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The Year, by

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St Vincent

Black Francis

Irvine Welsh



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of every new tune



Tony Visconti's guide to
The Next Day Extra

"Writing about music is like dancing about architecture" MARTIN MULL (Or was it Frank Zappa?)



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David Bowie: The Past, Present And Future Of Music

With new music out this week and a great year to celebrate, James Murphy, St Vincent, Faris Badwan, Irvine Welsh, Trent Reznor and Black Francis discuss the genius of pop's greatest reinventor.

Analysing 'The Next Day Extra'

Producer Tony Visconti and NME's Matthew Horton dissect every new track on Bowie's latest release.

From The Vault: Sid Vicious, 1978

Marking 35 years since Nancy Spungen died, we dig out the classic NME pieces by Nick Kent and Joe Stevens that followed Sid Vicious' arrest for her murder.

CONTRIBUTORS



Jimmy Turrell
Illustrator
Jimmy illustrated our Macca album review. "I created an image that showed someone still capable of new ideas even though the album has a rich, Beatles-esque feel."



Hayley Avron
Writer
Leeds-based Hayley reviewed Laura Marling live. "Her performance sent my jaw to the floor at times and I triumphed in a battle of willpower against my hotel room minibar."



Jimmy King
Photographer
The only person to have photographed David Bowie this year, Jimmy King shot this week's cover exclusively for NME in NYC in September. The results are mind-blowing.

THIS WEEK WE ASK...



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Hint: It's got something to do with Elvis

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It involves a middle finger, obviously

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LETTER OF THE WEEK

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Monsterheadphonestore.com



WHEN HAIM MET DAVE

I bet I'm not the only person to write in to express my disgust and sadness at Haim's endorsement of David Cameron last week on the BBC. While I get that as Americans Haim perhaps don't understand the deep-seated resentment the young people of Britain – ie Haim's UK fanbase – have towards the money-grabbing Tories, you'd at least think they'd do their homework on the political leanings of a man so completely detached from UK youth culture before screaming like fangirls on Twitter about meeting him. No question, 'Days Are Gone' is a brilliant record, but after yearning for a band to support a cause for so long, I'm devastated that Haim stepped forward and got it all so wrong.

Abigail Jones, Fleetwood

Mike Williams: First things first, let's acknowledge that Haim didn't make a political statement by handing Dave a copy of their new record and posing for pictures – they



Haim hang with the PM on *The Andrew Marr Show*, September 29

treated him in the same way they would any big-name celebrity they met. That Cameron is considered a celebrity by the likes of Haim is not his fault; blame Tony Blair for turning politics into *TFI Friday* by inviting Noel and the gang to Downing Street in 1997. But also, let's be clear: David Cameron and his top-hatted cronies are out-of-touch cretins who believe that further rewarding the upper classes with tax breaks will ensure that money trickles down to the increasingly marginalised lower classes (it doesn't), so the further our bands stay away from him the better.

POLITICAL INCORRECTNESS

D-Cam shouldn't be speaking about music at all, the dick. What's he trying to do, connect with younger voters? He could have left tuition fees at three grand a year if he wanted to do that. He doesn't really like Haim, he probably saw them on the cover of *NME* in Waitrose and thought it would sound cool if he said that. And Tom Watson liking Drenge – fuck off. What's next, George Osborne plays in a Black Sabbath tribute act? Who gives a fuck what music these politicians like, they should be working harder to maintain the beautiful bureaucracy they've all worked for. Vampires.

MS, via email

MW: Tons of bile in the mailbox this week for Cameron and Haim, but a first dissenting voice for Tom Watson's deifying of Drenge. I'm with you that it all comes across as a bit fake and desperate, but then Drenge are totally

brilliant, so I get Watson's point. Big props for planting an image of George Osborne as Ozzy in my brain, though. I bet he'd bite the head off the Queen's favourite swan the minute you turned your back on him.

ANTISOCIAL MEDIA

It's disgusting the social media abuse Chvrches singer Lauren Mayberry has been getting. There's no need for it, especially when her biggest crime is that she's a female singer in a band. Mostly, the internet is great and as Lauren admitted the band were created on the internet and were able to grow because of it. However, it has its downside, such as the worrying trend for online misogyny. And unfortunately, women like Lauren seem to be bearing the brunt of it.

There needs to be more done to prevent childish



behaviour online. I hope Lauren's comments make these idiotic cowards realise the hurt they cause and that women in music get the recognition they deserve.

Alex, Newhaven

MW: No-one should have to endure the abuse that Lauren has, and the sad thing is she's one among many who have to deal with this dreadful shit daily. The world is full of frustrated, angry and opinionated people; but

whereas some of them choose to channel that into demanding positive change in the world, others choose to single out individuals for a kicking in order to make themselves feel better about their lives. Basically, social media is brilliant, but don't be a twat, right?

STOP THE MOANING!

Rock stars. Do you not have all you wanted? You do, do you? Then stop fucking moaning about it. About how hard it is 'being on the road'. Nobody normal gets to say that. The only time I'm on the road is the half-hour commute to my job that in no way involves pissing about on guitars or chatting up supermodels in five-star hotel lobbies. I have to talk to Debra, in the kitchen, while she makes shite tea, not margaritas, and talks about the eczema on the back of her neck. I can assure you Debra is in no way 'super', or model-like. And there is no waiting for a late bus in the rain on Hollywood Boulevard is there? The bus waits for

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you. Your tourbus. And as if that wasn't enough, it's got your fucking name on the side of it. Not some advert for a shit Bruce Willis film.

Louis Kempson-Seaton, Sheffield

MW: There's nothing I like better than a sweeping generalisation, especially the kind that suggests the likes of Fat White Family spend every night on Sunset Strip drinking super-strength unicorn piss with Guns N'Roses. We all hate moaners, especially privileged moaners, but I can't remember the last time I heard a band bleating on about how tough life is, and you haven't named one in your letter. Go on, write back next week to name and shame.

PS We're keen to hear what everyone thinks of the new-look *NME*. The contact details are above. Cheers!



LOOK WHO'S STALKING

Hi! Just wanted to share my picture of Peter Doherty with you all! It's one of those 'selfies', taken after inviting me for a drink the morning after a show in Bratislava.

Tana Kadlecova, Bratislava, Slovakia



A male model with light brown hair and blue eyes is sitting on a red metal railing with a traditional Chinese lattice pattern. He is wearing a blue long-sleeved shirt, a tan suede vest, blue jeans, and brown leather shoes. He is holding a blue canvas bag with brown leather handles. The background is a red metal railing with a traditional Chinese lattice pattern.

RIVER ISLAND

NME TRACK OF THE WEEK

1. Iceage
Jackie

Written by a 20-year-old Sinéad O'Connor as the opening track of her 1987 debut album 'The Lion And The Cobra', 'Jackie' tells the tale of a distressed woman whose lover has been lost at sea. Danish punks Iceage obviously saw something in it that they share with the Irish songwriter beyond shaved heads and prodigious talent, adding Viking angst to the original's raw emotion.

Kevin EG Perry, Assistant Editor, NME.COM

2. White Denim
At Night In Dreams

In which the Texan wildcats go gonzo-glam-rock. Sounds naff? Not at all. Sure, it's a departure from their loveably scrappy 2008 garage-rock debut 'Workout Holiday', but as they put it themselves: "I know you think it's easy to change/But it's a symptom of age". This is White Denim embracing fun as they get older. The kind of fun that only comes with a fridge full of cold beer, a paddling pool and 'The Best Of Thin Lizzy'.

Greg Cochran, Editor, NME.COM

3. Julio Bashmore
Peppermint

Julio Bashmore was responsible for the dancier moments on last year's Jessie Ware album 'Devotion', and is calling in a favour from the London singer to get her soulful vocals on his latest club banger. "I'm hot for you, what you gonna do?" she asks over a glossy and golden beat that pushes Bashmore's sound to its most mainstream point yet, hinting at major crossover potential for his debut album in 2014.

David Renshaw, News Reporter

4. Pusha T
King Push

Pusha T, one half of underground heroes Clipse, reckons he's made the greatest hip-hop album of the year with his solo debut 'My Name Is My Name'. It's no empty frontin'. Apparently produced by Joaquin Phoenix (although the *Walk The Line* actor fervently denies this), lead track 'King Push' finds the rapper claiming to be at the top of his game over narcoleptic trap beats and pitched-up soul samples. It's hard to argue.

Lucy Jones, Deputy Editor, NME.COM

5. Laurel Halo
Ainnome

Halo's debut album 'Quarantine' was all about the Brooklyn musician moving away from the traditional dance music of her previous EPs and into a world of ambient techno. 'Ainnome', the first track from Halo's upcoming 'Chance Of Rain' record, sees her go deeper into that world with seven supremely layered minutes of popping little basslines and synths that rattle along like a train riding along tracks made of marshmallows.

Tom Howard, Reviews Editor

**6. East India Youth**
Looking For Someone

This starts off a *cappella*, before thunderous dub bass, proggy synths and walloping beats threaten to overpower William Doyle's lovelorn lyrics about "looking for someone" and such like. There's a touch of James Blake in the mix of depth-charge sonics and near-choral vocals, and plenty of Spiritualized's 'I Think I'm In Love' as Doyle plays call-and-response with himself. Enjoyably strange.

Matthew Horton, writer

7. Albert Hammond Jr
Rude Customer

"It's all just the sa-a-ame", wails Albert Hammond Jr. "You're afraid to co-exist but you want to, want to." This first single from the guitarist's solo EP 'AHJ' sees him awkwardly searching for meaning in an encounter with a waiter, while Strokes-y guitars and motorik beats play out underneath. It's a short burst of anxiety that makes a lot more sense when you recall Hammond Jr's recent confessions about drug abuse and subsequent rehabilitation.

Eve Barlow, Deputy Editor

8. Allah-Las
Had It All

One side of a special seven-inch single available at forthcoming live dates, between-albums track 'Had It All' still sounds like the work of a band who've only ever listened to the 'Nuggets' compilation and The Velvet Underground's back catalogue. Here we have bongos, hi-hats, a languid guitar line and a vocal sneer that would make Lou Reed back off nervously. It's always 1966 in Allah-Las' particular corner of California.

Dan Stubbs, News Editor

9. The Family Rain
Feel Better (Frank)

The Family Rain might not seem a particularly Beatlesy band on the face of it, but the latest taster from their forthcoming debut album has them living out their inner George Martin fantasies. Cue a load of *great* backing vocals, backwards guitar nicked straight off 'Revolver' and the same drums-to-the-fore approach that's served Tame Impala and Pond so well. That it's also catchy as fuck helps matters too.

Matt Wilkinson, New Music Editor

10. Sébastien Tellier
L'amour Naissant

On his eagerly awaited new album 'Confection', bearded Parisian electro-maestro Sébastien Tellier returns to his romantic roots after a foray into dance-pop with Daft Punk back on 2008's 'Sexuality'. This is a galloping piano jaunt complete with breathy vocals and the trademark cinematic orchestration that's seen Tellier's forlorn pop soundtrack films from *Amélie* to *Lost In Translation*. C'est magnifique.

Jenny Stevens, Deputy News Editor

ESSENTIAL NEW TRACKS

► LISTEN TO THEM ALL AT NME.COM/ONREPEAT NOW

11. Skaters Deadbolt

New York City's Skaters prep the UK for this autumn's Deap Vally support slots with this piledriving squall. "*Here come the cops... I got nowhere to run*", they begin, like Supergrass' 'Caught By The Fuzz' two decades later but with added charges of breaking and entering and being too cool for their own damn good. Exactly the kind of thing you want to bump into in a dark alley.

Leonie Cooper, writer

12. Akhet Feat Azealia Banks Blown Away

Glitchy, brash and likely to induce a migraine in anyone trying to make a radio edit. Harlem kin Akhet and Azealia Banks team up for this bolshy number, and Yung Rapunxel's brief moment on the mic is, of course, the highlight. Atop a rudimentary dance track, the increasingly aggressive hook leads into Banks' vicious flow, laying waste to any young pretenders out there who might want a slice of her pie.

Hayley Avron, writer

13. Sebastien Grainger Going With You

The grumpy one from DFA 1979 has always been a tough sell without the moustachioed genius of Jesse F Keeler convulsing beside him like a permanently erect dog. Fortunately it seems like the band's brief comeback last year might have had a positive effect on Grainger, who returns to solo duties with this uplifting electro/indie effort that sits somewhere in a weird limbo between early Killers and Ronnie Vannucci's Big Talk side project.

Mike Williams, Editor

14. BEEDEEGEE Bricks

Usually found making weirdo synth-pop with Gang Gang Dance, Brian DeGraw's got himself a new moniker, moved out of New York and into a studio in Woodstock, called WOrmb1n, which gives you a clue as to where this project is going. A barrage of schizoid electronica occasionally softened by soulful and slightly warped coos, 'Bricks' ends with a robotic voice announcing, "*You've got to be able to see the light in your head*". Batshit.

Rhian Daly, Assistant Reviews Editor

15. Arcade Fire Here Comes The Night Time

The mystical numerology that made us all think 'Reflektor' was sucking us into *Kill List 2: That Baffling Death Cult Goes To Canada*; the Roman Coppola video with cameos from Bono, Ben Stiller and Michael Cera; the rabbit costumes and papier-mâché heads. Everything about Arcade Fire's comeback is as colourful as this disco-calyпсо shuffle that suddenly becomes a carnival frenzy four minutes in, as though someone's spiked the Lilt with PCP.

Mark Beaumont, writer



16. Breton Got Well Soon

Breton managed to keep their dancier desires under wraps on last year's debut album 'Other People's Problems'. No more. 'Got Well Soon' belongs in the club, and is a glinting mechanical beast full of DFA-style jerks and synth squelches that skulk ominously around Roman Rappak's drawing vocal. The result is a more brooding sound for Breton, and it suits them well.

Simon Jay Catling, writer

17. Kurt Vile & Sore Eros Serum

'Serum' is one of a series of recordings Matador's Kurt Vile made with Violators bandmate Robert Robinson back in the early '00s, exhumed now for upcoming retrospective EP 'Jamaica Plain'. There's little hint of the freaky psych that characterised the early Violators stuff; instead, we find them crafting a lysergic lullaby akin to a chilled-out Spacemen 3 that sees back-porch Americana lifted up on vaporous cosmic synths.

Louis Pattison, writer

18. Sivu I Lost Myself

Having written his upcoming debut album between stints working for a bailiff and in a call-centre, 24-year-old James Page is probably used to being on the wrong side of the British public's affections. That may well be about to change for the London raconteur whose 'I Lost Myself' is a washy triumph of tremolo guitars, Massive Attack pianos and crisp electro beats, produced by Alt-J collaborator Charlie Andrews. Lush.

Al Horner, writer

19. The Wytches Robe For Juda

With Halloween nearly upon us, it seems only right that The Wytches should unleash their darkest, most black-hearted spell yet. Singer Kristian Bell's sneering vocal moves from an embittered cackle to a full-on broken shriek as he muses on a man who's "*bound to die*". And the track's final two minutes are full of the kind of cacophonous doom that makes you suspect there'll never be any light at the end of any tunnels ever again.

Lisa Wright, writer

20. Odd Future Look

In September, Odd Future offshoot The Internet put out second album 'Feel Good'. Later this month another one, Mellowhigh, will release their self-titled debut. OF are still finding time for the day job though, on this loping rap track featuring a verse apiece from Tyler, The Creator, Earl Sweatshirt, Hodgy Beats and Domo Genesis. It's Tyler who steals the show with his boast that his motor has a "*paint job that's flatter than Miley Cyrus' ass*".

Nick Levine, writer

The Week

► EVERYTHING THAT MATTERS IN MUSIC ■ EDITED BY DAN STUBBS

JAKE BUGG JOINS ELVIS IN THE GHETTO

Nottingham boys Jake Bugg and Shane Meadows team up with The King for Bugg's new 'Slumville Sunrise' video

One minute I'm in Malibu, finishing the album, and it was beautiful," says Jake Bugg. "Then – bang – I'm back in Nottingham wearing a shocking tracksuit. It was meant to be back to reality – but it was quite the opposite..."

You're looking at an exclusive, behind-the-scenes picture from the set of 'Slumville Sunrise', the second video from Bugg's forthcoming 'Shangri La' album. Directed by Shane Meadows, it's a heist movie in miniature, in which Bugg steals a ring from a jewellery shop and embarks on a perilous trip through the streets of Nottingham. He's accompanied by a cast of oddballs, including *This Is England*'s Andrew Shim in full Elvis gear. "At the end, I propose to this girl with the stolen ring – and she turns me down," says Bugg, who makes his acting debut in two scenes that frame the song. "I can't watch it back because my acting makes me cringe." Meadows has described the shoot as "the best craic I've had in ages... it's freaking bonkers".

The video's location is apt, because the song finds Bugg thinking back to his childhood on the Clifton Estate. "'Slumville Sunrise' is the first track I wrote for this album, not long after the first one came out," he says. "It's kind of one last look back to where I came from." With the Rick Rubin-produced album due for release on November 18, Bugg is heading back out on tour, so he'll have plenty of bus time to catch up on Meadows' work. Though the singer-songwriter performed at Meadows' 40th birthday last year, he's only seen snippets of his films. "I'm looking forward to watching [Stone Roses documentary] *Made Of Stone*," says Bugg. "I was invited to go to the premiere but I thought it should be something I watch in my bedroom with a little smoke."

Having tried his hand at acting, should we expect to see Bugg starring in *This Is England '90*? "You never know," says the singer. "I don't get a lot of time off, but I'm always up for giving stuff a go." ■ DAN STUBBS

► Watch Jake Bugg's 'Slumville Sunrise' video on NME.COM from October 21



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Actor Andrew Shim, director Shane Meadows and Jake Bugg, September 9, 2013

WorldMags.net

Arctic Monkeys hint at 'AM Part Two'

As their fifth album takes the world by storm, Alex Turner says a sequel could be on the cards

It's their fifth Number One record in a row, their first 10/10 *NME* review since their debut, and the record that looks like waking up the US to their charms. Now, Arctic Monkeys have revealed that work has already begun on the follow-up to 'AM', which Alex Turner says may be a "part two" of their current record. New ideas for tracks came along during the final days of the 'AM' sessions at LA's Sage & Sound Studios. Although the songs in question are still some way from being completed, Turner says the band see them fitting onto a sequel to their acclaimed new LP.

NME: Will you switch things up next time and change musical direction again for the follow-up to 'AM'?

Alex Turner: "It's hard to say. It's not as straightforward as that. Sometimes circumstance comes into it, like the way it did on the last record ['Suck It And See'] where it was a bit more fragmented because we were living in different towns. I don't know if this is just now, but it feels like there's something about 'AM'."

You think you've found a sound you want to stick with?

"Well, before you get into any of the songwriting even, the production of it is perhaps the most interesting thing we've done. There's a few bits – let's not say bits, that's horrible – but there are a few things that came a bit late in the race that I could see breeding a part two to the album."

"Bits" as in song ideas?

"Yeah, exactly. You heard it here first. I guess at the time with 'AM', it was just simply an experiment. But at least if you're doing an experiment I think you're moving in a healthier direction. You're on the front foot at least. It's almost like that decision is paying dividends now, in some way or another."



Alex Turner and Nick O'Malley recording 'AM' in LA

"AM' WAS AN EXPERIMENT - AND IT'S PAYING DIVIDENDS"
Alex Turner

But don't expect to see "part two" any time soon – with an intensive touring schedule ahead, Alex says they're "in no hurry" to get back into the studio. Currently wrapping up a three-week US tour, the band return to the UK in late October to play dates including a homecoming spectacular at Sheffield's Motorpoint Arena.

Recent European shows around the release of 'AM' have seen former Coral guitarist Bill Ryder-Jones teaming up with the band to reprise his lead guitar role on 'Fireside'. And last week, Queens Of The Stone Age man and 'AM' guest Josh Homme joined them onstage at The Wiltern in Los Angeles. Turner jokes that the band would "like him to come down from the ceiling like Batman next time." Bassist Nick O'Malley, who has been singing Josh's vocal part on 'Knee Socks' live at gigs lately, adds that a hologram, "like Tupac at Coachella", might also go down a treat.

For Turner, the main priority is getting the core members into the groove of touring. "I wonder what it's going to be like by Christmas, the shows and stuff," Alex says. "We played a load of dates this summer but they were quite spread out. It felt like we were just getting back to firing on all cylinders. At the end of our tour supporting The Black Keys last year it felt like we were a well-oiled machine. I kind of want to get back to that. There's still work to be done!"

■ MATT WILKINSON

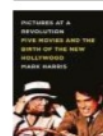
MY LIFE IN A SUITCASE



FIVE TOURING ESSENTIALS

Matt Berninger

The National



BOOK
Pictures At A Revolution: Five Movies And The Birth Of The New Hollywood, by Mark Harris

"It's about 1967, the year everything changed in Hollywood, thanks to films like *The Graduate* and *Bonnie And Clyde*. I fall asleep a lot on the bus, so it's taken me two months to get to page 100."

BOXSET
Boardwalk Empire



"I'm on Season Three. It's the season that has my version of 'I'll See You In My Dreams' with Vince Giordano & The Nighthawks

on the soundtrack. I'm not just watching it because of that – it's a great show about Prohibition-era America."

FILM
Star Trek Into Darkness

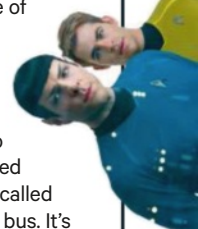
"We normally watch sport on the bus, but I watched the new *Star Trek* recently and loved it. I'm not a Trekkie, but I am now because of the new films."

GAME
Death Hat

"I don't play video games, but we used to play this thing called 'death hat' on the bus. It's basically just trying to flip cards into a hat from about six feet away."

HOME COMFORT
My three-piece suit

"It's weird – when I put my suits on I come into focus a little bit. It pulls my brain together a bit, so I always wear them on tour."



Microsoft

Shot taken with the Nokia Lumia 1020.



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China Crisis

Ten years after their London debut, The Killers are playing their first show in China. But where they go from here is anyone's guess

Ronnie Vannucci is backstage in the Mercedes-Benz Arena in Pudong, Shanghai. Grinning manically, he doesn't look like a man worn down by a 15-month tour. Nor does he look like he's feeling the pressure of playing his first ever gigs in the world's most populous country – and one known for keeping a close eye on western artists who perform there. Instead, Vannucci is making jokes about the group's recent trip to The Great Wall Of China, two days after Justin Bieber was pictured forcing flunkies to carry him up the steep parts. "It was a ball-buster," he says. "We didn't have bodyguards to carry us..."

The drummer has the right to feel some altitude sickness. Having headlined Wembley Stadium in June, The Killers confirmed their ability to play rock's biggest venues. Now, with the tour in support of 2012 album 'Battle Born' drawing to a close, and singles collection 'Direct Hits' on the way, you have to wonder what they feel they have yet to achieve. "I just want to stay on the ride," the drummer shrugs. The same can't be said of bassist Mark Stoermer, who ducked out of the band's Asian dates, replaced by session man Jake Blanton. There was talk of injury, but the guitarist tweeted that he was absent for "personal" reasons. "His back is totally fucked," Vannucci states. "And... I've spoken with him about it, I don't know how much he wants in the open... I don't want to blow the top on it. But look, being part of this machine is physical and mentally exhausting."

"I'M GOING TO PUT MY HEART AND SOUL INTO MY SOLO RECORD"
Brandon Flowers

Would Vannucci consider carrying on without Stoermer long-term? "If he ever goes down that road, that's his decision," Vannucci says. "I'd hope we'd keep on truckin'. But at the same time, it isn't the same band..."

Another man sick of touring is guitarist Dave Keuning, who doesn't want to be here. Not in China, not in this interview room, not on the road. "I'm sick of this," he sighs. "I'm done. The end is in sight. Some people might go (*adopts sarcastic squeaky voice*) 'Why are you complaining?' But you haven't done what I've done, so you can't relate.

We've just... toured a shitload." The Chinese government's policy of vetting lyrics and blocking internet LOLs hasn't exactly lightened Keuning's trip. "'Change Your Mind' was on our setlists but we forgot to submit the lyrics, so we're not allowed to play that," he explains. "And even... cats playing. I was trying to watch a

"THEY'RE THE LOST DOGS"

The two new tracks on
The Killers' best-of

Shot At The Night

Brandon: "It's a perfect fit for Anthony [Gonzalez, of M83, who produced it]. I was in the middle of touring when we recorded it and I think my voice sounds great, and that's something to take into consideration. If you haven't been keeping the chords lubed up it's not the best, so it's made me think about my time off and how I'll practise."

Just Another Girl

Ronnie: "These two were the lost dogs out of our new songs. This one came from a collaboration between Stuart [Price, producer] and Brandon. It's The Killers but I don't feel like everybody put their prints on it. We're all playing on it, but we had to do things in stages. I cut those drums in Cincinnati then Stuart processed them. It's not what would happen normally."

'For Reasons Unknown'. Keuning, meanwhile, looks bored, his boots seemingly made of lead on the rare occasions that he lifts one on top of his monitor. Flowers isn't fazed, delivering pumped-up performances of 'Runaways' and pre-encore closer 'All These Things That I've Done'.

If Flowers seems the most confident he's ever been, the grin he sports 10 minutes after the gig, collapsed on a sofa while his bandmates play ping pong behind him, is testament to this. "It's an honour that we can draw this many people – it's a far cry from Las Vegas," he says, shrugging off the attendance figures. "It was a high playing Wembley, but playing an arena is still a rush." Those rushes will be put on hold when the band's imminent hiatus kicks in. "I'm excited about going home," Flowers admits. "I'm looking forward to having a normal year. But I'm going to write. I'm going to be filing those diamonds – it's my job." As arguably the driving force behind The Killers, it's also, presumably, his job to motivate the less chirpy members. "We have our ups and downs," says Flowers, quietly. Asked about Stoermer's reasons for staying

behind, he replies with a laugh: "I hear different stories all the time. He's tired... something physical, something mental. I can't force him to come here. But it's fine, we're getting through." Flowers says he wants his next solo album out in early 2015, before the next Killers record. "Whatever's happening now [with Stoermer] is going to be fine by the time we make another record," he reassures. "I'm just going to put my heart and soul into my solo record."

Outside the venue, local fans are taking in the fact that they finally got to see their heroes live. With visa hurdles and the high cost of travel to Asia, there's seldom more than one big indie-rock gig from a western band in Shanghai every couple of months. "I got 'Hot Fuss' when I was in high school in 2005," says Yang Shaofang, a 26-year-old engineer. "I was crushed when they cancelled their show here. But I loved the gig tonight." The fans will do well to savour the evening. The Killers might be about to close their most successful chapter yet, but it's clear that they need to sort a few things out before they can think about writing the next one.

■ JAMIE FULLERTON

Brandon Flowers
greet the
Shanghai crowd
and (above) on
the Great Wall
Of China

cat playing on YouTube and I couldn't because the site is banned here."

To his credit, Keuning does say he felt it was vital to complete the Asia dates, in part due to his guilt over never having gigged in China before. A planned tour was scrapped three years ago when Brandon Flowers' mother passed away. But it's to Flowers' and Vannucci's credit that their first Shanghai show is a success. Taking place in the middle of a national holiday, and with tickets costing between £28 and £128, the arena is only around one-third full. Flowers beams throughout nonetheless, flinging his jacket away after an opening 'Mr Brightside' and 'Spaceman'. Vannucci's powerhouse drumming thunders through the floorboards. Chinese crowds are more reserved than their western counterparts, but there's some spirited participation in the call-and-response part of



Honor
Titus

Cerebral Ballzy

You're headlining the
Monster NME Radar Tour
in November. Excited?

"Super psyched. Last time we played the UK it was so raucous."

Support is The Amazing
Snakeheads. What
should they know about
touring with you?

"They can't drink our rider or take our drugs and they have to kiss our asses."

What's it like being on
tour with you guys?

"Crazy shit happens. The Horrors were the most fun people we've toured with – it was extremely debauched."

How's the new record
coming along?

"We've pretty much finished. It's more melodic and it's got a lot more versatility. It's definitely still punk."

And you've been writing
poetry too?

"Yeah, I'm working on a book of short stories and poetry. It's all like, New York stories."

Speaking of New York,
how is it out there
with the government
shutdown?

"The news hypes these things up, but to the average guy everything's working as usual." ■ LISA WRIGHT

► Cerebral Ballzy headline
the Monster NME Radar Tour,
November 15–27 nationwide.

For full
details and
tickets, visit
NME.COM/
tickets



► Check out our 10 Years Of The Killers gallery on NME.COM

Etta James recording at FAME Studios, Muscle Shoals, Alabama, in 1967



► Watch an exclusive clip from *Muscle Shoals* on NME.COM

FOUR GREAT 45s FROM THE FAME AND MUSCLE SHOALS CATALOGUE

Muscle Memories

A new film tells the unsung story of FAME and Muscle Shoals Sound studios – the Deep South’s answer to Motown

You might not have heard of FAME Studios, but there’s little doubt you’ll know many of the songs recorded there. Long overshadowed by London’s Abbey Road, Motown’s ‘Hitsville’ studio in Detroit, and Memphis, Tennessee’s Sun Studios, FAME – and its spin-off, Muscle Shoals Sound Studio – are about to get their day in the sun. The studios – and the music made there – are the subject of a new documentary, *Muscle Shoals*, in cinemas on October 25.

Tucked away in the small town of Muscle Shoals, Alabama, FAME was founded in 1959. Wilson Pickett’s ‘Mustang Sally’ was recorded there, as well as hits by Aretha Franklin, Percy Sledge, Clarence Carter, The Staple Singers, Etta James, Otis Redding and Arthur Conley. But it wasn’t just the home of sweet soul music: when FAME’s house band, The Swampers, set up sister studio Muscle Shoals Sound in 1969, the big names came in droves. The Rolling Stones recorded ‘Brown Sugar’ and ‘Wild Horses’ there. “The sound was in my head before I even got there,” recalls guitarist Keith Richards. “The experience lived up to it, and beyond. Then you’re in rock’n’roll heaven.” Bob Dylan, Paul Simon,

We’ve had people in the past wanting to make films, but I’ve always been sceptical as to make a good film you have to spend a lot of money. After 40 years, we finally found the right people.”

Hall was reassured by Camalier’s vision for the FAME story – and the fact that he last worked on *Avatar*. The studio owner’s confidence was well placed: not only has Camalier captured the essence of studio life, he roped in other huge names too. The roll call

includes Mick Jagger, Keith Richards, Bono, Candi Staton, Aretha Franklin, Alicia Keys and The Civil Wars’ John Paul White, each giving their own take on why Muscle Shoals is so important. But the FAME story goes beyond music. At a time when Alabama State Governor George Wallace was giving speeches calling for “segregation now, segregation tomorrow and segregation forever”, FAME drew no distinction based on skin colour.

Camalier says the main thing that surprised him was why the story hadn’t been told before – and the reluctance of Hall and members of The Swampers to get involved. “As you see in the film, these guys are very humble, and that’s part of why I had to work hard to get them to appear,” says Camalier. “They never went for notoriety and I honestly don’t think they care about the fame, but Rick Hall has to be up there with the likes of [Beatles producer] George Martin and [Motown owner] Berry Gordy.” Though Hall is still hesitant about stepping into the limelight, he predicts the film will be “a hit around the world” – and the first time he uttered that phrase was when convincing Atlantic Records to release Percy Sledge’s ‘When A Man Loves A Woman’. “I had my doubts, but when I saw the film at the Sundance Film Festival, I sat in the theatre and wept,” he says. “These songs just make you feel glad to be alive.”

■ ANDY WELCH

Owner of FAME Studios Rick Hall (left) working with blues singer Clarence Carter



"IT WAS LIKE ROCK'N'ROLL HEAVEN"
KEITH RICHARDS

Elton John and, more recently, The Black Keys have since worked at the studios too.

FAME Studios founder Rick Hall produced many of the studio’s world-famous songs, and is now one of the main players in the film, directed by Greg ‘Freddy’ Camalier.

“The first thing I said when they approached me about a film was, ‘How much money do you have?’” says Hall. “They said they had enough, so that was a good answer.

Jimmy Hughes

Steal Away

The very first song recorded by Rick Hall at FAME Studios’ second home on Avalon Avenue in 1964 required only one take to get it right.

Aretha Franklin

The Weight

This cover of The Band’s country-rock classic featured Duane Allman playing slide guitar using an empty bottle of decongestant pills.

The Rolling Stones

Brown Sugar

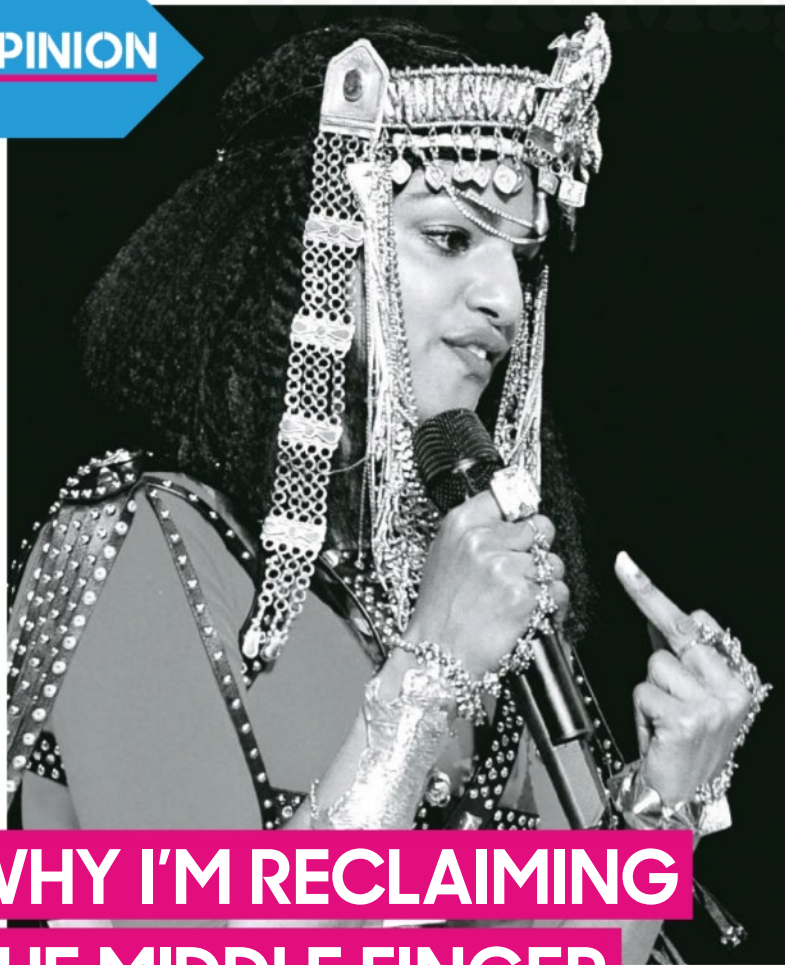
Adding southern saxophone to their sound, Keith Richards says the band “never sounded funkier”.

Candi Staton

I’d Rather Be An Old Man’s Sweetheart (Than A Young Man’s Slave)

Years before she had a hit with the early ‘90s house anthem ‘You Got The Love’, Staton released this soulful debut single.

OPINION



WHY I'M RECLAIMING THE MIDDLE FINGER

BY MIA

As the NFL launches a £900,000 lawsuit against the singer for flipping the finger at 2012's Super Bowl half-time show, she explains why she did it



Matangi Mudra is a meditation pose for a Hindu Goddess, which dates back 5,000 years. It involves raising your middle fingers. I raised my middle finger at the Super Bowl and I'm having to go through a court case. If you don't like the pose then you'll have to rewrite the *Vedas* [Hindu scriptures]. What are they going to do? Burn them?

I've been researching Matangi and Hinduism for my new record. What's really interesting about working on this shit is that so much of the iconography and symbolism is positive, yet when it gets to the West it's totally misconstrued and fucked-up and negative. I want to reclaim it back to being a positive thing.



Matangi, the Hindu goddess governing music and the arts, inspired MIA's album title and the Super Bowl gesture

People shouldn't walk around and be like: "Oh my God! This is so fucked up!" and constantly have to deal with negativity.

Another example is the swastika. It's a positive symbol, but when it came to the West it took on a negative meaning. Likewise, the Star Of David was a positive symbol for Matangi but now that it has come to the West it's all about Israel killing Palestinians. The pentagram has a very different meaning in Hinduism to the one that it has here. The concept of a middle-finger is the same.

"SO MUCH OF THE SYMBOLISM IS POSITIVE, YET WHEN IT GETS TO THE WEST IT'S TOTALLY FUCKED UP AND NEGATIVE"

It's not like I've adopted a Chinese philosophy, which was disconnected from me. I came from that culture. My parents named me after Matangi [MIA's real name is Mathangi Arulpragasam], although when I moved to the UK people started calling me Maya as it was easier for British people to say. I've always repped Tamil culture. Tamils are the fucking modern untouchables. Refugees are the modern untouchables. They don't have a place or a face. Nobody wants to talk about them or even think about them.

I find it worthwhile and interesting to talk about these concepts and where they come from and the meanings that we attach to them. Take the fact that the goddess Matangi is green. The only time you'll see a green representation of a woman in the West is a witch, in a musical called *Wicked*. In Eastern cultures it represents intelligence, not evil or money or any of this stupid stuff.

I don't know why the West turns these things into negatives and then feeds them to its own people. What is the use of taking all these positive concepts from the old-school Eastern philosophies only to turn them negative? These concepts are being used to control and manipulate people, but who are the people who did that? Those are the questions I'm interested in asking. ■

Head to NME.COM to discover everything we know so far about MIA's new album, 'Matangi'

LOST ALBUMS

#1

Jessica Pratt

Jessica Pratt (2012)

Chosen by Cate Le Bon



"This is actually a recent album, so hopefully it won't be lost for long. It's by a San Francisco singer-songwriter, and it was a real cult album over there. The vinyl sold out and got incredible reviews, but most people in the UK haven't heard of her. It's an absolutely gorgeous record that sounds otherworldly and timeless. It's just her and her guitar and the odd harmony. It has that '60s feel to it, and it's beautiful and weird and intoxicating. It's the sort of record that if people over here heard they'd go mad for it, and she certainly deserves that."



THE DETAILS

► RELEASE DATE November 6, 2012

► LABEL Birth

► KEY TRACKS Night Faces, Bushel Hyde, Mountain'r Lower

► WHERE TO FIND IT The original vinyl issue has sold out, but a CD reissue is available at independent record shops

► LISTEN ONLINE On Spotify

Bedroom project-turned-group Metronomy are a product of the digital era. So what's main man Joe Mount doing all alone in the world's most retro studio?



Metronomy

So far in his career, Metronomy's Joe Mount hasn't put a foot wrong. Following up the brilliant bedroom electro of 2006's 'Pip Paine (Pay The £5000 You Owe)' with 2008's anthem-packed party record 'Nights Out', Mount stepped things up a level in 2011 with the expansive and visionary 'The English Riviera', an expertly constructed album about nostalgia, romance and good old-fashioned shagging. Describing it as a "deep sea of ideas and imagination", *NME* hailed it as the second best album of the year, behind PJ Harvey's 'Let England Shake'.

Today, sat in Toe Rag Studios in east London for a playback of four unmastered tracks from Metronomy's as yet untitled fourth album, Mount isn't fazed by the idea of following up such an acclaimed record. Quite the opposite: he's finally overcoming his feelings of self-consciousness about being a frontman and lyricist, and has accordingly enlisted fewer guests to help him realise his vision. "It's weird, I think I've learnt the difference between being confident in an egotistical way and

being confident in what you do. I was getting embarrassed and finding it difficult to sing things that I'd written without cringing," he says. Mount cites becoming a parent earlier this year as a major factor in his new approach to writing and recording. "When I started recording the record I knew that I was going to become a dad and it just shifted, in a clichéd way, the way I was thinking about stuff," he says. "It made me realise that I shouldn't be worried about what other people think of me."

Recorded exclusively at Toe Rag, the album retains the fairground sound perfected across 'Nights Out' and 'The English Riviera', but with a deeper, psychedelic resonance. The four tracks *NME* hears promise a hugely diverse album: 'Aquarius' merges late-'60s psych with '90s

soul, while 'The Upsetter' is, in Mount's words, "a campfire singalong". 'Love Letter' is deeply

rhythmic and raw, and 'The Reservoir' is "slightly lairy and laddish". Mount says that thematically the record is about travel, both in

the literal sense (he lives in Paris these days, but still records in London) and the mental sense ("It's about not being in any place in particular").

Formerly a devotee of digital recording, Mount chose Toe Rag and its analogue desk – beloved of retro recording heads from The White Stripes to Tame Impala – and engineer Ash Workman ("He's technically minded in the old-fashioned production way") in order to impose a deadline on himself. "Up until now, when I've recorded stuff I've worked in this world of limitless possibilities

in terms of editing and the number of tracks you can record, but when you know that you can only record eight you've got to streamline so it can be recorded in real time," he explains. "I just liked the idea of doing it in the more craftsmanlike way. I listened to loads of Sly and The Family Stone and The Zombies, stuff that was made the same way that I was trying to make a record. I think that's why I feel like this record is as good, if not better, than anything I've done."

■ MIKE WILLIAMS

▶ THE DETAILS

- ▶ **TITLE** TBC
- ▶ **RELEASE DATE** February 2014
- ▶ **PRODUCERS** Joe Mount, Ash Workman
- ▶ **RECORDED** Toe Rag Studios, London
- ▶ **GUESTS** Gabriel Stebbing (ex-Metronomy), James Hoare (Veronica Falls)
- ▶ **TRACKS INCLUDE** Aquarius, Boy Racers, The Upsetter, The Reservoir, Love Letters
- ▶ **JOE SAYS** "It's better than the last record. I'm getting more confident in trying things out. The songs are more crafted than before and the lyrics are too."

"I USED TO FIND IT DIFFICULT TO SING THINGS THAT I'D WRITTEN WITHOUT CRINGING"

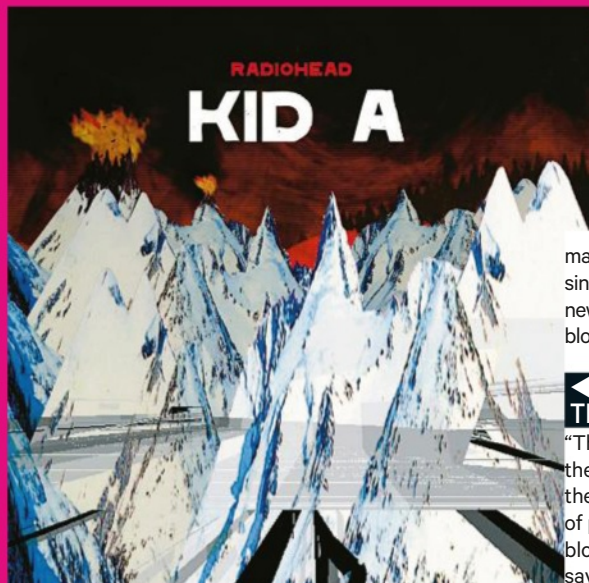
Joe Mount

ANATOMY OF AN ALBUM



"I DON'T THINK IT'S AVANT-GARDE AT ALL"

Thom Yorke



THIS WEEK...

Radiohead: Kid A

Thom Yorke turned 45 this week. To celebrate, we revisit the most pivotal moment in Radiohead's career

THE BACKGROUND

The worldwide success of 1997's 'OK Computer' pushed Thom Yorke to breaking point. "I was a complete fucking mess," he told *NME* in 2000. "Things started to get pretty unpleasant. And pretty personal. And I'm not particularly tough." As the band entered the studio in 1999, the atmosphere was tense; Yorke had writer's block and would get "the horrors" if he picked up the guitar. The way they'd written before "wasn't fucking working", and a solution was found in a massive stylistic shift that traded indie anthems for electronic experimentalism. A techno DJ as a student at Exeter University, Yorke was turning back to his roots. The process wasn't easy; band members "pulled in different directions", crisis meetings interrupted sessions and producer Nigel Godrich thought Yorke had "lost his

marbles", according to the singer. But – to the tune of 60 new tracks – Yorke's writer's block was cured.

STORY BEHIND THE SLEEVE

"The overarching idea of the mountains was that they were these landscapes of power, the idea of tower blocks and pyramids," says sleeve artist Stanley Donwood. He and Yorke – under the Tchocck alias he uses when making art – were also inspired by a photograph of the war in Kosovo, which ended in 1999.

FIVE FACTS

- 1 Despite being released eight years apart, debut single 'Creep' and 'Motion Picture Soundtrack' were written on the same day. The latter existed as an acoustic demo before surfacing as the pedal organ-led closing track on 'Kid A'.
- 2 Autechre were a big influence on 'Kid A', but the electronic duo turned down an offer to support Radiohead on tour. The late Rob Mitchell, boss of Autechre's label Warp, told *NME*: "They didn't think it was the right thing to do."
- 3 The famously reclusive Scott Walker was the inspiration for 'How To Disappear Completely'.
- 4 Instead of traditional music videos, short films called "blips" were shown on MTV and Radiohead's website.
- 5 Radiohead guitarist Ed O'Brien kept an online diary from July 1999 to June 2000 about the process of recording 'Kid A' and 'Amnesiac', documenting good days, bad days – and hangovers.

LYRIC ANALYSIS

"Yesterday I woke up sucking a lemon" ('Everything In Its Right Place')

Yorke alludes to the difficult period that followed 'OK Computer', later admitting to *Rolling Stone* that he'd been grimacing for three years.

"You can keep the furniture/A bump on the head/Coming down the chimney/Release me" ('Morning Bell')

Here, and elsewhere on the album, Yorke picked chopped-up lyrics from a hat, inspired by a writing technique popularised by author William Burroughs in the '60s.

"You can try the best you can/You can try the best you can/The best you can is good enough" ('Optimistic')

In 2003, Yorke revealed that this lyric refers to words of encouragement he received from his partner Rachel Owen. He was worried that "nothing we'd done was releasable".

WHAT WE SAID THEN

"For all its feats of brinkmanship, the patently magnificent concept called 'Kid A' betrays a band playing one-handed just to prove they can, scared to commit itself emotionally." 7/10 Keith Cameron, *NME*, September 30, 2000

WHAT WE SAY NOW

It's a portrait of a band in an intense psychological position, and it baffled critics by succeeding commercially. When you break it down, it's not as strange as it seemed at the time: 'Kid A' is full of great songs, whether stomping ('The National Anthem'), frenetic ('Idioteque') or fragile ('Kid A').

FAMOUS FAN

Detroit rapper **Danny Brown** cites 'Kid A' as an influence on his new album 'Old'. "It's about the way the beats feel," he says.

IN THEIR OWN WORDS

"I don't think it is avant-garde at all. If there's been any conscious, deliberate attempt to be like that, it would've just sucked like a fucking big massive stinky one."

Thom Yorke, 2001

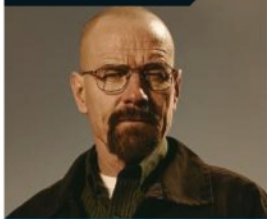
THE AFTERMATH

The group's anti-rock volte-face reached Number One on both sides of the Atlantic. The sessions generated enough material for 2001's follow-up album, 'Amnesiac'. As well as the seismic musical switch, Radiohead's future course was set. "We were claiming the ability to go off in what ever direction we chose, instead of repeating the formula endlessly and making loads of wonga," said Yorke, in 2000. There was no road back to Radiohead Mk 1.

THE DETAILS

- ▶ **RECORDED** January 1999–April 2000 ▶ **RELEASE DATE** October 2, 2000 ▶ **DURATION** 49:57 ▶ **PRODUCERS** Nigel Godrich, Radiohead
- ▶ **STUDIOS** Guillame Tell, Paris; Medley Studios, Copenhagen; Batsford Park, Gloucestershire; Radiohead's own studio, Oxfordshire; Abbey Road, London ▶ **HIGHEST UK CHART POSITION** 1 ▶ **UK SALES** 466,000 ▶ **WORLDWIDE SALES** 4m (estimated) ▶ **SINGLES** None
- ▶ **TRACKLIST** ▶1. Everything In Its Right Place ▶2. Kid A ▶3. The National Anthem ▶4. How To Disappear Completely ▶5. Treefingers ▶6. Optimistic ▶7. In Limbo ▶8. Idioteque ▶9. Morning Bell ▶10. Motion Picture Soundtrack

NEWS DESK THE NUMBERS



THE NUMBERS

9,000%

Sales spike for *Badfinger's* 'Baby Blue' following last week's *Breaking Bad* finale

2/3

Headliners booked for Reading And Leeds Festivals 2014, according to boss Melvin Benn

6

months: rapper Gucci Mane's prison sentence for parole violation

£117,197

Awarded to singer Robyn by a Swedish university, for "artistic contributions and embrace of technology"

BIG MOUTH

"Great to meet @haimtheband on Marr – looking forward to listening to the album they gave me"



DAVID CAMERON moves on from *The Smiths*



WHO THE FUCK IS...



Ol' Dillo?

Ol' what? Dillo, as in 'armadillo'. Ol' Dillo is the stuffed armadillo Willie Nelson takes onstage, but he was stolen during a gig at the Capitol Theatre in New York.

Is he safe? Yes, thank goodness. The stoner musician's scaly friend was returned in a sealed box by a mystery woman after venue security used CCTV to establish the culprit.

Will the thief be punished? No. Ol' Dillo technically belongs to Nelson's monitor engineer Aaron Foye, who does not wish to press charges.

GOOD WEEK ↔ BAD WEEK



Barbara Bezzant and Lyn Phillips

Essex Beatlemania Bezzant and Phillips received a reply to a recorded message they sent to Paul McCartney... in 1963. Thanks to *The One Show* the two women received a handwritten, five-decades-late note from the pen of Macca himself. Wasn't that the plot of Ringo Starr's *Simpsons* episode?



Kanye West

Yeezy did not take kindly to being roundly mocked by US chat show host Jimmy Kimmel, who recreated his rant-heavy Radio 1 interview with Zane Lowe using child actors. In a series of (now deleted) tweets, West accused Kimmel of being "out of line". This led to more Kimmel mockery, leaving Kanye looking even sillier than before.

AND FINALLY

Orca Computer

According to dolphin experts in Las Vegas, the animals enjoy Radiohead, in particular the song 'Lotus Flower'. You would assume they preferred 'The Bends'.

Rattle & Run

Bono has spoken of being chased down the street in Germany by a group of teenage anarchists wielding placards and shouting, "Make Bono history". Now there's an image to savour.

Rated R2

Josh Homme appears in a spoof video in which he auditions to play R2-D2 in the next *Star Wars* film. "I'm a giant fan. Physically, emotionally, sexually," he says.



THE BIG QUESTION

A STUDY SHOWS THAT TWICE THE NUMBER OF TRACKS IN THE UK SINGLES CHART TOP 10 MENTION DRINKING THAN A DECADE AGO. SHOULD POP STARS STOP GLORIFYING BOOZE?



Charli XCX

Singer-songwriter

"I don't see any point in hiding and writing about something fake. That's what people do – people get fucked up!"



Dan Stubbs

NME News Editor

"Booze gave us 'Cigarettes & Alcohol', which is glorious, and 'Tubthumping', which is not. But censorship in music is never good – let's raise a glass to that."



Chris Heasman

NME reader

"Pop music reflects a certain type of lifestyle, and drinking is an inherent part of that. But it's an uninteresting topic for a song."

Official RECORD STORE Chart

TOP 40 ALBUMS 6 OCTOBER 2013



NEW
01

Haim 'Days Are Gone'

Proving that cosying up to the PM on morning telly isn't the career suicide that some predicted (or that no-one actually cares about the PM or watches morning telly), Haim's debut album glides to the top of the charts on a wave of shimmering hooks, Auto-Tune breakdowns and tired Fleetwood Mac comparisons.

▼ 2	AM Arctic Monkeys DOMINO
NEW 3	Country Mile Johnny Flynn TRANSGRESSIVE
NEW 4	Peace Kids In Glass Houses TRANSMISSION
NEW 5	Glow & Behold Yuck EMI
▼ 6	The Bones Of What You Believe Chvrches VIRGIN
▼ 7	Mechanical Bull Kings Of Leon RCA
▼ 8	If You Wait London Grammar METAL AND DUST
▼ 9	Seasons Of Your Day Mazzy Star RHYMES OF AN HOUR
NEW 10	We Were Here Turin Brakes COOKING VINYL
NEW 11	Don't Panic All Time Low HOPELESS
NEW 12	Beautiful Rewind Four Tet TEXT
NEW 13	Fuzz Fuzz IN THE RED
▼ 14	Tales Of Us Goldfrapp MUTE
NEW 15	R Plus Seven Oneohtrix Point Never WARP
NEW 16	Fortress Alter Bridge ROADRUNNER
▼ 17	Dream River Bill Callahan DRAG CITY
NEW 18	Aventine Agnes Obel PLAY IT AGAIN SAM
NEW 19	Girls Like Us Pins BELLA UNION
NEW 20	Live At The Troubadour Horrible Crows SIDE ONE DUMMY
▼ 21	In Utero Nirvana GEFEN
NEW 22	Five Leaves Left Nick Drake ISLAND
▼ 23	Snapshot The Strypes EMI
▼ 24	Nothing Was The Same Drake CASH MONEY/REPUBLIC
▼ 25	Factory Floor Factory Floor DFA
▼ 26	Random Access Memories Daft Punk COLUMBIA
NEW 27	Breaks & Bone RM Hubbard CHEMICAL UNDERGROUND
▼ 28	Rewind The Film Manic Street Preachers COLUMBIA
NEW 29	Cupid's Head Field KOMPAKT
NEW 30	The Frantic Four Reunion 2013 Status Quo ABBEY ROAD
▼ 31	Man & Myth Roy Harper BELLA UNION
NEW 32	Mother's Ruin Max Raptor NAIM EDGE
▼ 33	The Diving Board Elton John MERCURY
NEW 34	Innocents Moby LITTLE IDIOT
▼ 35	MGMT MGMT COLUMBIA
NEW 36	Through The Never – OST Metallica VERTIGO
▲ 37	The Dark Side Of The Moon Pink Floyd PARLOPHONE
▼ 38	Alive Jessie J LAVA/REPUBLIC
▼ 39	The Last Ship Sting CHERRYTREE
NEW 40	The 20/20 Experience – 2 Of 2 Justin Timberlake RCA

TOP OF THE SHOPS

This chart is compiled via 100 of the best independent record shops in the UK



THIS WEEK SPILLERS CARDIFF

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TOP SELLER THIS WEEK

Joanna Gruesome – 'Weird Sister'

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ONLINE spillersrecords.co.uk

SOUNDTRACK OF MY LIFE



Lene from
Aqua



Stevie
Wonder

Tinie Tempah

Britain's
smartest
rapper



THE FIRST SONG I REMEMBER HEARING 'Happy Birthday' - Stevie Wonder

"This is an all-time favourite at all the family events and traditional Nigerian parties my parents used to drag me along to as a kid. It's probably my earliest memory of a song because it was played at birthdays, but it's definitely the first song I remember hearing and takes me back to some really good times in my childhood."

THE FIRST SONG I FELL IN LOVE WITH '21 Seconds' - So Solid Crew

"It was the first song I fell in love with in the sense that it made me want to start making music. It didn't just affect me, it affected my area, my community, the way people around me dressed and spoke. It definitely acted as a catalyst for everything I'm doing now."

THE FIRST ALBUM I EVER BOUGHT 'They Don't Know' - So Solid Crew

"I kept asking my parents for it all the time, but they refused to buy it for me. Then one day, I was at the airport with my family and

"I'M JUST NOT THE DANCING TYPE"

our flight was delayed, so my mum gave us all money to buy food. I used the money to buy the album instead, and it was the best soundtrack for a family holiday ever!"

THE SONG THAT MADE ME WANT TO BE IN A BAND 'We Roll Deep Regular' - Roll Deep

"A lot of people may not know this, but I was in a few different crews before I decided to do my own thing, and this is the song that made me want to chase

that feeling. I stumbled across it on a mixtape a friend passed on. As soon as I heard Dizzee say those lines, 'If I roll deep, roll deep with my crew', I wanted to be able to say that too."

THE SONG I CAN NO LONGER LISTEN TO 'Barbie Girl' - Aqua

"It's probably the most annoying song of my generation. My only memories of it are at horrible kids' parties and school discos, seeing loads of strange girls who genuinely wanted to be a 'Barbie girl, in a Barbie world'. And because the song was so catchy I'd constantly hear people singing it in the playground and even at home, thanks to my sisters."

THE SONG THAT MAKES ME WANT TO DANCE 'My Type Of Party' - Dom Kennedy

"I'm just not really the dancing type. I'd much rather stand around and look as cool as possible, and this song is the perfect song to

do that to, but if there's ever a song that'll make me dance, this is it. The tempo is slow and the lyrics are super catchy."

THE SONG I GET DRESSED TO 'New Slaves' - Kanye West

"I tend to listen to this before I get ready for a show. The beat and lyrics get me amped, and put me in the right mood to go out onstage and go mental. The song I get ready to will vary from time to time, but at the moment this is the one!"

THE SONG I DO AT KARAOKE 'Empire State Of Mind' - Jay Z & Alicia Keys

"I'm not a big karaoke fan, but I've noticed that recently they've started throwing a few hip-hop songs into the choice of tracks. So if I had to do one song, it'd be this. It's a big anthem with great lyrics and a big hook. It definitely fulfils the criteria of a great karaoke song."

THE SONG THAT I CAN'T GET OUT OF MY HEAD 'Hold On We're Going Home' - Drake

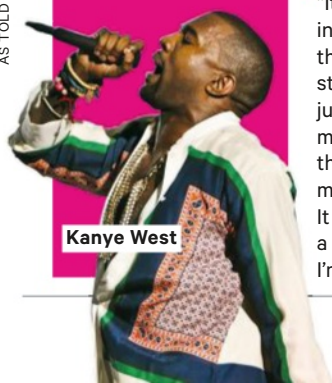
"This is my jam at the moment - it's catchy as hell! It's very progressive music from a contemporary artist who is doing great things, and it sounds brilliant in a club and on the radio. It is definitely an aspirational song in terms of how wide Drake is pushing the sound as a hip-hop artist."

THE SONG I WISH I'D WRITTEN 'Isn't She Lovely' - Stevie Wonder

"I've never seen this song played to a woman who didn't melt, and for me, that's an art in itself. The words are perfect, the production is great, the song is timeless and it makes people feel good. It's everything I strive for when I'm making a song."

THE SONG I WANT PLAYED AT MY FUNERAL 'Over The Rainbow' - Israel Kamakawi'ole

"Israel's version of this song is such a beautiful one and listening to it always puts my mind at ease. I remember, the first time I heard it, I just fell completely silent. Definitely strikes the right mood for a funeral." ■



Kanye West

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Rad ar

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NME
NEW
BAND
OF THE WEEK

Jungle

The UK's most mysterious act are finally coming out of the shadows

Curse the perils of being the band who choose to live in secret. The night before *Rad ar*'s phone interview with Jungle, an associate of the retro funk collective – who nobody knows anything about, but who've racked up over 600,000 Vimeo plays for debut track 'Platoon' – gives us this stark warning: "They can't have anything published regarding who people think they are. They're really precious. If their identities get out they will probably sack their whole team."

Twelve hours later, the duo on the other end of the line are in stitches. "That's amazing! That's the coolest thing I've ever heard! We'd sack the team?" That's 'J', who along with 'T' (no full names here, folks), is one of Jungle's key instigators. The west London band's not a dictatorship, they joke, but they wouldn't mind it if it was.

The reason for the secretiveness, says T, harks back to a pre-'90s dance ideal: killing off superstar DJs and

making the music itself the priority. "Disclosure and Rudimental do it right. With them it's not about the people. But everyone's saying we're this anonymous project, and we're really not. We're shy people, is all."

The duo gave birth to Jungle roughly six months ago, and without exception everything about the project is blurred. "We don't know whether it's a band, a producer or a group of people," explains J. "Even the music, when people hear it they can't tell if it's played live or sampled. We like that."

The 'Platoon' video, directed by photographer Oliver Hadlee Pearch and featuring an impeccably cool six-year-old girl breakdancing, went viral almost instantly. Their latest short – for 'The Heat' – has two members of London skate crew High Rollaz (pictured above) performing to the track's disco-infused soul rumpus. All are now bona fide members of Jungle, says T, and it's this all-for-one ethos that ties their grand plan together. Might those guys appear at their debut gig in Manchester this week? "Perhaps. It'll be an event, definitely. But Jungle's constantly changing. It's collaboration in the truest sense, and we want everyone involved..." ■ MATT WILKINSON

ON
**NME.COM/
NEWMUSIC
NOW**

► Watch the
videos for
'Platoon' and
'The Heat'

► THE DETAILS

- **BASED** London
- **FOR FANS OF** The Child Of Lov, Disclosure
- **SOCIAL** facebook.com/jungle4eva
- **BUY IT NOW** 'The Heat' is out on October 21 on Chess Club
- **SEE THEM LIVE** Their first tour takes them to Manchester The Roadhouse (October 10), Brighton Sticky Mike's Frog Bar (17), Leeds Belgrave Music Hall (24) and Sheffield The Harley (30)
- **BELIEVE IT OR NOT** Jungle member T isn't fussed about people seeing who the band are at their gigs. "You'll be able to see our faces, but there are bigger things to look at. You don't wanna look at our ugly mugs anyway!"

Turn the page
for more great
new music

MORE NEW MUSIC

Holy Milk

Students at Goldsmiths – the south London breeding ground for the likes of Blur, James Blake and Katy B – Holy Milk are one of the first bands to be part of NX Records, the university's hook-up with sampling wizard Matthew Herbert and his label Accidental. Key song 'Confusing The Wind' mixes the intricacies of Wild Beasts with Warpaint's more hypnotic moments.

► **SOCIAL** facebook.com/holyholymilk

► **SEE THEM LIVE** at the NX Records pop-up store in New Cross, London (October 19)

► **HEAR THEM** 'Confusing The Wind' is at soundcloud.com/holyholymilk



Holy Milk

Pup

After meeting on the Toronto punk scene, the four members of Pup began playing five shows a week and hiding their hangovers from their bosses. They've just finished work on their debut album with Dave Schiffman (Weezer, Biffy Clyro), which is released in the States this week. Fans of Fidler and The Orwells may just have found their new favourite band.

► **SOCIAL** @puptheband

► **HEAR THEM** 'Reservoir' is at soundcloud.com/puptheband

Avida Dollars

"A man told us his best friend had killed himself,

jumped onstage, then stripped naked and poured cans of lager over his body..." Meet Sheffield 'meat scene' rockers Avida Dollars. A savage concoction of pent-up yelps and angry guitar stabs, they're one of the city's hottest new prospects. 'Golden Dracula' hints at a punkier and way more bitchy New Order.

► **SOCIAL** @avidadollarsirl

► **SEE THEM LIVE** The Bell Jar, Sheffield (November 8)

► **HEAR THEM** avidadollars.bandcamp.com

Obliterations

Any band with a song titled 'Kick Against The Pricks' deserves your attention, and Los Angeles' Obliterations have got the tunes to back

up their confrontational naming habits. The band say they only listen to Black Flag and Black Sabbath, but you can sense a Led Zep and Trash Talk influence on their self-titled tape, which is well worth your time.

► **SOCIAL** @obliterations_

► **HEAR THEM** obliterations.bandcamp.com

Brazil

With their boozy spirit and supremely dark vocals, Londoners Brazil are like a halfway house between early Arctic Monkeys and Bauhaus. "No-one writes anything about anything anyone understands and we're all bored of having to pretend to be doctors of music," they tell *Radar*. Their only song online so far, 'Hide Away', gets that point across pretty well.

► **HEAR THEM** soundcloud.com/brazilband

Kelela

Signed to Fade To Mind, the US imprint of UK dancefloor dons Night Slugs, Kelela's soulful but alien vocals fall somewhere between Björk and Aaliyah as she attempts to match the ambitious sounds of her stellar producers (Girl Unit, Bok Bok, Kingdom and Jam



Pup

Lodro

The Brooklyn-based trio, featuring former Friends bassist Lesley Hann, return on October 22 with new single 'If Life Was Like A Movie', released via Tracer Sounds. For about 10 seconds it sounds a bit like The Stone Roses' 'Waterfall', but then it mutates into a Velvets-y, filth-encrusted bitchfest, as Zinner-like guitars fight it out with doomy Savages bass.

► **SOCIAL** @lodronyc

► **HEAR THEM** Stream 'If Life Was Like A Movie' at soundcloud.com/lodronyc

Rhodes

It was only in January that 24-year-old Rhodes started writing songs with any serious intent. Since then, things have moved fast – the Communion and Hometown labels have both showed their support, with the latter releasing his 'Raise Your Love' EP on October 28. The agonised lilt of his vocals brings to mind Antony Hegarty and Jeff Buckley, and expectations for future live shows are high following his string-laden performance at Festival No 6.

► **SOCIAL** @rhodesmusic

► **SEE HIM LIVE** at his debut headline gig at London's Waiting Room on October 24

Men's Adventures

London two-piece Alfie Smith and Jimmy Casson lead a double life. By day they're East End pub owners. By night they switch into full-on psych-surf mode, preying on the music from Tarantino films and consuming

BAND CRUSH

Alex Kapranos

Franz Ferdinand



The UV Race

"They're Australian guys with great songs and amazing lyrics. I'd desperately love to see them live. They're on In The Red, and that's a label which is always putting out great stuff. Their album 'Racism' is one of the most refreshing records out right now."

► **SOCIAL** facebook.com/theuvrace

► For daily new music recommendations and exclusive tracks and videos go to NME.COM/NEWMUSIC

Lxury



everything that's sunkissed and slightly fucked up about the USA. 'Welcome Home' is their best tune – a fine slice of Americana full of heartbreak vocals and bluesy riffs.

► **SOCIAL** @mensadventures
► **HEAR THEM** soundcloud.com/mens-adventures-1

Lxury

After the success of their debut album 'Settle', the Disclosure boys are taking their next step towards world domination: their own label. Method Records'

Radar LABEL OF THE WEEK

Art Is Hard



► **FOUNDED**
In 2010 by
David West and
Richard Walsh

► **BASED** Exeter
► **KEY RELEASES**

The Black Tambourines –
The Black Tambourines (2013)
Flamingods – Sun (2013)
Gum/Playlounge/Jonna
Gruesome/Keel Her –
Family Portrait (2012)

► **RADAR SAYS**

Initially founded to release music only from the south-west, the label has since branched out with singles by the likes of Splashh and Joanna Gruesome. A focus on unique packaging has seen them house releases in cigarette packets, pizza boxes and tobacco tins.

latest signing is 22-year-old producer Lxury, whose tune 'Jaws' bears all the hallmarks of his bosses' bouncy house revivalism. Don't bet against seeing his name up in lights this time next year.

► **SOCIAL** @lxurymusic
► **HEAR HIM** soundcloud.com/luxurymusicuk

Gent Mason

Mentored by none other than Timbaland's right-hand man Jimmy Douglass, London-raised soul smoothie Gent Mason is following in the footsteps of Viennese vocalist/producer Sohn by making his debut release on boutique label Aesop. 'Eden' showcases the newcomer's satiny croon and his refined command of chugging grooves.

► **SOCIAL** @gentmason
► **HEAR HIM** Stream 'Eden' at soundcloud.com/gentmason

Dig

London five-piece Dig cherry-pick the most melodic bits of Hole and The Breeders' repertoire on 'Sometimes', their solitary track so far, beefing them up with bounding brother-sister harmonies and chunky slacker riffs. It's early days but the East End outfit may well be our best response yet to Massachusetts alt.rock whizzes Speedy Ortiz.

► **SOCIAL** @wearedigmusic
► **HEAR THEM** Stream 'Sometimes' at soundcloud.com/getdiggy

Vaults

Chvrches have made huge strides in bringing introspective electro-pop to the masses this year, but London's answer to Lauren Mayberry may well have the last word. Vaults' first offering, 'Cry No More', balances emotionally charged vocals with pounding synth riffs and echoing beats; it's a bitter, but no less moreish accompaniment to the sugary Scots.

► **SOCIAL** @vaults
► **HEAR THEM** Listen to 'Cry No More' at entervaults.com

More new music on page 25 ➡

NEW SOUNDS FROM WAY OUT

This week's columnist

**HUW
STEPHENS**
Radio 1



BLOODY HELL!



I'm writing this column for the brand spanking new *NME* as I move house, packing up and sorting out my collection of 15 years' worth of records and CDs. I threw away so, so many. I had nine copies of a Badly Drawn Boy promo CD. Nine! There was a lot there I didn't need, but I kept a lot too, of course. It made me think about how this probably isn't much of a problem for many music fans nowadays, as they will have music collections kept mostly online. Two thoughts on this, the first from a stylish friend: you can't put your make-up on by looking at your reflection on the back of a download. But on the other hand, you will save your back from giving up on you from lugging thousands of CDs around – most of which I will realistically not listen to in the next 10 years. But anyway, it's nice to have them – especially when it's new music.

Speaking of which, I've been a big fan of Belfast's **A Plastic Rose** (pictured left) for a hot minute, but 'This Side Of Winter' is the single that's pushed me over the edge. Damn it's good, and it bursts out of the stereo with a production that is mesmerising in its Biffy-esque brilliance. Also impressive is **Afrikan Boy's** 'Hit Em Up', which is a shiny, uplifting banger full of his natural charm, Afrobeat rhythms and some kind of magical spunk.

Brighton's **Royal Blood** (pictured above) have their debut single 'Out Of The Black' out on November 11 and it sounds great. It's the drums that make it. Will they be the ones that take the duo-awesomeness of Brown Brogues and Drenge to the next level? Let's see.

I'm utterly obsessed with 'ilp', the debut album from **Kwes**, too. It captures the man's talents beautifully. His sound is a mixture of confidence and subtlety, and the production on the beats, bass and vocals on this record is utterly captivating. I've got him down to

win the Mercury Prize in 2014.

Swn Festival is coming up in Cardiff, of course. It's the seventh year we've put it on, and it promises to be a good one again. I'd feel bad singling out one artist so I'm just going to plan on doing what I do every year: seeing as much as possible. It really is the only way. There's so much on over the weekend, and it starts with the Welsh Music Prize on the Thursday. I'll see you there if you're going!



A Plastic Rose

"IT BURSTS OUT OF THE STEREO, MESMERISING IN ITS BRILLIANCE"

Next week: Alt-J's Thom Green

► For daily new music recommendations and exclusive tracks and videos go to NME.COM/NEWMUSIC

3-15 December
WHITE LIES

30 November - 5 December

AVENGED SEVENFOLD

30 March - 11 April

JUSTIN TIMBERLAKE

16 November - 8 March

DISCLOSURE

The Creases

Brisbane duo Joe Agius and Jarrod Mahon's new single 'I Won't Wait' rollicks along with the spirit of Dan Treacy in his Television Personalities punk heyday. B-side 'Fun To Lose' is reminiscent of The Radio Dept with a Strokesy sheen. Back home they've supported Peace and The Preatures, and word is there are UK dates lined up soon.

► **SOCIAL** facebook.com/thecreases

► **HEAR THEM** 'Fun To Lose' is at NME.COM/newmusic

Playlounge

The London two-piece reportedly met up to catalogue the unreleased works of cartoonist Bill Watterson before scrapping that idea to combine feelgood riffs and delinquent screams instead. Part of the Art Is Hard label family alongside Best Friends and Nai Harvest, the duo exude raw and uplifting energy.



Playlounge

The drummer also doubles up as the vocalist.

► **SOCIAL** @slaylounge

► **SEE THEM LIVE** at Swn Festival, Cardiff on October 18

Banks

LA native Banks has seen 'Waiting Game', the lead track from her new EP 'London', top 200,000 hits on YouTube – not bad for someone who says she's *anti* social media. Notably, she prefers to "make connections outside of a computer screen" and has left her phone number on Facebook. She's about to wrap up her first North American tour, supporting The Weeknd, and heads to the UK – also with Abel Tesfaye – in November.

► **SOCIAL** facebook.com/hernameisbanks

► **SEE HER LIVE** Supporting The Weeknd on his UK tour (from November 22)

► **HEAR HER** Stream 'Waiting Game' at soundcloud.com/banksbanksbanks

Dead Coast

Unearthing the delights of surf rock and rolling it up in a laid-back, blues-ridden psych beat, Dead Coast are something of a British counterpart to smooth San Fran rockers Allah-Las. Their EP 'Seven Deadly Children' is a four-track nostalgia trip, and they've been building on its success since the summer.

► **SOCIAL** @deadcoastband

► **HEAR THEM** The EP is streaming at deadcoast.bandcamp.com

Puffer

The London act say they want to "find the edge and then see what's on the other side". And with new track 'Human Juice' being a crude, apocalyptic mesh of barbed riffs and howls, the band, formed in a warehouse in Hackney Wick, live up to that promise.

► **SOCIAL** facebook.com/pufferband

► **SEE THEM LIVE** London Our Black Heart (October 9)

► **HEAR THEM** Stream 'Human Juice' at puffer.bandcamp.com



THE CREASES ARE LIKE RADIO DEPT WITH A STOKES SHEEN

Arrows Of Love

The London five-piece have been around for years, but after signing to 1234, plans are afoot to release an album early next year. Alongside their trademark psychotic heaviness, there's a sense of maturity about them now, with recent tune 'So Very Predictable' a welcome meaty affair.

► **SOCIAL** @arrowsoflove

► **SEE THEM LIVE** London XOYO (October 15)

► **HEAR THEM** arrowsoflove.bandcamp.com/

Radar NEWS ROUND UP

RADAR DOES CMJ

New York's premier new-music festival CMJ takes place on October 15–19 at various venues across the city, and *Radar* is putting on its own show. Taking place at Glasslands on October 16, it includes Yuck, Eagulls, Courtney Barnett and Theo Verney. Check the October 26 issue of *NME* for a full CMJ report.

FRYARS' WORLD DOMINATION

As anticipation for Fryars' new EP 'Radio PWR' (out on Monday) rises, he's told us how it fits in with an even grander plan concerning a full-length concept album, due out next year. "Radio PWR is the station that broadcasts in the universe of the LP," says main man Benjamin Garrett.



Fryars



Fat White Family

FAT MANIFESTO

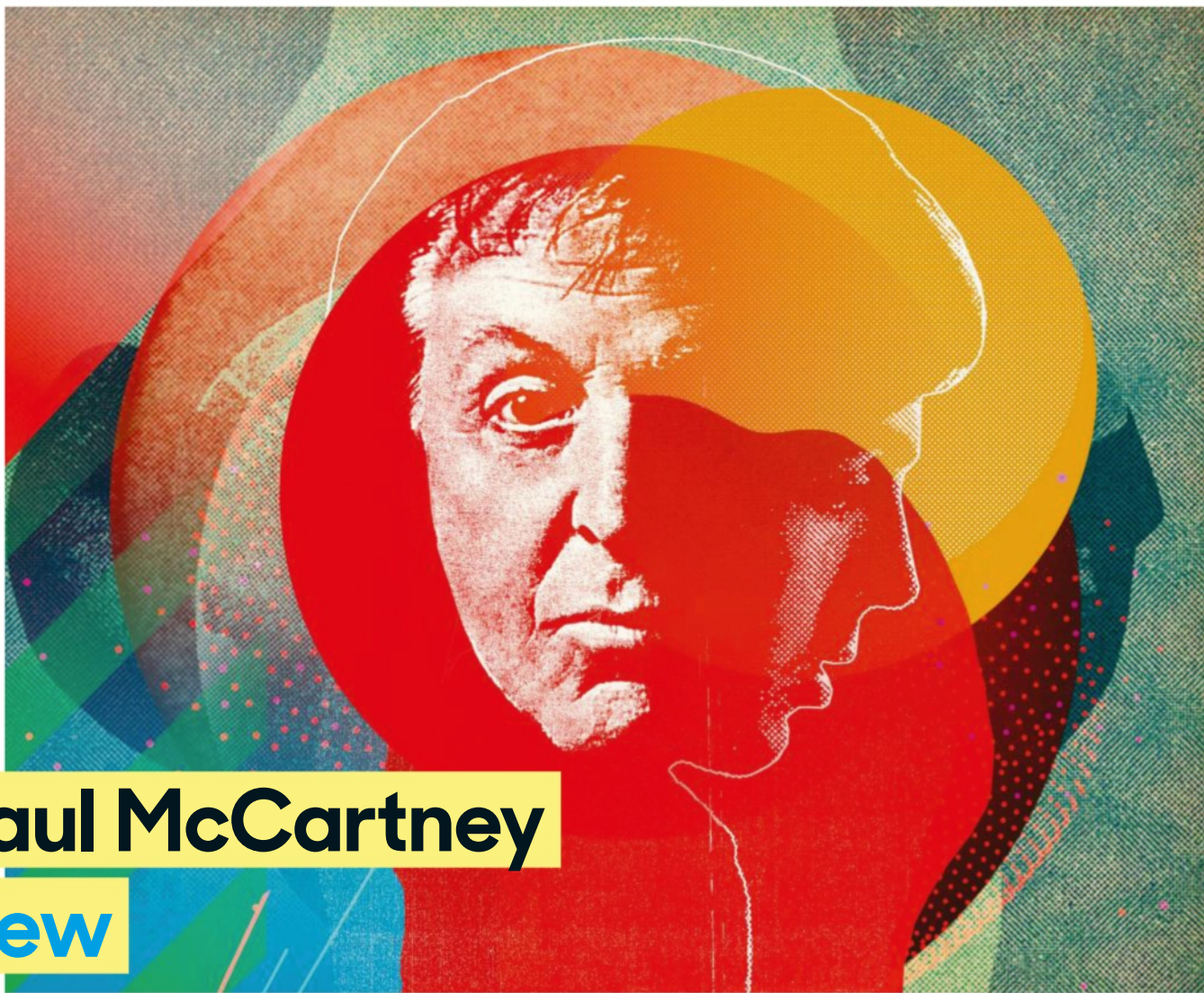
London's most unruly band Fat White Family have told *Radar* they want their gig at London's 100 Club (December 10) to be a "takeover". "We shall launch a split EP with comrades-in-arms, Taman Shud," says singer Lias. Next up for the band is a new single on Hate Hate Hate, to be released in early 2014.

GIRLS NAMES' ALBUM PLANS

Belfast four-piece Girls Names – who release EP 'The Next Life' on October 28 – have updated *Radar* on their next album, with frontman Cathal Cully explaining that they want to move their sound on: "We're trying to figure out how to make sense of it. And how to fuck around with it!"

WorldMags.net Reviews

► THE DEFINITIVE VERDICT ■ EDITED BY TOM HOWARD



Paul McCartney

New

With producers Mark Ronson, Ethan Johns, Paul Epworth and Giles Martin, Macca delivers his most enjoyable album in years



they became the most popular headliners in Glastonbury history. Ten years ago, new David Bowie albums were met with mild dread and disinterest; today, they are bona fide cultural events. The same applies to Bob Dylan, who's currently enjoying the kind of acclaim he has not known since the 1970s; and Fleetwood Mac, whose last few reunion tours weren't quite the hipster circle-jerks the latest one has inexplicably become. Put simply, there's never been a better time to be a pensionable rock legend with a new record.

► Perhaps it's a symptom of our nostalgia-obsessed age, but over the last decade or so rock'n'roll has shed the stigma of getting older. Quips have been made about The Rolling Stones' advancing decrepitude since they were lithe fiftysomethings, yet this summer, on the cusp of their seventies,

All of which augurs well for Paul McCartney's first collection of new songs in six years. His last album, 'Kisses On The Bottom' – 2012's well-intentioned but utterly extraneous set of pre-Elvis jazz standards – couldn't have sounded more septuagenarian if it had been given away with *The Mail On Sunday*. By contrast, 'New' initially seems in danger of veering too far in the opposite direction: there's that godawful name for starters, not to mention the presence of It-producers such as Mark Ronson and Paul Epworth, two guys who fit the profile of what you imagine McCartney considers 'with it'. Happily, 'New' avoids becoming another thumbs-akimbo entry into the Groovy Uncle Paul canon; instead, it's his most enjoyable record in years.

The title track is probably the best example of this. 'New' sounds like the work of a younger McCartney – 47 years younger, if the 'Revolver'-ish brass arrangement and melodic cap-doff to 'Got To Get You Into My Life'

ILLUSTRATION: JIMMY TURRELL

are anything to go by – and Ronson's retro-modernist production talents, far from sounding gimmicky, serve the song well. Indeed, it's a shame that he only worked on two of the 13 tracks (there's a 'hidden' track called 'Scared'), particularly when the other one – the psychedelic whirligig

MACCA'S SOLO YEARS

The best of Sir Paul's post-Beatles records



Band On The Run 1973

The pick of the bunch was recorded in turbulent Lagos, Nigeria with Wings, and features fan favourites 'Jet' and 'Nineteen Hundred And Eighty-Five'.

BEST TRACK: Band On The Run



McCartney II 1980

With Wings

a mess by the end of the '70s, Paul headed into the studio to get experimental and start phase three of his career: the solo years. 'Temporary Secretary' still sounds like the future.

BEST TRACK: Temporary Secretary



Ram 1971

With a pair of beetles pictured

fucking on the back, there's a sly sense of anger here. But 'Monkberry Moon Delight' and 'Dear Boy' are among his finest solo songs.

BEST TRACK: Uncle Albert/Admiral Halsey

bit as predictable as its title would suggest – and it goes without saying that any homage to the past never comes anywhere close to bettering it.

Still, if anyone has earned the right to stop being judged by his own superhuman body of work, surely it's Paul McCartney. Don't be misled by the title: 'New' is the sound of an old dog having fun with some old tricks.

■ BARRY NICOLSON

THE DETAILS

► **RELEASE DATE** October 14 ► **LABEL** Virgin/EMI ► **PRODUCERS** Mark Ronson, Paul Epworth, Giles Martin, Ethan Johns ► **LENGTH** 46:11 ► **TRACKLISTING** ►1. Save Us ►2. Alligator ►3. On My Way To Work ►4. Queenie Eye ►5. Early Days ►6. New ►7. Appreciate ►8. Everybody Out There ►9. Hosanna ►10. I Can Bet ►11. Looking At Her ►12. Road ►13. Scared (hidden track) ► **BEST TRACK** Alligator

MORE ALBUMS

Cass McCombs Big Wheel And Others

Domino



Beyond the fact that it contains 19 songs (plus three

interludes featuring an inane but quite sweet chat with a small boy), there's nothing stylistically 'double album' about this double album. No sprawling space odyssey theme, no acoustic flipside; just lots and lots of Cass McCombs songs. Which, in theory, is no bad thing – and indeed, the slide guitar-drenched 'Angel Blood' is McCombs at his hypnotic, country-downbeat best. But things tail off to the extent that shuddery second-half tracks such as 'Honesty Is No Excuse' just sound unfinished, and the listening process becomes an editing process. Turn it off halfway through and it's brilliant.

■ JAMIE FULLERTON

6

Fuzz

Fuzz In The Red



He may play garage rock like a total slacker, but

Ty Segall is not a man who waits around on the sidelines to release an album. The San Franciscan has already put out a solo record this year ('Sleeper') and now he returns as the drummer/vocalist in new band Fuzz, with guitarist Charlie Moothart (an old schoolfriend and regular collaborator) and bassist Roland Cosio. The band only formed in January and consequently their debut fizzles with spontaneity, its sinuous riffs and Sabbath-indebted rhythm section playing at a delirious punk-rock speed, frolicking around in the dirgey sonic sludge like piglets in mud. A rush job, perhaps, but it's still the sound of three guys having the time of their lives.

■ KATE HUTCHINSON

8



NME
ALBUM
OF THE WEEK

Radkey

Devil Fruit EP

The Radke brothers let rip in a fury of sludgy riffs and raucous noise

Slagging off your family in a diary rant is one thing, but putting it down in song? That takes some balls. Missouri siblings Radkey must be seriously pissed at their grandad then, because 'Little Man', the second track on their 'Devil Fruit' EP, takes aim with a cutting tirade against their aged relative. "You've got no ideas and no imagination", spits Dee Radke in the opening line, the sludgy riff spooling out of his guitar adding to the sense of fury. And the anger doesn't let up throughout the record. 'Romance Dawn' is all ominous punk noise, starting off with drummer Solomon's slow and steady beats before veering into unhinged raucousness. 'Start Freaking Out'

continues the brutal streak before 'Overwhelmed' completely lets go of inhibitions in a fit of textbook Nirvana grunge, with Dee declaring, "I feel stupid... not the smartest". Right now, he's top of the class.

■ RHIAN DALY

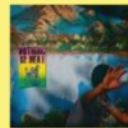
8

THE DETAILS

► **RELEASE DATE** October 14 ► **LABEL** Little Man ► **PRODUCER** Joel Nanos ► **LENGTH** 13:44 ► **TRACKLISTING** ►1. Romance Dawn ►2. Little Man ►3. Start Freaking Out ►4. Overwhelmed ► **BEST TRACK** Little Man

Crystal Antlers Nothing Is Real

Innovative Leisure



Crystal Antlers are not a cheery bunch. In fact, the

bleakness on their third studio album reaches such morbid levels that Leonard Cohen might contemplate suicide after scrolling down its tracklisting. Fortunately, LA's DIY rockers know how

to pen a tune: opener 'Pray' is a stomping statement of intent, and the brilliant 'Rattlesnake' is birthed from the same bastard gene pool as the Pixies. But while the rest of the album is solid, dark anthems such as 'We All Gotta Die' and the OCD-charged 'Persephone' are a tad too desolate. There's some joy to be had here, but only if you bypass the misery.

■ DAMIAN JONES

6

IC1s

New Single



‘Beautiful Ugly’ Out on 14.10.13

(Available via iTunes & Limited Edition 7" Vinyl - complete with exclusive bonus CD)

"IC1s are a proper, no messing about, rock and roll band"
Mark Beaumont (NME)

"See IC1s, they're brilliant and post-everything"
Alan McGee (Creation Records)

Reviews

We Are Scientists Business Casual EP

100%



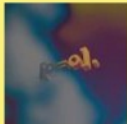
'Business Casual' marks the sound of a band who don't know

what they are any more. Having always hovered between 'proper group' and 'comedy outfit', the New York trio now seem as confused about their music as they do about their message. 'Dumb Luck' begins with hair-metal riffs, whereas 'Return The Favor' is full of brooding introspection. Then there's acoustic demo 'Courage', rom-com soundtrack-in-the-making 'Good Answer', and 'Take My Breath Away', the inexplicable and unnecessary cover of the '80s power ballad. It's not terrible, it's not good, it's just not anything. Forget business casual: if We Are Scientists are going to carry on, they need to smarten up.

■ LISA WRIGHT

5

Kwes ilp Warp



London producer Kwes has added his intimate

electronica to The xx, toured with Bobby Womack's band and been sampled by Kanye. But these endorsements don't seem to have boosted his confidence, and this debut initially sounds low-key to the point of negligible. It's not until you listen on headphones that it opens up a new world. Play it this way and the looped beats and string samples of 'Hives' are richer, his cracked baritone on 'Cablecar' melts gorgeously into its warped backdrop, and the low-key pop of 'B_shf_l' and 'Rollerblades' hint at crossover potential. Although not as immediate as his collaborators' work, his introversion pulls you into his unique soundscape.

■ DAVID RENSHAW

7



The Men Campfire Songs EP

The hardcore racket that made the Brooklyn band's name is out. Five stripped-back tracks – actually recorded round a campfire – are in



No doubt you can think of some bands who talk a mouthy, swaggering game about their music, but when it comes to the crunch appear shit-scared of trying anything new. The Men, five Brooklyn-based fellows with an intentionally neutral name, are kind of the opposite. Throughout their four albums to date they've brought a few surprises to the party, but you'd never catch them crowing about it, possibly because their roots are in DIY punk. They're pretty big on the sin of pride.

Having used this year's 'New Moon' to confirm what 2012's 'Open Your Heart' hinted at, these purveyors of fearful and exhilarating hardcore racket have spent their career so far turning their hand

to fuzzy country and vintage-sounding '80s/'90s alt.rock. 'Campfire Songs', however, strips The Men down to bare essentials. The five-song, 25-minute EP was taped while the band sat round (yes) a campfire, in between 'New Moon' takes. As such, its

first two numbers are found in electric form on their parent album.

'I Saw Her Face' remains lumbering, despite being propelled by a mandolin in lieu of any rhythm section. Similarly, the earwormy hook of the title, as sung by Ben Greenberg, fails to shine through. But 'The Seeds' sounds pretty much exactly how you'd expect an acoustic demo of the song to sound. What's being brought to the table here, guys?

Well, 'Water Babies', a non-album B-side infused with the upbeat clatter of Superchunk and the foggy groan of Dinosaur Jr, reinvents itself as clanging folk-rock, albeit by having all the punk sucked out of it. Last, but by no means least, come 'Turn Your Color' and 'Patience', two new Men tracks that take the band's sound in a different direction and justify this whole campfire backstory. The former is six minutes of blissful, drone-addled psych-folk, while 'Patience' is the kind of all-hands-to-the-pump jam that stays just the right side of drunken collapse. Two properly good moments out of five isn't a great ratio, but at least it's telling us that The Men's wagon is still rollin' steady.

■ NOEL GARDNER

6

THE DETAILS

- ▶ **RELEASE DATE** October 14, 2013
- ▶ **LABEL** Sacred Bones
- ▶ **PRODUCER** Self-produced
- ▶ **LENGTH** 25:00
- ▶ **TRACKLISTING** ▶ 1. I Saw Her Face
- ▶ 2. The Seeds ▶ 3. Water Babies
- ▶ 4. Turn Your Color ▶ 5. Patience
- ▶ **BEST TRACK** Turn Your Color

Pearl Jam

Lightning Bolt Virgin/EMI



It feels impossible that 'In Utero' is already two decades

old, but even more unthinkable is that Nirvana contemporaries Pearl Jam are still trotting out their turgid rock blub-fests. The quintet's 10th album tries to experiment with prog-lite ('Yellow Moon') and jangle pop ('Sleeping By Myself') and delivers some punky four-chorders

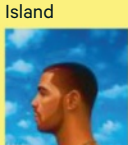
('Mind Your Manners'). But there's something very 'mopey American teenager' about 'Lightning Bolt', and if Eddie Vedder didn't have the rest of his band in tow he would just sound like a loon at the back of the bus. Worst of all, it's dull – which, against all the odds, makes us look back at Vedder's 2011 solo album 'Ukulele Songs' – tracks played on the tiny Hawaiian instrument – with fond memories. At least it was a curiosity.

■ KATE HUTCHINSON

4

Drake

Nothing Was The Same



Now on his third album, hipster R&B's very own Charlie

Brown remains life's eternal sufferer. He invented the acronym 'YOLO' (you only live once), so it's bizarre that he continues to waste our time with his first-world problems: "This is the shit I wanna go out to", he repeats on 'Furthest Thing', anticipating his

own funeral; "I just want some head in a comfortable bed", he mopes on 'The Language'. Drizzy's candid lyrics about battered egos and insecure relationships were refreshing early on in his career, but the persona is wearing thin as he recalls how rich his melancholy has made him: "I wear every single chain/Even when I'm in the house" ('Started From The Bottom'). How long can a man trade on being blue if he's living the dream?

■ EVE BARLOW

5

Reviews

The Dismemberment Plan

Uncanny Valley

Partisan



Between 1993 and 2003, The Dismemberment Plan

were one of America's most experimental, idiosyncratic indie bands. They reformed in 2010, and this is the Washington DC four-piece's first full-length album in 12 years. Thankfully, there

are echoes of their past greatness here, notably in the tense urgency of 'Mexico City Christmas' and the semi-spoken odd-pop of 'Invisible'. 'White Collar White Trash' and 'Living In Song' also brim with the band's trademark humour and quirky musicality. But the country pastiche of 'Daddy Was A Real Good Dancer' and the sanitised stomp of 'Go And Get It' sound tired. It's fun, but not the comeback it could have been.

■ MISCHA PEARLMAN

6

Gary Numan Splinter: Songs From A Broken Mind

Mortal



An inspiration to decades of kohl-eyed youths using synthesizers as a force for misery, Gary Numan's been in the shadows for some time now, delighting diehard Numanoids and few others. His 20th album finds the 55-year-old in a kind of feedback loop, sounding more like the bands he's influenced – Depeche

Mode's doomy electronica, say, or the goth-industrial of Nine Inch Nails – than his pioneering singles of the late '70s. It makes for a decent record that's neither wildly unoriginal nor a natural fit, as Numan assimilates glitches and white noise into 'Everything Comes Down To This' and 'Here In The Black' without quite making the sonic textures his own. He flirts with past glories on the throbbing 'I Am Dust', but 'Splinter...' never sounds ahead of the curve he created.

■ MATTHEW HORTON

6

Tim Hecker Virgins

Kranky



Compulsive iTunes genre taggers might wind up hating

Tim Hecker. The Canadian musician works at a foggy spaghetti junction of ambient drone, modern classical composition and speaker-testing noise, but never truly focuses his sound. Overall, though, he's mastered this stylistic skittishness and you'll do well to find much dispute about his talent. 'Virgins' is Hecker in less-noisy-than-usual mode, and the album's opening and closing tracks – 'Prism' and 'Stab Variation' – sound so out-of-body and celestial it's like a trip to church after four days without sleep. In between, there are sparse pianos and ambient sounds sabotaged by digital glitches, but Tim Hecker always remains elusive.

■ NOEL GARDNER

8

Various Red Hot + Fela

Charity compilation on which
Tune-Yards, Chance The Rapper
and more pay tribute to Fela Kuti

Fela Kuti's pioneering, joyous Afrobeat rhythms shook the world before his death following complications brought on by Aids in 1997. The Red Hot organisation, who raise money to fight HIV, paid tribute to the Nigerian musician with the 2002 compilation 'Red Hot + Riot', but they've decided it is time for a fresh wave of musicians to tackle another volume.

Red Hot have assembled a stellar line-up for this release, including Chance The Rapper, Childish Gambino and South Africa's Spoke Mathambo, who bring their trademark charm to 'Gentleman', 'Who No Know Go No' and 'Yellow Fever' respectively.

First track 'Buy Africa', performed by Balaji – who hails from the Democratic Republic of Congo via Belgium – and L'Orchestre De La Katuba is a perfect introduction to Fela's grooves. Balaji appears again with Fela's former drummer Tony Allen and Dead Prez's M-1 on 'Afrodisco Beat 2013', which samples Ghanaian leader Kwame Nkrumah's 1957 speech declaring his country's independence.

But what makes this album truly exciting is the way it sounds so new and inventive while still acknowledging



Fela's own sound: Tune-Yards, ?uestlove, Angelique Kidjo and Akua Naru bring their own brands of weirdness to their collaborative version of 'Lady', and GendEr Infinity offer a gorgeous dreampop reworking of 'Hi Life Time'.

Inevitably, not everything works. My Morning Jacket and Alabama Shakes' Brittany Howard team up for a self-indulgent 'Trouble Sleep Yanga Wake Am' that starts to feel worthy long before its 14 minutes are up. But, on the whole, 'Red Hot + Fela' works both as an introduction to Afrobeat, and as a reworking of the genre, making it a fitting tribute not just to Fela's music but also his indomitable spirit.

■ KEVIN EG PERRY

8

THE DETAILS

► **RELEASE DATE** October 8, 2013 ► **LABEL** Knitting Factory ► **PRODUCERS** Various, including Spoke Mathambo, Jim James ► **LENGTH** 1:18:12 ► **TRACKLISTING** ►1. Buy Africa – Balaji & L'Orchestre De La Katuba featuring Kuku ►2. Lady – Tune-Yards, ?uestlove, Angelique Kidjo & Akua Naru ►3. Yellow Fever – Spoke Mathambo & Zaki Ibrahim ►4. No Buredi – Nneka, Sinkane, Amayo & Superhuman Happiness ►5. Who No Know Go No – Just A Band & Childish Gambino ►6. Trouble Sleep Yanga Wake Am – My Morning Jacket with Merrill Garbus & Brittany Howard ►7. Sorrow Tears And Blood – Kyp Malone & Tunde Adebimpe, Kronos Quartet & Stuart Bogie ►8. ITT – Superhuman Happiness with Sahr Ngaujah,



Abena Koomson & Rubblebucket ►9. Afrodisco Beat 2013 – Tony Allen, M1 & Balaji ►10. Gentleman – Just A Band, Bajah & Chance The Rapper ►11. Hi Life Time – GendEr Infinity ►12. Zombie – Spoke Mathambo & Cerebral Cortex & Frown ►13. Go Slow – King

► **BEST TRACK** Hi Life Time

Tindersticks

Across Six Leap Years

Lucky Dog



To mark 21 years in the 'mumbling lounge lizard' business,

Tindersticks hit Abbey Road to re-record a selection of tracks that they felt had been "lost along the way". For better or worse, it means we're not treated to/horrified by modern versions of perfect gritty classics from their superlative 1993 debut album, such as 'Patchwork', 'Drunk Tank' or 'Marbles'. But with no grimy Formica boldly wiped clean, the 'improvements' here are virtually imperceptible for those of us unconcerned with rim-tap reverb. You suspect Stuart Staples wanted to re-sing 'A Night In' while simply smoking a better brand of French cigarette, but 'Across...' is nonetheless a very fond retrain around the outskirts of a dank, delectable career.

■ MARK BEAUMONT

7

Jazz Summers: Big Life

How to get ahead in the music industry, by the hippy hard-ass behind Wham! and The Verve

The four things that, according to Jazz Summers, are key to turning bands into million-selling megastars? Lying, shouting, hassling and *believing*. Take this scenario: only a handful of kids turn up to a Wham! video shoot that was meant to be pandemonium. The legendary band manager's solution: lock the press outside and let only one photographer in on the condition that all the kids are in the shot and the photo runs with the headline 'WHAM! MANIA!'. Then take this scenario: nobody is willing to sign Snow Patrol or get 'Wake Me Up Before You Go-Go' on US radio. Summers' solution: sack everyone involved, or go above their heads. If you *believe* enough, says Summers – the hard-ass go-getter behind The Verve, Wham!, Scissor Sisters, Klaxons, Snow Patrol, London Grammar and, yes, Lisa Stansfield – the universe will align.

As you'd hope from the autobiography of one of the music industry's most colourful characters, the numbers are big, the names are bigger and the adventures are monstrous. One minute he's catching scabies with folk singer and comic Richard Dignance in New York; the next he's negotiating a £24 million deal for The Verve, who break up before they can sign it, or dealing with a deranged brass player who believes he's been possessed by the devil during Wham!'s famed trip to China. If he's not building megastars from nothing he's being fired by them – in Wham!'s case for signing a deal with a company linked to apartheid.



RELEASE DATE
Out now
PUBLISHER
Quartet

As an insight into the machinations of a confused industry – and one angry, red-faced man barging right through the middle of it – *Big Life* is terrifying and inspiring. Particularly riveting are his revelations about The Verve: their bitter dispute with The Rolling Stones over 'Bitter Sweet Symphony' and the backstage fights and recriminations of their split and reunion tour.

Delivered as a series of recorded interviews with author Joe Stretch, there's a deeply personal slant to *Big Life* that makes Jazz's life outside the industry seem even more dramatic. There are failed marriages, one to '80s house chanteuse Yazoo. There are drunken rampages, and attempts to connive his way out of the army that read like a farcical chapter of *Catch-22*. At one point, as a young army radiographer posted to the Far East, Jazz comes close to single-handedly dragging Great Britain into the Vietnam War by agreeing to play in Saigon in return for a new drumkit.

With all his hippy philosophising about surrendering to the will of the universe, Summers doesn't quite succeed in his stated aim of "writing a book that will change people's lives". But he has certainly written a book that inspires self-belief, faith in art and never taking no for an answer.

MARK BEAUMONT

The Presets

Pacifica Modular



Julian Hamilton and Kim Moyes were an integral

part of Australia's early '00s dance boom, alongside bands such as Cut Copy. But the popularity of the duo's fusion of aggressive rock and thumping techno on records like 'Apocalypso' has fizzled out. So, in the spirit of keeping up with the frantic

pace of modern electronic music, on third album 'Pacifica' The Presets experiment with smoothed-out synths of the M83 variety, mismatched minimal production, eerie ambience and – hey, why not? – some cheesy echoing vocals on 'Ghosts' and 'It's Cool'. It's not awful, just bland, and lacks the bite that electro-pop records need to be lifted out of the purgatory that is mediocrity.

SIMON BUTCHER

5

2 Chainz

BOATS II: Me Time Def Jam



2 Chainz's second album comes with a cookbook, (shrimp scampi and garlic mash, anyone?) and features Pharrell, Drake and Lil Wayne. The 36-year-old rapper from College Park, Georgia, is going all out. But even though he reckons he's currently hip-hop's star "quarterback" (on 'U Da

Realest'), 'BOATS II...' is your standard 2013 Southern hip-hop record, complete with ticking beats ('Extra'), Auto-Tune ('So We Can Live') and eye-rollingly explicit lyrics ('Where U Been?'). There are a few special moments, though, such as the low-key 'Outroduction', and 2 Chainz's seedy drawl chiming perfectly with Diplo's distorted circus organ on 'I Do It'.

LUCY JONES

6

PLAY
IT AGAIN

RECENTLY
RATED IN NME

The Julie Ruin Run Fast

"Mind-destroyingly catchy B-52s-style surf punk, fuelled by the ecstatic abrasion of contradictory personalities. It's an honest, human, realistic – and totally wonderful – guide to life." (NME, September 14)

9

Parquet Courts Tally All The Things That You Broke EP

"Encapsulates what makes Parquet Courts stand out from wave after wave of bands who think posing with a skateboard and writing songs about weed is enough to get by." (NME, October 5)

8

Wolf Alice Blush EP

"Singer Ellie Rowsell wouldn't have been old enough to walk when Echobelly and The Breeders were representing Britpop and grunge, but this quartet could belong on either side of the '90s Atlantic."

(NME, October 5)

7

Haim Days Are Gone

"Gives a very earnest portrait of three people learning how to shape their own destinies... Haim are a rock band who've made one of the best pop albums you'll hear all year." (NME, September 28)

8

Danny Brown Old

"A terse, hectoring blend of squawking cocaine mania and ghoulish, punk gruffness... 'Old' is a perfect example of why 2013 is a very exciting time for hip-hop." (NME, September 28)

8

Reviews

LIVE

Peace

The Birmingham band headline a night of loved-up mayhem at The Old Blue Last's 313th birthday party

It's become customary at Peace shows for the confetti cannons to go off when 'Bloodshake' starts. Tonight an unidentified miscreant let them off in the dressing room, so the gig is uncharacteristically devoid of paper petals. But Peace don't need cheap whistles and bangs to make this a celebration. Upstairs in the same tiny room where they played their first London gigs and shot the cover for this year's debut album 'In Love', the Birmingham band perform like returning heroes. From the glam-suzz of 'Follow Baby' to the 'There's No Other Way'-gone-psych strut of 'Waste Of Paint', they've become an effortless live act. By the time the joyous 'Lovesick' fizzles out Sam Koisser is crowdsurfing, and the members of the crowd not carrying the bassist across the room are storming the stage. It's all a massive love-in.

■ LISA WRIGHT

8

The Old Blue Last



London

Sep 26

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JENN FIVE

Laura Marling

Usher Hall, Edinburgh

Wednesday, September 25

Alone onstage, the singer delivers a masterclass in confidence, fragility, heartbreak and defiance

“I can’t see you, but I know you’re here.” A diminutive figure, dwarfed by her surroundings, Laura Marling stands alone onstage at Edinburgh’s Usher Hall. The 23-year-old has just returned to the UK after a spell in Australia and the USA. In the States, she drove herself from gig to gig, playing in tiny bars. By contrast, she now finds herself in front of a large and attentive audience in a grandiose theatre venue. Reassuring cheers pour forth from the stalls and balconies in response, confirming that there is life beyond the glare of the stage lights.

Flanked by black drapes and lit by a solitary purple spotlight, Marling’s first number is a sprawling medley of ‘Take The Night Off’, ‘I Was An Eagle’, ‘You Know’ and ‘Breathe’, all taken from recent album ‘Once I Was An Eagle’. Her voice warbles with a deep and gentle vibrato, punctuated by fierce accents as she asserts, “*I will not be a victim of romance*”. A lengthy exploration of dignity and regret, this opening medley is both cinematic and theatrical, entirely befitting the surroundings. Marling effortlessly embodies each of her songs’ characters, and lyrics delivered as spoken word are done so with the impassioned delivery of a leading lady. This role is affirmed

later in the set when she expresses a desire to be a movie star, just before launching into an untitled new song. As she throws her eyes up to the ceiling, consumed by the dynamic characters of her own making, you wonder if it wouldn’t be such a bad career move.

After a brief pause she tumbles into ‘Master Hunter’, a bold number that clearly displays how Marling has become a master of the folk genre. Her attention and energy are focused on the art of storytelling and, acknowledging her forebears, she echoes Bob Dylan’s line “*It ain’t me, babe*” only to follow it later with her own “*no fucking life that I’d choose*”. Seventeen minutes have passed since Marling strummed her first chord. Already it’s been an emotional barrage, an enveloping experience.

The opening chords of ‘Ghosts’ elicit a cheer from the audience and Marling strides through the song at a quicker and more light-hearted

pace than usual. She’s exercising her right to meddle with the form and function of her songs, though the weight of lyrical meaning sometimes gets lost as she skips through it with this new approach. For the first and only time tonight it feels as though Laura Marling is going through the motions.

It’s not long before she regains her connection with the crowd. She explains that she doesn’t often play ‘Goodbye England (Covered In Snow)’ these days, but inspired by her return to chilly British climes, the Hampshire-born Marling deviates from the customary setlist because the song “has a special significance at this time of year”. She instantly regrets the intimate confession, telling the audience, “I wish I hadn’t told you any of that.” But the unplanned performance is the evening’s highlight. A soft and tender lament, its vintage tones are perfectly suited to the



SETLIST

TAKE THE NIGHT OFF

I WAS AN EAGLE

YOU KNOW

BREATHE

MASTER HUNTER

NEW SONG (UNTITLED)

GHOSTS

ALAS, I CANNOT SWIM

LOVE BE BRAVE

GOODBYE ENGLAND (COVERED IN SNOW)

ALPHA SHALLOWS

HOPE IN THE AIR

WHAT HE WROTE

How good?

10

2

historic building, with its faded memories playing out like a celluloid romance.

At one point Marling jokes that she'll move onto the "dancefloor-filling pop songs" later, but it's the depth of emotion she mines in her sadder songs that holds the audience this evening – and they respond with hushed tones and rapturous applause. Tonight's rendition of 'Alpha Shallows' catches Marling at her very strongest, as she displays a degree of heartbreak, fragility and defiance that belies the mere 23 years she has spent on this planet.

Throughout the 90-minute set, Marling displays nothing but supreme confidence. A fluffed guitar line provokes a smile, and her only other mistake comes when – having

THE VIEW FROM THE CROWD



Emma, 26, Northern Ireland
"Tonight was poetic, philosophical, inspirational and thought-provoking."



Helen, 30, England
"It was inspiring, and I can't believe how young Laura Marling is. She has so much wisdom and maturity."



Robert, 18, Barcelona
"It was amazing. I didn't expect that. I thought it was just incredible."



Drew, 19, Fife
"It was fantastic. I really enjoyed it. I'd not really heard Laura Marling before and it was good. Really impressed."

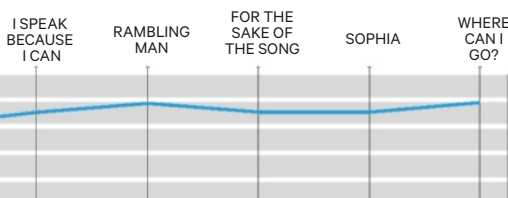
MARLING HAS BECOME A MASTER OF THE FOLK GENRE, HER ATTENTION AND ENERGY FOCUSED ON STORYTELLING

been warned it would be her last song – the audience tries to clap along to 'Where Can I Go?'. She stops to chide them ("Oh god, that was amazingly out of time"), then politely adds: "I think it's 'cos you're far away." Obediently the clapping ceases so the star can go it alone. With a bow, she steps away from the purple light.

As the house lights go up, three words can be seen in gilt writing on the wall of Usher Hall: *Nisi Dominus Frustra*. Those words represent archaic fearmongering about the vanity of a godless life. But there's only one person here worthy of worship, and she's left the building.

■ HAYLEY AVRON

9



MORE GIGS

Frank Turner Camden Monarch, London

Monday, September 30
Frank says he wants his gigs to be "community-uniting events" rather than just play-and-listen affairs. It's hard to accept that when he's onstage at Wembley Arena, but tonight, in front of 180 fans, it feels right. He sits down throughout, having hurt his back on tour, but still gives his guitar a hammering for the 23-song set. Included are two covers – Tom Jones' 'Delilah' and The Weakerthans' 'Plea Of A Cat Named Virtue' – and a new song called 'Sweet Albion Blues', which celebrates the British towns he's visited on tour. But the standout is 2008 track 'I Knew Prufrock Before He Got Famous' – it's undoubtedly Frank's anthem.

■ ANDY WELCH

7

Royal Blood The Haunt, Brighton

Tuesday, October 1
"We're not used to people coming to our shows," says Royal Blood frontman Mike Kerr as the Brighton duo's set reaches its climax. That won't last long. Sandwiched in the middle of a folk-heavy bill, Kerr and drummer Ben Thatcher blast away the twee offerings with thundering bass riffs that shake the foundations of The Haunt. The romantically confused juggernaut of 'Figure It Out' is an early highlight, and as debut single 'Out Of The Black' brings things to a close – the spectre of Josh Homme lingering in every pummelling note – the band show the brilliance that inspired Matt Helders to wear a Royal Blood T-shirt when the Arctic Monkeys headlined Glasto.

■ RHIAN DALY

8

Drenge

Brudenell Social Club, Leeds Tuesday, October 1



Eoin Loveless, Drenge

The Loveless brothers riff through a setlist that reads like it should be penned in blood

An hour before he's due onstage, Drenge frontman Eoin Loveless is in the crowd of the Brudenell Social Club, drinking a cup of herbal tea, watching support band Menace Beach warm up the crowd. He looks uncharacteristically serene. No sign of that snarl just yet.

When it's Drenge's turn to play he stands with his back to the crowd, choosing instead to glare at brother Rory behind the drumkit. The duo instantly start powering through a setlist that reads like it should be penned in blood – 'I Wanna Break You In Half', 'Dogmeat' and opener 'Gun Crazy' – and play like boys born to create evil blasts of 'In Utero'-style rock'n'roll.

Two weeks ago Drenge played their sinister grunge on *Later... With Jools Holland*, the same night Kanye West was on the show. Perhaps the rapper's ego rubbed off on the pair, because they ooze confidence as they riff through their self-titled debut album in front of a relentless moshpit. There is no time for pleasantries. In fact, the only crowd interaction Eoin manages is: "We're from Castleton in Derbyshire." When the crowd cheers, he scolds: "That's nothing to smile about."

The brothers have spoken about how boredom with village life informed the lyrics of these tracks, and as Eoin howls "I've never seen so much beauty so malign" over the sardonic jangle of 'Backwaters', it sums up everything Drenge are about – the malevolence of the '90s Seattle grunge scene with a shot of British cynicism.

■ SIMON BUTCHER

8

35

Manic Street Preachers

O2 Shepherd's Bush

Empire, London

Tuesday, September 24

Combining vitriolic punk with acoustic mellowness isn't easy. But the Manics do like a challenge

Bathed in purple light, James Dean Bradfield points a finger at the balcony, barks "rattle your fucking jewellery", and then returns to yelping, vitriolic rock parodying the romantic inadequacies of Communist leaders. For a

split second of 'Revol' he's an effigy of the strident punk guerilla that once led his own revolution back in rock'n'roll history (well, the '90s), backed by an army of intellectual pop kids and arm-scarred sixth-formers. Twenty years on and one vital man down, the Manics *could* still be heroes. Then Bradfield picks up an acoustic guitar.

There's long been an air around the Manics of a band winding down. They've struggled to reassert their alternative credentials in the wake of what 'The Holy Bible' fans refer to as White TrouserGate – the populist "This Is My Truth..." period that produced some of the blandest diatribes against fascism ever recorded. Subsequent albums have never been enough to reunify Generation Useless. Aimlessness set in. On 'Journal For Plague Lovers' they blew their last load of hoarded Richey lyrics, and the arena-pop of 2010's 'Postcards From A Young Man' was a self-

SETLIST

► Motorcycle Emptiness
► Ready For Drowning ► Your Love Alone Is Not Enough ► Show Me The Wonder
► Anthem For A Lost Cause ► (It's Not War) Just The End of Love ► You Stole The Sun From My Heart ► As Holy As The Soil
► Rewind the Film (with Hawley)
► You Love Us
► If You Tolerate This... ► This Sullen Welsh Heart ► (I Miss The) Tokyo Skyline ► Can't Take My Eyes Off You ► The Everlasting ► Elvis Impersonator: Blackpool Pier
► Revol ► Tsunami
► 30-Year War
► Kevin Carter
► Motown Junk (with Hawley)
► A Design For Life

NICKY WIRE ON...

...Mixing pretty with power

"We're trying to do something sedate mixed with our original raw power. It's always been the weird juxtaposition of the Manics – does 'Revol' fit with 'The Everlasting'? It's a fine line we've trodden, but when we hit the spot we're as good as we've ever been."

...Richard Hawley

"Absolutely gorgeous. As a person, a raconteur, or just as somebody hanging around the dressing room. Both his and James' fathers were teddy boys and bikers and they love talking about guitars and songs and the depth of musical history. Plus we have a blast when he comes onstage."

confessed "last shot at mass communication". So when they took two years off and returned with a reflective acoustic album called 'Rewind The Film' it felt like a swansong. A surrender.

They've made enough direction shifts, filled enough arenas and stood enough ground to be spared being told what sort of band they should be any more. The result, though, is incoherence: a Manics gig is a student house where the Shinto pop of 'Tsunami', the snotty snarl of 'Motown Junk' and the dreary 'The Everlasting' must somehow share a fridge, so naturally there'll be friction. At Festival No 6 the clash between the downbeat 'Rewind The Film' tunes and life-affirming thrash-outs like 'Motorcycle Emptiness' and 'You Love Us' was so stark it felt like a flatlining folk band getting occasional blasts with a defibrillator; the uptempo classics were harsh reminders of when the Manics were a band to adore, not merely appreciate. In a theatre tonight the contrast is less brutal – even if '30-Year War' and 'As Holy As The Soil...' drag like a corpse across shingle, the antique elegance of 'The Sullen Welsh Heart', 'Anthem For A Lost Cause' and 'Show Me The Wonder' glimmer with drama. There's

a wonderful moment in the '50s ballroom ballad 'Rewind The Film', for instance, when Bradfield's piercing shriek descends over the lavish baritone of guest vocalist Richard Hawley like a hawk swooping on a dozing badger.

Then the band leave the stage for James' solo acoustic slot. It includes 'The Everlasting'. It's churlish, after 20 years, to begrudge the Manics their hard-earned slice of maudlin maturity, but it's undoubtedly the playful moments that lift tonight above your average Lambchop gig. James hopping through a solo take on 'Can't Take My Eyes Off You' with the crowd bawling the "BA-DAP! BA-DAP!" bits like drunk pub singers. Or Nicky Wire, clad in a fetching red suit, suddenly appearing in a naval officer outfit and grinning "I'm rocking the Richard Gere look... or as someone said in Bristol, 'He looks like a fucking milkman.'" "This isn't rock'n'roll, this is the geometry of contempt!" he howls before 'Revol', and whatever the fuck he's on about we feel like scratching it into our arm out of sheer relief that the spite and passion, however tokenistic, still broils somewhere within the Manics. ■ MARK BEAUMONT





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Younghusband The Lexington, London

Tuesday, September 24
Younghusband have established a few trademarks in the short time they've been together – dizzying levels of feedback; frontman Euan Hinshelwood's giant exhalation of a vocal and signature white polo neck – and they're all present at the London quartet's performance at The Lexington tonight. But just when it looks like their psychedelic drone might swallow them whole, they bring out the beautifully controlled repetition of 'Reunion Message'. Later they pull the same trick again with 'Constantly In Love', a slacker take on the '60s girl-group sound that tonight is bestowed with thudding-heart drums. If Younghusband can make songs like those their trademarks instead, they'll be shit-hot.

■ RACHEL AROESTI

6

Cloud Control London, XOYO

Monday, September 23
Filling smokey basements with sun-drenched Australian vibes is exactly what Cloud Control are good at. Made of one part narcotic psychedelia and two parts oddball pop (think Yeasayer at their most commercial with 300 times less ego), they deal in warm, epic choruses and intriguing band members. The best thing about them is frontman Alister Wright, whose ever so slightly feminine vocal is the perfect foil to bandmate Heidi Lenfer's muscular delivery. On 'Dojo Rising' the pair's conflicting styles wrap around a slow build, while 'There's Nothing In The Water We Can't Fight's' trills deserves to be the feelgood hit of the autumn. ■ LISA WRIGHT

7

THE VIEW FROM THE CROWD



Alex, 21, Peckham
"That was so good, it blew my mind. I loved the acoustic

bits – it was wonderful, his voice was incredible. It was so good being able to see them in such a small venue."



Rhianna, 21, New Cross
"My favourite was 'Revolver'. I have

a 'Revolver' tattoo and people call me Re. I'm really excited about their new album."



Dan, 24, Eastbourne
"'Revolver' was best. 'The Holy Bible' album is

my favourite, I really love the Richey stuff."



Mark, 36, London
"'Show Me The Wonder' is brilliant. I'm a big fan so

hearing the old stuff is brilliant but the new stuff is exciting."

Katy B



XOYO, London Tuesday, October 1

The South Londoner returns with a taster of her new album 'Little Red'

Katy B means business at her first headline show in over a year, as she grabs her sparkly microphone and tells the crowd: "I wanna see everyone dancing, let's do this!"

When she announced this intimate club gig two weeks ago, the 24-year-old Londoner promised to unveil tracks from her upcoming 2014 album 'Little Red'. So following an opening medley of live favourite 'Aaliyah' and this summer's single 'What Love Is Made Of', out come five new tunes on the bounce. Bass-heavy first-taster 'Next Thing' gets the crowd dancing in traditional Katy B gig style, but it's the sensual

house jam 'Sapphire Blue' with its jazzy chorus that starts showing the progress that's been made since the Peckham-born singer's 2011 debut album 'On A Mission'.

Then comes something unexpected from an artist brought up on the Croydon club scene who, 15 minutes ago, was goading the crowd into moving their feet: a stripped-down piano ballad. At first the lack of

beats is jarring, but Katy clenches her fists and tears into the tender lyrics of 'Crying For No Reason' with a soulful intensity she's never mustered on record before. It's more of an Adele weepie than an Emile Sandé bore-athon, and at the end the crowd whoop like they've heard a song they know and love.

After this breather Katy and her three-piece band pick up the pace for two more new ones: 'All My Lovin', which inches into 'Rated R' Rihanna territory with its dark synths and rock-tinged chorus; and 'Hot Like Fire', whose trance keyboard riff is cheesier than an afternoon at Alex James's house. The crowd is then rewarded for its patience with breakthrough hit 'Katy On A Mission', followed by new single 'Sam', an electro-house banger which suggests someone in camp Katy has been listening to a lot of Disclosure lately. The way she stretches the word "valium" on the chorus to become "val-eee-um" is a nice touch, and pure Katy B. The night ends with a third crowd-pleaser, 'Lights On', dedicated to "all the 24-hour party people". When it's over, Katy reiterates what a terribly English pop star she is by thanking the crowd for a "marvellous time", then trots off after a job well done. In summary: bring on 'Little Red'. ■ NICK LEVINE

SETLIST

- Intro
- Aaliyah/What Love Is Made Of
- Next Thing
- Sapphire Blue
- Crying For No Reason
- All My Lovin'
- Hot Like Fire
- Katy On A Mission
- Sam
- Lights On



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BOOKING NOW

The hottest new tickets on sale this week

ELBOW

Elbow's 'Build A Rocket Boys!' tour climaxed with a headline show on New Year's Eve 2012 at Princes Street Gardens in Edinburgh. Since then the Bury band have been quiet, and are currently in the studio working on their sixth album that'll come out next March. To celebrate, they've announced a huge arena tour. Guy Garvey tells us what to expect when it starts in April.

Are you used to Elbow being an arena-sized band?

Guy: "You never get used to that much attention, but it's loads of fun. Every night is different, and we try to keep it so you

never know what's going to happen. We've got some good stuff planned for this tour. New gadgetry."

How ready is the new album?

"It's the time of broad strokes and fine detail, a hammer in one hand and a very fine quill in the other. It's the best part of making a record – fixing repairs."

What are the record's themes?

"I took a few trips to New York making this album. I'm fascinated by the place. Not just its empirical grandness, but its crazy fragility – it's held together with sticky tape. While I was

there recently, there was a gas leak. These guys opened the road and what was underneath was terrifyingly fragile. They're constantly patching up the place and I'm fascinated by its energy."

► THE DETAILS

► **DATES** Birmingham LG Arena (April 5, 2014), Glasgow SSE Hydro (6), Cardiff Motorpoint Arena (8), Manchester Phones 4U Arena (9), Leeds First Direct Arena (11), Liverpool Echo Arena (12), Nottingham Capital FM Arena (14), London O2 Arena (16).
► **PRICE** £30-36 ► **ON SALE** now
► **FROM** gigsandtours.com with £3 booking fee (£3.50 in London)

Haim

The LA sisters return to the UK next year for their biggest ever shows.

► **DATES** Nottingham Rock City (March 4, 2014), London O2 Academy Brixton (6), Brighton Dome (7), Manchester Academy (8), Dublin Olympia Theatre (10), Sheffield O2 Academy (11), Glasgow Barrowland (12)

► **SUPPORT ACTS** TBC

► **PRICE** £15 except London £17 and Dublin €19.10

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► **FROM** NME.COM/tickets, ticketmaster.co.uk and gigsinscotland.co.uk, with £1.80-£3.50 booking fee

All Tomorrow's Parties London Takeover

The promoters set up shop in east London, bringing the likes of Autre Ne Veut, The Icarus Line, Shellac, Comets On Fire and more to the capital.

► **DATES** London Netil House (November 18-December 5)

► **SUPPORT ACTS** Pharmakon (November 19), Helen Money (27, 28), DJ Fitz (29), New War (December 3) and more TBC

► **PRICE:** £10-20

► **ON SALE:** now

► **FROM** atpfestival.com/events with £2.02-£2.47 booking fee

Circa Waves

After creating excitement with debut track 'Young Chasers', the Liverpool quartet have been busy in the studio. Hear the fruits of their labour on this, their first headline tour.

► **DATES** Manchester Fallow (October 22), Nottingham Chameleon (23), Birmingham Hare & Hounds (24), Chester Compass (25), Leeds Cockpit 3 (26)

► **SUPPORT ACTS** TBC

► **PRICE** £5, except Chester £6

► **ON SALE:** now

► **FROM** NME.COM/tickets with £1 booking fee, except Chester £1.25 and Leeds 50p

Little Green Cars

Following a world tour that's taken them through Australia and the US, the Irish quintet will round off a big year by bringing debut album 'Absolute Zero' back to the UK for a short run of dates.

► **DATES** Glasgow King Tut's Wah Wah Hut (Nov 4), Manchester Ruby Lounge (5), London Scala (6), Bristol Thekla (7) ► **SUPPORT ACTS** TBC ► **PRICE** £8, except London £10 ► **ON SALE** now ► **FROM** NME.COM/tickets with £1 booking fee (Bristol 96p) except Glasgow, ticketmaster.co.uk with £2 booking fee

The Virgins

On second album 'Strike Gently', New York's The Virgins adopt a record full of dusty '80s Dire Straits pop. Donald Cumming and his men remind the UK of their progress as they head back over the Atlantic next year.

► **DATES** Nottingham Bodega Social Club (February 5, 2014), Leeds Brudenell Social Club (6), Manchester Deaf Institute (7), Glasgow King Tut's Wah Wah Hut (8), Belfast Voodoo (10), London Dingwalls (13), Bristol Fleece (14), Brighton Haunt (15) ► **SUPPORT ACTS** TBC ► **PRICE** £8, except London £9 ► **ON SALE** now ► **FROM** NME.COM/tickets with 80p-£1.20 booking fee

Yuck

After revealing new guitarist Ed Hayes at a recent show, Yuck return next year with a solitary



Catch Haim live in March 2014

gig. Keep an eye out for further tour dates.

► **DATES** London O2 Shepherd's Bush Empire (February 19, 2014) ► **SUPPORT ACTS** TBC ► **PRICE** £15 ► **ON SALE** now ► **FROM** NME.COM/tickets with £1.50 booking fee

Deer Tick

A band renowned for their dedication to playing live, Deer Tick start 2014 as they mean to go on.

► **DATES** Manchester Deaf Institute (January 19 2014), Leeds Brudenell Social Club (21), Bristol Fleece (22), London Garage (23) ► **SUPPORT ACTS** TBC ► **PRICE** £10-13 ► **ON SALE** now ► **FROM** NME.COM/tickets with £1-1.38 booking fee

Ian Skelly & The Serpent Power

Stepping out from behind The Coral's drumkit, Ian Skelly is trying his hand at being a frontman with his

own adventures in psychedelia.

► **DATES** Glasgow 69 Below (October 12), Leeds Holy Trinity Church (19), London Macbeth (25), Manchester Night & Day Café (26), Edinburgh Voodoo Rooms (November 6), Newcastle Cluny 2 (9) ► **SUPPORT ACTS** Selective Service, Sienna (Glasgow), Arthur Gun (London), Section 60 (Manchester) and more TBC ► **PRICE** £10 except Glasgow and London £7 ► **ON SALE** now ► **FROM** NME.COM/tickets with a £1 booking fee, gigantic.com with a 70p booking fee, ticketline.co.uk with £1 booking fee

Honeyblood

Debut single 'Bud' was produced by ex-Test Icicles man and lo-fi mastermind Rory Attwell. So the time is right for Glaswegians Stina

Tweeddale and Shona McVicar to capitalise on the buzz that's created and take their stinging pop on the road.

► **DATES** Sheffield Great Gatsby (October 22), London Servant Jazz Quarters (23), Guildford Boileroom (24), Brighton Sticky Mike's Frog Bar (26), Manchester Fallow (27), Glasgow Broadcast (29), Edinburgh Electric Circus (30) ► **SUPPORT ACTS** TBC ► **PRICE** £4-7 (except Sheffield, free) ► **ON SALE** now ► **FROM** NME.COM/tickets with 50p booking fee, ticketweb.co.uk with 95p-£1 booking fee, biletto.co.uk with 50p booking fee, theboileroom.net with £1 booking fee

ALSO ON SALE

Forest Swords (February 7-12)

We Are Scientists (March 6-20)

TOUR NEWS

Two Door Cinema Club

Ahead of their mammoth London O2 show in December, the Northern Irish dudes have added an extra date for fans further north. They play Blackpool's Empress Ballroom on December 12, with tickets priced at £20 on sale now.

NYPC

New Young Pony Club are shaking off their past as new rave also-rans by turning their name into an acronym and becoming a glossy dance-pop band. Join them in their next life when they support electro-pop group Fenech-Soler on tour next month. Catch them in Liverpool (Nov 7), Newcastle (14), Manchester (15) and more.

Chvrches

Debut album 'The Bones Of What You Believe' went to Number Nine in the UK charts. Scottish trio Chvrches are in high demand, so they've added another gig in London to their 2014 tour. Tickets for the show at The Forum on March 15 are on sale now.



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GOING OUT

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MGMT

Andrew VanWyngarden and Ben Goldwasser return to the UK for a short run of dates this week. Expect them to show off their contradictory streak, mixing the synth-pop that gave them a place in the indie disco with the weirder, more out-there cuts that have established them as firm outsiders ever since.

► **DATES** Glasgow ABC (October 12), Wolverhampton Civic Hall (13), Manchester O2 Apollo (14)
► **TICKETS** £20 with £2.60 booking fee from NME.COM/tickets

Simple Things

Returning for a third year, the Bristol all-day event invites the likes of No Age, Charlie Boyer & The Voyeurs, Only Real, Hyetal, Eagulls, Nicolas Jaar, Splashh and many more to take over the city's venues.

► **DATES** Bristol, various venues (October 12)
► **TICKETS** £40 with £4 booking fee from tickets. crackmagazine.net

Johnny Marr

After a summer of entertaining festival crowds, NME's Godlike Genius

heads out on his own headline tour to play tracks from his recent solo album 'The Messenger', along with a host of Smiths classics.

► **DATES** Aberdeen Garage (October 9), Dundee Fat Sam's (10), Manchester Academy 1 (12), Leeds Met Uni (13), Wolverhampton Wulfrun Hall (14)

► **TICKETS** £21 with £2.10 booking fee (except Dundee £19.50 with £2 booking fee, and Manchester £23.50 with £2.35 booking fee), from NME.COM/tickets

Everything Everything

The Manchester-based quartet continue their tour this week, including two dates in their adopted hometown. Expect falsettos, jerky dancing and plenty of oddball pop.

► **DATES** Belfast Limelight (October 9), Manchester Ritz (11, 12), Liverpool O2 Academy (13), Bristol O2 Academy (15)
► **TICKETS** £16 with £1.60 booking fee from NME.COM/tickets. Manchester sold out

Giggs

Back after a stint in prison, rapper Giggs heads to the swanky environs of Chelsea to play tracks from his second album 'When Will It Stop'.

► **DATES** London Under The Bridge (October 15)
► **TICKETS** £15 with £1.50 booking fee from NME.COM/tickets

These New Puritans

With horns, strings and singer Elisa Rodrigues now in their ranks, the Essex band recreate the divisive sounds of third album 'Field Of Reeds' live.

► **DATES** Manchester Gorilla (October 11), London Brixton Electric (15)
► **TICKETS** £15 with £1.50 booking fee, £17.50 with £3.15 booking fee for London, from NME.COM/tickets

Troumaca

Birmingham's dancehall devotees take 'The Grace' LP on the road, spreading their tropical grooves beyond their native habitat of the Midlands.

► **DATES** Newcastle Think Tank (October 10), York Duchess (11), Stoke Sugarmill (12), Nottingham Bodega (14), Glasgow Art School (15)
► **TICKETS** £6 with 60p-£1 booking fee from NME.COM/tickets

Islet

With 'Released By The Movement', the Cardiff-based group have continued their run of intricate lo-fi weirdness. They embark on a tour of UK cities this week.

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1. Pins

Pop Recs Ltd, Sunderland
The Manchester group play tracks from debut LP 'Girls Like Us'.
► Oct 11, 12.30pm

2. Johnny Flynn & The Sussex Wit

Truck Store, Oxford
Also at Brighton (12) and Leeds (13).
► Oct 11, 6pm

3. Laura Cantrell

Rough Trade East, London
The Nashville singer plays an in-store show.
► Oct 11, 6.30pm

4. Brown Brogues

Sound It Out, Stockton-On-Tees
The duo preview album 'Triflin'.
► Oct 12, 12.30pm

5. Lanterns On The Lake

Avalanche, Edinburgh
The quintet play tracks from 'Until The Colours Run'.
► Oct 13, 1pm



See Pins
for free in
Sunderland
(Oct 11)



Charlie Boyer & The Voyeurs play in Bristol (Oct 12)

► **DATES** Sheffield Audacious Art Experiment (October 13), Manchester Ruby Lounge (14), Glasgow Nice 'N' Sleazy (15)
 ► **TICKETS** Sheffield £6 on the door, Manchester £6 with £1 booking fee from NME.COM/tickets, Glasgow £5 with £1 booking fee from nicensleazy.com

Miles Kane

Expect sharp suits and tracks from 'Don't Forget Who You Are', recently declared Album Of The Year at the Liverpool Music Awards.

► **DATES** Bristol O2 Academy (October 9), London O2 Academy Brixton (11)
 ► **TICKETS** Bristol £17.50 with £1.75 booking fee, London £19 with £1.90-£2.90 booking fee, both from NME.COM/tickets

San Cisco

Jordi Davieson and her bandmates take their indie-pop on the road.

► **DATES** Birmingham Temple @ The Institute (October 9), Nottingham Rescue Rooms (10), Norwich Waterfront (11), Bristol Thekla (12), Leeds Belgrave Music Hall (14)
 ► **TICKETS** £8-9, with 90p-£1.25 booking fee from NME.COM/tickets

EVENTS

Ray Davies In Conversation

Reading from his new book *Americana: The Kinks, The Road And The Perfect Riff*, the '60s icon gives an insight into his life.

► **DATES** London Southbank Centre (October 9)
 ► **TICKETS** £15 with £1.75 booking fee from southbankcentre.co.uk



PJ Harvey in 1992: (l-r) Rob Ellis, Ian Olliver and Polly Jean Harvey

STAYING IN

The best music on TV, radio and online this week

PJ Harvey

Radio 1's Stories: Make Some Noise

PJ Harvey tackled the horrors of war on her 2011 album 'Let England Shake', one of the most powerful protest albums in recent memory. Here, alongside Enter Shikari, MC Akala and others, the 44-year-old discusses the place of politics in music and the art of protesting through pop.

► **LISTEN** Radio 1, 9pm, Oct 14

Poliça

Lauren Laverne

Channy Leanagh and co play tracks from second album 'Shulamith' as part of 6Music's live music week from Maida Vale.

► **LISTEN** BBC 6Music, 10am, Oct 14

The Vaccines

RockNess 2013

Relive The Vaccines' set from the festival in the Scottish Highlands, in the rain-free comfort of your living room.

► **WATCH** Sky Arts 1, 5.30pm, Oct 15

Iggy Azalea

Never Mind

The Buzzcocks

The lairy Australian rapper takes her place on the panel show to guess intros and enter the world of pop surrealism with Noel Fielding and guest presenter Sara Cox.

► **WATCH** BBC Two, 10pm, Oct 14



Iggy Azalea

These New Puritans

Marc Riley

The Essex boys play songs from new album 'Field Of Reeds'. They might not fit all their session musicians in, but it'll still be bonkers.

► **LISTEN** BBC 6Music, 7pm, Oct 10

MGMT

Later Live... With Jools Holland

New Yorkers Benjamin Goldwasser and Andrew VanWyngarden will perform a tune or two from their self-titled new album. Expect some epic wig-outs.

► **WATCH** BBC Two, 10pm, Oct 15

Rolling Stones at Hyde Park

BBC One

Relive the moment when, almost exactly 44 years after the Stones played their legendary free concert in London's Hyde Park, they returned to the same venue to entertain 65,000 fans.

► **WATCH** BBC One, 10.35pm, Oct 12

CATCH UP

6Music in Concert: Pixies

BBC iPlayer

Black Francis leads the Boston band through an hour-long set.

Damon Albarn on Radio 2

BBC iPlayer

The Blur frontman plays music from across the globe as he sits in for Dermot O'Leary.

THINGS WE LIKE

This week's objects of desire



DVD Made Of Stone

Shane Meadows captures every moment of The Stone Roses' resurrection - from rehearsals to playing Heaton Park.

► **BUY** £14, amazon.co.uk



ONLINE Grimes' video diary

Go behind the scenes of Claire Boucher's summer as she hits Europe's festivals and hangs out with Haim.

► **WATCH** youtube.com



BOOK The Riot Grrrl Collection

Collates loads of original material from the riot grrrl movement's 'zines and journals.

► **BUY** £19.99, amazon.co.uk



T-SHIRT Peace

Adopt frontman Harry Koisser's love for all things sparkly with this glittery T-shirt from the Birmingham band.

► **BUY** £16, deadlystore.com

MARKETPLACE

STORAGE

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Music Storage Solutions

LP Storage

Size	LP	Price Inc VAT
190L 50	50	£19.01*
350L 95	95	£14.58*
480L 125	125	£16.29*

CD/DVD Storage

Size	CD	DVD	Price Inc VAT
3L 10	10	0	£3.95*
6L 20	20	0	£7.91*
9L 30	30	0	£11.87*
12L 40	40	0	£15.83*
15L 50	50	0	£19.79*
18L 60	60	0	£23.75*
21L 70	70	0	£27.71*
24L 80	80	0	£31.67*
27L 90	90	0	£35.63*
30L 100	100	0	£39.59*
33L 110	110	0	£43.55*
36L 120	120	0	£47.51*
39L 130	130	0	£51.47*
42L 140	140	0	£55.43*
45L 150	150	0	£59.39*
48L 160	160	0	£63.35*
51L 170	170	0	£67.31*
54L 180	180	0	£71.27*
57L 190	190	0	£75.23*
60L 200	200	0	£79.19*
63L 210	210	0	£83.15*
66L 220	220	0	£87.11*
69L 230	230	0	£91.07*
72L 240	240	0	£95.03*
75L 250	250	0	£98.99*
78L 260	260	0	£102.95*
81L 270	270	0	£106.91*
84L 280	280	0	£110.87*
87L 290	290	0	£114.83*
90L 300	300	0	£118.79*
93L 310	310	0	£122.75*
96L 320	320	0	£126.71*
99L 330	330	0	£130.67*
102L 340	340	0	£134.63*
105L 350	350	0	£138.59*
108L 360	360	0	£142.55*
111L 370	370	0	£146.51*
114L 380	380	0	£150.47*
117L 390	390	0	£154.43*
120L 400	400	0	£158.39*
123L 410	410	0	£162.35*
126L 420	420	0	£166.31*
129L 430	430	0	£170.27*
132L 440	440	0	£174.23*
135L 450	450	0	£178.19*
138L 460	460	0	£182.15*
141L 470	470	0	£186.11*
144L 480	480	0	£190.07*
147L 490	490	0	£194.03*
150L 500	500	0	£197.99*
153L 510	510	0	£201.95*
156L 520	520	0	£205.91*
159L 530	530	0	£209.87*
162L 540	540	0	£213.83*
165L 550	550	0	£217.79*
168L 560	560	0	£221.75*
171L 570	570	0	£225.71*
174L 580	580	0	£229.67*
177L 590	590	0	£233.63*
180L 600	600	0	£237.59*
183L 610	610	0	£241.55*
186L 620	620	0	£245.51*
189L 630	630	0	£249.47*
192L 640	640	0	£253.43*
195L 650	650	0	£257.39*
198L 660	660	0	£261.35*
201L 670	670	0	£265.31*
204L 680	680	0	£269.27*
207L 690	690	0	£273.23*
210L 700	700	0	£277.19*
213L 710	710	0	£281.15*
216L 720	720	0	£285.11*
219L 730	730	0	£289.07*
222L 740	740	0	£293.03*
225L 750	750	0	£296.99*
228L 760	760	0	£300.95*
231L 770	770	0	£304.91*
234L 780	780	0	£308.87*
237L 790	790	0	£312.83*
240L 800	800	0	£316.79*
243L 810	810	0	£320.75*
246L 820	820	0	£324.71*
249L 830	830	0	£328.67*
252L 840	840	0	£332.63*
255L 850	850	0	£336.59*
258L 860	860	0	£340.55*
261L 870	870	0	£344.51*
264L 880	880	0	£348.47*
267L 890	890	0	£352.43*
270L 900	900	0	£356.39*
273L 910	910	0	£360.35*
276L 920	920	0	£364.31*
279L 930	930	0	£368.27*
282L 940	940	0	£372.23*
285L 950	950	0	£376.19*
288L 960	960	0	£380.15*
291L 970	970	0	£384.11*
294L 980	980	0	£388.07*
297L 990	990	0	£392.03*
300L 1000	1000	0	£395.99*
303L 1010	1010	0	£399.95*
306L 1020	1020	0	£403.91*
309L 1030	1030	0	£407.87*
312L 1040	1040	0	£411.83*
315L 1050	1050	0	£415.79*
318L 1060	1060	0	£419.75*
321L 1070	1070	0	£423.71*
324L 1080	1080	0	£427.67*
327L 1090	1090	0	£431.63*
330L 1100	1100	0	£435.59*
333L 1110	1110	0	£439.55*
336L 1120	1120	0	£443.51*
339L 1130	1130	0	£447.47*
342L 1140	1140	0	£451.43*
345L 1150	1150	0	£455.39*
348L 1160	1160	0	£459.35*
351L 1170	1170	0	£463.31*
354L 1180	1180	0	£467.27*
357L 1190	1190	0	£471.23*
360L 1200	1200	0	£475.19*
363L 1210	1210	0	£479.15*
366L 1220	1220	0	£483.11*
369L 1230	1230	0	£487.07*
372L 1240	1240	0	£491.03*
375L 1250	1250	0	£494.99*
378L 1260	1260	0	£498.95*
381L 1270	1270	0	£502.91*
384L 1280	1280	0	£506.87*
387L 1290	1290	0	£510.83*
390L 1300	1300	0	£514.79*
393L 1310	1310	0	£518.75*
396L 1320	1320	0	£522.71*
399L 1330	1330	0	£526.67*
402L 1340	1340	0	£530.63*
405L 1350	1350	0	£534.59*
408L 1360	1360	0	£538.55*
411L 1370	1370	0	£542.51*
414L 1380	1380	0	£546.47*
417L 1390	1390	0	£550.43*
420L 1400	1400	0	£554.39*
423L 1410	1410	0	£558.35*
426L 1420	1420	0	£562.31*
429L 1430	1430	0	£566.27*
432L 1440	1440	0	£570.23*
435L 1450	1450	0	£574.19*
438L 1460	1460	0	£578.15*
441L 1470	1470	0	£582.11*
444L 1480	1480	0	£586.07*
447L 1490	1490	0	£590.03*
450L 1500	1500	0	£593.99*
453L 1510	1510	0	£597.95*
456L 1520	1520	0	£601.91*
459L 1530	1530	0	£605.87*
462L 1540	1540	0	£609.83*
465L 1550	1550	0	£613.79*
468L 1560	1560	0	£617.75*
471L 1570	1570	0	£621.71*
474L 1580	1580	0	£625.67*
477L 1590	1590	0	£629.63*
480L 1600	1600	0	£633.59*
483L 1610	1610	0	£637.55*
486L 1620	1620	0	£641.51*
489L 1630	1630	0	£645.47*
492L 1640	1640	0	£649.43*
495L 1650	1650	0	£653.39*
498L 1660	1660	0	£657.35*
501L 1670	1670	0	£661.31*
504L 1680	1680	0	£665.27*
507L 1690	1690	0	£669.23*
510L 1700	1700	0	£673.19*
513L 1710	1710	0	£677.15*
516L 1720	1720	0	£681.11*
519L 1730	1730	0	£685.07*
522L 1740	1740	0	£689.03*
525L 1750	1750	0	£692.99*
528L 1760	1760	0	£696.95*
531L 1770	1770	0	£700.91*
534L 1780	1780	0	£704.87*
537L 1790	1790	0	£708.83*
540L 1800	1800	0	£712.79*
543L 1810	1810	0	£716.75*
546L 1820	1820	0	£720.71*
549L 1830	1830	0	£724.67*
552L 1840	1840	0	£728.63*
555L 1850	1850	0	£732.59*
558L 1860	1860	0	£736.55*
561L 1870	1870	0	£740.51*
564L 1880	1880	0	£744.47*
567L 1890	1890	0	£748.43*
570L 1900	1900	0	£752.39*
573L 1910	1910	0	£756.35*
576L 1920	1920	0	£760.31*
579L 1930	1930	0	£764.27*
582L 1940	1940	0	£768.23*
585L 1950	1950	0	£772.19*
588L 1960	1960	0	£776.15*
591L 1970	1970	0	£780.11*
594L 1980	1980	0	£784.07*
597L 1990	1990	0	£788.03*
600L 2000	2000	0	£791.99*
603L 2010	2010	0	£795.95*
606L 2020	2020	0	£799.91*
609L 2030	2030	0	£803.87*
612L 2040	2040	0	£807.83*
615L 2050	2050	0	£811.79*
618L 2060	2060	0	£815.75*
621L 2070	2070	0	£819.71*
624L 2080	2080	0	£823.67*
627L 2090	2090	0	£827.63*
630L 2100	2100	0	£831.59*
633L 2110	2110	0	£835.55*
636L 2120	2120	0	£839.51*
639L 2130	2130	0	£843.47*
642L 2140	2140	0	£847.43*
645L 2150	2150	0	£851.39*
648L 2160	2160	0	£855.35*
651L 2170	2170	0	£859.31*
654L 2180	2180	0	£863.27*
657L 2190	2190	0	£867.23*
660L 2200	2200	0	£871.19*
663L 2210	2210	0	£875.15*
666L 2220	2220	0	£879.11*
669L 2230	2230	0	£883.07*
672L 2240	2240	0	£887.03*
675L 2250	2250	0	£890.99*
678L 2260	2260	0	£894.95*
681L 2270	2270	0	£898.91*
684L 2280	2280	0	£902.87*
687L 2290	2290	0	£906.83*
690L 2300	2300	0	£910.79*
693L 2310	2310	0	£914.75*
696L 2320	2320	0	£918.71*
699L 2330	2330	0	£922.67*
702L 2340	2340	0	£926.63*
705L 2350	2350	0	£930.59*
708L 2360	2360	0	£934.55*

THINK TANK

QUIZ

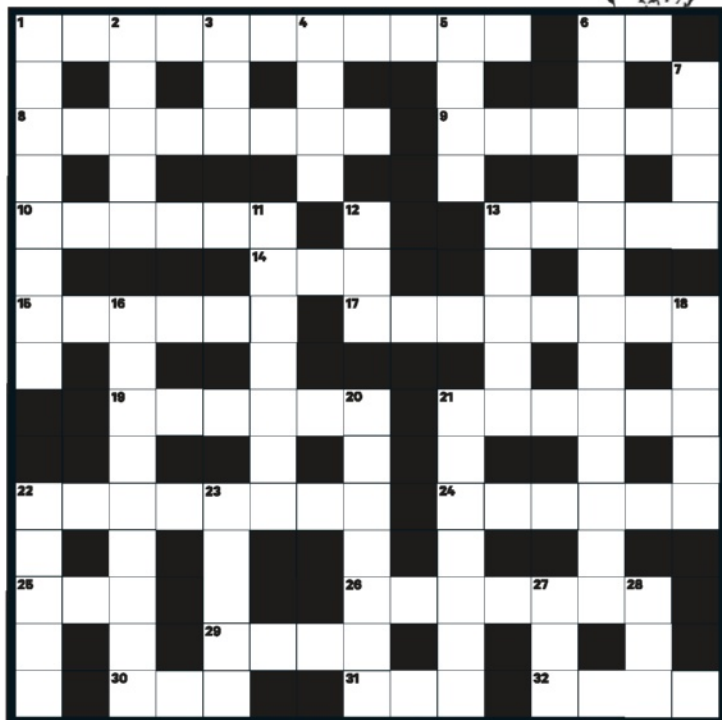
■ Compiled by ALAN WOODHOUSE (answers on page 67)

NME CROSSWORD

■ Compiled by
TREVOR HUNGERFORD



WIN £50 WORTH OF SEETICKETS VOUCHERS



CLUES ACROSS

- 1+26A** The follow-up album to an earlier video is Babyshambles' latest release (6-2-3-7)
6+15A Banjo, etc, ruins album by No Age (2-6)
8 Cage The Elephant song set in a Scottish location (8)
9 Peace with a raw hit remix (6)
10 Powerful performance from London Grammar (6)
13+24A A pointless journey made by The Clash (5-2-4)
14 (See 32 across)
15 (See 6 across)
17 (See 4 down)
19 (See 30 across)
21 In the '50s Lord Rockingham's XI made the sound of a small Scottish male cat (3-3)
22 Will Enya get confused for a rapper? (3-5)
24 (See 13 across)
25 Ringo's son who also bangs the drums (3)
26 (See 1 across)
29 A bit of danger from leader of Fiction label

band Eat (4)

- 30+19A** "_____ drifting through the backyard, _____ taking off her dress, _____ moving very slowly"; 1985 (3-3-3)
31 Sigur _____, Icelandic rock band (3)
32+14A Not a very nice look from Franz Ferdinand (4-3)

CLUES DOWN

- 1** An informal photo used on album by The Strypes (8)
2 That's a strange bit of Garbage (5)
3 (See 13 down)
4+17A So Solid Crew sound ignorant on this recording (4-4-4)
5 Peddle around an album that's been given the bird by Isobel Campbell and Mark Lanegan (4)
6 Inter Milan at a turning point over Suede song (6-7)
7+22D Their hits include 'The Boys Are Back In Town' (4-5)

- 11** Yuck – not so much a release as an escape (3-4)
12 Small reduction on album by Guillemots (3)
13+3D "Yes, it looks like we've made it _____", Blur (2-3-3)
16+18D Terrible junkmail waste includes nothing by Bob Dylan (4-4-1-5)
20 'Smart' Britpop band not seemingly awake (7)
21 Writes a different word into title of Psychedelic Furs single 'Dumb _____' (7)
22 (See 7 down)
23 Saw strange short advertisement for a British reggae band (5)
27 Midge _____, formerly of Ultravox and Bob Geldof's right-hand man in Live Aid (3)
28 The Shamen with a performance from the poolside (1-1-1)

SEPTEMBER 7 ANSWERS

ACROSS 1+21D Things We Lost In The Fire, 9 Leave It, 10 Waterfall, 11+32A On The Border, 12 Romeo, 14 Elbow, 15 Lay, 16+31A Sweet Sour, 18 Rumour, 21 Them, 24+6D Playing In The Shadows, 26 Fran, 28 Rita, 30 Rant, 33 Tosh, 34 Yule
DOWN 1 The Wire, 2 It's Time, 3 Grrr, 4 Who Are You, 5 Lullaby, 7+22D I See The Moon, 8+23D Street Spirit, 13 Olympia, 17 Eye, 18 React, 19 Rai, 20 Let It Be, 25 Gerry, 27 Alex, 29 Ash

Normal NME terms and conditions apply, available at NME.COM/terms. Cut out the crossword and send it, along with your name, address and email, marking the envelope with the issue date, before Tuesday, October 22, 2013, to: Crossword, NME, 9th Floor, Blue Fin Building, 110 Southwark Street, London SE1 0SU. Winners will be notified via email.

1 What links Arcade Fire, TV On The Radio and Scarlett Johansson?

2 Which indie rock star is Beastie Boy Adam Horowitz married to?

3 What is the name of the band Nine Inch Nails' Trent Reznor formed with his wife?

4 Which UK chart singer dated Amy Winehouse around the time of 'Back To Black's' release in 2006?

5 With which song did Blondie last top the UK singles chart?

6 What is Jarvis Cocker's middle name?

7 When Jay Z headlined the Pyramid Stage at Glastonbury in 2008, who headlined the Other Stage?

8 Which Rolling Stones song namechecks Knightsbridge and St John's Wood?

9 Which US indie guitarist's first band was called The Boba Fett Experience?

10 Who does NOT sing on the original 'Do They Know It's Christmas?' – Paul Young, Freddie Mercury, or Bono?

11 Which two Duran Duran songs has Arctic Monkeys' Alex Turner referenced in his lyrics?

12 Which pop star's mum was Paul McCartney's cleaner?

13 Clarke Peters – Lester Freamon in *The Wire* – sang backing vocals on which UK Number One single?

14 Who was in both the *Sesame Street* house band and the Black Panthers?

15 List all the girls' names in The Beautiful South's 1989 single 'Song For Whoever'.

THE NME COVER THAT I GONE AND DONE

■ by CHRIS SIMPSON'S ARTIST





THE PAST, PRESENT & FUTURE OF MUSIC

With the James Murphy mix of 'Love Is Lost' premiering this week, and 'The Next Day Extra' album to follow on November 4, six of David Bowie's biggest acolytes explain why pop's greatest chameleon continues to push boundaries like no other artist on Earth

Things look a little different in NME this week. You could call it a redesign, but we prefer to think of it as a reinvention. And in the spirit of reinvention, only one artist could grace this cover.

David Bowie's return in January was unique not just for the excitement it generated, but for the fact that here was a man who had been written off as a heritage act – a grumpy, retired, close-to-death heritage act – not only proving that he had the guts, ambition and desire to release an album of new music in 2013, but that he retained the creative exuberance to continue experimenting, collaborating and evolving into a new realm beyond the lifespan of 'The Next Day'.

David Bowie is the cosmic umbilical cord that connects the past, present and future of music. He's a shape-shifting, omnipotent, otherworldly presence capable of imbuing every note he sings and every ear he penetrates with a life and soul beyond the limits of average artists. He's a control freak who understands that true art requires unrelenting focus and total control, whose image and output remains as inspirational as ever. He's David Bowie, The Man Who Owned The Year, and over the next 10 pages let's celebrate his latest reinvention.

Mike Williams, NME Editor

DAVID BOWIE:
THE PAST, PRESENT
& FUTURE OF MUSIC

WorldMag.net



HE LOOKS LIKE HE'S FROM OUTER SPACE

5

WorldMag.net

NEW MUSICAL EXPRESS | 12 OCTOBER 2013

THE MAN WHO... you can't imagine a world without by **James Murphy**

David Bowie is about the only thing, without irony and without a gap, that I've liked since I was a kid. I started by liking what my brother and sister liked. That's what you do. My brother was a classic rock guy, and he listened to lot of prog – Utopia, Zeppelin, Yes and Pink Floyd. He was an athlete, but it was the '70s so athletes were weirder than they are now, and he had a copy of 'David Live'. I remember the cover – he was skinny and made-up – and I remember feeling intimidated and afraid of him, but also interested. He looked like he was from outer space.

When I was seven or eight I was given a stereo for my birthday. I went to the local record store and bought the seven-inch of 'Fame'. I also bought this other seven-inch by Gilbert O'Sullivan, 'Alone Again (Naturally)', which was a sad song, and I thought, 'OK, I'm covered – I've got the sad song and the weird, scary song.' I didn't discover Bowie's records linearly. I bought "Heroes" on cassette in 1980, and that was the big record for me as a kid. I couldn't buy all his records because I couldn't afford them, but I inherited 'Let's Dance' from my sister and 'Aladdin Sane' from my brother. It took a while for these things to expand into my life. I'd be on tour in the '90s in punk bands and I'd pick up 'Hunky Dory' for a dollar in Oklahoma, so the connections to these records are completely unrelated to their release dates.

Was I utterly obsessed? No. I'm never like that, no matter what the band or who the artist. I come from an era where most things are wrong – it's all rumour and conjecture and there's no way to verify anything – so I never thought there was a truth to find. I never felt like I needed to read a biography. I was always quite sceptical.

It was probably the late '90s when I got really crazy about '...Ziggy Stardust...'. I was making

the first LCD Soundsystem album, living at a friend's apartment with no furniture except for a mattress, a coffee maker and a plastic record player. It was great. That album, and the song 'Five Years', were incredibly informative. I remember using that drum sound for The Rapture's 'Open Up Your Heart'. We spent a day getting that sound and learning about that

stuff, and then, when they went home, I recorded the LCD song 'Never As Tired As When I'm Waking Up' that night, with the same sound, the same drums and bass. But the focus on that song came from The Rapture. Luke Jenner said to me, "I want that drum sound," so I was like, "Let's fucking get the 'Five Years' drum sound!"

I was stunned when he returned this year. I'd told my manager that I wanted to make a record with Bowie and my manager was like, "I don't think he wants to make records." I said, "Just tell him that I'd like to make a record, that I'd like to work on some music and it could come out or not come out – I don't care, I'm retired." Then 'The Next Day'

arrived and I loved it. The first single was different to anything he'd done, but it felt really good. It was a very mature and relevant song and it seemed aware of itself.

I met him to record his vocals on Arcade Fire's 'Reflektor'. I'm pleased to have been able to meet him as a guy working on music now, as opposed to meeting him as a guy who *used* to make music. It was still terrifying to meet him. I think you

always worry when you have an artist who's that legendary. I guess you sometimes have the fear that they don't understand that

FEBRUARY 26 'THE STARS (ARE OUT TONIGHT)'

A second single crept out a couple of weeks before 'The Next Day', again with little warning: just a Facebook post with the single sleeve and a date (02.26.13). There had been concern about 'Where Are We Now?'s slow pace and sedentary video, as though this was all Bowie was capable of now, but 'The Stars (Are Out Tonight)' rocked. And in the video, Bowie was standing up! Not only that, he was talking too, telling screen wife Tilda Swinton that "we have a good life" as he picked up a few essentials in the grocery store. The video began with another uncredited track, 'Plan', that would (until the latest announcement) only appear on the deluxe edition of 'The Next Day' – before Swinton and her androgynous pals whipped out their electric carving knife and things took a surreal turn.

Stars are never sleeping / Dead ones and the living

your interpretation of them is so radically different to their interpretation of themselves, that they don't appreciate some things about themselves as much as you do, and you don't appreciate some things about them that they do.

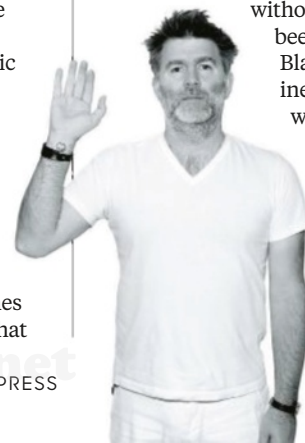
I don't know whether the invitation to remix 'Love Is Lost' came out of that meeting or not. We never talked about it, but it certainly came up around that same time. I hadn't done a remix in five years and I didn't know if I wanted start doing them again. Plus there was the

double pressure that this is David Bowie. I wish we'd been able to work together on it, but he had just had that album come out so he was a little busy. And it took me weeks because I was doing other things. So I had to work on it and go away and come back and work on it again and go away and come back. But I was left to do whatever I wanted to. I wanted something that was tonally simple, that would lend itself to doing something totally different, rather than a remix that just feels like the vocals are just placed on top of something else. So I chose that song. I really liked the way it felt, even though I took away everything. But that's the only way to do it. It's radically, 100 per cent different to the original. The reference to 'Ashes To Ashes' was my idea. I'm only realising now that his record is so self-referential. I didn't think of that in the grand scheme. I was just worried he'd get angry.

It's tough to decide which is my favourite Bowie period. The Berlin era is the easiest one to say was an encapsulating period. I find it really compelling. But I also love 'Hunky Dory' and '...Ziggy...'. His whole legacy is enormous – I can't imagine the world without him. As important as The Beatles are, I could see that someone else would have done it a little later. A lot of what they were boiling down were very broad things that were happening in culture, and they were early because they were flying in planes and nobody had the internet. But Bowie was channelling such strange undercurrents.

Rock history could have gone on without him but it would have been radically different. Black Sabbath was inevitable. Led Zeppelin was inevitable. Pink

Floyd was inevitable. I don't think David Bowie was inevitable. He created something that could otherwise not have been. That's a pretty giant thing. ■



JANUARY 8 'WHERE ARE WE NOW?'

There hadn't even been a sniff of a David Bowie return when 'Where Are We Now?' appeared as if by magic on January 8, the great man's 66th birthday. It was his first new material since 2003's 'Reality', and in the meantime the word was he'd retired, or – worse – was seriously ill. So the delight and surprise at his return was mixed with relief that he was still in full working order. The single was brilliantly self-referential, recalling those decadent Berlin days of the late 1970s, namechecking Potsdamer Platz and KaDeWe, and accompanied by a surreal and haunting video that proved Bowie hadn't gone soft or less abstract during his absence. 'Where Are We Now?' became Bowie's biggest hit since his title track for the 1986 movie *Absolute Beginners*.

BOWIE'S YEAR. START HERE.

MARCH 8
'THE NEXT DAY'

Bowie's 24th album arrived two months to the day after 'Where Are We Now?', on March 8. It became his first UK Number One album since 'Black Tie White Noise' 20 years earlier, and was perhaps his best since 1980's 'Scary Monsters (And Super Creeps)'. It was certainly well-received in these pages, Emily Mackay writing, "This album is, foremost, about songcraft. Rather than reinventing Bowie, it absorbs his past and moves it on, hungry for more." The family was back together for the new adventure, with Tony Visconti in his customary producer's chair and most of the band kept over from 2003's 'Reality' as Bowie stuck to the tried and trusted. The sleeve was a talking point, a white box over the "Heroes" cover and a crudely crossed-out title. Thrifty on design costs or a major radical statement? Depends on your stomach for artistic licence. Whatever, it offered up yet another angle with which Bowie could dominate the cultural discourse.

THE MAN WHO...
wrote the best
songs of the
20th century
by St Vincent

Bowie is so often cited as an influence by people, but that's almost like saying that *food* is an influence. There are *so many* variations of Bowie, and so many eras of his work, that saying "I want to do a thing that sounds like Bowie on this song" – it's like, OK, but what era? 'Low'? 'Aladdin Sane'? Or playing these Chopin or Ligeti riffs over your boogie beat? You want that? The through-line to everything he does is that the songwriting is always great: you can put a song in any number of different outfits, but it's gotta be a song at the end of the day.

'It's No Game (No 1)' from 'Scary Monsters (And Super Creeps)' is my favourite song, an example of his ability to make immensely likeable and at the same time dystopian music. I love Robert Fripp's guitar playing – it's *disgusting* and I love it. *Labyrinth* was my first introduction to David Bowie – it came out when I was four. On first impression, he seemed sphinx-like: half-cat, half-man, half-bird, which I realise makes him three halves, but that's actually accurate – he's more than a whole.

He really is the whole package: a great, sophisticated songwriter with a point of view and an eye on the future, and also with a voice that could sell his ideas, and a line like "*Children round the world put camel shit on the walls*" [from 'It's No Game (No 2)']. It's very

rare that people have all three of those things. He wrote the best songs of the 20th century. He is the epitome of the mythmaker and of reinvention. You could look at David Bowie and not know if he was a human or an alien, a man or a woman, gay or straight – he played with all that ambiguity. I don't know if anyone was really doing that *that* powerfully and with that much charisma and ecstasy.

He's so theatrical – I almost think of it as a Shakespearean thing, so it doesn't surprise me that he caught on in Britain when he did. He could offend the bourgeoisie, and maybe that doesn't take that much – he was willing to take that risk. Plus, the second that parents are up in arms about something, kids are going to flock to it like wildfire. I went to the Vienna Biennale [international art exhibition] recently – in the Great Britain pavilion there was an art piece that drew parallels between Bowie's first tour of the UK and the violence in Ireland. When you juxtapose the image of exuberant kids waiting in line for a David Bowie concert and then kids

protesting in the street against an oppressor, the fervour looked very similar.

It was watching his performance of 'Young Americans' on *The Dick Cavett Show* in 1974 that made me decide to bleach my hair. I love that song and it's a funny performance – his hair looks like he tried to go blond but it went a sort of accidental peroxide orange, which is actually what happened to my hair at the beginning, but also he's got three black backing singers who sound *awesome* singing the "*young Americans*" part. They're all kind of dressed like they all just got off work at Charles Schwab and came over in their sensible shoes to do a rock performance! It's cool in its uncoolness.

If there's one thing I got from David Bowie, it's that you can be a shapeshifter and never be pinned down; if people get the same thing from you every time, that's actually disappointing. Some bands do well by being consistent, but for people like David Bowie, the fact that you didn't know what you were gonna get with each record, each phase, that he was constantly



**HE'S IMPERVIOUS
TO DISAPPOINTMENT
BECAUSE EVERYTHING
HE DOES IS DIFFERENT**

THE MAN WHO... influenced a generation

by **Irvine Welsh**

DAVID BOWIE:
THE PAST, PRESENT
& FUTURE OF MUSIC

MARCH 23 V&A EXHIBITION

You can't fault the timing. The V&A's David Bowie exhibition had been planned before the shock comeback but opened just after the release of 'The Next Day'. The idea of *David Bowie Is...* was to take visitors into the mind of an art-pop legend as they walked through rooms containing weird and wonderful costumes from over the years, had music and speech played through their headsets at appropriate junctures, and drank in the surfeit of visuals on huge screens in each room. Bowie himself didn't participate in the show, but he gave unprecedented access to his personal cache of odds and sods collected over the years, including living, (almost) breathing examples of his cut-up lyrics and that striped, loon-panted catsuit designed by Kansai Yamamoto for the 'Aladdin Sane' tour – once seen, never unseen.

Nearer to the
headsets

It'd rather be high / It'd rather
be flying / It'd rather be dead

reinventing and keeping one step ahead – that was inspiring.

Constant reinvention is the key to keeping yourself excited and engaged, keeping fans engaged and having longevity. That's very liberating for me because I wanna keep evolving and pushing, and that's one of the things that's been good about being around David Byrne for the past two years – it's really cemented in my mind that you can't be nostalgic, you always have to be looking at the future and reaching. Sometimes reaching means wearing ill-fitting clothes every once in a while, but ultimately it will be more rewarding for you as an artist. David Byrne and David Bowie share that thing of always looking to the future and never looking back.

I wasn't surprised when Bowie returned this year: you can't turn off a mind like that. And it's because of that shape-shifting quality that I wasn't nervous about listening to 'The Next Day'. He's impervious to disappointment because everything he does is different. ■

I just can't get over how brilliant 'The Next Day' is. I'm a huge Bowie fan and I love everything he does, but this album just has so much swagger and confidence and verve to it. To me, a lot of his albums in the 2000s have been very good, but they have been a bit more studied and thoughtful. This record is just swaggering, don't-give-a-fuck, aggressive brilliance, basically. It's just that swaggering pop bravado that he's really good at. It merges all his styles. You've got the drum'n'bass track, which goes back to the 'Earthling' days, but then you've also got the great soulful vocal performances. On top of that there's also the real '...Ziggy Stardust...'/'Hunky Dory' kind of pop on there as well. It's an amazing performance.

I've been a Bowie fan all my life. I think '...Ziggy Stardust...' was the second album I ever bought – T Rex's 'Electric Warrior' was the first. After hearing '...Ziggy Stardust...' I went out and bought 'Hunky Dory' straight after, which had only come out about a year before, or maybe even less than that. And then I wanted to hear everything, so I backtracked and went out and got 'The Man Who Sold The World' and 'Space Oddity'. Then he brought out 'Aladdin Sane', 'Diamond Dogs', 'Young Americans' and 'Station To Station', before that 'Low', 'Heroes' and 'Lodger' trilogy. Then 'Scary Monsters...' and 'Let's Dance' and I stuck with him right through the Glass Spider stuff and 'Outside', 'Earthling' and 'Heathen', his later albums. He's always been a sort of guiding force for me.

It's really difficult for me to pick a favourite Bowie record. I'm a big fan of his voice on albums like 'Young Americans' and 'Station To Station'. He has that big soulful voice on those records and he'd really be putting himself into doing that kind of stuff. I really love some of the lesser-known tracks, like 'Can You Hear Me?' from 'Young Americans'. That song has a really fantastic vocal performance. Also the title track from 'Station To Station' will always be one of my favourite Bowie songs.

Bowie's 'Golden Years' was on the second

Trainspotting soundtrack album, and of course he did 'Lust For Life' with Iggy Pop. I was really into house music at the time, so Underworld and Leftfield were great things for me. Then there was Iggy, Bowie and Lou Reed and all that. I think what Danny Boyle did, which was a kind of a masterstroke, was to get involved in the whole Britpop thing that was happening at the time. In some ways that soundtrack shouldn't have worked: American punk rock, acid house and Britpop all thrown together. It was an unlikely marriage but it really worked because all the tunes were fantastic. The '90s were a dog's breakfast of British culture, the last stand before we sold it off to the global marketplace. Looking around today, certainly in Edinburgh, at the music, writing and cinema that's coming out, I think there's starting to be a rebirth of cool. People are so fed up with globalised, homogenised international crossovers that they're looking for something that's a bit more indigenous and comes from the heart. Something that's about what we are in these islands.

Recently I've been working on a screenplay for *Glue*, which takes me back to that time when I was getting into '...Ziggy Stardust...' because it's about growing up. I'll be able to get back to working on that after we finish promoting *Filth*. I was really gutted that I didn't get to see the David Bowie exhibition at the V&A, but apparently it's coming to Chicago, where I live, next year. It will be one of the few places that gets to see it, Chicago and Berlin, so I'm really looking forward to that. Everybody I know that's from my generation who has grown up with his records has been influenced by Bowie. It's been such a big, emotional experience. ■

APRIL 25 RELEASES 42 WORDS ABOUT 'THE NEXT DAY'

Despite all the rabid attention 'The Next Day' was gathering, Bowie was silent. That was until Rick Moody of *The Rumpus* asked him to provide a "workflow diagram" to explain the album. He didn't get one – not exactly. What he got back was a list of 42 words, by which – presumably – a keen mind could get a handle on the ideas behind the record. They were: Effigies, Indulgences, Anarchist, Violence, Chthonic, Intimidation, Vampiric, Pantheon, Succubus, Hostage, Transference, Identity, Mauer, Interface, Flitting, Isolation, Revenge, Osmosis, Crusade, Tyrant, Domination, Indifference, Miasma, Pressgang, Displaced, Flight, Resettlement, Funereal, Glide, Trace, Balkan, Burial, Reverse, Manipulate, Origin, Text, Traitor, Urban, Comeuppance, Tragic, Nerve and Mystification. Now we've got all that cleared up, we can move on.

We fly through the night

THE MAN WHO... challenges patterns of thought

by Trent Reznor

I grew up in the middle of nowhere, a very rural place in Pennsylvania, pre-internet, far away from college radio airwaves. What I grew up on was a pretty mainstream diet of what you'd hear on rock radio stations – pop stuff. Mainstream publications would push stuff out to me and I might occasionally find something exciting like The Clash. I was aware of Bowie a little bit but I wound up getting his 'Scary Monsters (And Super Creeps)' album around 1980 when it came out, by accident. It was one of those record clubs where you forget to send the cancellation thing in and pretty soon you're purchasing albums that you didn't know you wanted.

With 'Scary Monsters...', I was intrigued. It puzzled me because it felt very alien and disturbing. That record profoundly changed me; it challenged me. For somebody trying to figure out who they were – at the time I would've been still in high school – it seemed confusing and weird. It started off with somebody yelling at you in Japanese and there's Robert Fripp's insane guitar playing. It became one of my top records out of all the things I've listened to in my life.

Bowie went from there into the 'Let's Dance' era, which I found less interesting, but as I made my way backwards and started discovering not only the Berlin trilogy but back into 'Hunky Dory', I started writing material for Nine Inch Nails. Particularly around the 'Downward Spiral' era I was really obsessed with discovering, rediscovering or listening for the first time to that era of his catalogue and being blown away. A number of things profoundly affected me. On one level there's genius songwriting – I listen to 'Hunky Dory' and every single song on that record is better than any I've ever written. It's incredible. Then there's the fearless experimentation, changing styles, reinvention, stumbling into something that's really excellent but not riding it out until it's burnt out, seemingly being unafraid to change course and try something radically new.

His early to mid-'70s period felt like the most exciting. Twenty years after the fact I thought it was some of the most important and interesting stuff. 'Hunky Dory', '...Ziggy Stardust...', the Berlin trilogy, particularly 'Low', and 'Scary Monsters...' – those have all been major influences; all of those would be in my

Top 20 albums of what's impacted my life. So you've got the songwriting on 'Hunky Dory' – Christ! How did he do that? But then he threw all of that out to concentrate on something else in the world of 'Low' and 'Heroes', which are also great but in a totally different way. Then he distilled all of those things into 'Scary Monsters...', something that's very unsettling, abstract and uncomfortable, but yet I'm drawn to its vulnerability.

'Low' takes me back to the early '90s: '92 and '93, when I was writing 'The Downward Spiral'. It was the soundtrack to that era in my life, the coldness and detachment. To me that record sounds like it's not afraid to challenge even the concept of what a pop song is, the structure. Verse, chorus, fade out? Fuck you! I don't know if that was the intention – he might've been so high he didn't know what was going on, but the way I interpreted it was as an encouragement to break those rules, to work within something that's familiar as the structure of a pop song... but who says you have to do what The Beatles did? It's something I've been inspired by, even in the structure of 'The Downward Spiral' album, which is mostly songs on side A and veers into an instrumental left turn on side B. That's directly inspired by the structure of 'Low'.

I don't sit around thinking about my own achievements all that often because I'm too busy feeling shitty about myself. But when I do allow myself that moment, a particularly proud time was from the end of the 'Downward Spiral' tour in the mid-'90s. At the end of that cycle Bowie reached out to me, maybe prompted by my endless praising of him in the press. He mentioned he had just finished the 'Outside' album, reunited with Eno, and he was going to do a weird tour. He wanted to know if we would tour with them. Of course I said yes, without even thinking about it. That gave me the opportunity to not only meet and hang out with him for a few months, but also to witness some things that had a pretty profound effect on me later in my life. In terms of where my life was at, I was deep into being an addict and deeply in denial. Anytime there was an opportunity for the two of us to speak, I realised later that he was... not lecturing, but offering little pearls of wisdom that would haunt me and later came to be helpful when I was realising, 'Hey, there's something really wrong



Here am I / Not quite dying
They can't get enough of it all
They can't get enough of that doom song /

with me.' He was pointing that out. When you meet somebody that you've idolised, it's very difficult for them to live up to that in real life because you've projected them to being superhuman. I'm sure I've let many people down that I've met because they've got me in the wrong mood. But Bowie's the one example I can think of who exceeded that expectation. He didn't let me down as an artist or as a person – he was charming, kind and thoughtful. He blew me away. I remember thinking at the time, 'This guy's got it figured out, he seems to be content in his personal life, he seems genuinely happy,' but he did say a few things to me at the time that I thought were puzzling.

His advice really came in the form of 'There's hope out there.' I was entering a place of hopelessness and self-destructiveness around

MAY 8 'THE NEXT DAY' CONTROVERSY

Shocks of a different kind were in store when the title track from 'The Next Day' was released as a single. The video saw Bowie painted as a Christ figure and Gary Oldman as a bishop. Marion Cotillard's in there too, bleeding from stigmata in a video dismissed by the Archbishop of Canterbury as "juvenilia". America's Catholic League got a little more upset. "Bowie is back," wrote the League's president Bill Donohue on their website, "but hopefully not for long. The switch-hitting, bisexual senior citizen from London has resurfaced, this time playing a Jesus-like character who hangs out in a nightclub dump frequented by priests, cardinals and half-naked women." As if that's a bad thing.

HE'S MADE THE WORLD MORE 3D, MORE WIDESCREEN, MORE COLOURFUL

JULY 16 'VALENTINE'S DAY' VIDEO

We'd had the human-headed teddy bears of 'Where Are We Now?', the behind-closed-doors dystopia of 'The Stars Are Out Tonight' and the Catholic church-baiting 'The Next Day', but Bowie's fourth video of the year was a more straightforward affair – just the Chameleon himself in crisp white shirt, crisp white gnashers and stone-coloured slacks, throwing shapes in a selection of colonnades. But was there more to it than that? 'Valentine's Day' is about a shooting, and at one point in the video Bowie totes his dinky little red guitar like a gun, waving it above his head just like a particular shot of Charlton Heston fronting the National Rifle Association. No less sinister are the looks Bowie keeps firing at the camera, a selection of cutaways throwing his two-tone irises into dramatic relief.



Valentine told me how he'd feel



It's in his tiny face / It's in his scrawny hand /

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AS TOLD TO MARK BEAUMONT PHOTOS: JIMMY KING, PAMELA LITTKY

that time. I'd probably romanticised it into that James Dean archetype of live-fast-die-young bullshit. He's done all that in his own life, but he's somehow come out the other end – not in a compromised, less cool way, but more like, 'I wish I could navigate the waters of this confusing career and ditch this thing in my head that's making me want to die all the time.' Anybody that's been through that themselves could immediately spot where on the curve I was at that time. To me, I was thinking, 'Nobody knows I'm high – that doesn't apply to me,' but I was a stumbling moron, I was a mess. When I look back at that time, and I did have the opportunity to talk to him about this later, I felt an immense amount of shame. That's not the real me! We've gotten to discuss that and move past that.

The way I look at Bowie is as one of the most important artists in modern music. What he's contributed through songwriting, art, his stance, his persona, his range, he's been consistently ahead of the curve. He's been the architect from Madonna to me – across the board he's been an incredible influence. I'm happy to see his mark being refreshed in the minds of a younger generation of people.

The best artists expand your idea of what's possible. They take what you think is possible and make it a little more 3D. They expand the borders, make it a little more widescreen, the colours are richer. He's done that with me a number of times. He'll present me with something at different points in my life that confuse me because that's not what I thought music was supposed to sound like, it's not

what I thought a song was supposed to be. The freedom that comes from that makes me think my own limitations have been expanded in what I can create. The problem I've had throughout my career and as a human being is that I tend to think in boxes and walls and limitations and containers. Every once in a while there's this revelation of being reminded, 'It doesn't have to be that, it doesn't have to behave by these rules; who says a song has to be this, a melody has to be that or a rock show has to be like that?' Bowie, a number of times, has pushed that envelope. He challenges those containers we start putting ourselves into socially, our patterns of thought. He's managed to age very gracefully and still put out music that's forward-thinking and vital, and that's an accomplishment. ■

SEPTEMBER 9
BOWIE POPS UP ON
ARCADE FIRE'S 'REFLEKTOR'

Lord only knows how Bowie occupied his time in the last decade, because as soon as he was back he was doing *everything*. The dream hook-up was with one of his favourite bands and one of his biggest fans. James Murphy was already producing Arcade Fire's 'Reflektor'. Bowie popped into the studio after he'd completed 'The Next Day' to see what was going down and was so impressed with the title track he threatened to nab it for himself. According to Arcade Fire's Richard Reed Parry, some quick thinking ensured a better result: "We thought, 'Why don't we go one better: why don't you sing on our version?'" And so he did. His baritone is unmistakable on the single, but whether he's in the video disguised as the bloke in the mirror-mosaic suit (and head, and hat) is another matter. Of course it's not him. Is it?

THE MAN WHO...
is a futurist
by **Black Francis**

I had a funny dream about David Bowie the other night. I was visiting some house of his in Switzerland, and he brought me into the home. It was not an ostentatious home, and his wife was there, the wife of the dream, who appeared to me to be his first wife, Angela Bowie. We were sitting there with her parents at the dining table and Bowie went: 'Oh yeah, that's so-and-so, just come on over here to this side of the house where I have my music room set up.' It was not a particularly neat music room – I noticed a lot of dust and bits of trash and things underneath a cot on one side of the room – and the window had a nice scenic view of Switzerland. And his dress and his hair and his attire were circa 15 years ago, when he was doing the 'Heathen' record – a lot of brown, kind of a steampunk kind of look. He looked like he had literally stepped out of a video and into my dream.

Me and Bowie are friendly. I don't have his number or anything like that, but we've hung out. I've been to his gigs, he's been to mine. I wrote a song with him once ['Jewel' from Reeves Gabrels' solo album 'Ulysses']. He's like a lot of these guys – kind of an artsy music geek. I'm sure he's into all kinds of things and knows about things that I don't know about, but it's records where we connect. He's an old-school Brit, and has a 'let's get to work' thing going on. I found him to have a very strong work ethic, very focused. I've always enjoyed his company when I've had the opportunity.

But I was as surprised as everybody else when Bowie made a comeback this year. I don't know if it's going to be more than just one record, but I was very happy to see it happen. There probably isn't another musician who could have such impact. I don't even think someone like Sir Paul McCartney could have that impact, as big as he is. Or even Neil Young

HE'S THE BRIDGE BETWEEN THE MUSIC OF THE '50s AND THE MUSIC OF THE DISTANT FUTURE

or other artists like that. It's his entrance that commands everybody's attention, especially as he's been off the scene for a while. People are curious about what he might do. Really big stars might do a record and people might love it and they may have a very successful world tour, but it doesn't quite grab the spotlight in the same way.

I'm not a fanatical fan though. And I don't know when my relationship with his began because he's iconic. I was born in 1965, so I don't know where I heard him for the first time. He's always just kind of been there, like The Beatles or Elvis. You don't know when you've heard those people for the first time either. They come included in the arc of my life.

But I've had certain Bowie records linked to periods of my life. One of them is not his record per se, but he produced it and he helped write some of the songs on it: Iggy Pop's 'Lust For Life'. He's all over the record. I didn't necessarily realise it at the time when I was listening to it, although I knew he was

associated with it, and it was a very pivotal record for me. Just the whole spirit of it – the sound, the mood, everything; he had a big hand in that. It's a rougher, lower-budget Bowie. And I like his other stuff too, especially 'Low' with Brian Eno. That record I went back to again and again and again. It's like a really great favourite science-fiction book.

There are certain techniques of his I've kind of copied. I did it more on solo records. But I know I did it on [Pixies' 1990 album] 'Bossanova'. There's this thing he does where he'll sing a whole verse an octave up. There'll be him singing his more natural range, and him singing a higher falsetto as well. It's a type of doubling but it's two distinct notes and it's not a harmony, so that kind of sound I'm particularly stuck on. I don't know if he invented it. I'm sure you can hear it on a bunch of records, even a Beatles record. But Bowie does it because lyrically he's robust and theatrical. It's very William Shatner: 'I have control of the microphone now and I'm



going to tell you a little story.' It's not blurry, it's not like Mick Jagger where he's mumbling the blues down the mic. It's delivered to the back of the room. I love it when people do it, but he does it the best.

He really is the bridge between real rock'n'roll music of the '50s and the rock'n'roll music of the distant future that hasn't even occurred yet. He's a futurist. Whether it's the image or the language or the theatricalness of it all. It's just kind of larger than life. I know he's not from the '50s but he grew up in the '50s. He's an esoteric, artsy kind of guy but a lot of his music is really rooted in '50s rock'n'roll music – but that's not the image he has. There's some swagger there that's really rock'n'roll, but also links to somewhere in the distant future. I can't think of another artist who goes to where his rainbow goes to. It's beyond the arch of his own life. He's a first class act. ■

THE MAN WHO... is still writing modern classics by **Faris Badwan**

Bowie is one of those people who revels in surprising others, as he has done throughout his career and continues to do so even now when it's hard to keep anything a secret. The first time I heard 'Where Are We Now?' I thought it was OK, and the second time – like so many of my favourite songs – I heard it with completely new ears. It's a modern classic and incredibly moving, especially as most people probably thought he didn't have long left to live. The whole record is maybe not as cohesive as it could be, but it sounds exciting and full of life. It's boring to hear people either dismissing it or making patronising "good for a 66-year-old" comments.

When I was seven, I found a load of 'Sounds Of The '70s' tapes behind my parents' stereo. That was how I discovered Bowie and other glam artists like Marc Bolan. I remember the whole idea of Ziggy Stardust being a bit confusing at the time – was Ziggy a friend of David's who wore significantly more make-up? Back then I liked songs with assertive titles: 'Metal Guru' by T Rex, 'Kung Fu Fighting' by Carl Douglas, and 'Rebel Rebel' by Bowie. It's funny looking back because all the singers I listened to were quite puny-looking guys who dressed a bit like WCW wrestlers.

My friend Sam, who now makes electronic music under the name SOPHIE, lent me the 'Bowie At The Beeb' sessions while we were at school – it was released in 2000. There's so much great stuff on there – 'In The Heat Of The Morning', 'London Bye Ta Ta', an amazing version of 'Let Me Sleep Beside You'... I listened to it non-stop and only gave it back a year later. I recently had an eye operation and had to sit in the dark for a day afterwards – there's not a lot you can do without your eyes apart from listen to music so I had the whole of 'Bowie At The Beeb' on, complete with the John Peel interviews, which are really good. Mick Ronson and an early version of The Spiders From Mars' line-up play on some of the tracks. Mick Ronson is one of my favourite guitarists (and even more so because he's from Hull, like my mum's side of the family). He made a cool solo record called 'Slaughter On 10th Avenue', which is worth checking out – Bowie co-wrote a few of the songs.

The Horrors covered 'Suffragette City' a couple of years ago, though I was never that happy with it. It was at the end of a very long tour and my voice was destroyed. We were doing the song live to tape and I think we only had enough space for two takes. As far as covers go our version of 'Shadazz' by Suicide was a lot better. Obviously it's

DAVID BOWIE:
THE PAST, PRESENT
& FUTURE OF MUSIC



a fantastic song though, and mainly we chose it because it's fun to play – playing it makes you feel like a gang, and I guess that's what The Spiders From Mars were for a while.

I came to love the Berlin period and especially Iggy Pop's solo records that Bowie worked on when the pair of them were out there. I read the book *Bowie In Berlin* a couple of years ago, and I'd recommend it to anyone. It's funny how he seemed to try out loads of synth sounds on 'The Idiot' and then developed them further on 'Low' – and I guess even funnier that he held back Iggy's release date to avoid looking like he copied him. Like a lot of people I've always had the romantic idea of moving to a new city to live for a few months and writing and recording an album in that time, and I imagine doing so with a close friend would make the whole thing more rewarding. 'A New Career In A New Town' always reminded me of John Barry's stuff on the *Midnight Cowboy* soundtrack and Harry Nilsson's cover of Fred Neil's 'Everybody's Talkin'. I guess the film's story of two reluctant friends struggling to survive in a city is a relevant one as well.

It's hard to stick around in people's heads at the moment – you basically have to keep releasing records and touring endlessly, bombarding listeners from all angles. From what Tony Visconti said about the quality of the Bowie songs yet to be released, it sounds like he's retained the desire to keep making records after 'The Next Day'. Really, though, no-one has any idea what he'll do next. All you can ask of the musicians you're into is that they remain both distinctive and hard to predict. ■

SEPTEMBER 12 'THE NEXT DAY' IS NOMINATED FOR THE MERCURY PRIZE

After a year of eyebrow-raising moments, the Mercury Prize nomination for 'The Next Day' was pretty much a foregone conclusion. Its status as a major event in music put it in the frame, but it would be a churl who'd deny it was one of the best British albums of the last 12 months anyway. It transcended the affection for its creator that greeted its arrival, and made a weird rock statement at a time when that kind of thing is in short supply in the mainstream. Immediately after the announcement, Bowie found himself installed as favourite to receive the prize at the end of October – but don't bank on him turning up.

THE NEW MUSIC



By Bowie's producer Tony Visconti

When we were finishing the mixes for 'The Next Day Extra' album release, which is out on November 4, we had the daunting task of choosing which songs made the final cut. With about 20 songs finished, the running order and song selection changed a few times in the final month before declaring, "This is it, this is the album." Some songs, like 'Atomica', needed more work and were assigned to the back burner intentionally for future releases. But let me add that I consider the four new songs to be first rate.

Over the past year we met from time to time to do further work on the four new songs for the Christmas release. Most of the lyrics were completed at the time of 'The Next Day' sessions, but David added some extra lyrics and sang new vocals, including backing vocals and harmonies. The new versions were then completely fleshed out and freshly mixed for the new release. We also took a fresh look at 'I'd Rather Be High' and made an alternative mix adding harpsichord and a different ending.

SEPTEMBER 30 DELUXE 'THE NEXT DAY EXTRA' TRACKS REVEALED

Tony Visconti had suggested Bowie might have worked on more tracks than appeared on 'The Next Day' and the bonus discs, and even Noel Gallagher was jawing away about Bowie stockpiling more music for release. No-one paid it much mind and it all went quiet until September 30 when 'The Next Day Extra' was announced, featuring four previously unreleased tracks. This has been the year of Bowie – a year when he grasped the nettle, with no regard for his pensionable age, and got down to releasing some of his best music in years. All we need now is to see him in the flesh, on a stage, maybe in a field somewhere in Somerset around June 2014...

The bonus CD contains four new songs, opening with 'Atomica', a very driving track that could've been a highlight of 'The Next Day' had we finished it back then. The verse lyrics are a mouthful, sung at an intense pace. At the chorus, in contrast, David simply declares, "Let's get this show on the road, let's get Atomica/Let's rock 'til we explode, let's get Atomica". Guitarists Gerry Leonard and David Torn swirl madly around each other's styles. Gail Ann Dorsey is poppin' the bass and Zach Alford is on drums, slamming away.

'The Informer' is a further development of 'Plan', a bonus track from the original release of 'The Next Day'. The latter, also included on the new bonus CD, is a short, ominous instrumental, very evocative, introduced by a slow threatening drumbeat with sparsely added instrumentation. 'The Informer' is an even darker piece with lyrics that bring up some disturbing images: "I've got a pool of blood on this bathroom floor/The mirror's broke, there's a crack in the door". The lead vocal is sung with Bowie angst, with the addition of 12 tracks of backing vocals and harmonies also sung by him. Leonard and Torn play hypnotic guitars, Dorsey and Alford hold down the funky beat.

'Born In A UFO' was recorded with several other songs towards the very end of 'The Next Day' sessions. Only one song, 'Valentine's Day', made the final cut on the album release. 'Born In A UFO' is quite a dense piece of music with relentless, fast-paced lyrics. "I pulled into the glade and watched the saucer land/She glided through the mist..." and then it gets really crazy. This song could've been recorded during 'Lodger' – it's got those kind of chords, with a very Andalusian guitar solo played by Earl Slick. Yours truly is on bass with Sterling Campbell on drums.

'Like A Rocket Man' has a deceptively bouncy beat but lyrically it goes to more dark places – and this time David sings it with a cheeky smile. "I'm crawling from the window, crawling down the wall/I'm happy screaming, yes I am".



As David Torn takes over from the middle of the song it becomes deceptively scary by the time it fades out.

'I'll Take You There' starts with the line, "Today, today is the first of May, everything around us, everything alive". It just so happens that David arrived on the morning of the first of May with his freshly written lyrics and sang the lead vocal. These things happen on a David Bowie record.

'God Bless The Girl' had the working title 'Gospel' for a very long time until it was finished towards the end of recording. It is such an energised track. At one point it was on 'The Next Day' and moved up and down the tracklisting, then it was off the album, then back on, but ultimately it was designated to be a bonus track for the Japanese album release.

I am far from the best interpreter of Bowie lyrics, but I'll stick my neck out one more time. 'So She' is a wistfully sung love song. It kind of makes me feel romantically sad. Harmonically it is quite sophisticated for such a short piece.

'Love Is Lost' is very different from the album version. James Murphy of LCD Soundsystem made a really incredible remix of the song. It isn't simply a dance remix – there is quite a lot to it that is revealed after several listens. I tip my hat to Mr Murphy.

'The Next Day' and its bonus tracks is not a nostalgic trip. Every serious artist has a keynote way of writing, and that is what



Bowie in
New York,
January 2013

I recognise in Bowie's work. There are several traceable references and elements in his new works; he can't help being himself. The sound and style of 'The Next Day' is now. This is new music from David Bowie and it sounds like David Bowie!

Working with David has become a kind of lifelong occupation for me with the number of studio albums we've created together reaching double digits. He has made some of my favorite recordings with other producers, but I hardly need to say that I love working with him and that I love my job. You know, I just don't sit in the studio like a potato. I record his voice and sometimes I stand next to him and sing backing vocals, I've played in his bands, I've mixed the records – it's really hard to wipe the smile off my face when I think about it. We work side by side, we have good communication, we've been through a lot. It shows, I think you can hear that. I am happy to hear he has been writing and I feel that the new songs will be even more awesome (did I just say awesome?) than before. I just hope I don't have to keep it a secret for another two years. ■

JIMMY KING, THE TIMES/NEWS SYNDICATION

'The Next Day Extra'

NME's exclusive first listen to the new tracks

'Atomica'

The first of the new Bowie tracks starts as it means to go on, with a big T Rex-style riff that has no intention of letting up. "*I'm just a rock star*", Bowie sings as he surfs chunky beats all the way to a chanting chorus: "*Let's get this show on the road, let's get Atomica/ Let's rock 'til we explode, let's get Atomica*". The track has the same energy as 'The Next Day's' title track, with Bowie spitting out his lines like a man with a mind full of mischief. The band remains from 'The Next Day' sessions – many of these songs were incomplete as the original tracklisting for that album was finalised – with Earl Slick and David Torn playing dirty guitars and Gail Anne Dorsey serving up her corniest '80s bass pulls. The result: 'Atomica' is a hard-riffing brute.

'Love Is Lost' (Hello Steve Reich Mix by James Murphy for the DFA)

On which James Murphy makes the most of getting his hands on track four from 'The Next Day' by wiping out the original's juddering synths and, instead, creating a slow-burning 10-minute odyssey. The 'Hello Steve Reich' in the title is a nod to the American avant-garde composer, whose 1972 song 'Clapping Music' is an inspiration here. Reich's piece is performed entirely by people clapping, and Murphy's mix begins with some whooping and a round of applause that soon coalesce into a recognisable rhythm. They're joined by taps of a bass drum and runs of synth that draw from Kraftwerk's 'Europe Endless' and Bowie's own 'V-2 Schneider' – both profound influences on much of Murphy's LCD Soundsystem work. Soon the beats are on fire, fuelled by great clanging piano chords, before Murphy drops in samples of Bowie's 1980 classic 'Ashes To Ashes'. Some of 'Love Is Lost's' original vocals remain, so we get Bowie singing "*Oh, what have you done*" as the ambient synths surrounding his words begin to echo Vangelis, Jean Michel Jarre and Bowie's old collaborator, Brian Eno.

'The Informer'

This emerges from the warped howl of 'Plan', a track from the deluxe version of the original 'The Next Day'. It rises up with revving drums and rattling keys reminiscent of 'Station To Station', then turns into something lush and stately that could slot into the '...Ziggy Stardust...' album. "*I've got a pool of blood/On this bathroom floor/A mirror's broke*", sings Bowie, painting a picture as black as night. The chorus is equally dark – "*God or evil/Saint or whore/Domestic or public/ I don't recall*" – but lightness sneaks in when Bowie adds sweet backing vocals. Then there's a twanging riff that's a dead ringer for the hook from Bowie's 1986 track 'Absolute Beginners', from the film of the same name. That was Bowie's last Top Three hit, but 'The Informer' isn't trying to match its romantic appeal. "*I've got major questions/About the Lord above/About Satan below*" are not lines about hearts and flowers. 'The Informer' tackles bigger themes in Bowie's oblique way.

'Like A Rocket Man'

Here, there's an uncanny likeness to The Beatles' 'Help!' at the end of the second line of each verse. Jerky melodies and tick-tocking beats pay homage to Little Wendy Cocaine, the star of 'Like A Rocket Man', which is as direct as Bowie's ever been with his drugs references. "*I'm speeding through the dancehall like a rocket man*", he yelps after a nasty guitar solo screeches by like a close relation of Robert Fripp's work on Bowie's 1980 album 'Scary Monsters (And Super Creeps)'. For all its strung-out anxiety – the guitars turn to sirens, the drums convulse – at heart this is a catchy rock song, its darker shades recalling The Rolling Stones' 'Mother's Little Helper' as much as The Beatles. Bowie's also remembering his own Thin White Duke persona of the mid-'70s when he sings: "*I have no shape nor colour/I'm God's lonely man/I don't want to die but I don't want to live*". This is off-kilter pop, conveying a seedy message.

'Born In A UFO'

From the first thwack of drummer Sterling Campbell's kit, 'Born In A UFO' is alarming. Recorded towards the end of the original 'The Next Day' sessions, it is perhaps too cheeky to fit with the album's flow. There is, after all, a 'Jumpin' Jack Flash' riff after Earl Slick's oozing solo. Elsewhere it's a clutter of beats and doo-wop, blasts of guitar and whistling organ, as everything in the universe happens at once and gallops to a huge and chanting conclusion. Bowie is in touch with his lyrical muse, delivering choice lines about a lover from another star system: "*Electric skin, plastic and lace/Silver hair, trapezoid flesh/I was so in love with her lavender mesh*".

'God Bless The Girl'

This was a bonus track on the Japanese version of 'The Next Day', and is a creepy blend of Buddy Holly riffs and spidery, art-rock guitar. Bowie balances his vocal between these extremes, coming up with pop hooks while hinting at impending disaster: "*Jackie's aiming for the stars but landing on the clouds*", he sings. It sounds like a slowed-down version of 1971's 'Queen Bitch' – that is until the layered voices behind are worked up into a choral storm to unsettle the minor-key doom, and Bowie pulls all these threads together. This track had a working title of 'Gospel', which makes total sense when Bowie begins to thump the keyboards in a way that evokes a Happy Mondays baggy classic or those last few minutes of Arcade Fire's 'Reflektor'. This is devotional rock with a honky-tonk flavour, along the quasi-religious lines of Primal Scream's 'Movin' On Up'.

■ MATTHEW HORTON

Sid onstage with
the Sex Pistols at
Randy's Rodeo,
San Antonio, Texas,
January 1978

FROM
THE
VAULTS

The Vicious Affair

NME, 21 OCTOBER, 1978

Thirty-five years ago this week, Nancy Spungen died from a knife wound in New York City. A week later, accused of her murder, Sid Vicious gave his only interview to NME's Joe Stevens. Also in the issue, Nick Kent traced the couple's ill-fated relationship

THE PRISON INTERVIEW by Joe Stevens

When NME spoke to Vicious, he was undergoing heroin detoxification treatment in the hospital wing of New York's Rikers Island Prison. Although he appeared overwrought and confused about his situation, he was adamant about one thing: his innocence. Vicious is charged with second degree murder, and intends to plead not guilty.

Rikers Island is a heavily guarded remand centre and short-term jail situated in the East River, not far from LaGuardia International Airport. The prison population consists almost exclusively of blacks and Puerto Ricans. The Island has a tough reputation, and is supposedly a drug trafficking centre.

Accompanied by Sex Pistols manager Malcolm McLaren and Sid Vicious' mum, Anne Beverley, I met Vicious in the hospital wing. When we told him that, according to both London evening papers on Friday, Sid had "confessed" to the murder of Nancy Spungen, he angrily denied the reports.

"When the fuck did I make a confession?" he retorted. "I was well out of it, mate!"

Sid detailed his version of the events that took place in Room 100 of the Chelsea Hotel, New York, between Wednesday evening and Thursday morning. He remembers waking up sometime during the night and seeing Nancy sitting up in bed fingering the knife they had bought earlier in the day, ostensibly to protect themselves from junkie scavengers who hung around the methadone clinic Sid frequented. Sid dozed off again before he could ask Nancy what she was doing. His next recollection is of

waking up a few hours later and seeing blood all over Nancy's side of the bed.

"There was blood everywhere. On the sheets, on the pillowcase, all over the mattress and the floor leading into the bathroom. My first thought was that she had been killed."

He stumbled into the bathroom and found

Nancy – still breathing – slouched under the bathroom sink. After a futile attempt to revive her, Sid ran out into the lobby yelling for help. He then ran into the room and called the hotel reception desk saying, "Get an ambulance up here quick. I'm not kidding!"

Minutes later it wasn't an ambulance but the police who arrived. When they saw the scene they turned to the dazed ex-Pistol who, it was later revealed, had at the time been taking Tuinal, and said, "Listen kid, why'd you do that?" "Why'd I do what?" said Vicious, "I'm looking you straight in the face. I didn't kill her, mate." The two cops laughed at Vicious' denial, then pushed him up against the wall face first and handcuffed him.

According to police, Nancy died of "a stab wound inflicted after midnight on Wednesday". They later recovered the weapon, a large folding knife with

**"There was blood
on the sheets,
the mattress...
everywhere"
Sid Vicious**

Sid (1957–1979)
and Nancy
(1958–1978) in
London, 1978



THE DOOMED AFFAIR by NICK KENT

Sid vicious may hold the all-time record for building up an image of himself as a 24-hour-a-day-bull-at-a-red-flag hoodlum. But, beyond all the sensationalist stunts, Vicious is an odd character. As a loner, he could be as charmingly naive as he could be repellent in his boisterous moments.

However, when he encountered Nancy Spungen, a 19-year-old New York go-go dancer and groupie who'd flown in to London to hang out with Johnny Thunders' Heartbreakers, his personality and life was to change drastically.

Spungen was 20 when she died. The daughter of a wealthy Philadelphian

family, she became the proverbial teenage tearaway. As a groupie she claimed to have had liaisons with such luminaries as Henry 'Fonzie' Winkler and Keith Richards. More grievous, however, was the fact that her sojourn in New York with the hardcore rock elite had turned her to mainlining heroin, paid for at street prices.

Spungen arrived in London early in 1977. It was soon after this that Vicious and Spungen met – and Vicious, who'd previously boasted that he'd only ever fallen in love with "a bottle of beer and a mirror", and that he was asexual (he was, in fact, a virgin) became smitten.

The liaison at first seemed to have a pacifying effect on Vicious, but his hedonistic instincts matched with Spungen's desire for heroin quickly drew him into the realms of hard drug abuse. The pair became an item quickly enough, Nancy's obsession with public attention being granted full rein in her role as Mrs Vicious. However, the affair reached a premature conclusion when Vicious left her, very possibly in an attempt to break his fast-growing heroin habit, in the summer of '77. Nancy was left in a state of emotional hysteria. Within three weeks, however, the couple were reunited. They met one night and went off to score again. Just like before.

From that point on they were inseparable, even though almost everyone who knew Vicious loathed Nancy – fickle, vain and self-centred, she lacked any trace of Vicious' naivety or penchant for generosity.

Once the Pistols broke up, Vicious settled into his own dishevelled style of quasi-domesticity with Nancy, the pair registering themselves on methadone – a legally obtained opiate used to stave off heroin withdrawal. Methadone's one main drawback, though, is that it too is addictive – so addictive that, once the bloodstream has got used to it, withdrawals from the substance are at least four times more devastating than actual heroin withdrawal.

The couple received the medication from a private hospital, Bowden House in Harrow-on-the-Hill. Their daily dose, 120 milligrams each a day, is one of the highest amounts given out in such cases. It was with this horrendous habit that the pair set off to New York.

Two more grisly incidents were to occur just before their departure. A friend of mine went round to visit Glen Matlock's girlfriend, Celia. There she found a shattered Nancy shuddering and sobbing incoherently about "a dead body in the flat", and how she couldn't bear to return to the house. The following day a newspaper story would announce the death of 19-year-old John Shipcott, who had OD'd at the Vicious flat.

Secondly, when Vicious and Spungen paid a visit to John Lydon and his Public Image Ltd crew, they were greeted, they later claimed, by a "maniac" charging down the stairs and ripping Spungen's face open with a knife. The assailant was apparently "unknown" – although it's also claimed that Vicious was threatened with a "hatchet" during the encounter.

The most ironic – and grotesque – side to this whole saga is the fact that most insiders were betting that Vicious himself would be the corpse.

What happened next

The events that led to Sid's fatal overdose

THE AFTERMATH

Sid's story about the night of Spungen's death changed constantly – at times he claimed she'd fallen on the knife; at others that he'd stabbed her "but I never meant to kill her". Sid attempted suicide on October 22, 1978 by slashing his wrists with a smashed lightbulb. He was sent to Bellevue Hospital in New York for treatment before being bailed.

THE DEATH

Arrested again, this time for an assault on Patti Smith's brother Todd at a Skafish gig, Sid served 55 days at Rikers Island, undergoing methadone rehab treatment, before being released on bail again in February 1979. After a party to celebrate his release, Sid overdosed on heroin. He was revived, but died of a second overdose later that night (February 2).

THE CONFESSION

Sid's mother Anne initially claimed to have found a suicide note shortly after his cremation that read, "We had a death pact, and I have to keep my half of the bargain. Please bury me next to my baby. Bury me in my leather jacket, jeans and motorcycle boots. Goodbye." On her death bed, Anne Beverley confessed that she had given Sid his fatal dose of heroin. It's presumed she wanted to spare him from prison.

**"Sid's hedonism
matched Nancy's
desire for heroin"**
Nick Kent

THIS WEEK IN 2003



Fans grill KOL

The up-and-coming band already have a keen following, who probe them on drug testing, fighting on tour and a thorny issue: monkey or robot?

Lassoing them onto the cover in the wake of the runaway success of their debut album 'Youth & Young Manhood', NME's Marc Hayward hunts down Kings of Leon in downtown San Francisco to subject them to the rigours of the Fannish Inquisition, in which readers and fans send in their questions for the band to answer. There's the usual smattering of joke queries from stoned students – "Would you rather be a monkey or a robot?"; "If a cow didn't have udders, would it just be a colourful horse?" – but the more alert readers manage to get some intriguing trivia out of the Kings.

"How did we decide who became singer?" says Nathan Followill. "Arm wrestles. [Caleb] was having a good day. I had a sprained wrist."

"If he wasn't such a chronic masturbator he wouldn't have sprained his wrist," retorts Caleb.

We also learn that 17-year-old Jared is drug-tested by his mother each time he returns from touring in Europe ("he always fails"); that they go for "the low blows" when they fight each other on tour; and that Jared gets most of his clothes by "borrowing" them from female fans.



PETE FREED FROM JAIL

After serving two months of a six-month sentence in Wandsworth Prison for burgling Carl Barat's flat, Pete Doherty is released following an appeal to have his sentence reduced as credit for his guilty plea. "Having visited my client in prison, he has impressed on me that the prison sentence has done him the world of good," claimed Richard Locke, defending. On the future of The Libertines, Barat says: "I don't want this thing to crumble. We're soldiers on the same journey."

LUKE STEELE FINDS GOD

The Sleepy Jackson's Luke Steele – some years before becoming The Emperor in Empire Of The Sun – is found breaking his teetotalism at a transvestite club in Chicago while ranting about getting sued by ex-bandmates, being conceived backstage at a Tom Petty gig, and his ultra-Christian beliefs. "If I hadn't found God I'd be a raging alcoholic," he claims, concluding that "the vital thing is to keep myself together. Not commit suicide or anything."

REVIEWED THIS WEEK



Funeral For A Friend – 'Casually Dressed And Deep

In Conversation' 8/10

This is big music done basic and scratchy – music that throws heroic shapes and daubs its lines in big black marker, mapping out just how important Funeral are about to become. ■ DAN MARTIN

ALSO IN THIS ISSUE

► Courtney Love is arrested and hospitalised following a drug overdose.

► 24-year-old songwriter Matthew Jay dies after falling from a seventh-floor window in Nottingham.

► Razorlight, "Britain's most zealous rock'n'roll band", are *Radar* band of the week, their forthright frontman Johnny Borrell talking about stealing books and claiming he left The Libertines because "they didn't have enough ambition".

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PIETER M VAN HATTEM

DOES ROCK 'N' ROLL KILL BRAINCELLS? Vs THE FANS

WE FIND THE ROCK STAR, YOU ASK THE QUESTIONS



**Brett
Anderson**

Suede frontman



Suede guitarist
Bernard Butler



Brett fancied
this job

the artwork. If you look at all the Suede sleeves, it's a beautiful, linear series and 'A New Morning' sticks out like a horrible sore thumb."

CORRECT

3 In the video for 'Trash', what colour is the sofa at the beginning?

From: James Douglas, Glasgow, via email

"God! These are really hard! What colour is the fucking sofa? It's something quite bright, it's certainly not beige or black. I'm gonna go for either red or green. Am I near? Orange!"

WRONG. It's bright pink

4 When performing 'She's In Fashion' on Top Of The Pops in 1999, what T-shirt were you wearing?

From: Carl Billingham, London, on Facebook

"Actually I do remember that. It was kind of an anti-drugs T-shirt. I think it's DARE, an anti-drugs agency. I thought it was quite ironic."

CORRECT



5 At the start of the 'She's In Fashion' video, what's happening?

From: Stuart Graham, Coventry, via email

"Oh god. That's a really good question. Ha ha! A girl's

hanging out some washing, something like that? I'm sitting in a car? There's just landscape?"

WRONG. Different camera angles of the sea

"OK, that's a really tricky one. I don't think anyone, even the video director, would've got that."

6 When you first played LA, how many people did you say were outside in the queue?

From: Matt 'King' Cole, Norwich, on Twitter

"What, in an interview or something? I don't know... a thousand?"

WRONG. 5,000

"I remember it being amazing. I used to really enjoy playing places like LA and New York. We had a lot of fun. A bit too much fun."

7 On the 'Dog Man Star' album cover, is the window open or closed?

From: Animal Lover, Manchester, via email

"Closed."

WRONG

"It's open? I thought you could see the window frame! I know the sleeve to 'Dog Man Star' so incredibly well, but thinking about it now, I don't even know if the window's open or not!"

8 Where did you want to work when you were younger?

From: Hannah Young, Bristol, via email

"I wanted to work for NASA. I was really into science when I was a kid - I went to a state comprehensive and if you were a bright kid they pushed you into doing science. I really loved physics and like all kids I was kind of

obsessed with outer space and thought it'd be a great job working for NASA. But I didn't pursue it."

CORRECT

9 At the time of writing 'Sleeping Pills' on your debut 'Suede', where were you working?

From: Sophie Newman, Nottingham, on Twitter

"In reception at Lauderdale House, which is a community

centre just up from Highgate village. 'Sleeping Pills' was inspired by lots of housewives bringing their kids in, at the end of their tether. The song was almost a homage to the housewife. People thought the song was about suicide, but it's not at all,

it was people taking valium to get through the day."

CORRECT

10 Your second band with Bernard Butler, The Tears, was named after a line in which poem?

From: Rich Flynn, Gillingham, on Twitter

"It's a Philip Larkin poem called *Femmes Damnées*."

CORRECT

SCORE = 6

"That's not very good, but at least three of those answers were guess answers. Last time I did this I got nine! I think the questions are getting harder."

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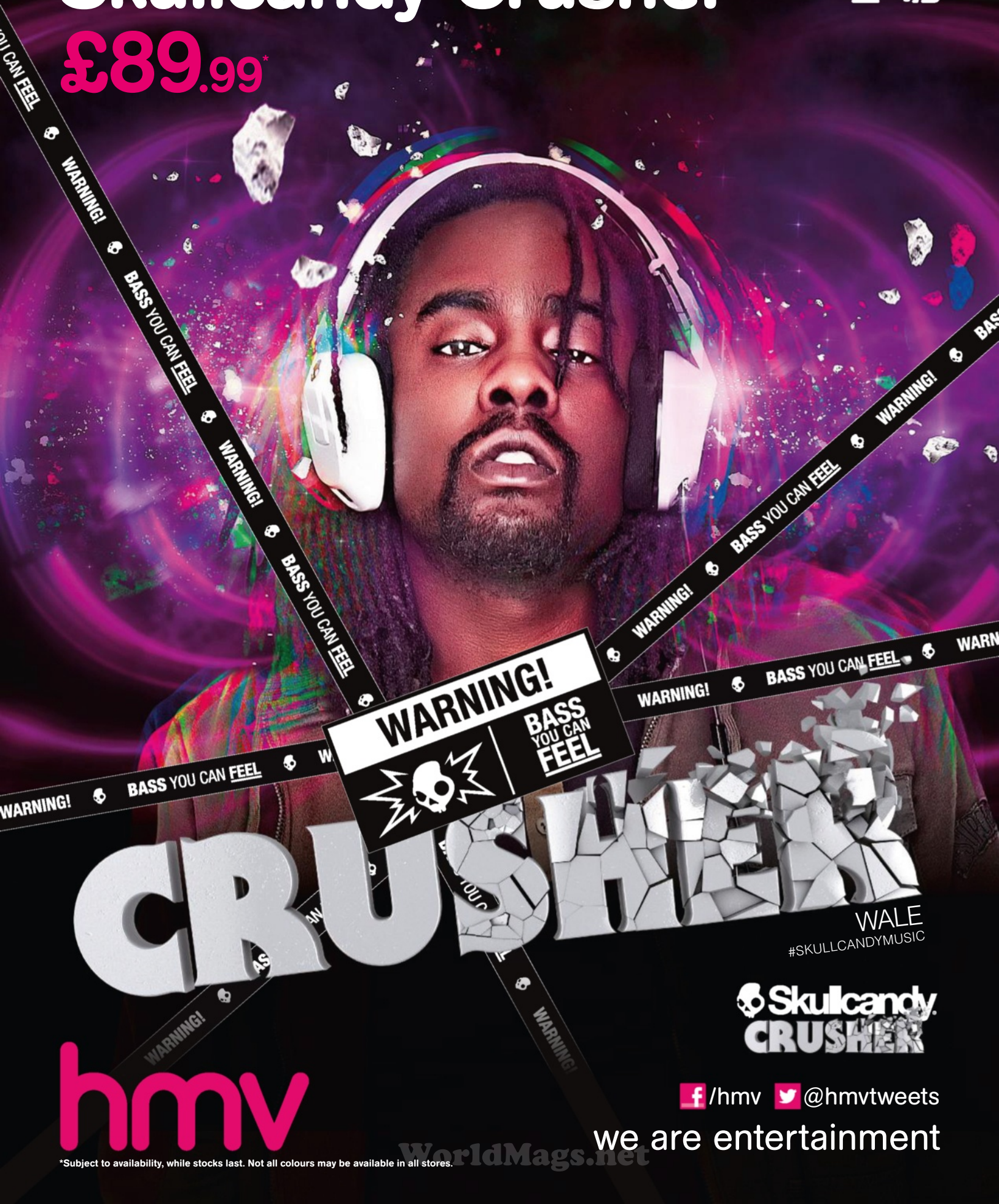


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