  
0141 222 2128

**GUILDFORD**  
Frontier Ruckus Boilerroom  
01483 539 539

**HULL**  
The Outside Track New Adelphi  
01482 348 216

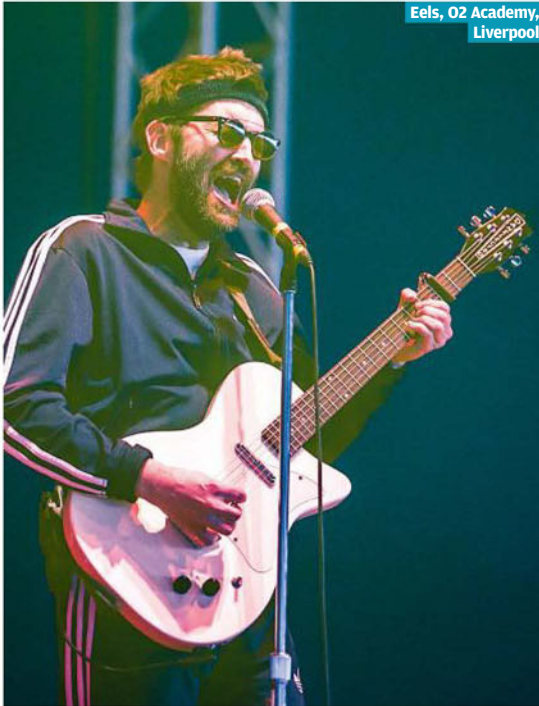
**ISLE OF WIGHT**  
BESTIVAL MIA/Kitty Daisy & Lewis/  
Dog Is Dead/East India Youth/  
Man Without Country/Courtney  
Pine/Tythe Robin Hill Country Park  
0871 230 1094

**LEEDS**  
Charmer Carpe Diem 0113 243 6264  
The Dead Blues New Roscoe  
0113 246 0778  
Fallen Fate The Library 0113 2440794  
John Parkes Verve 0113 2442272  
Quip Wharf Chambers

**LEICESTER**  
John Butler Musician 0116 251 0080

**LIVERPOOL**  
Eels 02 Academy 0870 477 2000

**LONDON**  
Angel Haze Birthdays 0 20 7923 1680  
Beach Fossils/Traams/Primitive  
Parts Garage 020 7607 1818  
Bombay Bicycle Club/Cosmo  
Sheldrake/The Very Best Assembly  
Hall 020 8577 6969  
Chris Ford/Dead Flowers/Mock  
Deer Windmill 020 8671 0700  
Daughn Gibson Electrowerkz  
020 7837 6419  
David McAlmont/Baby Sol Hideaway  
020 7561 0779  
Dawes Union Chapel 020 7226 1686  
Drenge/Dolomite Minor Black Heart  
020 7428 9730  
Drugstore/Hong Kong In The 60s  
Madame Jojo's 020 7734 2473  
D'Silva/Beautiful Country/  
Kelly Donovan/Third Uncle/  
Katarina Gunnerholm Water Rats  
020 7813 1079

Eels, 02 Academy,  
Liverpool

Eddie Prevost/Splatter Yard Theatre  
07914 413440  
Giant Burger/Left Leg/Council  
Tax Band/Care Power Lunches  
Arts Café  
Grass House The Lexington  
020 7837 5387  
GAPS/Hypnotized/Lovely Thunder  
The Waiting Room 020 7241 5511  
Hoodie Allen KOKO 020 7388 3222  
Hornet 02 Academy 2 Islington  
0870 477 2000  
Hot Head Show/Thumpermonkey  
Upstairs At The Garage  
020 7607 1818  
John Parish/Deux Furieuses  
Borderline 020 7734 5547  
Keep Up/The Divers/Boy Names Old  
Blue Last 020 7613 2478  
Kumara Junction Nambucca  
020 7272 7366  
The Late Post/Jukebox Monkey/The  
Drej Dublin Castle 020 7485 1773  
Lay It On The Line/Home  
Advantage/Grin & Bear It New Cross  
Inn 020 8692 1866  
Manuel Gottsching/Schwarzmann  
Oval Space 020 7033 9932  
Mark Harrison/Will Greener/Ed  
Hopwood Ritzy Cinema 020 7733 2229  
Ned Collette/Chris Tenz Café Oto  
0871 230 1094  
Raphaella Hoxton Plaza  
Rizzle Kicks/Eliza Doolittle  
Roundhouse 020 7482 7318  
Sarah Gillespie/Frank Harrison/Ben  
Bastin 606 Club 020 7352 5953  
Snow Ghosts St Pancras Old Church  
Steve White Islington 020 7609 4917  
Strand of Oaks Sebright Arms  
020 7729 0937  
Tat/Demon Smiles/East End Riot  
Barfly 0870 907 0999  
Three Cane Whale Queen Elizabeth  
Hall 020 7960 4242  
Tim Exile/Heritage Orchestra/Plaid  
Village Underground 020 7422 7505  
Tom Slatter Buffalo Bar  
020 7359 6191  
Tor/Eagles For Hands/Atlas Old  
Queen's Head 020 7354 9993  
The Winery Dogs 02 Academy  
Islington 0870 477 2000  
The 1975 McCluskeys 020 8541 1515

**MANCHESTER**  
Bird To Beast/Race To The Sea Soup  
Kitchen 0161 236 5100  
Castrovalva/Exit International  
Kraak 07855 939 129  
Eliza & The Bear Night & Day Café  
0161 236 1822  
Harry Radford Alter Ego 0161 236 9266  
Houndmouth Castle 0161 237 9485  
Mad Sin NQ Live 0161 834 8180  
The Milk Carton Kids/Melody  
Pool St Phillip's The Moulettes  
St Phillip's  
Pretty Lights Deaf Institute  
0161 330 4019  
Quiet Loner/T G Elias/Chris Flynn  
2022NQ

**NEWCASTLE**  
Babyshambles 02 Academy  
0870 477 2000

**NORWICH**  
The Joe Ringer Band Brickmakers  
01603 441 118  
Raymond Froggatt Maddermarket  
Theatre 01603 620917  
Visions/Aeolist/Sectioned  
Brickmakers 01603 441 118

**NOTTINGHAM**  
Caitlin Rose Glee Club 0871 472 0400  
Jetplane Landing Bodega Social Club  
08713 100000  
John Murry Rescue Rooms  
0115 958 8484  
The Safety Fire/ZOAX Rock City  
08713 100000

**OXFORD**  
Merchandise Jericho Tavern  
01865 311 775

**PORTSMOUTH**  
Amy Baker/Frank & Dean Show  
Gunwharf Quays

**PRESTON**  
Vice Squad/Dysphonia/Super Fast  
Girlie Show Continental 01772 499 425

**ST ALBANS**  
Godfrey/The BlueBook Project/  
Clinton Tavares Horn 01727 853 143

**WOLVERHAMPTON**  
10cc Robin 2 01902 497860

**YORK**  
Black Yaya/Turner Cody/Sam  
Griffiths Basement 01904 612 940  
UK Subs/Loaded 44/The Francense  
The Duchess 01904 641 413

## FRIDAY

September 6

**ABERDEEN**  
Ascension/Set For September  
Moorings Bar 01224 587602

**BIRMINGHAM**  
Against The Wheel/Cyanide  
Later Actress & Bishop  
0121 236 7426  
Brand New Heavies/The PB  
Underground/Colman Brothers  
Town Hall 0121 780 3333  
Broken Witt Rebels/The Hounds  
The Victoria 0121 633 9439  
Catherine Howe/Vo Fletcher/  
Rhino & The Ranters Tower Of  
Song  
Coconut Backlash/Demi Marriner/  
Platypus Baby 02 Academy 3  
0870 477 2000  
Dog Sick Brassick/The Bus  
Station Loonies Adam & Eve  
0121 693 1500  
Drakelow/Hightower Flapper  
0121 236 2421  
King Canute/Questions Of  
Angels Sunflower Lounge  
0121 632 6756  
Peter Pan Speedrock Asylum  
0121 233 1109  
Richard Blackwood/Karious Miller/  
Spank Drum Arts Centre

**BRIGHTON**  
Bad For Lazarus Sticky Mike's Frog  
Bar 01273 749 465  
John Parish Green Door Store  
07894 267 053

**BRISTOL**  
Bright Street/Hi Hat/The Blush  
Exchange 0117 9304538  
Frontier Ruckus Rise Records  
0117 9297511  
GBH/Boots N All Fleece  
0117 945 0996  
Katmen Thekla 08713 100000

**CARDIFF**  
Forest Clwb Ifor Bach  
029 2023 2199

**CARLISLE**  
UK Subs Brickyard  
01228 512 220

**COVENTRY**  
Foals (DJ set) Dog & Trumpet  
024 7622 1678

**DARLINGTON**  
Mark Morriss/Jack Gugi Forum  
01325 363135

**EDINBURGH**  
Delta Mainline Voodoo Rooms  
0131 556 7060  
Penny Black/Indigo Sixteen/The  
Rich/Olys Cabaret Voltaire  
0131 220 6176  
Phillip Taylor/Rory Sutherland/Now  
Wakes The Sea Banshee Labyrinth  
0131 558 8209  
Sham 69 Liquid Room  
0131 225 2564  
ZManyDJs/JG Wilkes/Jamie  
McKenzie Picture House  
0844 847 1740

**EXETER**  
The Magic Numbers Phoenix  
01392 667080

**GLASGOW**  
Mhazz/All She Knows Broadcast  
0141 332 7304

**HEBDEN BRIDGE**  
The Staves Trades Club 01422 845265

**ISLE OF WIGHT**  
BESTIVAL Fatboy Slim/The  
Flaming Lips/Bombay Bicycle  
Club/Jessie Ware/Wu-Tang Clan/  
Squarepusher/Disclosure/Belle  
& Sebastian/Jon Hopkins/The  
Walkmen Robin Hill Country Park  
0871 230 1094

**LEAMINGTON SPA**  
The Official Receivers Zephyr Lounge  
07779 072175

**LEEDS**  
Babyshambles 02 Academy  
0870 477 2000  
Devious Eiger 0113 244 4105  
Fear Of The Faith New Roscoe  
0113 246 0778  
Quasimodo Packhorse 0113 245 3980  
The Safety Fire/ZOAX Cockpit  
0113 244 3446  
The Scaramanga Six The Library  
0113 2440794

**LEICESTER**  
Blueswamp Southern/Electric  
Show/Mojo Hand Musician  
0116 251 0080  
Eels 02 Academy 0870 477 2000  
Over The House The Cookie Jar  
0116 2531212

**LIVERPOOL**  
Tigercub Shipping Forecast  
0151 709 6901

**LONDON**  
Black Sun Drum Corps/The  
Roustabouts/Jimmy Mof  
Electrowerkz 020 7837 6419  
The Burning Crows/Gypsy  
Pistolerros/Dead Pinups/Mia Klose  
Borderline 020 7734 5547



Caina/Hordes/Barshasketh The  
Unicorn 020 7485 3073  
The Chase/The Repeat Offenders  
Water Rats 020 7813 1079  
China Rats Club NME @ KOKO  
0870 4325527  
The Dash/Cassius Blue Barfly  
0870 907 0999  
David McAlmont/Baby Sol Hideaway  
020 7561 0779  
Drones Garage 020 7607 1818  
DJ Format Paradise  
020 8969 0098  
Faithnfury/I Plead Irony 100 Club  
020 7636 0933  
Feedback Voice/We Are Sons/  
Jack Vagabond New Cross Inn  
020 8692 1866  
Francois K/Ivan Smaghe/  
Psychemagik XOYO 020 7729 5959  
Freeman Street Yard Theatre  
07914 413440  
Fuzzy Lights/Haiku Salut/Emma  
Gatrrill St Pancras Old Church  
Hatcha & N-Type/Plastician/  
Distance/DJ Hype & Randall Fabric  
020 7336 8898  
Hawk Eyes Black Heart  
020 7428 9730  
Hearts Under Fire/Alaska Campus/  
Little Grim/Atiptoe/Tigers Of  
Junction Street Fighting Cocks  
020 8546 5174  
Hey Colossus/Hacker Farm Sebright  
Arms 020 7729 0937  
The Hitmen & Her Hoxton Plaza

The Indelicates/CN Lester/  
The Mechanisms Power Lunches  
Arts Café  
I Divide/Punktastic/Rock'n'Roll  
Dolls Scala 020 7833 2022  
Jetplane Landing The Lexington  
020 7837 5387  
Jon Paul Palombo/Lester Clayton  
Barfly 0870 907 0999  
Krystle Warren Purcell Room  
020 7960 4242  
Lady Leshurr 229 Club  
020 7631 8310  
The Milk Carton Kids/Melody  
Pool Union Chapel 020 7226 1686  
My Favourite Runner Up Nambucca  
020 7272 7366  
Peerless Pirates Islington  
020 7609 4917  
Queens Of The Stone Age/  
Palma Violets Roundhouse  
020 7482 7318  
Upsurge 02 Academy Islington  
0870 477 2000

**MANCHESTER**  
Badly Drawn Boy Deaf Institute  
0161 330 4019  
Tomblands/The Something/  
Absolute Zeros Dry Bar 0161 236 5920

**MIDDLESBROUGH**  
Contagion Basement 01642 226111

**MILTON KEYNES**  
Pearl Handled Revolver/Henry's  
Funeral Shoe/Motherlode Crauford  
Arms Hotel 01908 313864

**NEWCASTLE**  
Black Yaya/Turner Cody Hoult's Yard  
0191 265 4282  
Eliza The Bear Cluny 0191 230 4474  
Kids In Glass Houses/Cartel/  
Propellers Warehouse 34  
Top Boy Round Here/Big Beat  
Ronson/Static Soul 02 Academy  
0870 477 2000

**NORWICH**  
Differential/Banjax/Kolin Durier  
Epic Studios 01603 727727  
Efferus/Signals/Stars Over Shadow  
Brickmakers 01603 441 118  
Harry Radford/Hill Valley High  
Waterfront 01603 632 717

**NOTTINGHAM**  
Cold Flame Chestnut Tree  
0115 985 6388  
The Sailmakers Malt Cross Music Hall  
0115 941 1048  
Urulu Stealth 08713 100000

**OXFORD**  
General Roots/DJ Wrongtom/  
Sultan Cellar 01865 244 761  
Slam Cartel/Liberty Lies/Overlord  
02 Academy 0870 477 2000

**PORTSMOUTH**  
Mountain Of Love Cellars  
0871 230 1094

**PRESTON**  
John Bramwell Continental  
01772 499 425  
Ruts DC 53 Degrees 01772 893 000

**READING**  
Nogabe Rising Sun 0118 957 2974

**SCUNTHORPE**  
Twisted Wheel The Light  
01724 844700

**SHEFFIELD**  
Blitz Kids Corporation 0114 276 0262  
Sam Baker Greystones 0114 266 5599  
Shonen Knife/Former Utopia  
Queens Social Club 0114 272 5544

**ST HELENS**  
Space Ritual Citadel 01744 735436

**WAKEFIELD**  
Kaideka Snooty Fox 01924 374455  
That Fucking Tank The Hop  
0871 230 1094

**YORK**  
King No-One Fibbers 01904 651 250  
Nick Harper Basement 01904 612 940



# SATURDAY

## September 7

Phoenix, Roundhouse,  
London



### ABERDEEN

Mac Floyd Lemon Tree 01224 642230

### BELFAST

Jimmy Eat World Limelight

028 9032 5942

### BIRMINGHAM

Barney/Dale Hanson Sunflower Lounge 0121 632 6756

The Exploding Sound Machine

Flapper 0121 236 2421

Luminance/Ribdonor Actress &

Bishop 0121 236 7426

Selfless/Slab/I Hate You More

Roadhouse 0121 624 2920

Slam Cartel Asylum 0121 233 1109

The Southmartins The Institute

0844 248 5037

Wiley O2 Academy 0870 477 2000

### BRIGHTON

Don Komodo/The Basis/Clipper

Coalition 01273 726 858

Forest/Hour Hands The Hope

01273 723 568

Jetpack Elastic/Moth/The

Kingsmiths Sticky Mike's Frog Bar

01273 749 465

Lonnie Liston Smith & The Cosmic

Echoes Concorde 2 01273 673 311

Them The Sky/Garden Heart/Paper

Hawk The Haunt 01273 770 847

### BRISTOL

Big Chief Weird Bird No 51

07786 534666

Nasty/Pay No Respect/Cold Hard

Truth Louisiana 0117 926 5978

Soul Vaccination/Written In

Kings/Sound Confession Fleece

0117 945 0996

### CAMBRIDGE

Emily Maguire Junction 01223 511511

### CARDIFF

Jetplane Landing Clwb Ifor Bach

029 2023 2199

Secret Affair Clwb Ifor Bach

029 2023 2199

### DERBY

Northern Up roar/Vicious Liberty

The Hairly Dog

### FALMOUTH

The Magic Numbers Princess Pavilion

01326 211222

### GLASGOW

The Staves/Jonas Alaska Oran Mor

0141 552 9224

### ISLE OF WIGHT

BESTIVAL Snoop Dogg/Franz

Ferdinand/Bastille/Rudimental/

The Polyphonic Spree/Hot Natured/

The Knife/Johnny Marr Robin Hill

Country Park 0871 230 1094

### LEEDS

The Animals & Friends City

Varieties 0845 644 1881

Caitlin Rose College Of Music

0113 222 3400

Leonard Cohen Arena

01642 804444

Nick Harper Brudenell Social Club

0113 243 5866

Paper Plane Carpe Diem

0113 243 6264

Phoenix Rising New Roscoe

0113 246 0778

Tacoma Narrows Bridge Disaster/

The Program/Barricades Fox & Newt

0113 243612

### LEICESTER

Flip Like Wilson Soundhouse

07830 425555

### LIVERPOOL

Arcane Addiction O2 Academy

0870 477 2000

Caro Emerald Philharmonic Hall

0871 230 1094

Foamo/Jay Robinson/Lewis Jardine

Revolution

Hecate Enthroned/Old Corpse

Road/Xerxes Lomax 0151 236 4443

Houndmouth Shipping Forecast

0151 709 6901

Shlomi Aber/Chris McGee Haus

Space East Village Arts Club

### LONDON

Alicia Silverstoner/Muffy Summers

Macbeth 020 7739 5095

Andrew Liles/John Wall/Amnertia/

Akoustik Timbre/Frekuensi

Windmill 020 8671 0700

At The Heart Of It All/Listing

Ships/Dead Red Sun The Miller

020 7407 2690

Billy Lunn/Sir O Jamm 020 7274 5537

Bitter Ruin Garage 020 7607 1818

The Brandy Thieves/The

Bulletproof Bomb/I. This. Yes Water

Rats 020 7813 1079

Brassroots/DJ Snowboy/Perry

Louis Bussey Building

PROMS IN THE PARK Bryan Ferry

Hyde Park 0870 166 3663

David McAlmont/Baby Sol Hideaway

020 7561 0779

Diana Jones/Olivia Chaney Purcell

Room 020 7960 4242

Eels O2 Shepherds Bush Empire

0870 771 2000

Fabula/Stara Banda/WPK New Cross

Inn 020 8692 1866

Grooverider/Sub Zero/Shabba D/

Skibadee Scala 020 7833 2022

Humanfly/Solaris/Nomad/

Palehorse/Art Of Burning Water/

Everything For Some/Bright Curse

Underworld 020 7482 1932

Jack J Hutchinson The Finsbury

020 8809 1142

Jon Sterckx/Drumscapes/Ricky

Romain Rich Mix 020 7613 7498

Kaos Kid Union Tavern 020 7735 3605

Mountain Of Love Surya

020 7561 0030

Neon Highwire The Lexington

020 7837 5387

Nicky Blackmarket/Jumping

Jack Frost/Uncle Dugs Jamm

020 7274 5537

Oddsocks O2 Academy Islington

0870 477 2000

O Emperor Sebright Arms

020 7729 0937

Phoenix/Little Green Cars

Roundhouse 020 7482 7318

Pink Cigar/Sly Digs The Forge

020 7383 7808

Pressure Makes Diamonds/Harry

Radford Upstairs At The Garage

020 7607 1818

Purson Black Heart 020 7428 9730

Rattus Rattus/Nasty McQuaid

Birthdays 020 7923 1680

Red House Glory/Thief/Japanese

Fighting Fish Barfly 0870 907 0999

Resando/Black Forest Ghetto

Underbelly 020 7613 3105

Ricardo Villalobos/Raresh/

Regis/Vatican Shadow Fabric

020 7336 8898

Riot City Disco/The Exports/The

Lash Dublin Castle 020 7485 1773

Selena Gomez/The Vamps

Hammersmith Apollo

0870 606 3400

Sheep On Drugs Electrowerkz

020 7837 6419

Stark Spice Of Life 020 7437 7013

Super Chango Yard Theatre

07914 413440

TreeHead/Crash Magnets O2

Academy 2 Islington 0870 477 2000

Twista Jazz Café 020 7916 6060

### MANCHESTER

Babyshambles Academy 0161 832 1111

Rise Of Mezmar/Broken Witt Rebels

Barca 0161 839 7099

### MIDDLESBROUGH

Castrovalva/Exit International ATK

### NEWCASTLE

By Toutatis Heartattack & Vine

07732 280185

Conquering Animal Sound

Cumberland Arms 0191 265 6151

### NEWENT

Isolation/Forbear/Ironbird George

01531 820203

### NORWICH

Swarmed Brickmakers 01603 441 118

### NOTTINGHAM

The JCQ Rock City 08713 100000

Lincoln Durham Guitar Bar

07770 226 926

Open To Fire/Jett Black Rescue

Rooms 0115 958 8484

### OXFORD

Peter Pan Speedrock/Blasted/

Desert Storm Wheatheaf

01865 721 156

Wild Swim The North Wall Arts

Centre 01865 319 452

### PRESTON

Deacon Blue Guildhall 01772 58858

### READING

The Be Good Tanyas Concert Hall

0118 960 6060

### SHEFFIELD

The Tempertons/Moosh Greystones

0114 266 5599

### STOKE ON TRENT

Dean Mumford Underground

01782 219944

### STOURBRIDGE

Labour Of Love The River Rooms

01384397177

### STOWMARKET

Shonen Knife/The Waxing Captors/

Horse Party/Former Utopia John

Peel Centre 01449 774678

### STROUD

Slow Club Stratford Park Leisure

Centre

### WAKEFIELD

Black Yaya/Turner Cody The Hop

0871 230 1094

### WATFORD

Incognito Horn 01923 225020

### WOLVERHAMPTON

Justin Currie Wulfrun Hall

0870 320 7000

### YORK

Skylights Fibbers 01904 651 250

Twisted Wheel The Duchess

01904 641413

## 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 – TUESDAY

September 8-10

The Orwells, Brudenell  
Social Club, Leeds,  
Monday



## SUNDAY, SEPTEMBER 8

**BIRMINGHAM**  
**Fuck Buttons/Haxan Cloak** The Institute (Temple) 0844 248 5037  
**Jenna Varnell/Titus Waldenfels/Ed Geater** Yardbird 0121 212 2524  
**The JCQ** Flapper 0121 236 2421  
**Leonard Cohen** LG Arena 0121 780 4133

**BRISTOL**  
**A Holiday Rumour/Diamondback Kiss/Sonic Sunrise** Exchange 0117 9304538  
**O Emperor** Louisiana 0117 926 5978  
**Peter Hook** Fleece 0117 945 0996  
**The Safety Fire/ZOAX/Koshiro** Exchange 0117 9304538

**CAMBRIDGE**  
**Justin Currie** Junction 01223 511511

**CARLISLE**  
**Deacon Blue** Sands Centre 01228 525222

**EDINBURGH**  
**Blood Relatives/Rachael Cormack/Monsters On Movie Posters** Sneaky Pete's 0131 225 1757

**EXETER**  
**Chantal McGregor** Corn Exchange 01392 665866

**GLOUCESTER**  
**The Magic Numbers** Guildhall Arts Centre 01452 503050

**ISLE OF WIGHT**  
**BESTIVAL** Elton John And His Band/Chic Feat Nile Rodgers/Tom Odell/Crystal Fighters/James Blake/Dexys/Angel Haze/The Strypes/Lissie/Parquet Courts Robin Hill Country Park 0871 230 1094

**LEEDS**  
**Absent Parachute** New Roscoe 0113 246 0778  
**Eliza The Bear** Oporto 0113 245 4444  
**Kurfuffle** HiFi Club 0113 242 7353

**LEICESTER**  
**Blackballed/Joolz Denby/Monster Jaw** Musician 0116 251 0080

**LONDON**  
**Alex Under/Peter Pixzel/Cormac** Fabric 020 7336 8898

**Bastille/The 1975** Roundhouse 020 7482 7318  
**Darkeye/Maxdmyz** Nambucca 020 7272 7366  
**The Drivs** Dublin Castle 020 7485 1773  
**Fresh P/RuinZ Ason/Smood Face** New Cross Inn 020 8692 1866  
**The Hoax/Well Hung Heart** Half Moon 020 7274 2733

**Jim White** St Pancras Old Church  
**Padang Food Tigers/Cline/Occult Hand** Café Oto 0871 230 1094  
**Peter Pan Speedrock/Blasted/Desertstorm** Underworld 020 7482 1932

**The Plot In You/I Declare War/Odessa** Black Heart 020 7428 9730  
**Raevannan Husbandes** World's End 020 7281 8679  
**Ringo Deathstarr** The Lexington 020 7837 5387

**Selena Gomez/The Vamps** Hammersmith Apollo 0870 606 3400

**BBC RADIO 2 LIVE** Simple Minds/Jack Johnson/James Blunt/Jamie Cullum/Manic Street Preachers/Texas Hyde Park 0870 166 3663  
**Sophia Thakur/Errol McGlashan/Shantel Rock** Paradise 020 8969 0098  
**Space** Borderline 020 7734 5547  
**Summer Camp** Rough Trade East 020 7392 7788

**Tammy Wels/BJ Cole/James Bryan** 606 Club 020 7352 5953  
**Tara Brown** Jazz Café 020 7916 6060  
**Two Cow Garage/Misty Miller/The Near Death Experience/Emily C Smith** Windmill 020 8671 0700  
**Wolfhound/Tom Mitchell/James Smyth** Islington 020 7609 4917  
**The Young Knives** O2 Academy 2 Islington 0870 477 2000

**MANCHESTER**  
**The Amity Affliction/Shield Pattern** The Castle 0161 237 9485  
**Exhaustion/Iced Out/John X McClane/Cold Fell** Kraak 07855 939 129  
**Fabulous** The Ritz 0161 2364355

**Katmen** Ruby Lounge 0161 834 1392  
**Wiley/Angel** Academy 0161 832 1111

**NEWCASTLE**  
**Lauren Aquilina** University Of Northumbria 0191 232 6002  
**NORTH SHIELDS**  
**The Skywalkers** Magnesia Bank 0191 257 4831

**READING**  
**Fallen Fate** Face Bar 0118 956 8188  
**SOUTHAMPTON**  
**Harry Radford** Joiners 023 8022 5612

**Landscapes/In Hearts Wake** The Cellar 023 8071 0648  
**STROUD**  
**James Hollingsworth** Sub Rooms 01453 760900

**John Cooper Clarke/Scott Capurro/Mark Steele** Pop Up Theatre

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**Diana Jones/Darren Hayman** The Hop 0871 230 1094  
**WATFORD**  
**Slider** Horn 01923 225 020

**WINCHESTER**  
**John Murry/Andy Burrows/John Parish** The Railway 01962 867 795

## MONDAY, SEPTEMBER 9

**ABERDEEN**  
**Athletes In Paris** Lemon Tree 01224 642230

**BIRMINGHAM**  
**Fabulous** The Institute 0844 248 5037

**BRIGHTON**  
**Houndmouth** The Hope 01273 723 568

**Justin Currie** Komedia 01273 647 100  
**Mick Flannery** Prince Albert 01273 730 499

**BRISTOL**  
**Cass Casswell Trio** Old Duke 0117 927 7137

**POH/V/Le Gecko** Exchange 0117 9304538

**CAMBRIDGE**  
**Forest** Portland Arms 01223 357268

**CARDIFF**  
**O Emperor** Clwb Ifor Bach 029 2023 2199

**GUILDFORD**  
**Jon Gomm** Boileroom 01483 539 539

**LEEDS**  
**Conquering Animal Sound** Wharf Chambers

**The Orwells** Brudenell Social Club 0113 243 5866

**The Safety Fire** Cockpit 0113 244 3446

**LIVERPOOL**  
**Babyslambles** O2 Academy 0870 477 2000

**LONDON**  
**Akote/Simon Rose/Stefan Schultze** Café Oto 0871 230 1094

**Arctic Monkeys/Dreng** Roundhouse 020 7482 7318

**Crooks/Fallacies/Echoes** Underworld 020 7482 1932

**Dead Cowboy's Sluts** Dublin Castle 020 7485 1773

**Done Lying Down/Blasted/Broken** DC Old Blue Last 020 7613 2478

**DJ Zach Burns/Adam Turner/Jamie Hammond/Tony English** Heaven 020 7930 2020

**Ellie Cocks** Union Tavern 020 7735 3605

**Fluorescent Hearts/The Afterparty/Dearly Beloved** Barfly 0870 907 0999

**Jim White** St Pancras Old Church

**The KVB** Hoxton Plaza

**Macklemore & Ryan Lewis/Chance** The Rapper O2 Academy Brixton 0870 477 2000

**Press To Meco/Lowerlands** O2 Academy 2 Islington 0870 477 2000

**MANCHESTER**  
**The Amity Affliction/Landscapes/In** Hearts Wake Academy 0161 832 1111

**Barbarossa** The Castle 0161 237 9485  
**Fuck Buttons/Haxan Cloak** Gorilla 0161 832 1111

**NEWCASTLE**  
**The Young Knives** O2 Academy 0870 477 2000

**NORWICH**  
**Dog Eat Dog** Waterfront 01603 632 717

**NOTTINGHAM**  
**Shayne Ward/Mike Hough** Rescue Rooms 0115 958 8484

**ST HELENS**  
**The Hoax** Citadel 01744 735436

**WOLVERHAMPTON**  
**Davina & The Vagabonds** Robin 2 01902 497860

## TUESDAY, SEPTEMBER 10

**BELFAST**  
**LeAnn Rimes** Waterfront 028 9033 4455

**BIRMINGHAM**  
**Jade Vine** Roadhouse 0121 624 2920

**Lets Talk Daggers/SexWolf!** Asylum 0121 233 1109

**BRIGHTON**  
**Conquering Animal Sound/Shield** Pattern The Hope 01273 723 568

**Heartless Bastards** Green Door Store 07894 267 053

**BRISTOL**  
**Diana Jones** St Bonaventure 0117 929 9008

**Dog Eat Dog/Asteroid Boys/Menshevik/True Valliance** Exchange 0117 9304538

**The Richard O'Brien Project** Mr Wolf's 0117 927 3221

**Superfood** Louisiana 0117 926 5978

**CARDIFF**  
**Huw V Williams** Dempseys 029 2025 2024

**EDINBURGH**  
**Pigbag** Voodoo Rooms 0131 556 7060

**EXETER**  
**Harry Radford** Cavern Club 01392 495 370

**GATESHEAD**  
**Caro Emerald** Sage Arena 0870 703 4555

**GLASGOW**  
**Castrovalva/Exit International** Bar Bloc 0141 574 6066

**Ed Kowalczyk** King Tut's Wah Wah Hut 0141 221 5279

**Fuck Buttons/Haxan Cloak** SWG3 0141 357 7246

**LEEDS**  
**Frontline** Wire Club 0870 444 4018

**Lauren Aquilina** Cockpit 0113 244 3446

**Wiley** O2 Academy 0870 477 2000

## LONDON

**The Amazing Snakeheads** Old Blue Last 020 7613 2478

**At The Gate Of Sethu/Nile/Ex Deo/Svart Crown** Garage 020 7607 1818

**Cassels** Water Rats 020 7813 1079  
**Cosmo Sheldrake** Servant Jazz Quarters

**Esoteric Youth/Keksed/Iced Out/Death Pedals** The Unicorn 020 7485 3073

**Fabulous** Indigo @ The O2 Arena 0870 701 4444

**Frontier Ruckus/Still Parade/Early** Ghost Hoxton Plaza

**Ghost Of Fortune/Rachel Rabin/Ben Russell & The Charmers** Dublin Castle 020 7485 1773

**Hannah James & Sam Swenney** Green Note 0871 230 1094

**Jake Bugg/Valerie June** Roundhouse 020 7482 7318

**The Jokers/Sons Of Icarus** Borderline 020 7734 5547

**Jonny Taylor** Troubadour Club 020 7370 1434

**Justin Currie/Del Barber** Union Chapel 020 7226 1686

**The JCQ** Upstairs At The Garage 020 7607 1818

**Lukas Litegi/Anders Lauge** Meldgard Café Oto 0871 230 1094

**Macklemore & Ryan Lewis/Chance** The Rapper O2 Academy Brixton 0870 477 2000

**Matthew Shipp & Ivo Perelman** Vortex Jazz Club 020 7254 6516

**Mick Flannery** The Lexington 020 7837 5387

**The Orwells/Teenage Mothers/Polterghost** Madame Jojo's 020 7734 2473

**Postiljonen** Birthdays 020 7923 1680

**Rue Royale/Cakes & Ale** Sebright Arms 020 7729 0937

**Sam Baker** Bush Hall 020 8222 6955

**Sons Of Pirates** Barfly 0870 907 0999

**Velvet Stream/Trim The Barber/I Am In Love** Shacklewell Arms 020 7249 0810

**Yeah And She Has Red Lips Too** Buffalo Bar 020 7359 6191

**Ziad Kay & His Rubber Band** Ritzy Cinema 020 7733 2229

**MANCHESTER**  
**Cayucas** Deaf Institute 0161 330 4019

**Fluorescent Hearts/The Afterparty/Dearly Beloved** Alter Ego 0161 236 9266

**Kathryn Williams/Alex Cornish** Band On The Wall 0161 832 6625

**O Emperor** The Castle 0161 237 9485

**Two Cow Garage/PJ Bond/Warm** Needles Wahlbar 0161 637 3736

**NEWCASTLE**  
**Jimmy Eat World** O2 Academy 0870 477 2000

**NORWICH**  
**Darkstar** Brickmakers 01603 441 118

**NOTTINGHAM**  
**Stu Larsen/Natsuki Kurai** Rescue Rooms 0115 958 8484

**PORTSMOUTH**  
**Paul Diello** Cellars 0871 230 1094

**SOUTHAMPTON**  
**Crown The Empire/Issues** Talking Heads 023 8055 5899

**ST ALBANS**  
**City Of Ashes/Sonic Scream/The** Individuals Horn 01727 853 143

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

**YORK**  
**Deacon Blue** Barbican Centre 01904 656688

**Krystle Warren** The Duchess 01904 641 413

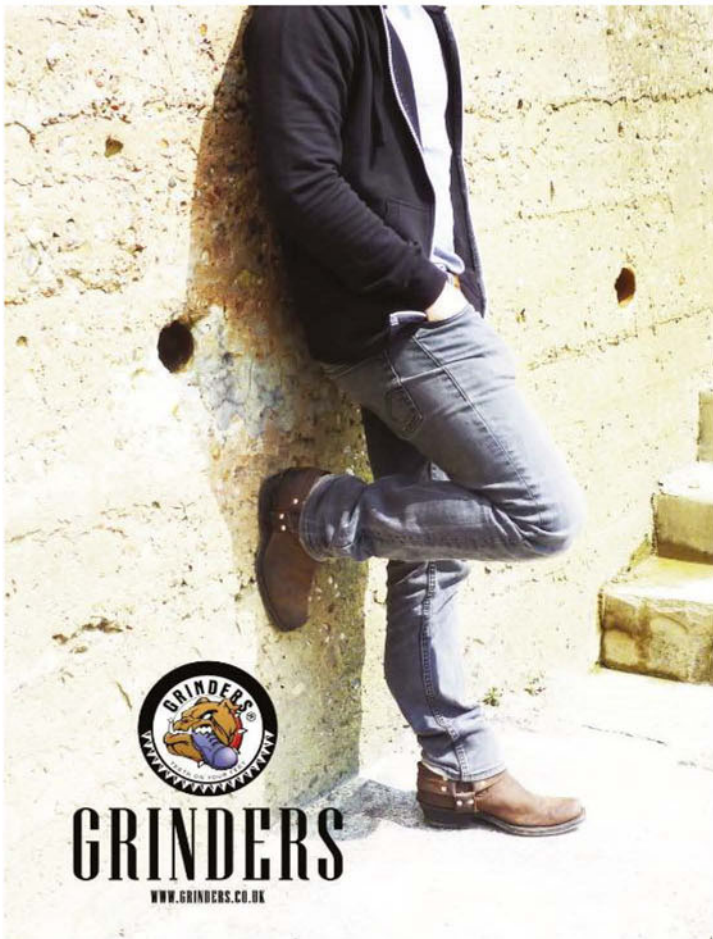
The Amazing  
Snakeheads,  
Old Blue Last,  
London, Tuesday





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**NME**



# THE LEGENDARY NME CROSSWORD

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

Compiled by Trevor Hungerford

Win!

## A BAG OF NME SWAG



### CLUES ACROSS

- 1+21D Maybe a bit of 'Bad Blood' after assessing this burnout... (6-2-4-2-3-4)  
 9 ...Bombay Bicycle Club single? Not worth saving (5-2)  
 10 The Stone Roses put a dampener on things (9)  
 11+32A Eagles album that had the edge over the others (2-3-6)  
 12 The old man who loves this Basement Jaxx number (5)  
 14 Winners of the 2008 Mercury Music Prize (5)  
 15 Editors drummer coming from Barclay James Harvest (3)  
 16+31A Band Of Skulls album should appeal to all tastes (5-4)  
 18 Graham Parker's backing band were a mixture of Gossip and Hear'Say (6)  
 21 '60s band that finished on the National Anthem (4)  
 24+6D Member of the group alongside Hank Marvin, for Example (7-2-3-7)  
 26 Not all of Travis are in San Francisco (4)  
 28 "Lovely \_\_\_\_ meter maid, nothing can come between us", The Beatles (4)  
 30 Futureheads album that gets a bit frantic (4)  
 31 (See 16 across)  
 32 (See 11 across)  
 33 One of Bob Marley's Wailers? What nonsense (4)  
 34 Member of The Velvet Underground will appear at Christmas (4)

### CLUES DOWN

- 1 Current conductor of music for Haim (3-4)  
 2 Tempo of the music established by Imagine Dragons (3-4)  
 3 Not sounding pleased at all with The Rolling Stones' greatest hits album (4)  
 4 Who raised the question. And that's not a question (3-3-3)  
 5 The Cure will sing you to sleep at bedtime (7)

6 (See 24 across)

7+22D Hugely popular with NME readers in the '50s, The Stargazers went stargazing with this result (1-3-3-4)

8+23D "Rows of houses, all bearing down on me", Radiohead (6-6)

13 Albums by Austra and Bryan Ferry with an ancient Greek setting (7)

17 "Yellow matter custard, dripping from a dead dog's \_\_\_\_", from The Beatles' 'I Am The Walrus' (3)

18 Break the crate open to find something there by Erick Sermon and Redman (5)

19 A bit of praise for the style of music performed Algeria's Cheb Khaled (3)

20 "I wake up to the sound of music", The Beatles (3-2-2)

21 (See 1 across)

22 (See 7 down)

23 (See 8 down)

25 Part of the Merseybeat scene in the '60s were \_\_\_\_ And The Pacemakers (5)

27 From the general examples given find a piece of Arctic Monkeys (4)

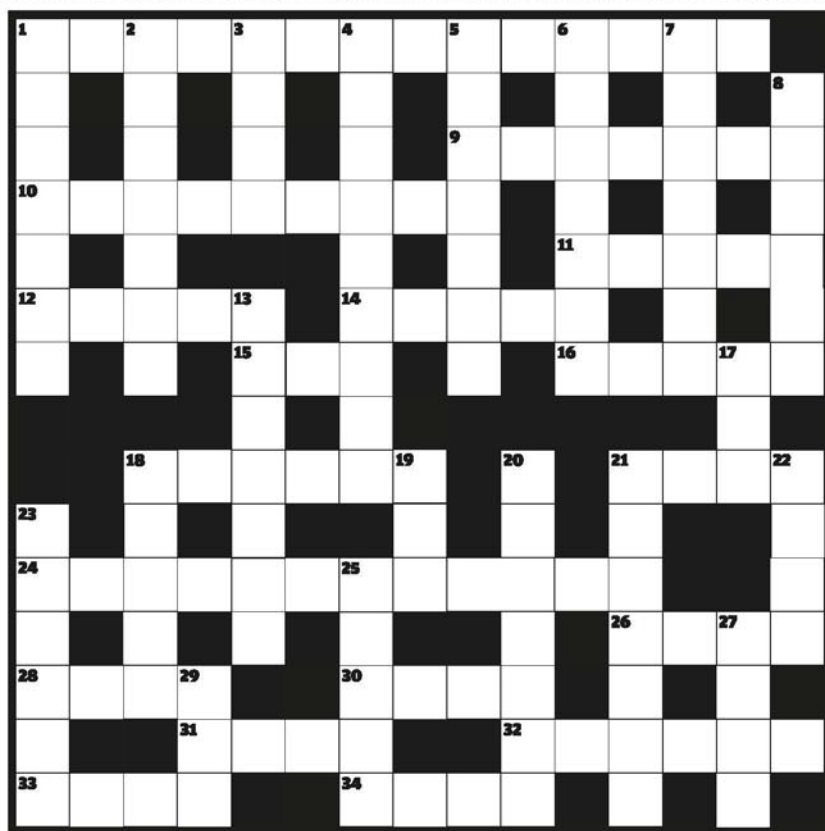
29 Band that went into 'Meltdown' in 2004 (3)

### AUGUST 3 ANSWERS

#### ACROSS

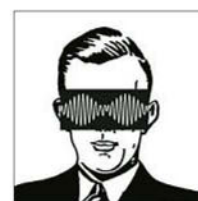
1 I Won't Be Long, 9 Right Action, 10 MOR, 11 Two Rooms, 16 Everyone's Got One, 17 Beirut, 19 Ash, 20 Slam, 22 Do It Yourself, 24 AM, 25+7A Ain't No Easy Way, 27 Rain, 28 Doves, 29 Stand.

DOWN 1 I'd Rather Be Dead, 2 OMG, 3 Tattoo You, 4 El Camino, 5+13A Otis Blue, 6+21D Gentle On My Mind, 7 Why Me, 12 One Vision, 14 Is Is, 15 Anna, 18+8D Two More Years, 19 Aerial, 20 Saffron, 23 Egypt, 26 Two.



Normal NME terms and conditions apply, available at [NME.COM/terms](http://NME.COM/terms). Simply cut out the crossword and send it, along with your name, address and email, marking the envelope with the issue date, before Tuesday, September 17, 2013, to: Crossword, NME, 9th Floor, Blue Fin Building, 110 Southwark Street, London SE1 0SU.

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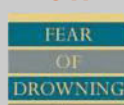
## COLLECTORS' CORNER

### BRITISH SEA POWER

The musical gems no British Sea Power fan should be without



### FEAR OF DROWNING (2001)



BSP's first, self-financed single, which featured 'A Wooden Horse'

on the B-side, was released on their own Golden Chariot label, and the 1,000 copies were sold mainly at their chaotic concerts. This release and their memorable live shows caught the attention of Rough Trade label supremo Geoff Travis, who signed them soon after.

**Need To Know:** Both tracks on the single were re-recorded for the band's acclaimed 2003 debut album 'The Decline Of British Sea Power'.

### A LOVELY DAY TOMORROW (2004)



In keeping with their eccentric nature, this one-off single was released

only to shops within the Czech Republic to celebrate that country's entry into the European Union the same year. However, you could get it via mail order or at the group's shows in the UK. The Czech connection is a result of the lead vocal being taken by Katerina Winterová of Czech outfit Ecstasy Of Saint Theresa.

**Need To Know:** The B-side of the song is simply the A-side translated into Czech.

### REMEMBER ME/I AM A CIDER DRINKER (2005)



Another in BSP's series of quirky, one-off singles saw the band surprisingly team up with West Country comedy band The Wurzels, with each band covering the other's songs. The Wurzels got to grips with BSP's 2003 single 'Remember Me', while BSP tackled The Wurzels' 1976 classic 'I Am A Cider Drinker'.

**Need To Know:** Only 1,966 copies of the single were made available. Why? Because 1966 was the year The Wurzels were formed.

### ZEUS EP (2010)



Released as a taster for their 2011 album 'Valhalla Dancehall', this eight-track EP, featuring a track of the same name, was titled after the nickname the band gave their old Transit van. Two of the tracks featured here also made it on to the 'Valhalla...' tracklisting, although that record's 'Mongk II' appears here in remixed form and, confusingly, is titled simply 'Mongk'.

**Need To Know:** Zeus is also the name the band gave to their own brand of beer, which they sold at gigs.



# FANMAIL

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

Edited by Barry Nicolson



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## Letter of the week

The best of the NME mailbag



## DREADING FESTIVAL?

From: George Pliotis  
To: NME

Having returned from Reading Festival 2013, in amongst the feelings of both mental and physical exhaustion, I can't help but remain somewhat disappointed at my experience from a musical perspective. This year's line-up was not good. Compared with previous years, this edition lacked any sort of consistency in the acts playing: you'd have huge electro artists such as Disclosure alongside singer-songwriter Jake Bugg, and rock stars Green Day with the international rap icon Eminem. By no means am I saying variation in a line-up for any festival is a bad thing, but the extent that Reading did it meant that the whole identity was being lost. In bygone years, there'd be a distinct rock vibe to the weekend; now, it seemed like a total mish-mash of big artists from every possible genre in an attempt to attract every single human being. It may well be that Reading were trying to distinguish themselves from the standard headliners that circulate the British festivals (The Killers, Arctic Monkeys, etc) but I think that their attempt signals a hint of desperation on the festival's behalf, and may yet be another sign of festivals' current plight.

### NME's response...

You see, I have to disagree with you here, George. I think variety at festivals is undoubtedly a GOOD THING. As a child of the '90s I can remember my first experiences, and I shudder even thinking about it now – endless

bills featuring a rotating roster of predictable, dull-as-fuck acts (I swear I saw Stereophonics, Toploader, Red Hot Chili Peppers and Travis about four years on the trot despite hating each with a vengeance). While it might be true that

we're in a transitional period in terms of having a bunch of new, bona fide headliners on our collective plate (it's been too long since a swathe of dead certs like The White Stripes and The Strokes sauntered coolly into

view), I do think that any festival where you can see Tame Impala, Chance The Rapper, Jake Bugg and Nine Inch Nails on the same bill should be celebrated, not chastised. Diversity is the greatest thing in music, surely? – BN

## RIGHT THOUGHTS, RIGHT WORDS, RIGHT ALBUM

From: Tracy Greenan  
To: NME

The new Franz Ferdinand album was deserving of the 8/10 your writer Dan Stubbs awarded it (NME, August 24); in fact, it was probably deserving of a 9/10, but let's not quibble. The important thing is they're back and sounding better than ever. Although I've been a fan since 2004, guitar music rarely grabs me these days – it seems to be in a real navel-gazing lull at the moment. That said, I've had 'Right Thoughts, Right Words, Right Action' on near-constant rotation since it started streaming, and Alex and the boys really seem to have recaptured the spirit of their debut album. 'You Could Have It So Much Better' and 'Tonight...' both had their moments, but I'll admit, in the four years since the latter, I'd kind of forgotten about them; some of the magic seemed to have worn off, and as more of their contemporaries suffered inglorious fates, I feared the worst for this new album. Thankfully, those fears were unfounded. Welcome back, boys.

From: NME

To: Tracy Greenan

Full disclosure: I am staggeringly biased when it comes to the subject of Franz Ferdinand – not only am I Glaswegian, but whenever I'm getting ready for a night out, muscle memory from 2004 still makes one hand reach for the striped skinny tie before the other slaps it away like a pervert's clammy advance. Nevertheless, I feel pretty confident in saying that 'Right Thoughts...' is their most satisfying album since their debut. Because Franz operate at a statelier pace these days, there's always a critic or two ready with an oh-so-droll 'Remember them?' comment

when they do re-emerge, but Franz are one of the last great bands left in British pop. They aren't romanticised like The Libertines, nor are they as critically bulletproof as the Monkeys, but there's a lot to be said for the fact that, 10 years into their career, they're still making smart, swivel-hipped pop music that girls can dance to. It sounds like a simple thing, but there isn't much of it around these days. Welcome back, indeed – BN

## DREDGING DRENGE

From: James Rand  
To: NME

After reading your review, I decided to buy the new Drenge album, and I think you are pretty spot-on. Drenge are a breath of fresh air, especially for a UK act. Songs like 'Bloodsports' and 'Face Like A Skull' are superb. I really hope Drenge get the chance to develop, because they are an exciting act and I look forward to seeing them live next month. Thanks for the heads-up, NME.

From: NME

To: James Rand

Hmmmm, who else loves Drenge and has nine letters (and three vowels) in their name? That's right, readers – several thousand people in the UK alone! Sadly, despite following a load of NME writers on Twitter the other week, this letter *probably* isn't the handiwork of Tom Watson MP – Drenge are now a bit passé for his bleeding-edge tastes anyway – but that won't stop us from labouring the joke for another week or two. You're welcome – BN

## LORD, PLEASE SLOW THEM DOWN

From: Gemma Faulkner  
To: NME

I never saw them live so of course I want Oasis to reunite! I have a little box labelled 'OASIS REUNION' sat on my shelf that's gradually getting fuller. Hopefully it'll be full





enough if they do sort it out. That's how much I want to see Liam and Noel back together.

From: **NME**

To: **Gemma Faulkner**

Funnily enough, I've got a little box on my shelf marked 'GRAND THEFT AUTO FIVE' that I put 50p into whenever I have to answer a *Fanmail* letter pleading for Oasis to get back together. This one's just put me over the threshold, so thanks for that, Gemma. Look, I understand that if you've never seen Oasis live, you might be eager to remedy the situation. But let's be honest: for this reunion to work – for it *not* to be obviously about the payday – not only do they need to let it lie a while longer, but Noel and Liam need to stop actively loathing each other. Give it 20 years. Let everyone forget about 'Heathen Chemistry'. In the meantime, here's a glimpse of what the 'Morning Glory' tour of 2015 will look like: Liam yelps like a machete being scraped down a blackboard, Noel paces the stage like a depressed zoo animal, Gem and Andy still can't believe their luck, and someone – no-one's sure who – drums to an acceptable level of competency. Sounds amazing, eh? – BN

## THE SCUM ALSO RISES

From: **Andy Rorsch**

To: **NME**

Last week I had the misfortune of going to see Eminem at



## STALKERS

From: **Callum Jones**

To: **NME**

Me and my mates bumped into Chilli Jesson from Palma Violets recently. He was quality! Best of friends!

Bellahouston Park as part of the Glasgow Summer Sessions. Now, I go to a lot of gigs, and you have to take the rough with the smooth: I've been soaked by projectile pints of cider and had my shoes pissed on, all in the name of fun (just about). But the atmosphere at this gig was toxic: you were never more than a wrong look away from being squared-up to by some barechested, eyes-bulging ned. I wasn't surprised to learn that there were more arrests from that night than the last two Old Firm matches combined. I love big outdoor gigs, but if this – plus The Stone Roses, which was another scum-fest – is the reality, maybe Glasgow shouldn't host them at all.

From: **NME**

To: **Andy Rorsch**

Sadly, there's always going to be people for whom a night out

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isn't complete until they've put a stranger in A&E, but while the phenomenon is far from unique to Glasgow, it does seem like we have a surfeit of these idiots. Not to make generalisations about the sort of people who listen to Eminem or The Stone Roses (I count myself as a fan of both), but certain acts attract that element more than others, and there's not a lot the police, promoters or the City Council can do about it. My (possibly extreme) solution? Lure them all to a massive, free, open-air David Guetta gig in the middle of nowhere, and nuke the site from orbit – BN

## PUMPING REZNOR

From: **Jon Davies**

To: **NME**

So fascinating to read about Trent Reznor (*NME*, August 24). He's surprisingly beefy for a man of 48. I am presently trying to improve my physique, with a regular exercise routine consisting of high-intensity push-ups, burpees, sit-ups, star-jumps, and Russian twists. I wonder whether this is the sort of

# Web Slinging

The highlight of this week's NME.COM action

## PLANS TO CLONE JOHN LENNON

In what was surely the weirdest musical development of the week, it has emerged that Canadian dentist Daniel Zuk plans to clone John Lennon from a rotten molar he bought at auction for £20,000 in 2011. Using the impeccable logic that "if they can clone mammoths, then John Lennon could be next", Zuk has so far failed to elaborate on exactly how he hopes to accomplish this, but did tell reporters that "I'm nervous and excited at the possibility we will be able to fully sequence John Lennon's DNA. Many Beatles fans remember where they were when they heard John Lennon was shot. I hope they also live to hear the day he got another chance." Here's what *NME* readers had to say about it...



### Best of the responses...

The world is so different now that a cloned John Lennon might want to follow a different path. Knowing he's a scientific freak might mean he wants to hide away from the public and live a mundane life. The expectations on him would be enormous. The ethical

implications are enormous. John Lennon is dead, let him rest in peace. **Maxine Reed**

This guy must be retarded. He has no idea how cloning or genetics work. Just look at people who have cloned cats, which look nothing like the original because their DNA

consists of so many generations and possibilities. **Gordon Elijah Mack**

This is just demeaning. How much lower can we stoop? So not only do we put out to tender the body parts of someone, but we also use them to make copies. And, of

course, "because I paid so much to make you, now you belong to me and I can use you at will". Disgusting. **Midaro Branver**

Don't forget to give the cloned child a traumatic childhood... Nature AND nurture. **Mogens Olesen**

routine Trent employs? *Men's Health* suggests that in order to bulk up, you should do three short sets of between six and eight reps, at maximum intensity with long gaps between sets. Is this the technique favoured by Trent too? It certainly looks like it.

From: **NME**

To: **Jon Davies**

An excellent question, Jon. I have it on good authority from *NME*'s own Gavin Haynes that Trent keeps himself in shape by surviving on nothing more than egg whites, acai berries and hatewanks. Follow this regimen and you too can resemble David Arquette's malevolent, 'roid-ravaged doppelganger – BN

## HOW TO SAVE SMALL VENUES...

From: **Liam King**

To: **NME**

Today I was sat looking at my Isle Of Wight festival wristband when I thought, 'How cool would it be to have a wristband for every gig you go to?' I know I might sound like one of those pricks who use their wristbands to start

pretentious conversations, but they actually do. So what if small music venues started using wristbands instead of tickets? Then people would get asked about who it was they saw and where, making this wristband a form of advertising. It would make the name of your local venue bigger. Some people have a legendary venue in their city but they haven't heard about how great it actually is. Word of mouth spreads quickly, so why not fuel the fire?

From: **NME**

To: **Liam King**

Here's a few problems with your proposal as I see it, Liam: 1) Who the hell is going to have room on their arm for 10+ wristbands? 2) Door staff are gonna be massively pissed off at having to check everybody's grubby arms to find the right wristband for that night's gig whenever they pop out for a fag. And 3) Surely anyone who actually insists on wearing such a sweat-drenched ring of disgustingness for more than one week after the event in question is an automatic fool?! I mean, I think there are VIP circles of hell reserved for



## STALKERS

From: **Auden**

To: **NME**

This is a picture of me and Tim Burgess from the Charlatans at Kendal Calling Festival before his brilliant headline set which I was at the front for. He came out and had a walk around the festival before and I just had to get a picture. He was a really nice guy and the festival was awesome.

these kind of people. But hey, don't just take my word for it – let's get statistical. Real, actual science says that members of the opposite sex are 227 per cent less likely to talk to anyone still wearing a V festival wristband by the time Reading rolls around. I think you can see where I'm going with this – BN



# DOES ROCK'N'ROLL KILL BRAINCCELLS?

TESTING MUSICIANS' MEMORIES AFTER A LIFETIME OF ABUSE

*This Week*

## HAMILTON LEITHAUSER, THE WALKMEN

### QUESTION 1

Complete these lyrics from pre-Walkmen band Jonathan Fire\*Eater's track 'The Search For Cherry Red': "In Hollywood I got the phone call/That made my heart and my limousine stall/Keep falling down in the hotel hall again"...

"A little drunk from the... something Christmas ball again?"

**Wrong. It was the Warners Christmas ball**

"Ah man, I'm the only person from this band who'd get that. I should get a point for that."

### QUESTION 2

'Little House Of Savages' was featured on the soundtrack to which American teen show?

"The OC."

**Correct**

"The amount of questions I get about The OC. It follows me around. The best one was on this news show and the girl said, 'What's the difference between playing at the club on The OC and playing a regular club?' I mean... we gave some really snotty answer and she ended the interview."



The cast of The OC: they follow you around

### QUESTION 3

In which venue did you play your first gig as The Walkmen back in 2001?

"The first gig ever with The Walkmen was in Joe's Pub."

**Correct. How was that for you?**

"That, I do not remember. I remember that on our first gig there was a lot of people because the guys in our band had been in a semi-popular band before, then at our second gig there was absolutely no-one because they all hated us."

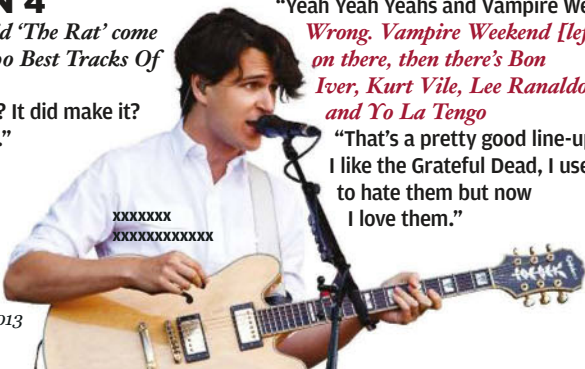
### QUESTION 4

What number did 'The Rat' come in NME's Top 100 Best Tracks Of The 2000s?

"It didn't make it? It did make it? Er... Number One."

**Wrong. It was Number 13**

"Thirteen? That's great! I'll take 13 any day."



### QUESTION 5

You've just signed up to record a Grateful Dead covers album with The National. Name two other guest musicians appearing on that album.

"Yeah Yeah Yeahs and Vampire Weekend?"

**Wrong. Vampire Weekend [left] are on there, then there's Bon Iver, Kurt Vile, Lee Ranaldo and Yo La Tengo**

"That's a pretty good line-up! I like the Grateful Dead, I used to hate them but now I love them."

### QUESTION 6

How many track titles on 2004 album 'Bows + Arrows' mention names of holiday celebrations?

"One - 'No Christmas While I'm Talking'."

**Wrong. It was two - there was also a track called 'New Year's Eve'**

"Ah, right, of course. That was a little bit pathetic, I should have got that one."

### QUESTION 7

In the video to 'The Love You Love', the opening shot features fragmented pieces of porcelain coming together to form what?

"A doll? A china doll?"

**Wrong. It's a ball and a swan**

### QUESTION 8

You played The Park Stage at Glastonbury in 2011. Who headlined the stage that day?

"I don't really remember that gig. Those festivals run together. Was it the guy from Roxy Music? Bryan Ferry?"

**Wrong. It was Wild Beasts**

"Oh, I don't know Wild Beasts. I vividly remember walking through the mud [that day], but I don't remember the show very well."



Wild Beasts: atop The Park

### QUESTION 9

The Walkmen covered John Lennon and Harry Nilsson's album 'Pussy Cats' in full. On the original cover art for that record, what word is covertly spelt out under the table?

"Is it in the wood panelling? No, wait. I can picture the album cover well. It's a naughty word, right? Er... vagina."

**Wrong. There's the letter 'D' and then a rug and then the letter 'S', which spells out 'drugs'.**

"Oh right. That's a lot more clever than vagina. We didn't have any new material and we were in a bit of a dark place as a band, so that record was fun to do. It wasn't meant to be released as our own record, but it kind of got marketed as that. It was just meant to be a goofy thing."

### QUESTION 10

How many pianos are pictured on the cover of 'A Hundred Miles Off'?

"A lot... 20? I was gonna say a hundred..."

**Wrong. Five**

"Oh wow, I was a little off. I helped make that cover, actually. I think I put the pianos on the cover, so that's quite worrying..."

*Total Score*  
**2/10**

*"I think I should have got about 10 for that lyric..."*



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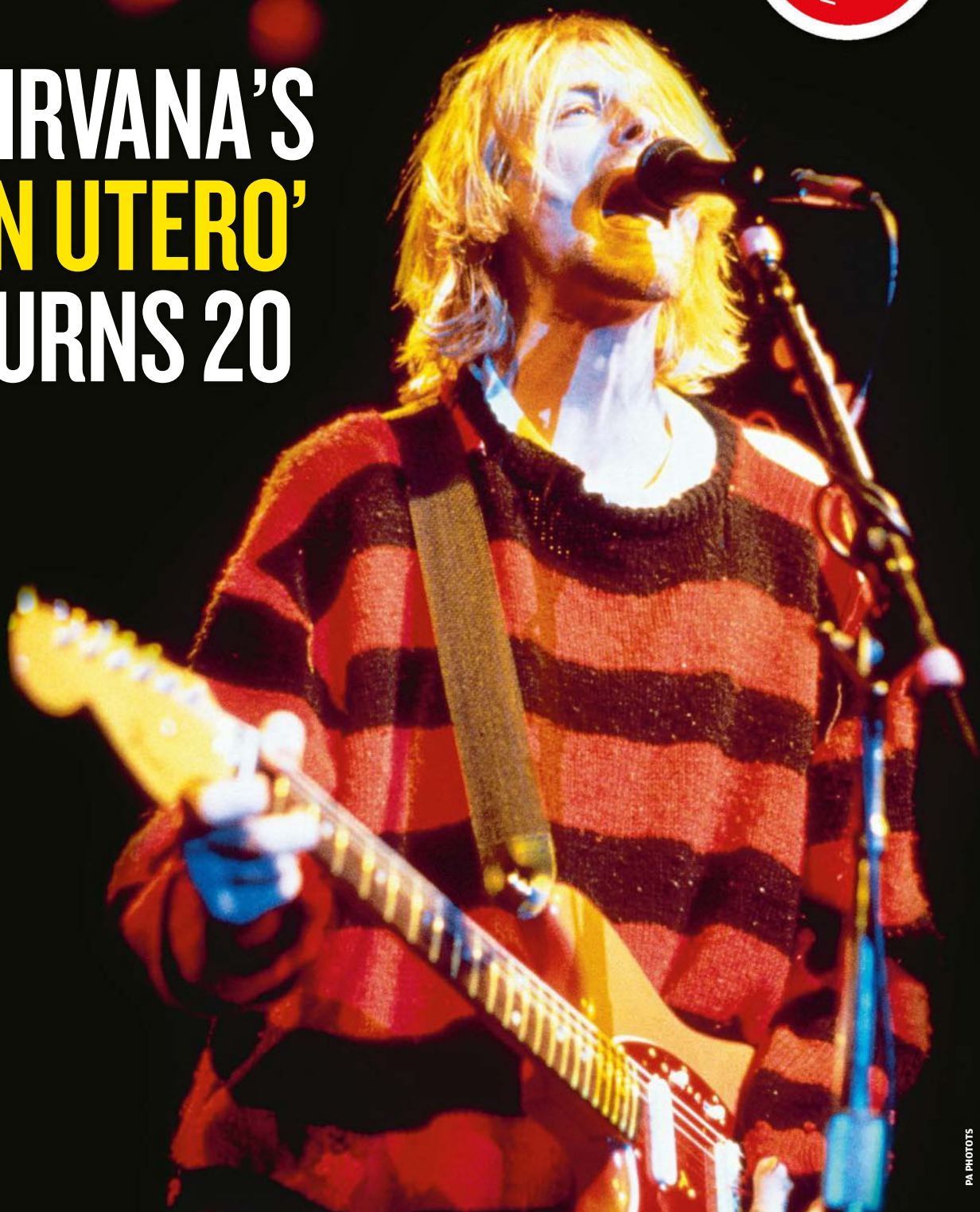
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