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ON REPEAT

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



TRACK
OF
THE
WEEK

NOEL GALLAGHER'S HIGH FLYING BIRDS

If I Had A Gun

Try as little brother might to turn the whole post-Oasis experience into a puffed-chest pantomime, the story on Gallagher Sr's side seems to be all one of freedom and ease at long last. Rather than the bullish threat the title might suggest, Noel only wants to "shoot a hole into the sun and love

would burn this city down for you". There's a relaxed

relief that you can hear in his solo work so far.

Rather than desperation to prove himself as a new man, Noel's now got the time and space to work up

Rather than desperation to prove himself, Noel now has time and space

songs that have been around for some time, such as this graceful beauty. It first appeared in these pages back in April 2009 under the guise "Oasis - The New One", recorded by a Taiwanese fan during soundcheck for a Taipei gig. "It finds Noel's vocal at its most heartbreaking and vulnerable," we noted. "That feeling? That's your soul being dug out." Of course, one fateful guitar lob meant that it was never going to make it into Oasis' oeuvre, but we're glad that it saw the light of day, its delicate charms beefed up into a thing of melancholic, chest-cramping gorgeousness. The next one's disco, apparently - now that *is* cutting loose.

Duncan Gillespie, Writer



HEALTH

Goth Star

Back in 2009, Denver's Pictureplane made a cult classic out of this cut, shunted and twisted torturing of Fleetwood Mac's 'Seven Wonders'.

One-time tourmates and full-time noise babes HEALTH cement their amazing rework skillz with this smoother, weightier take, singer Jake Duzsik crooning unsettlingly "All we had we lost/ Rest your bones, your blood".

Emily Mackay, Reviews Editor

RYAN ADAMS

Lucky Now

The first track to be taken from Ryan Adams' forthcoming 13th - 13th! - album 'Ashes & Fire', sees him returning to the tried and tested Jackson Browne-and-James Taylor crafted method of honeyed canyon troubadour-ism. "I don't remember/Were we wild and young?" he croons, like a warm California breeze drifting over Big Sur. Delicious.

Leonie Cooper, Deputy News Editor

GALLOWS

True Colours

If you feared that Frank Carter would take Gallows' ferocity with him, their debut with new vocalist Wade MacNeil smashes your worry into billions of pieces. Brutally short and crushingly heavy, this is a hard jab to the jaw for anyone who thought Carter's departure would be the end of the Watford punks.

Tom Goodwyn, News Reporter

CASS MCCOMBS

The Same Thing

Primed to release his second album of the year, 'Humor Risk', in November, the fantastic Mr McCombs returns with a fresh slice of Americana as upbeat as you'd expect from a man with the ability to churn out music faster than a Pendulum fan's heart rate at V Festival.

Jamie Fullerton, Features Editor

LADY GAGA

You And I (Metronomy Remix)

While they once made the English coastline glitter like the Côte d'Azur, Metronomy have looked further north this time. They've changed Gaga's

triumphant tune of true love and destiny into a Ken Loach film, where the relationship sighs with fatalism, rather than choice. Brilliantly, smokily gloomy.

Ailbhe Malone, writer

WAVVES

I Wanna Meet Dave Grohl

His new EP is called 'Life Sux'. His girlfriend says, "I'm into being the new Kurt and Courtney." He's probably planning an epic wank for the 'Nevermind' anniversary. Nathan Williams *loves* grunge, and if he keeps knocking out tunes like this, Dave Grohl might want to meet him too.

Mike Williams, Deputy Editor

DUM DUM GIRLS

Bedroom Eyes/Coming Down

Not one but two teaser tracks escaped from the new Dum Dum Girls album this week. The first sounds like Throwing Muses, the second like Mazzy Star, and both confirm that singer Dee Dee has been channeling a lot of Chrissie Hynde lately. Get psyched.

Krissi Murison, Editor

DJ SHADOW

Warning Call (Featuring Tom Vek)

As if a track that featured these two wasn't mind-blowing enough - this, from the producer's forthcoming album 'The Less You Know, The Better', has a chorus that tells you sarcastically "It's cool to be you". Like one of those '80s self-help cassette tapes, but better.

Abby Tayleure, Writer



SURFER BLOOD

Miranda

Here's a band who know the art of crafting a truly great pop song: write as many choruses as you can and cram them all into the same song. Here they manage no less than three, *as well as* a brilliant bass solo nicked right out of Peter Hook's back pocket.

Matt Wilkinson, New Music Editor



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UPFRONT

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

Edited by Dan Martin



THE READING AND LEEDS EFFECT

As the dust settles from Reading and Leeds, the true winners are starting to emerge. We talk to four bands who've seen their fortunes soar after triumphant sets.

the

DRUMS

MAIN
EVENTTWO
DOOR
CINEMA
CLUB

After getting one of the biggest crowds of the

weekend, talk turns to headlining... It's lonely on the fast track to the top. Just ask Alex Trimble from Two Door Cinema Club, who drew a headliner-worthy crowd to their afternoon Main Stage sets at Reading and Leeds, yet felt like they were watching their own coming-of-age party from inside a passing enormo-Zorb.

"Although I could see the crowd going nuts and dancing and singing along," he says, "I felt so detached from everything, being up on that big stage. I almost didn't feel like I was there in the moment. If we get the chance of moving further up the bill and get to play then in darkness it might be different, but it was this complete sense of detachment."

Was it the pinnacle of the campaign? "Oh yeah. Last year when we played the NME/Radio 1 Stage it was a full tent and it felt like something special. But this year we ended up with even more people so it was pretty incredible. It's quite a good feeling to have that control over several thousand people, seeing that many people obey me."

Will you be headlining next time? "I think it'll be a couple of years."

We're not quite at that stage yet. But if we keep going the way we're going, it will happen.

Has the post-R&L confidence rush made you want to write a second album full of stadium bangers?

"There's one or two which are grander, more appropriate for a stadium, but it was never in our heads to write that kind of song. We're at home writing at the minute, it's gonna be a while before we get into the studio proper, we're still trying to get the right songs together. We're going to keep writing until the end of the year, then hit the studio December or January for hopefully a pre-summer release. It's definitely a departure. It's taking different paths, we're writing a load of different stuff."

BOMBAY
BICYCLE CLUB

Frontman Jack Steadman's view from the stage...

"All you could see was people getting carried over the edge and

getting crushed. It was difficult to watch! But it was the most fun show I've ever played. We've never played to that many people before. At Reading, right up to the back of the tent it was people going crazy.

"It was perfect timing with the album coming out the Monday after. It definitely felt like a turning point. It's all so surreal right now. We go onto iTunes and start typing it in the search bar, and I realise I don't even have to type it in the search bar because it's there on the homepage. That blows your mind – wait a second, it's right there, next to Lil Wayne! It still feels like it's not actually real. It's a testament to doing things really slowly – we've built up a fanbase over five years and

"Reading was the most fun show I've ever played. We were all blown away by it"

JACK, BOMBAY BICYCLE CLUB

done it really naturally. I don't think it's ever going to suddenly blow up – it's all been steady, which is very healthy."

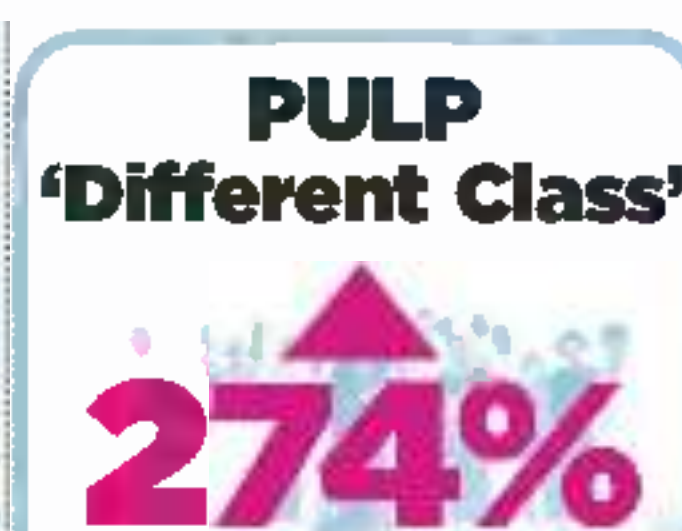
ODD FUTURE



They've won round the doubters – but where now for Tyler and co? What could have been another lobbying-bottles-full-of-piss moment in

Reading's history turned into an epic victory. And this wasn't droves of OFWGKTA's cult-like fans making up the numbers; the schizophrenic energy of their set sucked in and romanced the hardest of critics and rubbernecks. Given the backlash – Tyler's

THE SPIKES IN SALES



underwhelming 'Goblin' being the tip of a shitty iceberg of gay-bashing and rape-glorification accusations – the sight of Tyler riding a tiny bike onto the stage reminded us of that other

thing Odd Future do so well – smash it live. Instead of repeating the trick the following night at Leeds, they sacked it off in favour of crashing the VMAs, which turned out to be another landmark

moment as Tyler scooped Best New Artist, a proper hat-tip from the US mainstream. So have Odd Future begun to conform? Nope – it's more that the mainstream are caving to their unavoidable presence.

What's clear is that Odd Future's saving grace is not their ability to offend – it's that they make genuinely exciting music. So while 'Yonkers' viral success garnered a grudging respect from the hip-hop heads, the sight of the Reading crowd moshing in agreement shows that their impact is much further-reaching. If they can keep up these excitement levels of, there's no danger of them falling from grace just yet. Faggot jokes or not.

MY CHEMICAL ROMANCE



Gerard Way tells *NME* how R&L gave MCR their mojo. Coming in as underdogs, then stealing the honours with their pyro-packed

set, the renewed respect for MCR gave their underperforming fourth album a 259 per cent rise in sales the following week. Good times then. As Gerard Way told *NME*: "The band is in such a healthy spot. Touring 'The Black Parade' was very unhealthy socially and emotionally. When we played Madison Square Garden, I said that thing about, 'If we ever do this again...' It was very indicative of 'The Black Parade', to achieve your boyhood dream and it feels bittersweet."

For the time being, 'Danger Days...' has one more single in it, 'The Kids From Yesterday', which will be released later this year. Then there's the rest of their US tour. But for the first time in a while, the future looks bright.

"What I can say about the next album, is there's an organic quality to it. The next record is gonna blend everything the band's ever been – not go on a quest and find a new sound, but put together everything we know and give the world something special again."

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Marina has been asking
for a new stereo for
Xmas since 1972



FORGET ART, LET'S DANCE

Marina & The Diamonds are likely to surprise people with the follow-up to 2010's 'The Family Jewels' – frontwoman Marina Diamandis has made an all-out pop album. Watch out Lady Gaga...

IN THE WORKS

"On this album, I've done everything I said I wouldn't," says Marina Diamandis, counting with her fingers so

cartoonishly that her newly peroxide blonde curls waggle. "Which was: I'm never gonna sing about love, I'm never gonna make dance music and I'm never gonna work with American producers." At least one thing's stayed the same from Marina's 2010 debut *'The Family Jewels'* – you can still count on her to be "a fucking WILDCARD".

The new direction might come as a shock – gone are the anachronistic vaudevillian pianos, cock-a-hoop vocal

hiccups and her control-freakish grasp on creativity. For album number two, Marina shipped out to LA and New York to work with pop's boldest and brassiest – Dr Luke, Diplo, Greg Kurstin, Stargate, Labrinth, Guy Sigsworth and Liam Howe – for an album of housey pop hits so surefire they read like Lady Gaga's vitamin supplement list. "Musically, this album isn't the most creative I've ever been, but risk wise it definitely is, because I've done something that's completely different that

THE DETAILS

Working title:
'Electra Heart'

Released:

Early next year

Producers:

Big names including

Dr Luke, Diplo,

Greg Kurstin

Recorded:

New York, LA

Tracklisting

to include:

'Power And Control',

'Fear And Loathing',

'Sex, Yeah',

'Starring Role'

I've criticised in the past I'm very open about that!" she cackles.

You'll know *'Fear And Loathing'* – a gravely histrionic number named after the Hunter S Thompson book of almost the same name – which introduced us to the concept of *Electra Heart*, the persona Marina will be adopting for a "living film" to accompany the album (she's a bit sketchy on the details). Then there's *'Radioactive'*, The Massive Banger. *NME* gets to hear two more songs – *'Starring*

Role' is an icy, glimmering thing that reads like a whopping great 'fuck you' to an ex. "*The only time you open up is when we get undressed*", "*Let's get drunk and forget we don't get on*"; a counterpart to those songs is *'Power And Control'*: "*You may be good looking, but you're not a piece of art*". Can you hear former squeeze Theo Hurts' cars burning?

Back in January, Marina said the new record would be "abrasive" and about "sex and feminism". This appears to no longer be the case. "Everything is about this veil," she says, spookily. "It's about illusion and myth... and death." Consider this Marina reborn as the pop megastar she's always wanted to be. *Laura Snapes*

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Epic win:
Lord Butler
rises to the
grand occasion



FRONT
ROW

ARCADE FIRE STORM THE CASTLE

Win and friends fire up the cannons and transform cold stone walls into pure magic as they conclude their UK tour with an Edinburgh show full of drama, style – and a hint of cannibalism

This is the most beautiful setting we've ever played," grins Win Butler, his figure silhouetted against the high, fortified backdrop of Scotland's most dramatic, iconic pile of rocks. We're still not sure he's quite grasping the grandeur of the place, though. "I thought the castle was suburban Edinburgh, y'know, like the mall or

something," he continues wryly.

Well, sorry to disappoint with the lack of Dunkin' Donuts, Mr Butler, we're sure. Still, if the castle doesn't quite fit with the environs of 'The Suburbs', the album Arcade Fire tonight are here to see off with one last big celebration, it's the perfect backdrop for the record's epic reach. More so than many others, in fact. Last year's summer castle gigs saw the pensionable Rod Stewart kick

footballs at sexagenarians in waterproof chaps and cagoules; tonight the ramparts are far more rampant.

It's hard to believe now that when they were announced as headliners of Reading and Leeds 2010, there were some who doubted that Arcade Fire had the clout to pull it off. After their rapturous O2 gig and this year's megashows, though, no-one could doubt that the Canadians are one of

those rare acts that can pull off the enormodomes without compromise.

There's big ol' stadium and big ol' parks, though, and then there's *Edinburgh Castle*. Tonight feels like a proper moment.

"We've been looking forward to this one for a long while," confirms Win, tonight's king of Castle Rock, after 'Ready To Start' jolts the Canadians' sonic siege into life. "This is the most



The new conservatory didn't really fit in but either way, we'll have whatever Régine (left) is having



Times have changed - they used to ward you lot off with boiling oil and minstrels like Win (left) would get a groat a day



SETLIST

'Ready To Start'
'Keep The Car Running'
'No Cars Go'
'Haiti'
'Rococo'
'Speaking In Tongues'
'Intervention'
'Suburban War'
'Wake Up'
'Neighbourhood #2 (Laika)'
'The Suburbs'
'Month Of May'
'Neighbourhood #1 (Tunnels)'
'We Used To Wait'
'Sprawl II (Mountains Beyond Mountains)'
'Neighbourhood #3 (Power Out)'
'Rebellion (Lies)'

secure gig we've ever done. I feel like there are enough people up here to survive for five years."

Slightly unnerving allusions to cannibalism aside, from that point on, it's pure stone-wall-to-stone-wall joy; voices fire off the castle's flanks during 'Keep The Car Running', strings cascade down the Royal Mile during 'No Cars Go' and a giddy Régine Chassagne skips her way through 'Haiti'. Some of 'The Suburbs' darker, more dystopian moments, the likes of 'Suburban War' or 'Rococo', do feel a little strange amid such medieval grandeur. As a result it's the older, more bombastic tracks that carry the most impact, none more so than the supreme battle cry of 'Wake Up'. Tonight the

loud chants of its chorus gain extra fight-or-flight urgency, and the crowd, singing every word back at an elated Butler, is deafening. It's almost as though we travel back in time for one moment, as an army of hardened souls join their leader to bring down the castle walls. You can tell the band feel exactly the same way as they throw all their energy into the song's epic ending.

As Arcade Fire wind towards such heady peaks, it's difficult not to wonder what the venue's usual patrons - the shortbread-munching Edinburgh Military Tattoo crowd - would think of it all. When 'Month Of May' breaks down into an ear-splitting squall of feedback, we can practically see them hiding for cover

under their tartan rugs. Having chiselled a defiant 'ARCADE FIRE WOZ FIRE' into Castle Rock with the hammering glory of 'Neighborhood #1 (Tunnels)' and 'We Used To Wait', the band finish their set in style with the colourful disco of 'Sprawl II (Mountains Beyond Mountains)'. Régine's voice is a thing of beauty, and her sparkly dress glistens as she weaves around the stage, waving her colourful gymnastic ribbons like a human

send you home cold," he says, as the unmistakable opening bars of 'Neighborhood #3 (Power Out)' blast out across the esplanade. The fade into 'Rebellion (Lies)', while long a fixture in their live shows, remains the band's finest trick, and still has the power to floor an audience, even one of this size. Tonight Arcade Fire deliver it perfectly, and it fires up the crowd one last time, each one punching the air in appreciation.

As the cannons fire from high up on the ramparts behind the stage, the band wave goodbye to the UK for now. And if our own suburbs

weren't quite up to their high standards, we're pretty sure they'll be back before too long, bringing with them some more new places of their own to spirit us away to. *Jamie Crossan*

It's like an army of souls joining their leader to bring down the castle walls

firework closing Arcade Fire's own personal Tattoo.

Returning under a hail of glory, Win promises the crowd an even more explosive ending. "We don't want to

TALKING
HEADS

WHY JACK WHITE'S NEW COLLABORATION IS INSANE

Not only is the star's team-up with Insane Clown Posse baffling, it's also completely rubbish, says NME's **Matt Wilkinson**. So what exactly does the ex-White Stripes man think he's doing?



"Call it a fetish, call him a freak/Call him in need of a tongue on his buttcheek". Oh Jack White, what have you gone and done?

"Lick from the left side,

lick from the right/Lick down the middle, oh shit that's tight." Double sadface here

I tried. Honestly I tried. I played 'Teck Mich Im Arsch' – White's abomination of a collaboration with Insane Clown Posse, which translates literally as 'Lick Me In The Arse' – a few times, genuinely trying to get it. I watched the video of them all introducing it, where Detroit's rubbiest, lamest musical exports sidle up to White and engage in a self-congratulatory, metaphorical circle jerk in honour of how great they all are. But sod that. It's just shit isn't it? The sound of a man running out of ideas.

White Stripes fans will hate it. Music fans will hate it. And, er, ICP fans may love it

And what a massive shame this is. When the White Stripes split, the world mourned, so when White announced that he'd be ploughing on with his own label, Third Man, people were genuinely excited about the prospect of this becoming one of the most respected underground labels in America. Recording the likes of Laura Marling, First Aid Kit and Smoke Fairies seemed to back this up. Then this happens.

What's White getting out of it? White Stripes fans will hate it. *Music* fans will hate it. And, er, ICP fans will presumably love it for giving the much-ridiculed duo

(voted the worst band of *all time* in *Blender* magazine, no less) some much-needed cred from a musician who, y'know, actually means something to people. Whatever. The lamest part is probably the fact that by doing this, White is endorsing ICP and everything putrid they're associated with. This includes: being hideously misogynistic, and having numerous fans – or juggalos, as they're known – implicated in all kinds of sad and degrading shit, ranging from gang violence to stabbings and murders. What a reputation! And that's not to mention the try-hard make-up the band, both now in their late 30s, have been wearing for two decades now. Or the actual music which, for the record, is, always has been and always will be utterly RUBBISH. Or the fact they completely conned everyone into believing they were into all the stuff they sing about, only to

come out last year saying they're actually evangelical Christians and it had all been a massive joke. Ever feel like you've been cheated? Good, 'cos you have.

Ultimately though, it's just a right pisser that the man who is undoubtedly most visionary, gifted musician of his generation has been reduced to hooking up with the kind of band The White Stripes, The Strokes *et al* should have eliminated once and for all a decade ago. "The music collaboration you have all been waiting for," was the self-mocking tagline that arrived with the track. But there's only one true clown at work here. And I really wanna kick his arse right about now.

Listen to the track now at NME.COM





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SPEED DIAL FREDDIE COWAN

The Vaccines' guitarist on the band's cancelled US tour, progress on album two, and how it felt to join The Horrors for Reading Festival

Hey Freddie, you've cancelled your US tour because of Justin's bad throat. What's the latest?

"He's going to be absolutely fine. We're just trying to make sure it's not a permanent problem. I think we've had the busiest schedule of any band in the world this summer – I know that sounds presumptuous, but it's the truth – so all the gigs paired with all the flying have just caused a couple of gremlins."

Do you know what's caused it to start playing up again?

"It's just overuse. We've been playing really big shows and we haven't had any in-car monitors, so to hear yourself over the crowd you have to sing very loudly. And there's a few things we'll have to change when we go back out: having vocal coaching, learning how to warm up properly. We're upset that we can't do our American tour – the worst thing we could ever do is let our fans down. But it's better to be careful."

Aren't you tempted to step up and sing instead?

"I think if ticket holders heard me sing, they'd want their money back!"

Are people getting carried away with the idea of it being a 'serious' problem?

"No, it's valid because people have bought tickets, and it's happened more



than once. If anyone's got carried away, it's us by booking so many gigs. But I don't think it's something for people to get alarmed about."

Have you decided what you'll do with 'Tiger Blood', the track you recorded with Albert Hammond Jr?

"I don't think we'll release it as a single. We'd like to do it as a tour-only 7-inch – something that's a little bit different, a bit cooler. We've released so many singles from the album, it would be good

to do something a little bit more personal."

Are you going to record with Albert again?

"We wanted to do something different for the next record, because for the first album all the songs were already written and arranged before we hit the studio. This time we'd like to have something different – an artist, or someone from a band. It could be Albert; it could be any number of people."

People like...?

"I can't tell you – we haven't asked them yet, so I'd rather they didn't find out through NME!"

Have you started tossing ideas around for the second album yet?

"Oh yeah, especially after being on the road for so long. It always ends up being something different once you've walked the path, but it's nice to have a rough glimmer of an idea. I think it's something we really have to get stuck into over the next few weeks. In a way, being off the road for a bit could work out really well for us."

Take us back to that Horrors hook-up at Reading...

"I'd seen Tom the week before, and said it would be brilliant if they came to play with us and we played with them. It's easy to forget the teenager in you: when you're busy and going from place to place, you forget how lucky you are. So when you're on stage with your big brother, you remember coming to the festival and all the little things about it, and why you're there in the first place. It makes it more special; it brings it full circle, in a way."

It wasn't so long ago that you were just starting out. Do you feel like you've delivered

on the hype?

"I never like to answer questions about that stuff – but I definitely think we did what we came to do this year."

DOCTOR, DOCTOR

There are worse reasons to cancel your tour than a sore throat...

James Hetfield, Metallica (1992)
Second and third degree burns to the face, hand and arm caused by pyrotechnic explosion.

Kaiser Chiefs (2005)
A "highly contagious and rare virus" on tour? Sounds like the clap to us.

Bono, U2 (2010)
His back is cured following surgery, but the messiah complex still baffles medical science.

DANNY NORTH

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PIECES OF ME

JONATHAN PIERCE

The Drums frontman tells us why he loves dogs, Björk and analogue synths, but isn't such a big fan of Jesus

My first album

'MELODY' BY JOY ELECTRIC

"I grew up in a really religious household, and I was only able to listen to Christian music, so I went as far left as possible within those limits. To this day, that was the album that really jump-started my fascination with pop music and trying to write a perfect pop song. It got me interested in analogue synthesizers."

My first gig

SOVIET, DANVILLE, NEW YORK

"They put out a record in the early 2000s. There was a movement in New York at the time called electroclash, which lasted about six months, but when it was happening, Soviet were one of the prominent acts. It was all about 808 drum machines and analogue synths."

The first song I fell in love with

'UNRAVEL' BY BJÖRK

"It's from what I consider to be her best album, 'Homogenic'. It's one of the most true and sad love songs I've ever heard, and if you know anything about me, then you know I'm a sucker for a sad love song. She just really nails it with this and uses a saxophone in a really beautiful way. The whole thing really got to my heart. To this day, it's in my top five best songs of all time."

My favourite lyric from a song

'CONSOLATION PRIZE' BY ORANGE JUICE

"'I'll never be man enough for you'. I just love it when a grown man is able to show a more sensitive side, and not feel the pressure to be a tough rock'n'roll sort of guy, and really speaks his mind. I love that sort of openness. Every time that lyric comes on it breaks my heart. I absolutely love it."

The book that changed me

LETTER TO A CHRISTIAN NATION BY SAM HARRIS

"I actually only read it this year, and it leaked into a lot of the lyrics on the new album. Sam Harris is an outspoken atheist. Growing up in a very religious, almost cultish place, reading this book really sorted things out for me. The first song on the album, 'Book Of Revelation', speaks of the revelation I had after reading this book. I knew in the back of my head that believing in Jesus was nonsense, and the song bluntly speaks about that."

My favourite artist

MARINA ABRAMOVIC

"To me she's sort of the godmother of performance art, and her work deals a lot



with extreme conditions and self-torture. I don't know why I'm so drawn to it - I guess that I've always been drawn to the darker side. I was able to see her perform in a play, *The Life And Death Of Marina Abramovic*, in Manchester earlier this year, and it was really stunning. Antony [from Antony And The Johnsons], who wrote the soundtrack with Matmos, was singing. The music was all played live, and Willem Dafoe was narrating."

Right now I love

'WHAT WOULD YOU SAY' BY PART TIME

"It's a very synthesiser-heavy record. Right now I'm falling back in love with synthesizers. Some of the songs sound like David Bowie and some sound like the Pet Shop Boys, had they been produced by Ariel Pink."

My favourite possession

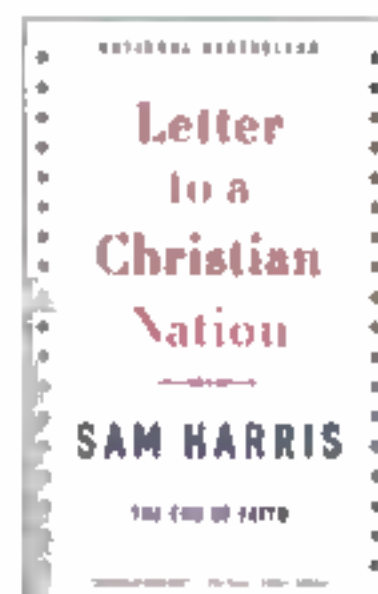
MY DOG

"His name is Harry, and he's a mutt. I found him at a shelter in Ohio. I've had him for about four years now. Throughout my life, I think I've been closer to dogs than I have to people. I'm sure that's a problem, but I do get a lot of satisfaction out of being close to a dog."

Favourite film

ELEPHANT BY GUS VAN SANT

"I have two different answers. For all time, it's a tie between *Opening Night* by John Cassavetes and *Elephant* by Gus Van Sant. But currently, my favourite movie is *Tree Of Life*. I think anyone who's familiar with those three films would say they're all kind of the same thing - very poetic, very linear and very natural, with a lot of non-actors in them."



Clockwise from main: Jonathan, pooch not pictured; Gus Van Sant's *Elephant*; sensitive young chaps Orange Juice, featuring a baby-faced Edwyn Collins; Christian electronica from Joy Electric; Part Time's 'What Would You Say?'; an apparently awkward dinner table moment for Marina Abramovic; Sam Harris' *Letter To A Christian Nation*

PETER ROBINSON'S ROB DA BANK

The Bestival boss discusses portable toilet mishaps and why dressing up as JLS is wrong

Hello, Rob da Bank. We tried to talk earlier but you were driving. Where were you driving?
"I'd just been to look at the Bestival site."

And what can you tell me about the site?

"The Wishing Tree stage is up, it's all looking sunny and dry and I'm hoping for the best."

I know you're supposed to be 'Smiling Easy-Going Rob da Bank' but do you really go round shouting at people like a bastard?
"I'm a bit crap on the site actually. I've usually got my head in spreadsheets."

So the obvious next question is: what's your favourite spreadsheet software?

"Well I'm a complete liar, actually, I still work off a sheet of paper. I've got this crazy piece of paper with hundreds of bits of scribbling and I get one of my minions to put it into Excel for me."

I can imagine that is a popular aspect of working with you.

"I've broken three or four people over the years."

Is there anything on the site that needs doing? I'm quite busy for most of this week but I could pop in and help out on Tuesday. My speciality is heavy lifting.

"I could do with the compost toilets being dug in, which isn't a very pleasant job. They need getting off the truck and cleaning down from the last show."

Do they come covered in shit?

"(Laughs) Well, they're supposed not to but if you wander around the site before they let anyone in, if you open doors of random Portaloos you'll find that nine out of 10 will be spick and span, and then the 10th will just have a giant turd on the seat. And you'll think, 'Someone's got a bit confused there.'"

To avoid Portaloos having to send NME a pissy letter, can you confirm that the toilets you have just described are actual Portaloos? Or are they merely generic portable loo devices?

"Is Portaloos a trademarked name? Hmm, I don't want to be drawn on that one, but yes, we do use toilet trailers and Portaloos. I actually quite like talking toilets. It's one of my big things at the festival. We have drainpipe urinals too."



Bestival's fancy dress this year is rock stars, pop stars and icons. If I turned up dressed as all four members of JLS, do you think that would work?

"I think it would just look like you'd gone to the wrong festival."

Even if I had my rippling six-pack on display?

"I would have to assume you had overconsumed the cider a bit early, and would have no choice but to have you forcibly ejected from the site."

Which member of Magnetic Man would you be best at dressing up as?

"Ollie Skream, as I'm quite lanky with that strange faraway look in my eyes after a couple of pints."

Obviously a big part of any festival experience is down to the site itself. With that in mind, how do you explain the continued success of Reading?

"Well there are two sorts of festivals aren't there? There's one where people go to see all the bands, and there's one where people go to see the other stuff and escape. Reading doesn't trade off its beauty. It's a bit of a rite of passage festival, isn't it?"

You invented Camp Bestival for festivalgoers with children. Would you do a sort of Petstival thing where people can bring all their animals along?

"Erm... No. But I do think there's a gap in the market for a senior festival. I was thinking about it today, actually."

But to be clear, you're saying no to Petstival?

"I'm not doing a festival for pets."

THIS WEEK'S TOP 20

THE NME CHART

- 1 6 THE STROKES 'MACHO PICCHO' Rough Trade
- 2 14 THE DRUMS 'MONEY' NME
- 3 2 THE RAPTURE 'HOW DEEP IS YOUR LOVE' NME
- 4 1 DOMBAY BICYCLE CLUB 'SHUFFLE' NME
- 5 8 KASABIAN 'DAYS ARE FORGOTTEN' Domino
- 6 4 NOEL GALLAGHER'S HIGH FLYING BIRDS 'THE DEATH OF YOU & ME' See Saw
- 7 1 MARINA & THE DIAMONDS 'RADIOACTIVE' Columbia
- 8 13 ARCTIC MONKEYS 'THE NELL CAT SPANGLED SHALALA' Domino
- 9 31 THE VACCINES 'NORGAARD' Domino
- 10 15 HOWLER 'I TOLD YOU ONCE' Rough Trade
- 11 22 THE HORRORS 'STILL LIFE' NME
- 12 11 TWO DOOR CINEMA CLUB 'UNDERCOVER MARTYN' Domino
- 13 19 TRIBES 'SAPPHO' NME
- 14 10 RED HOT CHILI PEPPERS 'THE ADVENTURES OF RAINDANCE MAGGIE' Warner
- 15 20 FOO FIGHTERS 'ARLANDRIA' Capitol
- 16 7 TOM VEX 'ABUSED' NME
- 17 17 FOSTER THE PEOPLE 'CALL IT WHAT YOU WANT' Domino
- 18 9 LANA DEL REY 'VIDEO GAMES' Jive
- 19 29 GIVERS 'UP UP UP' Domino
- 20 3 FOSTER THE PEOPLE 'PUMPED UP KICKS' Domino

NME RADIO

Hear the chart rundown first every Monday at 7pm on NME Radio
NME.COM/RADIO

NME TV

Watch the Top 10 video chart countdown every weekday on NME TV
SKY CHANNEL 382
FREESAT 516

NME.COM

Listen to the Top 40 and learn more about each artist online
7PM EVERY MONDAY AT WWW.NME.COM/CHART



NEW TO NME RADIO PLAYLIST

- FLORENCE + THE MACHINE 'What The Water Gave Me'
- CAGE THE ELEPHANT 'Aberdeen'
- GIRLS 'Honey Bunny'

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

RADAR

FUTURE STARS, BREAKING SCENES, NEW SOUNDS...

Edited by Matt Wilkinson



ABOUT
TO
BREAK

KREAYSHAWN

Weed, a million-dollar record deal and beef with Nicki Minaj – meet hip-hop's new 'it' girl

When she isn't dissing Nicki Minaj and pissing half the world off with her very existence, Kreayshawn likes to go cruising round the block with La Roux.

"When that song 'In For The Kill' came out people were like, 'What is this?'" the Oakland rapper tells *Radar*. "I'd burn it for 'em on CD so we could go riding through the 'hood with La Roux turned all the way up with, like, hella bass. It was crazy!"

Born Natassia Gail Zolot in 1989, Kreayshawn will have you either seething with rage at her misguided attempts to appear 'street', or rolling down your windows to undeniably smoking joints like 'Bumpin Bumpin' and the Minaj-trashing 'Gucci Gucci' ("Bitch you ain't no Barbie, I seen you work at Arby's"). As part of the White Girl Mob with homegirls V-Nasty and DJ Lil Debbie, Kreayshawn is far from being your typical MC. She's the film-school graduate daughter of Elka Zolot, ex-guitarist in San Fran surf-punk outfit The Trashwomen.

"I didn't notice how much of an influence my mom was until I started doing interviews," she says, laughing. "Now everyone asks where my music comes from and I'm like, 'My-mom-this and my-mom-that' and I'm like, 'Oh shit, she was really the one who really influenced me to make music.'"

As well as harbouring a love of cats that makes Bethany Cosentino look like a lifelong ailurophobe (take a wild guess), 'Shawn is currently plotting her debut for Columbia – with whom she signed for no less than a million bucks a few weeks back. She wants to "keep it classy", and will do this by reducing her phenomenal weed intake. "Before the first couple of interviews I did I'd be smoking a whole blunt and then all of a sudden I'd be like, 'Oh shit, yeah, the interview.' But I'd just ramble on so it's not a bad thing really. I just can't be running around going 'I wanna get some food' or 'I'm tiiiired!' anymore. This is my job now, baby!" And what are you gonna do with all the money you make, Kreayshawn? "I've been thinking about this actually. I'm gonna build a centre for kitties!" *Alex Denney*

NEED TO KNOW

FOR FANS OF: Odd Future, MIA
LIVE IN THE UK: Kreayshawn plays London's Old Blue Last, September 14

BUY IT NOW: 'Gucci Gucci'
(out September 12)

BELIEVE IT OR NOT: Kreayshawn is a Spice Girls fan and used to pretend to be Ginger Spice at school

The Buzz

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



1 MILK MUSIC: NEW GRUNGE STALWARTS

Head to NME.COM/blogs and listen to 'Beyond Living' by Milk Music right now. Then listen to 'Out Of My World' and bask in the beauty of the best US band we've heard in ages. We still know next to nothing about them because - re-fucking-joice - they don't have proper management or a marketing team. Indeed, there's hardly anything online apart from one interview where singer Alex Coxen talks about political angst, being a perfectionist and turning down deals left, right and centre. What do they sound like? A little bit Hüsker Dü, a bit Wipers, a bit Nirvana. Perfect, in other words.



2 JACUZZI BOYS' 'GLAZIN' ALBUM

Yup, it's a misleading bandname. But 'Glazin' is just too good a punk racket to pass up on. Jack White has already done his thing (in Third Man Studios) with the Miami pranksters, and you can expect knee-jerk awkwardness and *dumb as fuck* pop sensibilities a-plenty.



3 CRAFT SPELLS' UK TOUR

Seattle dreamers Craft Spells' album 'Idle Labor' has been oozing its way through summer like a long hot daydream, so it's pleasing that the bedroom architects of New Order-y gloom pop are making their way across the Atlantic this October. Check NME.COM/blogs for the full list of dates.



4 SHUGA'S 'HEY BABY'

Kinda continuing on Milk Maid's grunge theme - but hailing from much closer to home - are Shuga. They're new on Luv Luv Luv, the label run by Florence Welch discoverer and Queen Of Noize Mairead Nash. Hear their gloriously dishevelled Siouxi-esque stomp 'Hey Baby' on NME.COM/blogs now.



5 PATTERNS

Hot on the heels of fellow Manchester sorts Ghost Outfit come Patterns, boasting a heady collusion of blissed-out vocal echoes and shimmering weirdness. But theirs is a post-Friendly Fires world of jilted rhythms and coaxed choruses that recalls new Scottish pop weirdos Discopolis rather than their noisier city comrades.



THIS MANY BOYFRIENDS/ BELGRADE

OLD QUEEN'S HEAD, LONDON
THURSDAY, AUGUST 25

CAUGHT
LIVE

"Damn you." The bassist from This Many Boyfriends shakes a verbal fist at the bassist from Belgrade sat five feet away, as if

trying to stoke a new Great Indie Rivalry. But he somewhat misses the point. "Damn you and your talent..."

It'd have been an ace feud too, since here are two bands drawn together from the polar ends of alternative pop.

Perched on the cutting edge of New Indie are Belgrade, comprising icy glimmers of Joy Division and Echo

& The Bunnymen and a singer with Hurts threads and Marcus Mumford warble. Watched by pouting hipsters and headbanging bloggers, they couldn't get any more 'current' if they were wearing looted Nike Airs, yet in the subterranean sonics of 'Battled' and 'Poster Boys' they concoct a folkish, war-torn austerity all their own.

Meanwhile, from the archaic end of Old Indie - where Half Man Half Biscuit, The Wedding Present and The Smiths still reign from thrones made of

C86 cassettes - burst Leeds' This Many Boyfriends playing rough-hewn, Cribsy pop-punk numbers full of shameless "ba-ba-BAAA!"s and catchy comedy chorus hooks concerning the inspirational brilliance of Paul Simon's 'Graceland' (Paul Simon) and not liking someone because they don't like The Pastels ('I Don't Like You (Cos You Don't Like The Pastels)'). Wedged deep into these condemnations of haircut electropop and odes to The

It's a heartfelt adoration of the very roots of indie rock and its ad-sync-eroded tenets

Go-Betweens and Belly is a heartfelt adoration of the very roots of indie rock and its ad-sync-eroded tenets, given a fresh energy by hints of The Vaccines and The House Of Love and the fact that singer Richard Brooke resembles Seth Rogen bouncing off the walls of a padded cell, convinced he's Morrissey.

So a Belgrade/TMB clash would be like the Russian military taking on *Dad's Army*. And ultimately futile: we won't like you if you don't like the both of them... *Mark Beaumont*

BAND
CRUSH



Pete Liddle of
Dry The River
on his favourite
new act

"Ute are a three-piece, intense, quite folky but narrative-led. They're unusual and really cool. They're from Oxford; they've done some shows with us in the past, and they're worth checking out."

SCENE
REPORTWHAT'S HOT
FOR THE
HORRORS

*Rhys Webb from The Horrors
ponders the crystal ball of new music*



Welcome to my first *Radar* column! If you're after a band who play synth-heavy krautrock with more wah-wah guitar then Ronnie Asheton on a speed-fuelled rampage through Motor City, then you should check out **Patent Saints**.

Featuring Yuki from Bo Ningen and Sam from SCUM, they made their live debut at the Cave Club this year and have already gained a reputation for their intense sonic assaults. Further afield are **Novella** – an all-girl punk band from Southend and Brighton. Their breezy Raincoats-esque post-punk makes them the estuaries' answer to the Dum Dum Girls (who they support soon), and they've just released their debut single 'The Things You Do'/'Oh Brian' on Dirty Bingo Records. What's more, back in the days of Southend's Junk Club I used to work in a bagel bar with singer Hollie Warren...

Electricity In Our Homes are a band who get better and better. They're about to release a new single, 'Aching, Breaking, Shaking For You', on Tim Burgess' new label O Genesis and I hear their debut album is out before the end of the year.

RHYS'
TOP 5

PATENT SAINTS
'Saints Theme'

NOVELLA
'The Things You Do'

**ELECTRICITY IN
OUR HOMES**
'Aching, Breaking,
Shaking For You'

ADVERT
'Escape To Hell (And
Other Stories)'

**CONNAN
MOCKASIN**
'Forever Dolphin
Love'

Another London band, **Advert**, are based around Luke Tristram and Edgar Smith, both of whom played with The Horrors at Reading Festival a couple of weeks ago. They fuse Glenn Branca's No Wave with a very English breed of noise pop. There's a single this year, and the prospect of a long player is very exciting.

Finally, I think **Connan Mockasin's** 'Forever Dolphin Love' will undoubtedly be one of this year's finest records. He is one of the best guitarists I've ever seen, looking like Andy Warhol and playing (almost) like Jimi Hendrix. But where most musicians provoke the listener with volume, Connan enchants with a delicate delivery. Make sure you check out his fantastically surreal videos. I think he's a truly important musician and one of the greats of this generation...

NEXT WEEK'S COLUMNIST:
Friendly Fires' Jack Savidge

5
TO SEE

*This week's
unmissable new
music shows*

ICEAGE (pictured)
Old Blue Last,
London September 1

RIALTO BURNS
Shipping Forecast,
Liverpool
September 2

YAAKS
Club NME, Koko,
London
September 2

WOODEN SHUJPS
Brudenell Social
Club, Leeds
September 5

IDLES
Start The Bus,
Bristol
September 5



Advert: It was a before-and-after that Gok was hugely proud of



What a beautiful image – except for the Eagulls picking his nose

EAGULLS AND
MAZES UNITE FOR
WIPERS TRIBUTE

New songs by both bands also set for release

RADAR
NEWS

Leeds reprobates Eagulls have teamed up with Mazes to release a split-seven single paying tribute to cult Portland grunge forefathers

Wipers. Both acts have recorded a Wipers cover as well as a new song for the release, which is out on Italian Beach Babes on October 17. Speaking of the release, Eagulls told *Radar* the band have been in thrall to the Portland act since their very first rehearsal, where they covered their 1979 classic 'Mystery'.

Now, finally, they're ready to release the track officially. "None of us are really that good musicians," guitarist Marc

Goldsworthy explained somewhat incredulously. "It takes too long to learn new covers so we've just been playing this one same one for the past two years..."

Expect perfection, then. The release also sees Mazes cover Wipers' 'Messenger', with guitarist Jarin Tabata hailing the band for making "seminal Northwest punk rock that pre-dated and pretty much set up the groundwork for the world of

music that eventually spawned us". On the flipside, Mazes are offering new track 'Farewell Summer', while Eagulls will commit 'Possessed' to black plastic for the first time, the track having previously been premiered on *Radar's* recent online mixtape (which you can listen to in full at NME.COM/newmusic).

Following the release, Eagulls are gearing up to record their debut EP proper, and are also hitting the road in the run-up to Christmas. The band's frenetic live shows have seen them build quite a name for themselves of late – although some gigs are

"It takes ages to learn covers so we've played this for two years" MARC GOLDSWORTHY

apparently more memorable than others, according to the band. "We met this guy who's a DIY promoter in Paris and puts on a lot of hardcore gigs," said singer George Mitchell. "We played a gig in this pissy squat for him, which was fun. We thought we were gonna stay in some normal house after, but it turned out to be like *The Prince Of Bel-Air* or something! I mean, he had a fucking full-on recording studio in his front room!"



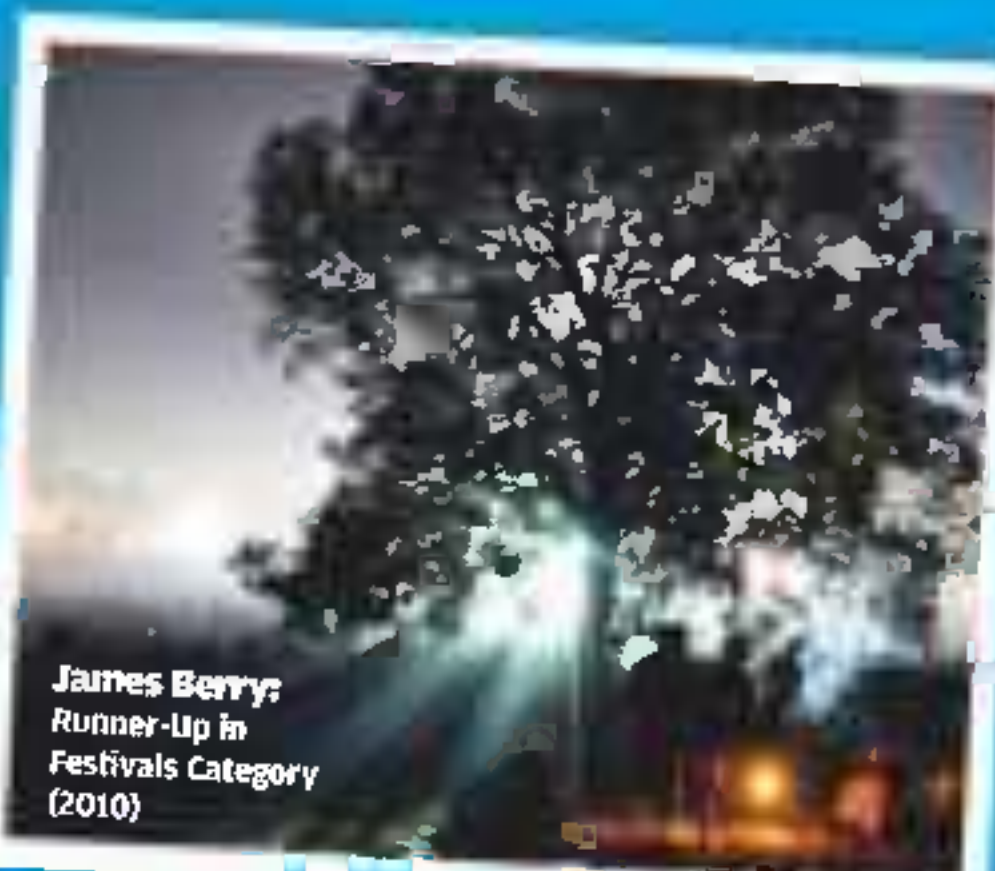
SHUTTERS AT THE READY!

You've got until
next Wednesday
to enter the **NME**
Music Photography
Awards with Nikon

The closing date to enter the NME Music Photography Awards with Nikon is September 14, meaning there are only a few days left to get your finest rock'n'roll shots seen by some of the most respected people in the field. On the judging panel this year are NME's picture director Marian Paterson and snapper Andy Willsher, who won NME and Nikon's Outstanding Contribution award in 2010. They might wield the power now, but even they know it was all down to getting the right break early on in their careers – just as you might if you enter this year's NME Music Photography Awards with Nikon. The prizes? These great Nikon cameras, which will help you capture iconic shots at gigs and festivals. And one overall winner will go to a festival in 2012 as an official NME photographer! To enter, go to NME.COM/photo-awards now. For stockist information, visit nikon.co.uk

Nikon

At the heart of the image



James Berry:
Runner-Up in
Festivals Category
(2010)



Jordan Hughes:
Highly Commended
in 15-17 Years Old
Category (2010)



Kane Hildner:
Highly Commended in
Professional Category
(2010)

UP FOR GRABS!



The **NIKON COOLPIX S9100** is a premium compact camera, perfect for taking to a raucous gig. It features an 18x zoom lens to capture the cheeky winks shared between band members on stage just as it's all kicking off, and full HD filming so that you can prove to your mates that you were there.

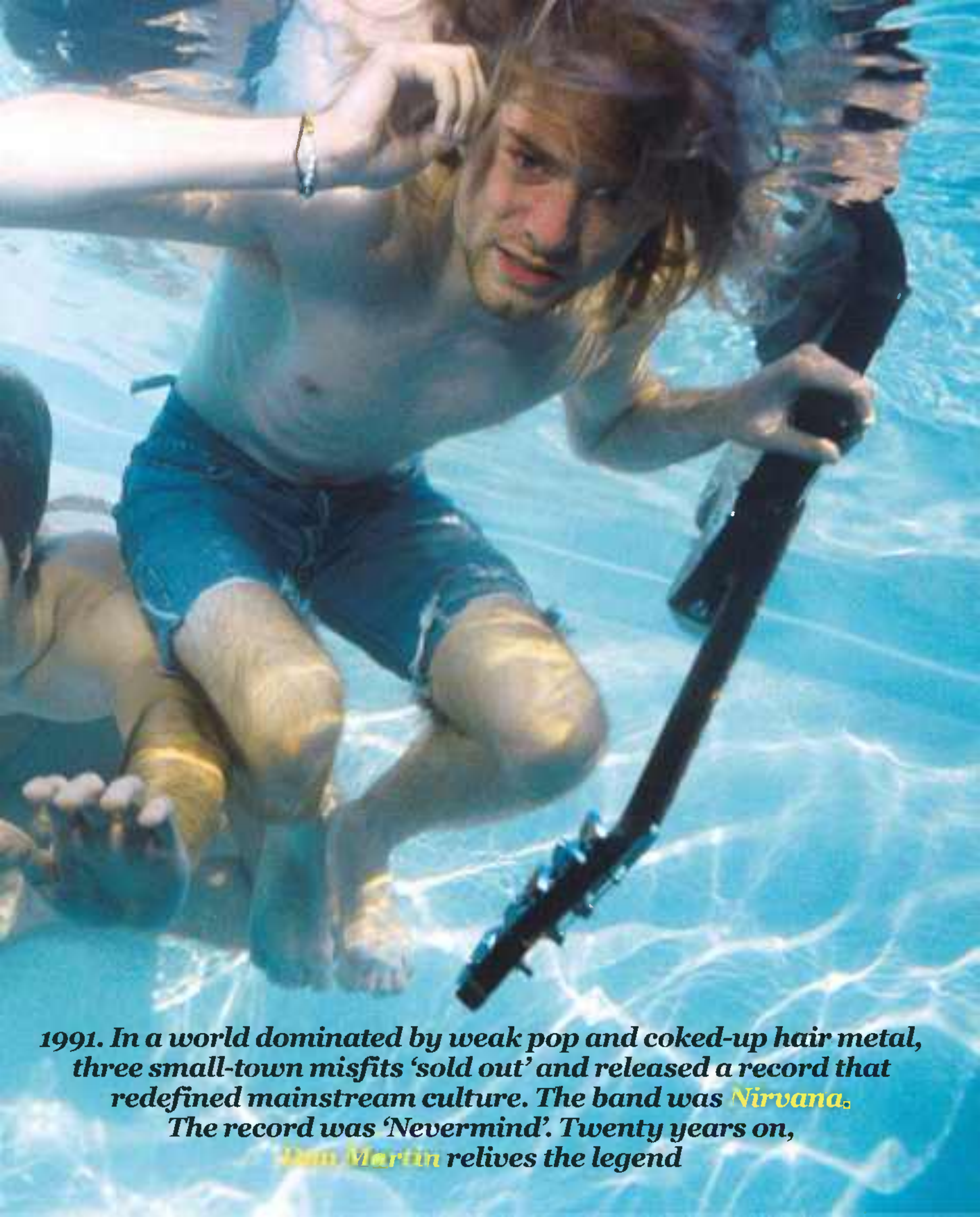


If the Coolpix S9100 is all about the action, then the **NIKON COOLPIX S9100** is its artier sibling – similarly compact and available in seven colours, it comes with a 14 megapixel image sensor, 5x zoom and in-camera effects. If portraits are more your bag than the scrum of the photo pit, then try the Coolpix S9100 – with special features such as Smile Timer, Blink Proof and Skin Softening, you can make even the sweatiest bands look good



If you've already mastered the basics, try the **NIKON D5100** – a premium SLR with 55-300mm lens. The Vari-angle viewing screen lets you shoot sharp images, and the 11 point auto focus system ensures they'll never be blurry. Spot Colour allows you to isolate one colour, and turn the rest of the picture monochrome, and Miniature Mode is for stiltshifted pics. The stereo mic with the 1080p HD movie shooting will give your videos a clear look and sound.





1991. In a world dominated by weak pop and coked-up hair metal, three small-town misfits 'sold out' and released a record that redefined mainstream culture. The band was **Nirvana. The record was 'Nevermind'. Twenty years on, **Dan Martin** relives the legend**

Cobain and Dave Grohl get scribbling at a sign at San Diego's Off The Record, October 24, 1991

The band's iconic 'Smells Like Teen Spirit' video...

A hair-raising gig: Kurt at Kilburn's National Ballroom, December 5, 1991

A

nyone can make a great album. Honestly, they can. You'd need years and suitable black mail material for the world's most on-trend songwriters and producers, but it's possible – all those things can be acquired

What's harder is to make a seismic album. One that leaves the world irrevocably different, a fixed point in time around which all other experience will pivot. An entire course of history set thanks to an event – like John meeting Paul, or Robert Johnson selling his soul to the devil (which didn't happen anyway). It isn't really possible to plan it.

Neither is it really possible to work out quite what that event was that caused 'Nevermind' to inform every aspect of pop music, and so by proxy, the lives of people who love it. As much as anything else, born into a pre-internet age where an artist's every move wasn't tweeted, evidence itself is sparse. Was it drummer Chad Channing leaving Nirvana to make way for the ambitious Dave Grohl? The meeting where a Geffen A&R duke convinced his boss to poach the band from Sub Pop? The day Kurt Cobain's parents separated?

Whatever it was, the event led Cobain, bass player Krist Novoselic and Grohl into Butch Vig's Devonshire Studios in spring 1991, where they would resume work on the album they had begun with Channing and demoed at Smart Studios, Wisconsin while still with Sub Pop. Of these early results, *NME*'s Keith Cameron wrote: "Musically, Nirvana spring from the same pool as their ex Sub Pop colleagues Mudhoney – a raw-boned mix of '60s garage pop and '70s punk and metal – but they infuse it with an unsettling intensity far removed from the Mud boys' tongue-in-cheeky rifling of the history books. Nirvana's music shudders with frustration born out of small town ennui and disgust at the reactionary nature of mainstream American culture."

It had been Kurt's intention to break out of the often stifling restrictions of the earnest Seattle grunge scene that had birthed them, channelling the psycho nursery



NIRVANA BLEW THE OLD ORDER APART, MADE ROCK AND INDIE INTO ONE ENTITY AND ATE MAINSTREAM RADIO

rhymes of his beloved Pixies. This move to a more inclusive singalong is just one facet of his ambitious, playful side that, in the years that have passed, has been written largely out of history. Yet even he couldn't have predicted what was to come – the album's lead single, the crisp, energetic, eventually blood-curdling 'Smells Like Teen Spirit'. Strange to think that nothing much was expected of a song now so ingrained as the anthem of a generation. People thought it might garner alternative acclaim, before the more radio-friendly follow up 'Come As You Are', which maybe, the logic went, could puncture the mainstream. That 'Smells Like Teen Spirit' became the hit it did, at such speed and scale, would change the face of popular music forever. Punk rock had earned legitimacy. Yes, the impact 'Nevermind' had was instant and, that word again, seismic. Before, music had existed in some sort of order that would make little sense to

The original NME review

Excitement was building, the NME office was on tenterhooks – and 'Nevermind' didn't disappoint. Then-New Bands Editor and now radio legend Steve Lamacq penned the write-up

STEVE LAMACQ, 2011:

There were quite a few Nirvana fans in the office by the time their second album was due, but I think we divvied up the work, so Mary Anne Hobbs did the next interview, someone else reviewed them live, and I got the album. I'd heard a few demo recordings of some of the songs about a year earlier when I'd met the band around the time of the 'Sliver' single, but the leap to 'Nevermind' was still enormous.

"The whole proto-grunge sound was already starting to stagnate a little, and this clearly just pushed way past it. The production was really precise and powerful, and the intensity of the playing and the delivery of Kurt's vocals was extraordinary. In the context of the time, when metalheads liked Metallica and indie kids liked Pixies, this was the unifying record. I had the cassette in my Walkman for about two weeks solid.

"It really was masterly. We reviewed Primal Scream's 'Screamadelica' in the same issue. Crazy scenes. Two groundbreaking records in one week. But for me, the Nirvana album – while obviously putting hair metal to the sword – was a fresh start for rock. You could sense that it was a new marker for everyone, even if we couldn't conceive just how big it would become at the time."



NME, SEPTEMBER 21, 1991

NIRVANA

NEVERMIND SUB POP

Nirvana do here what Sonic Youth did so emphatically with 'Goo' last year – making the move from cult indie to major label with not as much as a hiccup. In fact, just as the Sonics impressed and outstripped the sceptics' expectations, Nirvana have made an LP which is not only better than anything they've done before, it'll stand up as a new reference point for the future post-hardcore generation.

For starters, this makes a refreshing change from the recent crop of groups – both British and American – who've used the Dinosaur Jr/Hüsker Dü sound as their base starting point. Nirvana's rawk, instead, draws upon their roots in Sub Pop grunge, but also takes in chunks of heavy '70s bass/guitars ideology.

Normally, this would spell the sort of appalling disaster you'd usually associate with ITV's autumn schedules, but Nirvana,

in their defence, have attacked rock and changed the format. This is monstrous in the sense of a good drama series, rather than a cheap US thriller.

While various other American grunge bands seem content to slosh around in their respective hardcore genres – albeit with some success and lucidity – Nirvana have opted out of the underground without wimping out of the creative process.

'Nevermind' is a record for people who'd like to like 'Metallica', but can't stomach the lack of melody; while on the other hand it takes some of the Pixies' nous with tunes, and gives the idea of a

new muscle. A shock to the system. Tracks like the excellent 'In Bloom' and best of the lot, 'Come As You Are', show a dexterity that combines both a tension and a laidback vibe that work off each other to produce some cool, constructed twists and turns.

'Come As You Are' has something eerie about it, while opening track (and forthcoming single) 'Smells Like Teen Spirit' has a 'Goo'ey feeling inherent in its lurching structure. At other times, the threesome lean into thrashier territory with the berserk 'Territorial Pissings' and screaming pop of 'Breed'.

This is the natural progression from their debut album 'Bleach', exploring different avenues. They are less specific lyrically than Sonic Youth, sometimes annoyingly so, but yet they still produce these vivid moods with 'Drain You', 'Polly' and the closing, quieter 'Something In The Way'.

'Nevermind' is the big American alternative record of the autumn. But better still, it'll last well into next year.

Steve Lamacq

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NOT A BAD WEEK, ALL CONSIDERED

Kurt and co weren't the only ones redefining new music

'Nevermind' wasn't the only seminal album released on that rather important day in 1991 – as grunge prepared to go global, some pissed-up Scots were starting their own revolution.

September 23, 1991, represented a fork in the road for music in the UK. On the one hand was the new album from an unfancied Seattle grunge trio that would kill off hair metal, popularise a legion of obscure American punk bands and change the face of US rock forever.

On the other was 'Screamadelica', the new album from an unfancied group of Glaswegian chancers that would take the British indie dance scene overground, alter the narcotic habits of an entire generation, and change

UK indie forever.

While it's hard to imagine two more different records, there was respect between the bands: Kurt was a fan of Bobby Gillespie's old band The Jesus And Mary Chain; after learning of his death shortly before going onstage at Brixton Academy on April 8, 1994, Bobby dedicated 'Damaged' to Kurt, later saying: "I liked Kurt Cobain's lyrics. 'Sit and drink pennyroyal tea/ Distill the life that's inside of me'. Women used to take that to help them have abortions. That's a great image."

As it happens, Red

Hot Chili Peppers also released 'Blood Sugar Sex Magik' that day. But we're pretty sure neither Bobby nor Kurt had anything good to say about that.



SHELF LIFE

What else was gracing Our Price in September '91?

GUNS N' ROSES 'USE YOUR ILLUSION I&II'

Suddenly, Guns N' Roses looked irrelevant. Well, not that suddenly.

HOLE 'PRETTY ON THE INSIDE'

Kurt's future widow released her debut album just a week before 'Nevermind'.

PIXIES 'TROMPE LE MONDE'

This final studio album from Pixies was released on same day as 'Nevermind' – the baton was passed...

STATUS QUO 'ROCK 'TIL YOU DROP'

No, we've never heard it. Yes, we know exactly what it sounds like.

LEVEL 42 'GUARANTEED'

We like the idea of Kurt secretly getting down to a bit of jazz funk, but he (probably) didn't.

TIN MACHINE 'TIN MACHINE II'

A Bowie reinvention that didn't work on any level. Back to the drawing board for the Dams, then.



"IT'S FUN TO LOSE AND TO PRETEND"

In September 1991, just before the album came out, Kurt told NME about the album's concepts and his wider vision

ON THE TITLE 'NEVERMIND'

"Most people would just as soon forget or say 'never mind' than to take a can of spray paint, or start a band. People just don't do things very often anymore. I'm kind of disturbed by it. It'd be just as easy to spray paint 'Kill George Bush' over and over again. Whether that would have any impact on anything or not, it doesn't matter, it's still fun. Which is one of the lines of 'Smells Like Teen Spirit': 'It's fun to lose and to pretend'."

ON 'SMELLS LIKE TEEN SPIRIT'

"It's about hey brother, especially sister, throw away the fruit and eat all the rind... No longer is it taboo for the tattooed to take their generational solidarity and shove it up the ass of The Byrds and Herman's Hermits-loving disgrace... we call parents... posing as the enemy to infiltrate the

mechanics of the system, to slowly start its rot from the inside. It's an inside job, it starts with the custodians and the cheerleaders."

ON MUDHONEY SAYING NIRVANA WOULD SUCCEED BECAUSE THEY WERE 'MOTIVATED'

"I'm a narcoleptic, so I have a hard time being motivated. It's just we don't have the patience to deal with all the managerial problems and the business part of the band. When people call up and try to book a show, I just wouldn't give a fuck."

ON FINDING ACTS OF SUBVERSION ADMIRABLE

"I wouldn't assassinate anyone. Not just anyone. I wouldn't tell anyone not to, either. Christ, the United States are worse than anywhere I can think of. They just passed a law where to come into the US and play music you have to be part of the Musician's Union and you also have to prove you've 'achieved greatness'! So it's virtually impossible for underground bands to come into the States."

ON THE NEXT GENERATION'S INSPIRATIONS

"I asked my little four-year-old sister, 'What's the biggest problem in the world, Brianne?' And she said, 'People need to concentrate more.' It was so awesome! She's gonna grow up to be something great... and it won't be President."



Krist, Dave and Kurt take a break in Washington DC during their shoot for *Melody Maker*

a post-'Nevermind' world. Radio stations were exclusively playing, as a random sample from that year, sunshine soul standard 'I Love Your Smile' by Rihanna prototype Shanice. In the masculine, money-making sphere known as rock music, hair metal reigned, popularised by Guns N' Roses, but more adequately represented by a slew of LA bands, snorting through the last days of Rome. And it was a curiously muted form of hedonistic rebellion. As Kurt told *NME* as the gasp it was about to be blown. "I'm sure once Guns N' Roses got as big as they did, the government checked up on them and realised they didn't have the brains to be a threat to anyone."

Then there was the alternative, heralded most famously in Europe by The Smiths, in the US by a slew of conscientious bands on UK labels like 4AD. A culture populated mainly by men embracing their femininity – as Kurt, a vocal defender of women's rights, only did after his initial macho rock obsessions were diverted. "I was

always more of a feminine person when I was young, I just didn't know it," he said in November 1991. "Then, when my hormones started swinging around and I started getting facial hair, I had to let off my male steam somewhere, so I started smoking pot and listening to Black Sabbath and Black Flag. It took the Pixies to put me back on the right track and off the whole macho punk rock trip"

AFTER 'NEVERMIND', NEVER AGAIN COULD ROCK BE SO BOORISH AND MACHO, AND INDIE SO INSULAR

If these different styles of pop had been bleeding into each other for long before 'Nevermind', this was the album that blew the old order apart completely. The album, and the movement it created, turned rock and indie into one entity, and it ate mainstream radio. This might be a pretentious, over-analytical way of looking at things 20 years on when the man who wrote the album has died and been deified, but apparently, it was obvious at the time as well. In November 1991, *NME*'s Mary Anne Hobbs wrote: "With 'Nevermind', Nirvana have cut the masturbatory elements out of hard, insane guitar music. Instead,



"The only guilt is that I'm not pleasant to be around"

Two months after *Nevermind*, the tour was ripping through the US. Everett True heard how pressures from fans and commercial commitments were pushing them to breaking point

When we were in Europe," says Kurt Cobain, Nirvana's charismatic and perpetually tired singer, backstage at DC's infamous 9:30 Club, "we nearly set the tour van alight. You see, no-one knows it, but those Sonic Youth kids, they're wild. Their [and Nirvana's] manager, also. He antagonises people and leaves us to take the rap, beating us up, tearing out pants, conking Krist over the head with a bottle, turning beetroot red when he's drunk. He's wild." Nirvana have a \$750 equipment allowance per week. They live the classic rock'n'roll lifestyle (rampant vandalism) because it's the only lifestyle they know. And because it's fun.

"Yeah, I lit the curtains in our tour van on fire while we were doing an interview," Kurt says. "This was a few hours after some other destruction. A representative for MCA gave us a gift, a wastepaper basket full of candy and magazines, with a little note welcoming us to Germany."

"The gift had been in the dressing room for two hours, while we'd been doing our set and eating dinner. During this time, [Sonic Youth's] Kim Gordon had written 'Fuck you' underneath the woman's signature on the note. So we saw this and thought, 'Gee, that's kinda peculiar, but we can make good use of the sweets'."

"So we met the rep, thanked her and Krist proceeded to get drunker and drunker. He shot off a fire extinguisher, ripped up the magazines and threw the candy all over the place. Sonic Youth's dressing room, too. We'd been doing interviews in the van and I lit the curtains on fire, and we opened the door and this

bellow of smoke came into her face. The rumours were a bit exaggerated when they finally got back to MCA to the extent that we'd assaulted the woman and destroyed the club and burned out our van."

The left-handed singer/guitarist then tells of a time in Belgium where they swapped round the name tags in the cafeteria tent, so the party of 12 Ramones and friends ended up sitting at a table of four and Shane MacGowan was left on his own.

"There were about 30 of us sitting in a party with Sonic Youth," the singer adds.

"Someone throws a carrot stick and someone throws a grape. Then someone else throws back some dressing and it turns into a huge big food fight. We completely wrecked the food tent, but it was a lot of fun, and if there had been televisions there we would have wrecked them too. We snuck into Ride's trailer and stole their champagne. This guy who was with us peed in their champagne bucket. We stole all their flowers and candy too."

I thought you'd abhor such boorish behaviour as the province of prats like Axl Rose and his ilk.

"Well, no-one actually does this stuff anymore," Kurt says. "They're too scared. But that isn't our point. We only do it 'cos we're bored and we want to have fun. The people who call us stupid rednecks are the people who give us that champagne to pee in."

Do Nirvana provide an alternative to metal?

"Oh, we've been called an alternative band before," Kurt sneers. "But we eat meat so I think we're disqualified: chili dogs, corn dogs, Jimmy Dean sausage breakfast."

"When I first joined this band," Dave Grohl comments, "I was living on Kurt's couch and there was an AM/PM convenience store right down the street where you could get three corn dogs for 99 cents. I lived on them for a year."

"It kept him regular too," Kurt adds. "I knew when to avoid the bathroom, nine in the morning and 12 at night."

"That's right," Krist agrees. "I took a shit in your backyard once, because I didn't want to

stink up your whole house. It was really pleasant: warm and wet. Sweet!"

I ask Kurt if he thinks he's developing a rock star complex. "We talked about that," he replies. "What did I say?" he asks pitifully, sounding like Courtney Love momentarily. It's something to do with wanting to weed out elements of your audience. "That's true," Kurt confirms. "The people who scream 'Negative Creep' through the entire show, even after we've played it, and who talk really loud during songs like 'Polly'. Like, last night, that type of people were the ones yelling, 'Sell out' because we didn't do an encore, because we didn't sign autographs."

You said how little making music

means to you anymore. Kurt: "That's because if we ever had conscious goals, we've already gone past them. We now have guaranteed distribution, we've gone up to a pretty high level on the underground circuit and that's all we ever wanted. We're not going to be proud of the fact that there are a bunch of Guns N' Roses kids who are into our music. We don't feel comfortable progressing."

I watch him fall asleep at a moment's notice, and wonder, how is this cherub-faced misfit, this sulky boy, responsible for such brutal, poignant music?

"I'm disgusted for having to deal with the commercial side of our band at the moment and as a reaction, I'm becoming more uptight. And it feels like I'm adapting a rock star attitude," Kurt says. "But I still feel guilty about it, because I'm humming people's days."

So we're talking a white middle-class liberal guilt complex here? "What?" Dave asks, affronted. "The only guilt that I have is that I'm humming other people's fun," Kurt explains. "I'm not pleasant to be around in those situations and I'm

concerned my bandmates might be having a bad time."

Why are you doing this right now? "Because I'm under contract," the singer responds. "Because I'm in fear of having to go to court if I were to leave the band."

What would you be doing if you weren't doing this?

"I'd be a street musician, definitely. That's my goal in life."

Surf's up for Kurt in Frankfurt, November 12



"We need to teach men not to rape"

By November 1991, Nirvana were huge – and Kurt and Krist were still using their fame to focus on bigger issues when they met NME's Mary Anne Hobbs

ON NIRVANA BECOMING A VERY BIG DEAL

KRIST: "I'm not sure how our original fans will cope. When I was in junior high school my family moved from Los Angeles to screwy, bumfuck Aberdeen. I had these bands that were dear to me, Led Zeppelin and Devo, when everybody else was into Kenny Rogers. Three years down the road [everyone was] listening to Led Zeppelin. I remember feeling angry that all of those people were grabbing hold of my sacred cow. But that's the way things go. I'll still listen to those bands."

ON HAVING A SONG NAMED 'POLLY' ABOUT RAPE

KURT: "Rape is one of the most terrible crimes on earth. And it happens every few minutes. The

problem with groups who deal with rape is that they try to educate women about how to defend themselves. What really needs to be done is teaching men not to rape. Go to the source and start there. I was talking to a friend of mine who went to a rape crisis centre where women are taught judo and karate. She looked out the window and saw a football pitch full of boys, and thought, 'Those are the people that should really be in this class.'"

KRIST: "That song 'Polly', it's a true story. It's about a young girl



who was abducted. The guy tortured her. Raped her. The only chance she had of getting away was to come on to him and persuade him to untie her. That's what she did, and she got away. Can you imagine how much strength that took?"

ON BEING PRO-CHOICE

KRIST: "They're trying to stop abortion in America. America is a fucking police state. Bush is pumping money into the banks, but it won't be long before they go down. And when that happens it's going to make the '30s look like a fucking holiday."

WHAT KRIST DID NEXT

Dave ended up hanging out in stadiums with Foo Fighters, but what did Krist Novoselic do after Nirvana?

1995

Discusses joining Foo Fighters but instead forms Sweet 75 with Venezuelan-born cabaret singer Yva Las Vegas. In '97 Sweet 75 release their only album, which features guest slots from REM's Peter Dinklage and Herb Alpert. They never made it to the Milton Keynes Bowl, though.

1998

Directs his first film, *L7: The Beauty Process*.

1999

Forms one-off protest band The No WTO Combo with Jello Biafra of the Dead Kennedys and Kim Thayil of Soundgarden.

2000

Sweet 75 split up due to (yep) "creative differences". Krist forms Eyes Adrift with Meat Puppets frontman Curt Kirkwood, and former Sublime drummer Bud Gaugh.

2002

Eyes Adrift release their self-titled album. Krist also performs uncredited background vocals on 'Walking A

Line' on the Foo Fighters' 'One By One'.

2004

Publishes the book *Of Grunge And Government: Let's Fix This Broken Democracy*.

2006

Joins San Fran band Flipper on bass. Leaves after two years, citing family commitments.

2009

Cameos in Robin Williams film *The World's Greatest Dad* as a newspaper seller.

2010

Joins Grohl and Pat Smear at a Foo Fighters



show to play 'Marigold', the Grohl-penned B-side to Nirvana's 'Heart-Shaped Box'. Records bass and accordion on 'I Should Have Known'.

2011

Krist announces he will play songs from 'Nevermind' to mark the anniversary at a special show in Seattle featuring local bands.



the record haemorrhages with an almost female sense of calamity and vulnerability of sweet,

sweet abandon." And that was something new.

"I never understood [other] bands saying Nirvana had anything to do with derailing their career," said Mötley Crüe's Nikki Sixx earlier this year. "Maybe those bands didn't have the goods. You can't pee like a puppy if you wanna run with the big dogs." But the truth was, the cultural change was brutal. Plenty of those hair metal outfits who were dominating rock, went from being Top 10 artists with commercial clout and credibility, to being dropped. Rock could not stride around with quite so much boorish machismo again; indie could never be so insular, pop never so blind to the power of subversion – even, years later, when the rise of Britney and the Mickey Mousers worked hard to undo a lot of this record and this movement's work. And it can't be overstated how suddenly that happened. Geffen had initially pressed 40,000 copies of 'Nevermind'. Within six weeks, it had sold a million. Geffen halted production of all their other releases, so their pressing plants could meet the demand. As the label's then-

Krist looking sweet (75) in 1995



president Ed Rosenblatt would tell *The New York Times*: "We didn't do anything. It was just one of those 'get out of the way and duck' records."

A little history everyone knows: the '60s were about grand liberation. The '70s were arguably the crash from that decade's excesses. But by 1990 a new gap was forming, as the baby boomers of that generation became the establishment. A new kind of angst was bubbling under. As Nirvana biographer Michael Azerrad wrote: "'Nevermind' came along at exactly the right time. This was music by, and for, a whole new group of young people who had been overlooked, ignored, or condescended to." To quote the song 'Drain You', the album "taught [me] everything about a poison apple." The new decade was wafted in as some kind of new epoch, with the word 'caring' bandied about. But as Thatcherism stretched

**WITHOUT
'SMELLS LIKE
TEEN SPIRIT',
RADIOHEAD'S 'CREEP'
WOULD HAVE JUST
BEEN A FETED
CURIOSITY**

beyond its creator and the first Gulf War unfolded, a generation chose not to react but to retract.

If the angst and awkwardness of the slacker era brought about a generation known for its apathy, then they found some damn energetic, creative ways in which to channel that apathy. Pop culture was allowed to become smart, and pre-internet, it was devoured and obsessed and internalised in ways it simply never had been before; not so much, 'Fuck you, I won't do what you tell me' as 'Fuck you, I'm going to hide in this cupboard and read *Less Than Zero*.' It seems likely Kurt could tell what had been going on and, whether wittingly or not, he was instrumental in what was to change – perhaps what needed to. Of the world

'Nevermind' was born into, he said. "MTV really does try and be as subversive as it can, especially [with] the news. They're constantly exposing all the rights that are being taken away from Americans. But no one gives

WHAT NEVERMIND MEANS TO ME

ALEX TURNER, ARCTIC MONKEYS



"I'm a massive fan of 'Nevermind', it's an

amazing album. I can't pretend I was listening to it when it came out, when I was in school or anything, because I was a bit young for all that – I got on it a little bit later, but I think it's brilliant. It's a fucking amazing album from an amazing band. I just think that the drums on that album sound so fucking top and that – that's the one thing, the drums. When we went to Sound City [studio where Nirvana recorded 'Nevermind'] to record 'Suck It And See', that's what we wanted, to get something like that.

"'Nevermind' was the big draw when we were choosing the studio, but also it had been recommended by Josh [Homme] because he's recorded loads in there too, with Kyuss, and the first couple of Queens albums. There's this engineer who is still there [since the 'Nevermind' days], a serious guy, who we respected. We had such a good time in LA doing the last one, we wanted to go back there – the 'Nevermind' studio! "We had to really try and not break out into messing around with any Nirvana covers. 'Polly' or 'Drain You'. I remember when we recorded in Electric Lady, I started playing 'Purple Haze', and everybody was, 'Ah, come on, fucking leave it out.' So this time, I thought maybe not. But if we were going to do a cover of a Nirvana tune, it wouldn't be a 'Nevermind' song, it'd be 'Very Ape' from 'In Utero'. That would be the best Nirvana song for us to cover."

JONATHAN PIERCE, THE DRUMS



"At the time they were having their heyday I wasn't

actually into them. At the time I was listening to a lot of electropop, stuff like Kraftwerk, Wendy Carlos, I wasn't primed for that sound, Nirvana didn't affect me until way after. But later, due to 'Nevermind', Nirvana were the only grunge band that I cared about. They were into bands like Beat Happening that I liked too. Looking back now the rebellious spirit of the band changed an entire generation. 'Smells Like Teen Spirit' symbolises a whole generation of losers. The jocks and the cheerleaders weren't the cool people anymore, the winners are the losers. Nirvana spearheaded that idea."

RITZY BRYAN, THE JOY FORMIDABLE

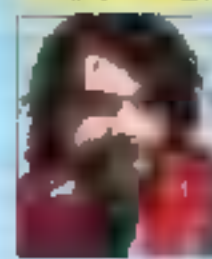


"I remember where I heard it for the first time; a

testament to its impact. Lots of kids at school were going crazy for the cult of Nirvana while I was gobbling up Hendrix, Elvis Costello and Bruce Springsteen records. I wanted to know what all the fuss was about and that first listen made it clear, got me very excited and soon I started gobbling up Cobain, Grohl and Novoselic's back catalogue too, even if I didn't join in the midnight vigils to sing 'Smells Like Teen Spirit' up the local mountain. There was grunge before Nirvana, but these songs and the production by Butch Vig memorialises Nirvana at their very best; a band focused and confident and special."

WHAT NEVERMIND MEANS TO ME

SIMON NEIL, BIFFY CLYRO



"Nevermind" was the most important album to me

growing up. Biffy would not exist if not for Nirvana. They were the first band I fell in love with, they made me realise you didn't have to be a drug-addled sex alien singing about the Sunset Strip or scientific experiments to play and write songs. You could be a normal kid from any rainy town. It's easy to forget how 'Nevermind' changed all aspects of culture. I can't imagine a band or record ever having the same impact."

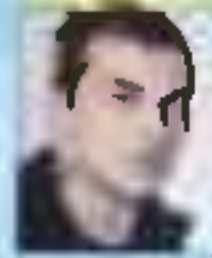
GERARD WAY, MY CHEMICAL ROMANCE



"It made the entire world finally understand punk, but

in a really pure way because they didn't look like punks, which was the best part. And they legitimised it. It took itself seriously, and it just did huge things for music, it could never be the same again. Even, like, distortion pedals. Everybody has a distortion pedal now because of them."

MIKEY WAY, MY CHEMICAL ROMANCE



"Nevermind" is probably one of the most important

records in modern music. It changed the way people viewed the electric guitar, and changed the way people viewed the rock'n'roll drummer. Basically any conventional instrument in the world got turned upside down after that. And those videos, wow, 'Smells Like Teen Spirit'..."

SERGE PIZZORNO, KASABIAN



"I came to it really late because when it was out, I was

sort of into rave music. But in 2001 or something, I actually sat down and listened and it fucking blew my mind. The melodies on that album... it's heavy, but laced with just genius melody. Perfect pop songs really, they are. It's in my Top Five of the greatest albums ever written - it's a beauty."

NICKY WIRE, MANIC STREET PREACHERS



"It fills me with fear and deep admiration, because

I knew at the time it was just blowing everything away, it was a beast that could not be stopped. I prefer 'In Utero' as a record, I have to admit, but that's not the point sometimes, it's just the ultimate statement. I remember feeling pretty redundant, writing songs like 'Motorcycle Emptiness' and looking like the New York Dolls, and then this just purely underground music takes over the world. Probably a thing that will never ever happen again. Richey used to play 'Territorial Pissings' all the time, he absolutely adored that song, and it's such a brilliant title. And 'Lithium', as well, I think is pretty amazing. 'Nevermind' is just like 'Never Mind The Bollocks' - one of those certain records that retain their power, lyrically and musically. You've just got to bow down to some records, they just pulverise you into submission. We could do with something like that now."



Kurt onstage at St Henry's, Cork, Ireland on August 20, 1991

a fuck. They just wanna see that damn Warrant [mullet-sporting glam metal band] video"

'Nevermind' created a landscape where angst-ridden yet fearlessly intellectual pop artefacts like Radiohead's 'The Bends' and seminal teen angst drama *My So-Called Life* could rise to prominence 'Creep' was a 'Smells Like Teen Spirit' for the UK, whereas it could have been a feted curiosity without that groundwork. Outsiders could suddenly become the mainstream - today, Slow Club get sampled on *Dancing On Ice* idents and *Pitchfork* bands are on... *Jay Leno*.

And this was the point of what was changed by 'Nevermind', being serious about rock music stopped being the rarified pursuit of the record collector. Some people treat rock'n'roll like a museum. But not so many of them love 'Nevermind'. It's testament to this record's incredible vivacity that disciples of that smiley face still appear every year. It's testament to the same that 20 years on this record remains alive, not trapped in formaldehyde.

Yes, 'Nevermind' created a landscape where Radiohead could cross over with a rough-hewn, pulverising yet tender song like 'Creep', and use that platform to grow into a force that would dominate the musical conversation until the present day.

Maybe if someone else had been the catalyst, Nirvana might have had the chance to do something similar. But just as crucial as the things that happened because of 'Nevermind' were the things that happened as a reaction against it.

That record was phenomenal for music, but it sparked off a chain of events that we know ended in April 1994. The world's obsession with Nirvana was such that the fallout from Kurt's death sparked a knee jerk reaction. Fun and silliness were embraced.

Angst and introspection survived in the States, but in the cartoonish form of Green Day. British music fans retreated from the American influences, into Britpop and commercial dance, railing against whatever was wrong by having a good time, all the time.

KURT WAS INSTRUMENTAL IN ALLOWING POP CULTURE TO GET SMART IN THE '90S

"If I'm going to take drugs that's my own fucking prerogative"

In July '92, following 'Nevermind's success, Kurt was feeling damaged. Dismissing rumours of a heroin addiction, he told Everett True of his struggle with fame and his hatred of Phil Collins

ON FEELING RESPONSIBLE FOR NIRVANA FANS

"I didn't until people started telling me I should. That, and the realisation that we have letters from nine-year-old kids coming in all the time. I can't talk about things that'll influence these kids, but I don't want to be so aware of it that it stops me from saying anything. So when I say nasty things about Pearl Jam I get a lot of flak, and people call me an asshole. But what value do these people have in my life? I have to speak the truth."

ON COURTNEY LOVE'S REPUTATION

"I'd heard about her - some nasty rumours, that she was this perfect replica of [Sex Pistols' Sid Vicious' girlfriend] Nancy Spungen. That got my attention. I loved Sid 'cos he was such a likeable, dopey guy. I've often felt that many people think of me as a stupid,

impressionable person, so I thought that going out with someone who was meant to be like Nancy would stick a thorn in everyone's side, 'cos it's the opposite of what they would want me to do. Courtney helped me put Nirvana in perspective, to realise my reality doesn't entirely revolve around the band."

ON SUCCESS PUTTING PRESSURE ON THE BAND

"Because of my reputation for being this moody person, I feel that everyone is expecting me to develop some kind of ego or cult the band. But I'm not going to do that. I think it's lame that there are only two kinds of male lead singer. You can either be a moody visionary like Michael Stipe, or a mindless heavy metal party guy like Sammy Hagar... I guess it is better to be called a moody visionary than a mindless party animal. I tried to become an alcoholic, but it didn't work."

ON SMASHING UP GUITARS

"I just wait for a good time - like when I'm pissed off, or if I want to show off in front of Courtney. Or if I'm appearing on TV, to piss the TV people off. I have my guitar-smashing room, where I practise four hours a day..."

ON WHAT HE HATES ABOUT ROCK

"I hate Phil Collins, all of that white male soul. I hate tie-dye T-shirts too. You know there are tie-dye T-shirts of Nirvana? I wouldn't wear

a tie-dye T-shirt unless it was dyed with the urine of Phil Collins and the blood of Jerry Garcia."

ON WHAT HE HATES ABOUT BEING FAMOUS

"Kids with Bryan Adams and Bruce Springsteen T-shirts coming up to me and asking for autographs. When people in the audience hold up a sign that says 'Even Flow' [a Pearl Jam song] on one side and 'Negative Creep' [a Nirvana song] on the other."

ON HIS DESIRE TO BE A STAR

"When I was about 12 I wanted to be a rock'n'roll star, I thought that would be payback to the jocks who got girlfriends all the time. But I realised way before I became a rock star that that was stupid."

ON FAME CHANGING HIS LIFESTYLE

"I've been confronted by people wanting to beat me up, by people heckling me and being so drunk and obnoxious because they think I'm this plissy rock star bastard who can't come to grips

with his fame. I was in a rock club the other night and one guy comes up and says, 'You got a really good thing going, you know? You write great songs, you affected a lot of people, but, man, you've really got to get your personal shit together!' This happens while I'm trying to watch the Melvins. There were about five or six kids sitting around, screaming, 'Rock star! Rock star! Oh look, he's going to freak out

any moment.' Then this other guy comes up to me and says, 'My girlfriend broke up with me and took my Nirvana album, so you should give me \$14 to buy a new CD, 'cos you can afford that now you're a big rock star.' And I said, 'Gee. That's a clever thing to say. Why don't you fuck off?'"

ON HOW OFTEN THAT HAPPENS ...

"Every time I go out, every fucking time. If it

means that we have to resort to playing in a practice room and never touring again, then so be it. If I'm going to take drugs that's my own fucking prerogative. But I'm not a fucking heroin addict, it's impossible to be on tour and be on heroin unless you're Keith Richards and you're given blood transfusions every three days."



Yet, unlike its creator, 'Nevermind's influence would neither burn out or fade away. Even taking away everything it did for social, cultural and gender politics, arguably the last great innovation in guitar music has simply... remained.

It's fashionable every couple of years for trendspotters to predict a 'grunge revival', which is to miss the point. When things got as silly as they did after '91, it was possible to buy something called 'grunge hairspray', surely the ultimate misunderstanding of anything, ever. Yet Biffy Clyro, a band who embody Nirvana's misanthropy as much as their squall, have become one of Britain's biggest bands without those trendspotters noticing. And still, even though its sound has been appropriated by bands ever since, Nirvana's second album still sounds explosively vibrant 20 years on.

'Nevermind' changed the world alright, in ways that no album has in the two decades after. And since the idea of what an 'album' is changes faster with every passing minute, it's pretty safe to say that no album ever will again.

Watch NME TV from September 12-18 to see Frank Turner present NME's Top 10 Nirvana songs

EXCLUSIVE 'NEVERMIND' EXTRAS

How to get hold of our online content and win Nirvana swag

On the front of this issue, on the bottom right-hand corner, you should find a six-digit code - it's your key to unlocking more exclusive 'Nevermind' content not available anywhere else. Head to NME.COM/extra, follow the instructions, and you'll get access to:

- The full Nirvana interview from NME in November 1991, where Mary Anne Hobbs hooked up with the band as 'Nevermind' was taking off
- A competition to win one of three limited-edition 'Nevermind' artwork prints (only 16 in the world) and one of five special anniversary T-shirts
- An exclusive video with Arctic Monkeys, Hurts, Suede and more talking about their favourite Nirvana songs
- An iconic Nirvana photo gallery, and 50 amazing facts

Content (sorry guys, this is for UK print edition only) is available until midnight on Sept 13. Check back next week for our second instalment of exclusive online content.





RAM POWER!

***Iceage have been hailed
as the world's most thrilling
new punk band – but what's
with the fascist symbolism?
Matt Wilkinson finds out***

PHOTOS: MATT SALACUSE



silence is golden. Silence is a virtue. And silence is fucking annoying when you've travelled over 3,500 miles to speak to a band who, upon arrival, quickly make it very clear they don't want anything to do with you. And then refuse to be photographed

Meet Iceage, the most captivating and essential punk band to hit UK shores in years. The Copenhagen four-piece – all aged between 18 and 19 – have just released their superb debut album, 'New Brigade'. As you read this they'll be wrapping up their second tour here in Blighty. The first, back in May, saw them support Fucked Up and also play a mesmerising headline show of their own at the squalid Victoria pub in east London's Dalston. Led by evil Peter Pan-like singer Elias Bender Rønnenfelt, their set lasted all of 20 minutes. "They're like a 2011 version of Joy Division," one sweaty record label rep remarked on the way out, clutching a newly purchased vinyl copy of 'New Brigade'.

Fast forward a couple of months, and we're waiting for Elias and co in a park in Upper Manhattan. We're supposed to be with them for 48 hours to see how they cope with two key New York gigs. They've been on tour here for over five weeks now, selling out weird venues in places new bands just don't bother visiting these days.

"We played in a boxing ring in Bakersfield, [California]," Elias tells us with a grin. "It's a shitty town, but those boring towns turn out to be the most intense shows..." He's not wrong. YouTube attests to fans and band being flung between the ropes, while Elias ends one song wrapped around several audience members, who wrestle him to the ground in pure adulation.

This kind of thing isn't unusual at Iceage shows. At tonight's gig, in the Cake Shop on Ludlow Street, they're just as rip-roaring. Just as chaotic. Guitars break, basses break, drummer Dan breaks part of his kit. Part of the ceiling breaks. Even the lights break, so the band are illuminated only by the flashes of the photographers being shoved around. It's a mess, alright, but it's brilliant. They pulverise 15 angst-anthems comprising the best bits of 'New Brigade', along with a load of newbies with working titles like 'New Disco' and 'New Simon & Garfunkel' (the band *love* Simon & Garfunkel).

But amid the excitement, there's another side to Iceage we can't ignore. You'll have read *NME*'s 9/10 review of 'New Brigade' last week. It references a recent blog, the title of which is: 'Chic Racism elevates hardcore band Iceage to hipster fame'.

The blog, which has so far drawn countless responses (both in agreement and disagreement), sees the band accused of using Ku Klux Klan imagery both in the video for 'New Brigade' (where they're seen wearing KKK-style capes) and in Elias' homemade fanzine *Dogmeat* (where articles range from the weird, such as a review of ancient torture devices, to the meek, like a touching interview with Dirty Beaches). Two pages of one issue appear to depict a Klansman whose cape is adorned with what looks like Germany's most famous military insignia, the Iron Cross. Adding fuel to the fire is another blog which accuses some fans in Copenhagen of 'Sieg Heiling' at a recent gig (for the record, we've never seen this at any Iceage gig we've been to). And then there's their supposed fascination with runes, the ancient language of symbols used in northern Europe and



Mayhem ensues at the Brooklyn warehouse gig, while (main pic) Elias' cool-looking cross is really an underage hand stamp





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Elias in the crowd in Brooklyn; (below) Honor Ballzy gets acquainted

Iceage light up the city; (left) Dan and Jakob hit Generation Records

famously adopted by leading Nazi and SS founder Heinrich Himmler.

After the Manhattan gig, we're keen to hang out and chat. It's not happening. The drinking laws here mean they're all left sipping water – hence the marker-pen crosses on their hands, which actually mark them as underage. There are vague plans to head to a friend's party... but we're not invited. We pissed them off earlier by taking too many photos of them record shopping, so now they're fucking us off. We're lucky, one of their entourage tells us – *Pitchfork* got a three minute interview before the band walked out. We're told they'll meet us tomorrow, when they might – *might* – play ball...

Morning comes, and we decide that the only way we'll win them over is by bribery. We turn up with armfuls of booze and fags. And on a rainy rooftop in Brooklyn, the band crowd around us to tell us their story. There aren't enough chairs for all four of them, so they take turns to perch uncomfortably on each other's laps and smoke endlessly throughout. The first thing you notice is their clothes – Cowell-esque tit-touching jeans, vintage sport T-shirts, Harrington-style jackets and pristine, pulled-up socks. "I bought too-small women's shoes," Elias mumbles in broken English while pointing at an effeminate-looking pair of New Balances. "Yes, it hurts and I get blisters all the time."

For all their uneasiness previously, they quickly reveal themselves to be unconditionally polite, happy and well spoken. They're dismissive of the UK punk scene (Elias, negatively: "Most of the stuff sounds like Gallows"), as well as the scene they've become stalwarts of back home: the guffawingly titled *New Way Of Danish Fuck You*. Elias again: "It was our friend Lukas who said it, as a joke. It was supposed to be *New Wave Of Danish Fuck You* but he misspelled it on a tattoo... so it became *New 'Way'*." Momentarily, chat turns to Lukas' 'other' tattoo ("It's an anarcho symbol on the head of his penis," says Elias), but soon the band return to their default setting: being dismissive. Targets range from Dave Sitek, who's been begging to produce them ("We would never do

that. It's weird"), to the very real possibility of Iceage going mainstream soon (they're totally against it, naturally).

Only when we bring up the racist accusations do they noticeably straighten up, at once looking upset and telling us they want to set the record straight. "There's no political thoughts behind our music at all – none of us are racists," states bassist Jakob. Guitarist Johan – who was singled out in the initial blog for having a tattoo of fascist-flirting neofolk act Death In June on his arm – also speaks clearly on the subject: "I loathe racists or homophobes. There is no truth to it – none of us are racist or fascist or Nazi or anything."

Drummer Dan is Jewish, they add. But these responses beg another question – why affiliate yourselves with such imagery if you don't want to be associated with its connotations? Elias shrugs. "It's boyish," he says. "I guess if you really wanted to be fascist with symbolism like this you can make it seem like that, but with us, it's not so."

Rock history is littered with figures from Bowie to Vicious to Lemmy skirting this particular line, more often than not due to thoughtlessness. And more recently, Odd Future happily draw swastikas for attention, while Pete Doherty (allegedly) sings Nazi-affiliated songs at German gigs.

Iceage's UK label Abeano wouldn't give us their take on the band's use of imagery, but one man with undoubted authority on the subject is Fucked Up's Damian 'Pink Eyes' Abraham. As well as touring with Iceage, the guy is pretty much a professor in punk rock. We put their "boyishness" justification to him.

NEW WAY OF DANISH FUCK YOU

The other bands in the Copenhagen scene

SEXURINE

They've been hailed as Iceage's 'big brothers' on account of the fact the bands play almost all their hometown shows together, and because Iceage covered their 'Count Me In' on 'New Brigade'.

MARCHING CHURCH

Elias' side-project. The eccentric noise-rock/black metal outfit's name references a lyric in Iceage's 'White Rune'.

PAGAN YOUTH

Screaming, stripped-down hardcore with a garage twinge, the band released their demo on Dogmeat's label.

GIRL SEEKER

Guitarist Johan's side-project. Quieter than Iceage, the four-piece are hauntingly repetitive yet weirdly melancholic.

"I think it appeals because it's forbidden. It's like, how do you shock people in 2011?" he says. "They were nice kids when we hung out with them. But we were like, 'Are you guys down with this [imagery] or what?' And they were like, 'No...'"

While Damian says he believes the band when they say they aren't racist, he's worried about the imagery, saying: "With young kids you forget the impact you're gonna have. You don't think about the ramifications." He even recalls a similar situation for Fucked Up. "We had a picture of little kids waving on our record one time and you folded it out, and it was actually kids Sieg Heiling at a Hitler rally. We thought it illustrated how easily people were manipulated by mass culture. But people got angry. I don't apologise for doing it, but I apologise to anyone who was offended by what we did."

As Iceage take to a DIY Brooklyn warehouse stage a few hours after our interview ends (happily – their parting joke is about the best way to take a piss in a bottle while driving on the freeway), it's clear that the fans in attendance are united in adoration. Tonight, just as last night, they entertain mohawked punks, hoodied teens and preppy hipsters, as well as Yeah Yeah Yeahs' Nick Zinner and Cerebral Ballzy's Honor Titus. Again, limbs flail, equipment gets fucked and everyone has a great time. Taking one look at the mass out front, and then the band, it becomes abundantly clear that Iceage are the very embodiment of what it is to be young, cut-throat, naive, dangerous, footloose and anarchic in 2011.

Watch the new video for 'You're Blessed' at NME.COM/video now



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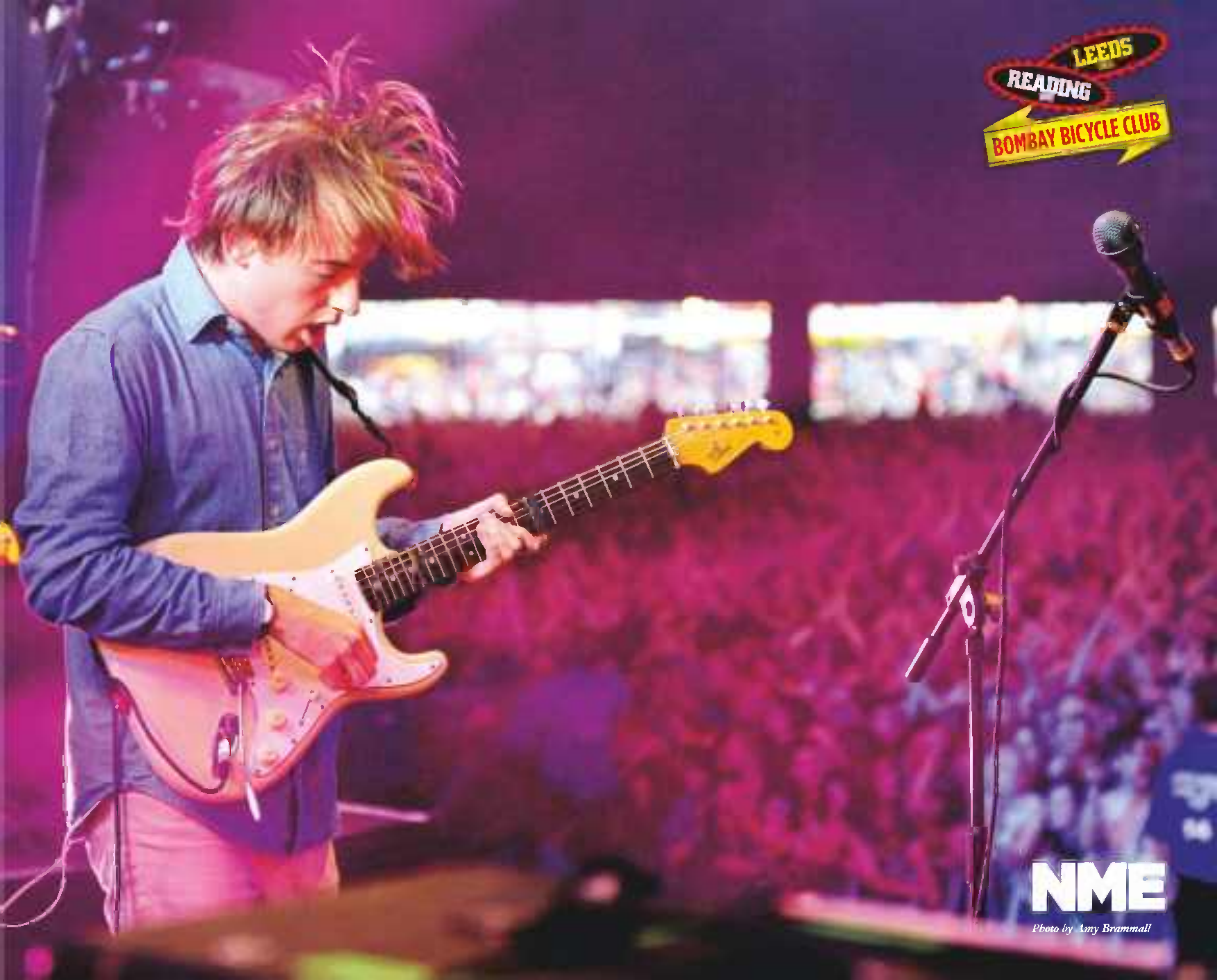
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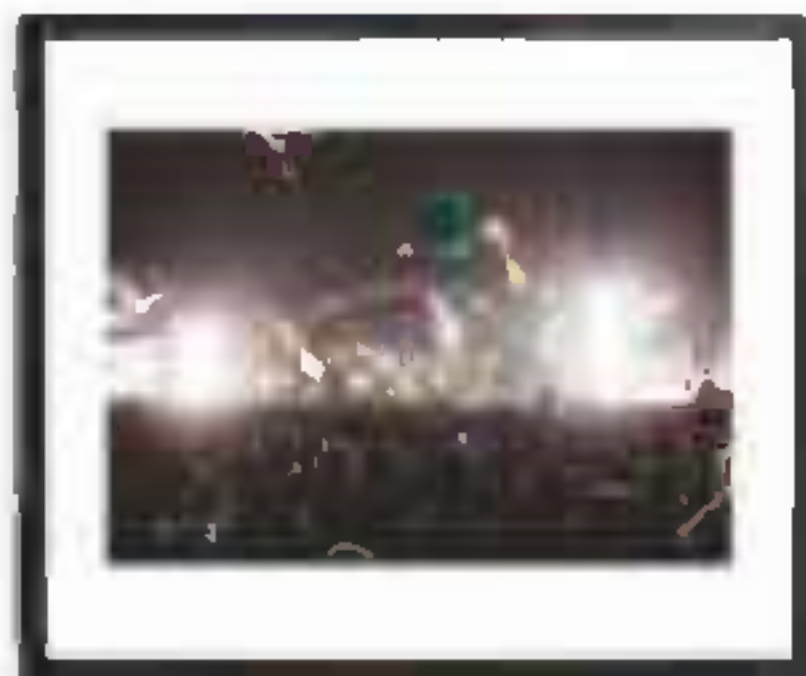
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SERIAL KILLER RIFFS

St Vincent's reinvention as an axe-wielding heroine has produced arguably the guitar album of 2011. And, as she tells Laura Snapes, she owes it all to her obsession with murder

PHOTO: ED MILES

Shit, fuck it up!" Whereas your average strumming Jim might rally his band into song with a steady, "ah-one-two-three-four", St Vincent – aka 28-year-old Dallas native Annie Clark – has different ideas at London's Barbican, shouting this order at her surprised saxophone player.

That was back in July, when she covered 'Big Black Mariah' for a night in tribute to Tom Waits' feted 1985 album 'Rain Dogs'. One minute in, Clark was transformed, snarling and clawing at the body of her Harmony Bobkat guitar (a brand Jack White sometimes plays); compared to when we last saw her, touring 2009's elegantly poised 'Actor', it's a different world.

Clark has come a long way since being a member of frock-wearing hippies The Polyphonic Spree in her early 20s. You might know her from her critically beloved albums: 2007's 'Marry Me', a low-key, sweet debut written almost entirely on computer, is full of canny lines like "We'll do what Mary and Joseph did/Without the kid". Follow-up 'Actor' was less playful, detailing suburban darkness with dizzying woodwind and showboating strings, inspired by watching Disney films on mute and reimagining the soundtracks. Although her guitar skills underpinned every song, she only unleashed the feral fret-frotting occasionally. Hence the surprise at her behaviour at the Barbican show, where it looks like she's auditioning for a Slayer support slot.

"I was in a noise band in college, Skull Fuckers," Clark explains over coffee at a sweaty central London café. "It was about getting really aggressive and ugly. I don't think I've ever pushed myself that hard," she adds, recalling another frenetic live show in New York shortly after the Barbican, in which she nailed a ferocious cover of Big Black's 'Kerosene'. "That night I unloaded every

bit of misanthropic bile in my body, and people cheered!"

It wasn't just the crowd cheering. The original scribe of 'Kerosene', Steve Albini – the guitar legend who has produced everyone from Nirvana to PJ Harvey – once proclaimed, "I like big-ass, vicious noise that makes my head spin." "I found out from a friend that he liked the cover. It's the biggest compliment!" Clark trills.

It comes as little surprise, then, that despite being written and recorded before these two gigs took place, wide-eyed prettiness is absent on album three. 'Strange Mercy' is dark, peculiarly beautiful and, most importantly, one of the year's greatest guitar records. So why the transformation?

"I've been writing on the computer since I was 14 – I've rarely written just on guitar. The album's closing song is called 'Year Of The Tiger'. That year [February 2010 to February 2011] was the darkest of my life – I lost people I loved," she says quietly, looking up at the ceiling.

"I couldn't take New York any more – it was too overwhelming – so I went to Seattle, where my friend Jason McGerr from Death Cab For Cutie has a studio. I wanted to see if I could be the troubadour, and write a proper Neil Young-style song song, on guitar."

Bored with the filigreed orchestration that had couched her last record, Clark aimed to make "music for the American recession". Or, in plain English, a record chock-full of focused, dazzling riffs – as on the King Crimson-indebted freakout of 'Northern Lights', or the dizzying, deranged 'Surgeon'. "I was trying to leave space for your ears to readjust, and let there be air in the room," she explains. "I wanted to make something people who can't dance can kind of dance to – sexy, and sleazier than before. Things are more emotionally immediate, there's more simple form... then when I got into the studio with John Congleton, we put everything through the meat grinder."

It's an appropriate word to describe her relationship with long-term producer Congleton, with whom she first bonded over the realisation that they both knew a lot more than was healthy about serial killers.

"I have a very specific memory of my stepmother reading a book called *The Mammoth Book Of Murder*, a compendium of serial killers from the 19th and 20th centuries," she laughs. "It

described their crimes in really gory detail. John had a similar interest – we talked about Ed Gein, the inspiration for *Psycho*, the one who wanted to make a skin suit. And Ted Bundy – he was actually very handsome and charming, and he'd lure women into his apartment by pretending to struggle on crutches..."

Making friendships over murders mirrors the contradictions that run through 'Strange Mercy'. "It's about people looking

for catharsis through pain," she explains of the title track. 'Chloe In The Afternoon' details some light S&M – "no kisses, no real names" – and 'Champagne Year' is a gorgeous, resigned love letter to disappointment: "So I thought I learned my lesson/But I secretly expected/A choir at the shore and confetti through the falling air". Whereas 'Actor' was masked by the perspectives of different characters, 'Strange Mercy' sees Clark wear her bruised heart on her sleeve: "There's less hiding here. I have always revealed myself emotionally in serpentine ways, which I'm less afraid of now – sometimes when you go through something that shows you that life is so short, you realise there's nothing to be afraid of."

Not that fear is something that anyone will be associating with the formidable shredder any time soon. Frankly, there's better cause to be scared of her...

"What did I learn when making this record? That I might be a serial killer!" she laughs. "No, the opposite – I learned more about forgiveness, human compassion, and not trying to manhandle and strangle the life out of songs. I think my live show will be harder and darker than ever before. That feels right. That feels natural now."



ANNIE'S GUITAR PICKS

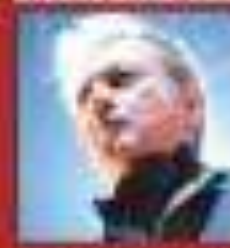
St Vincent's favourite shredders

'DIMEBAG' DARRELL ABBOTT. PANTERA



"When I heard 'The Cemetery Gates' at age 13, I thought it was the embodiment of evil – I was drawn to it and also mortified."

ANDY GILL. GANG OF FOUR



"Some guitar players can gently cajole and coerce a guitar to sing. Andy Gill can make it beg and squeal for its very life."

JEFF HANNEMAN & KERRY KING. SLAYER



"Somewhere between admirable but often emotionless musical athleticism and savant-ish creativity is the domain of Slayer."

"WELCOME TO PILL HILL"

PHOTOS: SADIE MELLORINO

*Girls have returned to their drug-ravaged old haunts to record album two. But, they tell **Priya Elan**, the band has splintered, there's a "lost childhood" to address and, this time, the drugs don't work*

Now it's all about prescription pills," says Girls' Christopher Owens. He extends his newly manicured hand upwards, his nails a light shade of pink. The softly spoken frontman is giving *NME* a guided tour of the block in San Francisco's Tenderloin district where the psych-pop duo began, and where they returned to record their new album 'Father, Son, Holy Ghost'.

The vibe has the thick, edgy, run down air of a place that was once known for being a selling-spot for crack and heroin but, as Christopher has just explained, the narcotics of choice have changed. "Welcome to 'Pill Hill'," he laughs. "That's all the care housing for the elderly and ill. People exaggerate how many prescription pills they need to their doctors. They get more, and end up selling them on the streets."

And then, right on cue, a down-and-out in murky sunglasses wearing pyjamas shuffles past, pausing to ask us a whispered question: "V' alllll-eee-yummmmm?"

Choosing not to stock up on sleeping aids, we walk on past the venues and bars which helped Christopher and musical partner Chet 'JR' White morph into Girls. "When we began working together, the **vibe** was more like a 'recording project between two people' than a 'band,'" Christopher recalls. "The routine would be: finish our nine-to-five jobs, get some pills to unwind and start recording. But it wasn't as crazy as it sounds."

The pill-fuelled sessions resulted in 'Album', Girls' stunning 2009 debut. So why return here to record its follow-up? "After touring we wanted to be at home," Christopher explains. "It's like a country artist needing to record in Nashville."

Recorded in a social centre-cum-bespoke studio on the corner of 'Pill Hill', 'Father, Son, Holy Ghost' takes what

'Album' did, gives it a spring clean and expands it. There are Peter Green-style wig-outs ('Die'), Spiritualized-like ballads ('Forgiveness') and gorgeous shoegazing anthems ('Alex'). It even features a blimmin' gospel choir and in other parts recalls John Lennon's 'Mind Games'. It also blows the idea that the band are 'lo-fi' out the window.

"I hope this album gets people paying attention to the lyrics and themes. It's not about 'lo-fi', 'chillwave' or 'Californian pop'. Those terms are meaningless," Christopher says, rather tetchily, over several cups of

"GIRLS IS A BAND. IT'S NOT A SOLO THING, NOT A DUET, IT'S A BAND. BUT THERE'S NO BAND!"

CHRISTOPHER OWENS

coffee at a downtown café. "When 'Album' came out, I felt pigeonholed as this Californian slacker druggie."

Ah yes, the infamous "slacker druggie" persona. When they released 'Album', the arc of Christopher's pre-Girls story was the sort of too good-to-be true tale that could have only been dreamt up Hollywood's most inventive publicists. His mother was a member of The Children Of God (a evangelising cult which had its foundations in the '60s California hippie movement), and he was raised

within the sect. He ran away as a teen before finally ending up in San Francisco, where he met JR. Then, at the time of 'Album', he would spend many an interview rhapsodising about the joys of valium and morphine. The subtext was a manchild undone by what he'd gone through in his childhood who found solace in the anaesthetising effects of drugs and rock'n'roll. Not true, says Christopher.

"I have a really strong work ethic. I've been in full time employment since I was 16 and I have goals. The next five years I want to change the way we do things, tour less, record more. I get frustrated by all the hanging about we have to do."

Another source of frustration for him is the band's fluctuating line-up. Despite the fact that 'Father, Son, Holy Ghost' was recorded as a quintet (which is central to its bold, streamlined sound), it's not the same group of musicians who will tour the album. Key to this is guitarist John Anderson, who left the band for the second time following the sessions.

"We were very close," says Christopher, his voice cracking. "He's the only person in my life who I wanted to play with and be standing next to onstage. But he had issues. He was constantly depressed and upset that the press would always be about me and JR."

John initially joined to tour 'Album' but left after playing on last year's 'Broken Dreams Club' EP. Christopher and JR convinced him to rejoin for the new album sessions. Christopher says he left again "for personal reasons", but won't go into specifics beyond: "It's the second time he's quit and both times were difficult for me."

The rest of the musicians on the record have also exited. "The older organ player said, 'I'll only go on tour for \$2,000 a week', and we can't afford to take the gospel singers. It's frustrating because Girls is a band. It's not ►



Christopher Owens (right) and JR White: WLTW handmates for LTR, happy to tour the world (fees must be reasonable) and record in beautiful downtown SF. GSOH not essential



"THE ROUTINE USED TO BE: FINISH JOB, GET PILLS, START RECORDING..."

CHRISTOPHER OWENS



At home with Christopher and JR: It's all about listening to Ride 12-inches, dressing up in sweaty old French football shirts and creeping up in big mirrors





GIRLS ON THE SIDE

a solo thing, not a duct, it's a band, but... there is no band!"

For Christopher, all his contentment with how well 'Father, Son, Holy Ghost' turned out is tempered by the bittersweet memory of the band members who played on the sessions. "It was the only time we've recorded with the same group of musicians," he says. "And it would have been nice to go through this as a band. Like if there were a group of guys who were very close, supported each other and were experimenting musically together. But I don't want to complain because this record sounds perfect."

A few days later we meet again at the glossy Westfield mall. Trailing around the high-end men's clothing stores, Christopher - with his ratty

hair in a ponytail and slowly tarnishing pink nail varnish - chatting about Woody Allen movies and scoring a film ("I'd love to do that") as a security guard eyes him up.

We walk past a rail of Ralph Lauren jumpers. "I was wearing this old Ralph jumper at some festival and Ezra from Vampire Weekend asked me if I was a 'Lo Head,'" he laughs. Is that some sort of weird sex thing? "No! It's an obsessive collector of Polo clothing... those guys are into their clothes."

We're waiting for a call from JR, who's been in LA after a whistle-stop visit to rehearse with a new touring band. When he finally arrives it's clear that, while Christopher has spent time crying over spilt band members, the chemistry he has with JR is unique. The roles JR plays in his life are many, both opposing and complementary, and it's obvious in every exchange. While Christopher geeks out about Justin Bieber's *Never Say Never* film, JR waxes lyrical about the number of vintage Marshall stacks that were around in the studio they recorded in. You also get the impression that the towering JR is a sort of "magic man" producer/collaborator/arranger who facilitates Christopher's creativity.

They have a long, deep history together, as friends who started

Christopher has several side-projects. In his head

THE JAZZ ALBUM

More Miles Davis than Norah Jones. Christopher: "I'd like to find some contemporary jazz artists to work with."

I feel like jazz has been completely lost, people laugh at it. It used to be the coolest, most rebellious music around, but now it's boring garbage."

THE COUNTRY ALBUM

It's only natural that a lifelong fan of George Jones and Merle Haggard would go the way of the Stetson.

"I love country music. I lived in Texas for nine years so I have a lot of country songs."

THE REGGAE ALBUM

"I've got five or six reggae songs," he says. He also says he'd like to channel the spirit of Serge Gainsbourg and go to Jamaica and record with a reggae band.

THE CONCEPT ALBUM

"It's about the first tour. Musically it's in different parts that unlock one sound. There's a melody that runs through the whole thing all in one key." We wait with baited breath for 'The One About The Smelly Bunk Bed' and 'The One Where The Bassist Loses It Over Stereophonics On The Tourbus Stereo'.



Above: Christopher has invented the world's first microwave record player combo. Right: "Cup of tea? One Xanax or two?"

jamming "very casually", bandmates and roommates until they both got girlfriends. "We are intuitive in the studio," says JR, who speaks at double the speed of his bandmate. "Chris would give me a look and I'd know that a session was or wasn't working."

A key part of their dynamic is JR's recognition of Christopher's talent. He's quick to praise a vocal performance on recent single 'Vomit' as "like fucking Christina Aguilera" (this is a good thing) and often describes Christopher's songwriting as "classic." Which seems appropriate, because as of last year Christopher said he was "trying to learn great songwriting", and you can see a definite refinement in the songs on 'Father, Son, Holy Ghost'.

"The songwriting thing is very important to me," says Christopher, noticeably pleased that we've asked him about the topic. "It's a craft, it's a lifestyle. No matter what happens, they can't take that away from me."

A few hours later we've decamped to his house. He's tending to the army of

carefully potted Ficus plants as one of The Beatles' 'Anthology' compilations plays on the turntable. We ask him about the track 'Forgiveness'. The song is a moment where Christopher's lyrics overflow with enlightenment. "I wrote it in the aftermath of taking acid," he says. "I was lying in bed, staring at the ceiling, thinking a lot."

The other tune that scales the heights is 'My Ma'. The sympathetic tone of the lyrics suggest someone who's moved past the resentments of their childhood. Which for Christopher, who spent a childhood beholden to The Children Of God must be... extra difficult?

"I would like people to know that I look up to my mom as a person. I don't resent her, she taught me a lot of wonderful things," he says. Later, he makes a passing reference to his "lost childhood", but it's not said with anger, just sadness.

Christopher also denies that the album title is a provocative reference to the cult. "We would have never said 'In the name of the Father...' That's a Catholic thing. I chose the title because it represents what I think the album has: origin, identity and a spiritual quality."

As 'You've Got To Hide Your Love Away' spins on the turntable, he puts his fingers against one of the Ficus' ridiculously luscious leaves. "They're very resilient, you know. They can survive a lot and just continue to blossom." Christopher Owens, a survivor whose own spiritual quality is the heart and soul of 'Father, Son, Holy Ghost' might as well be talking about himself.

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EMERGE

REVIEWS

BIG DEAL, LIL WAYNE, LADYTRON

Edited by Emily Mackay



LAURA MARLING

A CREATURE I DON'T KNOW VIRGIN

No more songs of innocence as the not-so-delicate folk princess delves into darker territory, emerging with tough tales of lust, loss and devilry



In fairytales there are demons whose innate darkness contrasts with the hero's innocent, wide-eyed exterior. In real life, though, these dualities exist in the same being: the hero finds bits of the demon in himself. Happy endings are obligatory in the storybooks; you're lucky if you get redemption in the mundane world.

Laura Marling's third album sees her tackling the good and bad within her own wild heart. The musical and lyrical complexities that nestle within make 2010's *I Speak Because I Can* feel like a lifetime ago. Gone is Marling's pure and strident alto voice, the sturdy re-telling of the folk-pop handbook and any suspicion that she fitted seamlessly into the heartsore singer-songwriter tradition. The voice is lower, the songs take too many wilful left turns for them

still to be classified as 'folk' and the emotions have taken flight. We're still in the realm of her senses, but she's casting away the things of childhood and facing adulthood head on and clear-eyed.

The tales told here see Marling lying down passionately with beasts, yet turning away from the devil. She flirts with self-destruction but finds her identity and salvation in timeless goddesses. The existential itch is musical too; songs stop and start, there's some rough-housing with rudimentary jazz, slow-burning country and blues rock which sounds like it's bubbled up from the lowest depths of the Mississippi river. It's clear that the multiple moods warrant a bigger musical palette than ever before.

Opener 'The Muse' is a work of great subversion, from its provocative title through

to its unruly ragtime shuffle. Its lyrics seem to reposition Marling from the passive spirit who haunted the songs of Noah & The Whale's Charlie Fink and Marcus Mumford to the vampire, looking to score some grade A inspiration of her own (*"I'm nothing but the beast/And I'll call on you when I need to feast"*). The hunter, it seems, has finally been captured by the game.

So, have the fretful traces of longing and self-aggrandisement that seeped out from the edges of *I Speak Because I Can* evaporated away in a new womanly confidence? If only it were that simple. In this complex narrative, the road to emancipation is littered with sanctuaries that turn out to be minefields. On 'Don't Ask Me Why', Laura says she was *"looking for answers in unsavoury places"*. One such fake haven, according to the doomed waltz of 'Night After Night', is the father-figure lover (*"You were my speaker/ My innocence keeper"*) whom she yearned to emulate (*"I longed to become you"*) yet was slowly killing her (*"Would you watch my body weaken? My mind slip away?"*).

By the time we get to the album's devastating centrepiece 'The Beast', there's a shedding of skins. Love has not brought freedom, only deception, anger and confusion. So she turns to consort with 'The Beast', defiling the memory of a redundant love. The imagery Marling uses here is stark and confrontational; a body hanging from a rope, a distorted mirror image, choking on the aftermath of a beautiful lie. The bluesy, fuzzed-up tussle of sound reflects this; the song ends up snarling, sounding like windows being smashed in.

This figurative breaking point is also the trigger for the opening of her eyes. On 'I Was Just A Card', she concedes *"I didn't even see the night til I said goodbye to him"*. Wrestling her identity from the hand of a lover, she locates it in a land of universal femininity. 'Salinas' is a place *"where the women go forever"*, and her mother's blonde tresses cascade like towers of wisdom. By 'Sophia', thoughts of revenge are pushed out of view in favour of an appeal to the goddess of wisdom for truth and justice. The light-heartedly morbid sea shanty closer finds her singing, *"All my rage be gone/I leave my rage to the sea and sun"*.

If *I Speak Because I Can* was a towering musical achievement, *A Creature I Don't Know* is an emotional triumph. This real-life fairytale is made up of myriad difficult home truths but Marling's *hejira*, her flight to freedom, makes for absolutely compelling listening. Oh, and there's a happy, redemptive ending to boot. **Priya Elan**

8

DOWNLOAD: 'The Beast', 'Salinas', 'I Was Just A Card'

THIS IS HARDCORE
what our numbers add up to

0 Not-even-funny bad	1 Barely one saving grace	2 Actively terrible	3 Woefully bad or lazy	4 Depressingly substandard	5 Dead-on average	6 Better than average	7 Really good	8 Exceptionally good	9 Of-the-year good	10 Of-the-decade good
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CLAP YOUR HANDS SAY YEAH

HYSTERICAL V2/COOPERATIVE



If the world did a celebratory air punch to the news that Brooklyn's CYHSY are back after a three-year break, it'd be understandable - their almost instructional name is how we all reacted to their first album. Having struggled to live up to the hype as one of the early blogosphere's favourite bands during their transition to a second record, their third offering is more self-confident. Working with producer John Congleton - who's crafted tracks by Okkervil River, St Vincent and The Mountain Goats - the band respond to rumours that they're no more in the best way possible, with jumbled synthesisers and vibrating bass gently tied together with Alec Ounsworth's crackling voice. From the bouncy 'Same Mistake' (this album's 'Is This Love?'), to the darkly nostalgic ballad to years past, 'Misspent Youth', it's a comeback as irrationally happy-inducing as its title suggests. **Abby Tayleure**
DOWNLOAD: 'Maniac'

7

THE KOOKS

JUNK OF THE HEART VIRGIN



Most people still regard The Kooks as a kind of shrink-wrapped Libs for pre-teens: The Liberteenies, if you will. This is harsh, especially when you consider even Johnny bloody Borrell was accusing them of being shameless careerists. Still, the poor reception that greeted 'Konk' way back in 2008 would seem to suggest that the mud stuck. Add this to the fact that their young audience are now much older, and you can understand why they felt it would be wise to disappear for a bit and "mature". A shame, then, that this growth amounts to that most clichéd of indie tactics: the drums are now a little bit processed and there are keyboard "atmospherics" in the background, all of which, naturally, are superfluous. However, 'How'd You Like That', 'Is It Me' and several others demonstrate that Luke Pritchard still possesses a pretty undeniable ear for a melody. But there's just an unavoidable sense here of a band who aren't quite sure what their purpose is anymore. **Hamish MacBain**
DOWNLOAD: 'Is It Me'

5

PURO INSTINCT

HEADBANGERS IN ECSTASY

RECORD MAKERS



"We're striving for decadence on a budget, the nicest dinner six dollars can buy," claimed LA scene queen Piper Kaplan in an interview last year, and it's a fairly apt summation of her group's debut. Another is: take a room full of instruments, call up close friend Ariel Pink to produce, score a big bag of weed and stick a bunch of the best Fleetwood Mac, REM and Smiths LPs on the jukebox. With influences worn boldly on their young, impeccably tailored sleeves, Piper (24) and guitarist sister Skylar (16!) channel a distinct air of the California breeze - or is that just pot smoke? - on standouts 'Stilyagi' (Russian for 'hipster') and 'Lost At Sea', while Kaplan Jr's Marr-esque lines, swathed in chorus, are exemplary throughout. At 43 minutes it does feel slightly overlong, and a little self-editing would have gone a long way. It might not always leave you fully sated, but as cheapo meals go, Puro's is definitely a cut above Nando's. **Rob Webb**
DOWNLOAD: 'Lost At Sea'

7

FACES TO NAMES...

What the reviewers are doing this week



LOUISE BRAILEY

"I dreamt I rode a helter-skelter to my death while fellow journalists looked on, unperturbed. Analyse that. Don't, actually."



ABBY TAYLEURE

"I've been getting over the excitement of seeing Rihanna squeeze her bum onstage at V and then getting more hot and bothered about watching Pulp headline Leeds - perfection."



ROB WEBB

"Mostly I've been rediscovering my record collection, after investing in some enormous old studio monitors. Also, playing Scrabble, drinking red wine and not going to any festivals... which feels odd."

SCUM

AGAIN INTO EYES MUTE

By biding their time, the east Londoners have found their moment and made a classic psych debut



Two years ago SCUM were black of heart, soul and high-waisted slacks. Named after the bile-scorched screed of feminist writer Valerie Solanas (sample: "the male is an incomplete

female, a walking abortion" - Caitlin Moran it isn't), their sonic heart of darkness encased in a flinty ribcage of distortion was just the sort of thing for the crucifix-flaunting class of 2008.

But the London five-piece, mourning the (near) death of ROMANCE or the outcome of An Experiment On A Bird In The Air Pump, waited for east London's dark summer to pass. 'Again Into Eyes' is their revised manifesto.

Cracking the windows on the airless, claustrophobic sound of old, single 'Amber Hands' sees distorted guitars spiral, Loop-like, across a prow of droning synths. This defter touch is further developed on opener 'Faith Unfolds', which contains billows of synths and ringing guitars that sound almost celebratory over Melissa Rigby's militant triple fills.

But we already knew SCUM could sculpt atmosphere. 'Again Into Eyes' finally gives credence to the idea that they can also write real-life songs that stand up without gratuitous strobes and cheekbones. 'Paris' is essentially a piano number from a cabaret at the end of the earth, Thomas Cohen's baritone - now stripped of all but the most cursory of reverb - sounds earnestly fey as he whispers sweet

abstractions ("To lie awake and hear/I was born in the wrong way") while washes of sonic scree sweep like chill wind across heathland. You can practically hear the rain lash the piano. It's hardly subtle, but it's a step up from the pantomime goth of 'Visions Arise'.

The same androgynous romanticism is employed in 'Whitechapel', its knee-height funk frame anchoring chiming synths that blossom into a moment of lucid melancholia when the vocals cease. Not that they've have dropped the schlock completely: 'Summon The Sound' races like a heart in a chest of a paranoiac while guitars scythe and Huw Webb's malignant bassline nips at you like a guilty memory.

But growing up brings fresh challenges. They're dogged by comparisons to The Horrors - who were also perceived as doctoring the style to substance ratio with some alright results - but who really cares if 'Sentinel Bloom' has a touch of 'Mirror's Image' within its synth line? As the careening wig-out proves, no one band has the monopoly on machine-grafted psychedelia. SCUM may still have a way to go before they truly master their references and get a handle on their lofty metaphors, but their debut is a hymn to maturation. Solanas wrote that all men should ride the waves until their demise. SCUM have ridden it out alright, but the outcome is the exact opposite. **Louise Brailey**

8

DOWNLOAD: 'Whitechapel', 'Faith Unfolds', 'Paris'





LIL WAYNE

THA CARTER IV CASH MONEY/UNIVERSAL

Many sins we can forgive, Weezy – and in your case we already have – but you of all people can't be boring



"I get money to kill time/Dead clocks". Lyrical titan Weezy there, missing the memo that his trademark punchline metaphors died a very public death after protégés

Drake and Nicki Minaj flogged the shit out of them.

This latest in 'Tha Carter' series enters the realm of being unquantifiably cack, to the point where it could go full circle and become a work of genius, but falls short at the last Auto-Tuned hurdle. With 'Tha Carter III' there was a touch of idiot savant about Mr Wayne. He looked and carried himself like a sizzurp-addled goblin but turned out a bass-laden album, packed with shamelessly crowd-pleasing hits like 'Lollipop' and 'A Milli'. In comparison, the upbeat singles here – '6 Foot 7 Foot' and 'John' – smack of painting-by-numbers, while fillers like 'Megaman' descend to the quality of bedroom-made FruityLoops demos that

would autoplay on your cousin's Myspace page circa 2005. I could be unkind and compare it to a backstreet abortion, but he's done that all by himself with the gem of a line, "I'm a diamond in the rough/I like a baby in the trash". The only standout track is the downbeat 'President Carter', though even a dubious pronunciation of 'tiramisu' (yes, really) can't stop it from sagging halfway.

In short 'Tha Carter IV' flops not because it's straight-up bad, but because it's boring. Weezy was once seemingly oblivious to the rest of the rap community. After releasing a string of hip-pop bangers he didn't have time to argue his credibility, because he was out knobbing models and being incredibly rich. But with the spike of exciting rap we've had in the last year, it sounds as though Lil Wayne and his Young Money minions are frantically attempting to recreate past glories. Love him or hate him, it would be a waste if, as rumoured, this is the album he bows out with. *Jo Fuertes-Knight*

4

DOWNLOAD: 'Tha Carter III'

PAUL WHITE

RAPPING WITH PAUL WHITE
ONE-HANDED MUSIC



David Starkey will have a coronary if he discovers this south London producer. He's a white man crafting beats behind street-level odes to marking out

territory from the likes of Detroit's Guilty Simpson and Marv Won, plus others, and he draws on a cornucopia of cultures to do so. Latin, Middle Eastern, African and, worst of all for Starkey, freaky German (NOT THEM!) Moog music rears up on a seductive record that reveals itself in layers. That White also brilliantly references the BBC Radiophonic Workshop, wyrd-folk and Edward Lear only goes to show that the main threat to UK culture is stark raving lunacy. *Chris Parkin*

DOWNLOAD: 'Run Shit'

7

ÅRABROT

SOLAR ANUS FYSISK FORMAT



The title of the fifth album by Norwegian duo Årabrot refers to a text by French philosopher Georges Bataille. Rad! Okay, now ditch all pejorative

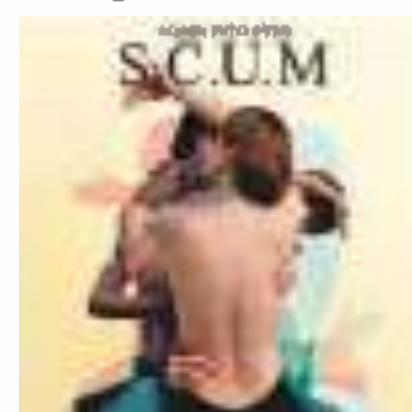
thoughts about bands who pack references like this: Årabrot undoubtedly have giant, cranium-straining brains, but their dirgey, punishing sludgepunk is primed to excite bone-wielding Cro-Magnons everywhere. God alone knows how they squeeze so much low-end out of a no-bass, baritone guitar setup, but jams like 'Nubile' and 'Auto Da Fe' sound as unsettling as a thunderstorm approaching a medieval battle. Or Melvins and Pissed Jeans, if you insist on your references being a shade more literal. *Noel Gardner*

DOWNLOAD: 'Nubile'

8

KEY NOTES

Best sleeve of the week

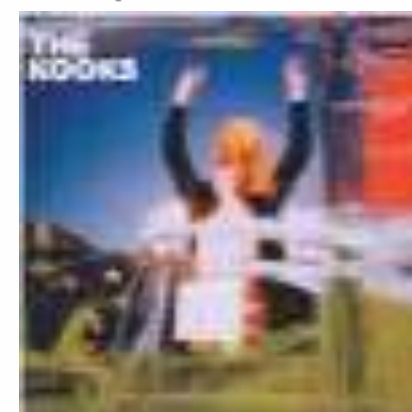


SCUM -

'Again Into Eyes'

A hot sexy mess, and a helpful reminder that SCUM should definitely stick to the scowly dayjob if the idea of becoming a synchronised dance troupe ever grabs them by the knackers.

Worst sleeve of the week



The Kooks -

'Junk Of The Heart'

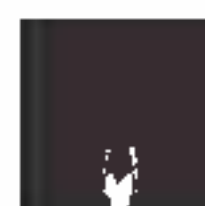
Going by these "arty" paint blobs, this half-asleep, naked dame appears to be helming a tank. Let's hope it's headed for wherever The Kooks stockpile their back catalogue.

REVIEWED NEXT WEEK:

- Kasabian - 'Velociraptor'
- St Vincent - 'Strange Mercy'
- Slow Club - 'Paradise'

PEGGY SUE

ACROBATS WICHITA



In the wake of the all-encompassing Mumfordisation of British folk, Peggy Sue's 2010 debut seemed to get somewhat brushed under the carpet.

Their name sounds like a '50s rom-song or a character from *Rosie And Jim*; they play the accordion; they make some of their own instruments – nothing new here. Problem was, the London trio were actually a darker, cleverer and, well, just better proposition than most of their so-called peers. Now, a year down the line and with a sophomore effort that maintains its folk backbone but beats with an angsty heart that's more PJ Harvey than posh-boy shanty, it's about time the associations were dropped once and for all. 'Cut My Teeth' opens with six minutes of bitter laments and growling guitars, 'Boxes' wraps itself in ghostly distortion, while 'Song & Dance' unleashes cries of "Sing it loud/I'll keep out of your way" while still retaining its catchy sensibilities. A huge step forward for them and, hopefully, for their public perception too.

Lisa Wright

DOWNLOAD: 'Song & Dance'

7

GROUPLOVE

NEVER TRUST A HAPPY SONG ATLANTIC



Grouplove first caught our roving eye back in 2009, when their sunnier-than-thou dispositions and deft knack for melodies galore compelled us to wax

lyrical about the Californian five-piece. And then... nothing, save for one solitary EP, in the last two years. Normally such behaviour would be considered the height of rudeness, but bad manners are easily excused when your debut album comes with such puppyish enthusiasm as 'Never Trust A Happy Song'. By now, the Modest Mouse-tinged howling of 'Colours' has become so wholly ubiquitous that it should be maddening, but its rudimentary yet ruddy brilliant chorus remains a thing of wonder; elsewhere, the ritzy romance of 'Slow' is proof that Grouplove can mix angsty introspection with the sunlit nostalgia of the likes of 'Naked Kids'. Like most blasts of carefree romance, its charms may not endure – 'Spun', for example, is so saccharine that it's in danger of making your teeth itch – but often in this life, the sweetest things aren't built to last forever. *Ben Hewitt*

DOWNLOAD: 'Slow'

6

MARIACHI EL BRONX

MARIACHI EL BRONX (II)

WICHITA



If ever there was a band that reinforced the essence of punk in the modern age it's The Bronx. It's not just their hardcore principles – there are many bands

reading from that hymn sheet. It's the kind of spirit that means that upon being asked to perform acoustic for a TV show, they didn't decide the most man-damning tack to take would be to pull down their pants and roast a flaming turd on the studio floor. Nope. It was to do it mariachi-style. It was a beautifully anarchistic move that's now spawned its second (more polished) album under the Mariachi El Bronx alias. The heartbreaking 'Fallen' and tempered '48 Roses' are bold declarations of affection, grounded only by the feisty and trumpeted fervour of 'Map Of The World' and 'Matador'. Building upon the romanticism of their debut, MEB have the tenacity to create dedicated loves songs to the sweltering sounds of trad-Hispanic dance music – sans irony. You don't get more punk than that. *Ash Dosanjh*

DOWNLOAD: '48 Roses'

7



BIG DEAL

LIGHTS OUT MUTE

The cutesy duo show their teeth and unveil a debut laced with the heartache, joy and desperation of being young



What started with a few well-intentioned folk songstress making an honourable crossover into indie has led to an epidemic: fey UK. The subtleties of Marling

and Newsom have been lost on hundreds of copycats. The alt-folk legacy is basically that *match.com* advert in the guitar shop and Birdy, a 12-year-old who covers last year's indie hits in the style of a bereaved finch.

Big Deal – the London boy/girl duo made up of Alice Costelloe, KC Underwood and their considerable age gap – could be mistaken for just another wimpy acoustic band at first glance: their debut has plenty of fragile guitars and schoolgirl subject matter. But their songs are more grungy than gooey: super lo-fi recordings that sound equal parts Sonic Youth and The Moldy Peaches.

It'd also be a mistake to take songs about homework and being walked home from school as first-love naivety. Rather, these are open wounds in a broken relationship. Costelloe and Underwood deal with a taboo of teenagedom: that at precisely the same

moment that girls are at their most vulnerable, they're also at their most sexually powerful and emotionally stubborn.

Taken on their own, lyrics like "Take me to your bed/Don't take me home/I want to be old" and "It's OK, I'm just a kid" sound initially like a fairly gross Lolita fantasy. But elsewhere on the record there's a girl just grappling for help: "All I want to do is talk, seeing you fucks me up", Costelloe begs on 'Talk'. When desperation turns to desire there's a bruising clash of ego and longing on bitter lyrics like, "You just want me from the songs I write about you, about how I like you".

Big Deal are acutely afflicted with youth. Yet far from an angsty record, this is a microcosmic study of a complex relationship. The duo's uniform harmonies on almost every line sound less like a screaming match and more like a conversation in malfunction. By the end, they've told a story of adolescence spent crumpling at the hands of others, while having to pick up the pieces all by yourself.

Birdy better give it a listen. She's got all this to look forward to. *Sam Wolfson*

7

DOWNLOAD: 'Talk', 'Homework', 'Chair'

HOWLING BELLS

THE LOUDEST ENGINE COOKING VINYL



It took Sydney natives Howling Bells three years to follow their 2006 debut, a record that blew dust from retro rock and fitted right into the times. Maybe it

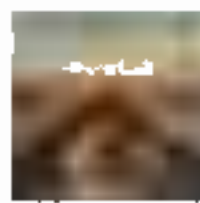
was easier before pop reintroduced itself as the new rock'n'roll, but anyone hoping for a Howling Bells comeback that vital should look elsewhere. If 2009's 'Radio Wars' was patchy, 'The Loudest Engine' is thoroughly passé. Juanita Stein's vocal – once as hot as her – is lost in reverb and bad lyrics, and the clichés are coated a stadium finish about as interesting as magnolia. In what might be a last hurrah, 'The Loudest Engine' punches for psychedelia and falls flat in a puddle of MOR. *Hazel Sheffield*

2

DOWNLOAD: The debut album

LADYTRON

GRAVITY THE SEDUCER NETTWERK



With the release of their 'Best Of 00-10' earlier this year, Ladytron gave themselves an opportunity to begin a new chapter in their career. So when

main knob-twiddler Daniel Hunt referred to their fifth album as "baroque'n'roll", we felt a certain level of intrigue/worry. But, alas, 'Gravity The Seducer' is just another brilliant slice of totalitarian electro, with a cheeky sojourn into wistful synth ('White Elephant') and etheric pop ('Transparent Days'). It's nothing new but Ladytron have always excelled in the murky underworld and, on the likes of 'Moon Palace', they successfully amp up the doom. It's masochistically delightful. *Jamie Crossan*

DOWNLOAD: 'Moon Palace'

7

THE RIDER

What we're watching, reading and staying warm in this week



BOOK

Freak Out! My Life With Frank Zappa

"Do you think if we fucked you could still work for me as my secretary?" So said Frank Zappa to Pauline Butcher, his future PA – and here are her memoirs...



COAT

FLY53 Missile Parka

Seeing as the sun definitely isn't returning any time soon, FLY53's updated version of the classic military parka – with heavy-duty cotton and a faux fur hood – will be seriously handy this winter.



DVD

Mr Nobody

Jared Leto sheds the epic onstage emoting for more serious actorly pursuits in his film about the oldest man in the world reminiscing on his deathbed about the three great loves of his life.

THIS WEEK'S SINGLES

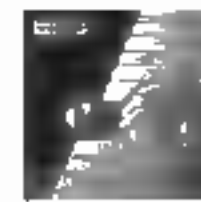
reviewed by NME's

SAM WOLFSON



BRIGHT LIGHT BRIGHT LIGHT

DISCO MOMENT THE BLUE TEAM



Although I was gutted when I realised this wasn't The Feeling's comeback single, I'm consoled that someone else feels their influence as much as me. Bright Light

Bright Light might not be married to Sophie Ellis-Bextor, but he does know his way around a melancholy piece of electropop. "I'm as patient as the next man I like to think" also wins the award for most even-tempered lyric ever.

ANNA CALVI

SUZANNE AND I DOMINO



Although Anna Calvi's career is basically a bit of a CTHIAOPTO ('conduit to her inevitable appearance on Popstar To Operastar') her sultry Halloween pop

is mighty enjoyable in the meantime. Her new single is particularly chilling if you pretend it was written for ex-Hear'Say member and *Emmerdale* actress Suzanne Shaw and imagine the pair waltzing to it.

DEATH IN VEGAS FT KATIE STELMANIS

YOUR LOFT MY ACID DRONE



Has a song title ever screamed '90s hangover louder than that? This is the sort of vacuous trance that *One Day's* Dexter Mayhew would DJ at the Met Bar while out of his eyeballs on gak.

WILEY

LINK UP BIG DADA



For the last two years, Wiley's been asking for more credit for his role in Tinchy and Roll Deep's chart success, while simultaneously claiming to be

above exploiting the genre for commercial gain. He's been able to get away with it, not least because people still don't pay Wiley enough attention. This, though, feels like too much of a compromise – a pop-tinged song about dating only saved from accusations of "selling out" by the fact that no-one is going to buy it.

SUMMER CAMP

BETTER OFF WITHOUT YOU MOSHI MOSHI



I want to live in Summer Camp's alternate universe where The Wombats didn't ruin indie for everyone, Eddie Argos is an *X Factor* judge and The Long

Blondes are on their fifth platinum-selling album. This is simply perfection, all swooning vocals and playground politics.

ONE DIRECTION

WHAT MAKES YOU BEAUTIFUL SYCO



Dear obese, acne-ridden, greasy-haired, triple-chinned One Direction fans, I've got something to tell you. When 1D sing "You don't know you're beautiful, that's what makes you beautiful", they're lying. The things you thought made people beautiful before, those are the right ones. But hey, now you can accept you're never going to give Harry Styles shines and do something with your life. Someone amazing will fall in love with you and, if you're lucky, they'll have a career trajectory longer than two albums and a greatest hits.

LIVE

CEREBRAL BALLZY, JANE'S ADDICTION

Edited by Emily Mackay



MAJOR LAZER

UNDER THE WESTWAY, LONDON MONDAY, AUGUST 29

The Notting Hill Carnival gets a fitting send-off at Diplo and Switch's guest-heavy extravaganza

Three weeks ago London was beaten. The very idea of having a good time, let alone having it on the streets of London with shit-scary volumes of drunk people, seemed so very far away. Well, balls to that. The capital brushed itself down, coughed up a wad of stringy blood and got on with it. This is the Notting Hill Carnival that almost didn't happen. Thank God it did: it needed to.

Walking past the familiar enterprising sorts on the steps of Georgian townhouses, flogging beer and toilet facilities for the price of your firstborn, it's hard to ignore the voice that tells you everything's going to be OK. It's in a graffiti-daubed underpass, directly under the Westway, though, that the unbowed, renewed party spirit is at its most undiluted.

When we arrive at Major Lazer's shindig, Montreal producer Lunice is blasting Lil Wayne's 'Grove St Party' while a vat of rice and peas comes to the boil. The crowd is energised, primed for more. Lunice facilitates, zipping through a refresher course on rap 2011: Drake, Wiz Khalifa, Gucci Mane, the speakers almost implode under the swag. The world is divided into those who can dance to rap and look cool, and those who look like dicks – Lunice abandons his laptop and runs out to the tip of the stage to sexy-dance to Beyoncé's 'Diva'. So that's how it should be done.

Maybe if we were laying prone on a beach we'd be getting funny feelings for Brodinski and Dillon Francis' set of sun-bleached moombahton. In a chill urban space, punctuated by the sight of the Hammersmith & City line rushing past, the priapic energy is rendered limp.

Jessie Ware salvages the vibe, "Major Lazer, I feel nervous," she coos silkily if worryingly, before launching into – thank goodness – SBTRKT's 'Nervous'. 'Hurricane' feels humid as hell, the dappled synth and yearning vocals ensuring the blood pumps to all the right places. When she thanks Oneman and Jackmaster for letting her sing on her stage, you feel that such humility is not long for this world. Like Katy B, she's set to transcend the gulf between jobbing vocalist and Real Life Star.

Afterwards, the two ringmasters of the underground deploy their swung beats and torso-busting bass with an eye to maim. Joy O and Boddika's stomping 'Swims' rampages, while Lethal Bizzle's

'Pow' makes even the most innocuous chaps all steroidal. Florida's Black Chiney are quick to exploit our tenderised limbs, pulling up Beenie Man's 'I'm Drinking/Rum & Red Bull'.

As in previous years at the carnival, Major Lazer have laid on a surprise

They knit together a show that's less DJ set, more a string of sonic spasms

guest. "We are about to witness one of the real legends," the MC cries as Toots and The Maytals are ushered onstage. In wraparound Oakleys, leather trousers and wide grin, Toots looks like he is having the time of his life, particularly when he's framed by two girls



Wonder what
Toots' favourite
colour is?



Looking smart,
Diplo (right)!
Better luck next
time.



Amivalgoe

resplendent in pluming headdresses. "One more time with the girls?" he implores desperately when their time is up. Hearing 'Bam Bam' in this celebratory environment, the drawn-out groove seems suspended in time. At the back a wizened guitarist looks on with his seen-it-all-before face, two baseball caps propped on his head – but that's OK, 'cos he's old and in the Maytals and hey, what have *you* done with your life? Sartorial statements aside, '54-46 (That's My Number)' entolds the densely packed revellers in its butter-smooth dubbed-out embrace. Police helicopters may circle overhead, but it seems jarring when the wisp of spliff smoke is that much closer.

It's in this Zen state that we're flung headfirst into the headline act. Diplo and Switch, looking suave in three-piece suits, settle behind the decks like thwarted rockstars. There's little businesslike about their show: the stage swarms with dancers doing unspeakable things to monitors; MC Skerrit Bwoy, jeans well below the buttock shelf, waves a bottle of Morgan's Spiced around like a

talisman while bothering a hula girl, Switch looks kinda, well, spangled. It's all part of the charm as they knit together a show that's less DJ set, more a string of sonic spasms. Like most truly good things, it's difficult to know if it's amazing or a bit disgusting. A gang of shirtless lads pile into one another during Skrillex's thugstep haemorrhage 'Ruffneck Bass', while a girl with matted hair appears to be crowdsurfing against her will during Beyoncé's 'Run The World (Girls)'. Take that, patriarchy! There's even one excruciating moment when Skerrit holds the mic to a girl, cupping her face, only to discover she doesn't know the words to 'Katy On A Mission'. Major Lazer's new track 'Original Don' papers over the cracks, whipping us up in its vein-bulging military zeal.

It's pointless to argue that there's a better place to see out the Carnival day. As people find themselves hugging strangers, Skerrit recites the Carnival mantra, "We need love, peace and unity." It may be cheesy, but the message shouldn't be lost. "Make some noise for your city," screams Diplo as the fray begins, at last, to settle. It's heartening that the deafening roar of response is the loudest of the day. *Louise Brailey*

WAVVES

EAST RIVER PARK AMPHITHEATER,
NEW YORK THURSDAY, AUGUST 25

The crowd's sparse, but they go nuts for Nathan

Wavves' Nathan Williams faces an uphill battle before his band's free show at

Manhattan's East River Amphitheater tonight. For one, it's been raining all day, which makes for damp, sorta slimy conditions at the outdoor venue. Also, this place is nearly impossible to find, even for seasoned city concertgoers. So the seated attendance is sparsely crowded at best, but the mosh-heads at the front of the stage are another story. From the second the band takes the stage, the mix of young'uns and old enough to know better scenesters move as one swaying mass, singing loudly during the malevolence of 'King Of The Beach' cut 'Green Eyes' and crowdsurfing endlessly. You'd think that they'd go apeshit for that album's sickly catchy title track, but this group's jam du jour is the got-no-money anthem 'No Hope Kids' – well, that and a newly minted cut, 'I Wanna Meet Dave Grohl'.

Notice that title says 'Meet' and not 'Be'; that be 'as Williams has more in common with Kurt Cobain, if not in tortured existence then in showy self-hating, spitting every deprecating syllable like a man trying himself in a court of law. Unlike rock's shaggy everydude Grohl, too, Williams is a little more willing to incite some dickish

audience behaviour – after security tangles with rowdy moshers and pushes one down a series of stairs, he tells the lunkhead to chill out, assuring the audience, "You guys are fine." Sure they are – it is a punk show, after all.

Is it really, though? This relative rager's being put on by a department of NYC's government, and the guy doing the singing isn't exactly anti-corporate (see: deals with MTV, Mountain Dew and Quiksilver). However, in these times of prim-and-proper indie 'rock', being a slob and basically sticking your finger in your schnozz *does* seem pretty countercultural. Witness Wavves bassist Stephen Pope, who attempts to say "Hi, we're Wavves" in between songs but ends up replacing the "we're" with an ungainly burp (at the end of this week, he'll be ejected from the MTV Video Music Awards for – you guessed it – drug possession). Later on, he argues with Williams about playing another of the band's calling cards, 'Idiot', because it's "rude". Aw, how considerate – and maybe the newfound manners are a shrewd pre-emptive move. There's no question that Wavves' profile is becoming more wide-ranging, and with a new EP and LP both out before year's end, it's possible that the next impossible gig won't be so sparsely attended – wet seats or not.

Larry Fitzmaurice





CEREBRAL BALLZY

UPSTAIRS AT THE GARAGE, LONDON
TUESDAY, AUGUST 23

The Brooklyn punk upstarts are a real insult to our intelligence – just how we like it

"We're Cerebral Ballzy from Brooklyn, New York," declares lanky frontman Honor Titus, swigging from a can of lager and leering at unobtainable women. "We came out to hang out."

It's been two months since the quintet dropped their self-titled debut. The impact they've made in the realm of punk, with their awkward-teenage-boy angst is, well... negligible.

They may not peddle the moronic chauvinism of Mick Jagger's son's godawful band Turbogeist, but their raging pop-punk is lacking the political profundity of DC hardcore bands such as Minor Threat. Which begs the question: what the hell are Cerebral Ballzy for? Fun and frolics, it would seem.

"This one's about skating," declares Titus before launching into 'Sk8 All Day'. Cerebral Balzac this ain't; not much enlightenment can be had from the track introduced as the one "about pizza" or, indeed, the one about "not going to school".

But the pure frenetic fury of Jason Bannon's guitar on the aforementioned 'Cutting Class' and the rousing 'Drug Myself Dumb' brings such carefree euphoria to the

swirling moshpit that you can forgive Cerebral Ballzy's brattiness. There's also a fleeting moment of self-awareness when Titus introduces 'You're Idle': "I know I said you shouldn't have role models, but fuck it, this one is all about looking up to me." It proves short-lived, however, when Titus douses some girls he's been eyeing up with flat lager in

some sort of weird mating ritual. But even that comes across as endearing.

However, tonight's show is far from being a big love-in: in a display of grim misanthropy, Titus seems to disparage a front-row acolyte for being too enthusiastic: "You go to the back. I'm tired of looking at you."

But the reaction is telling. The offending party dutifully slinks away – only to return when the next song kicks in. After a breakneck 30-minute set, he and the rest of the audience are informed by Titus: "You've been good. Fuck off."

Clearly, this lot are keen on the 'treat 'em mean, keep 'em keen' approach. It might not be cerebral, but – in an era when most bands plead for approval – at least it's ballsy. *Ash Dosanjh*

VIEW FROM THE STAGE



Tilly Thompson, 18, London

"The thing I love most about Cerebral Ballzy is that they really don't give a fuck, although they are quite fashion conscious which fairly ruins their whole outlook. It doesn't match up. I was hoping they'd be ugly with really long hair – but it was all good."



JANE'S ADDICTION

KOKO, LONDON TUESDAY, AUGUST 30

After the Reading and Leeds cancellations, Perry Farrell is back and he's in rude health

Though they cancelled their Reading and Leeds Festivals set due to illness just days ago, Jane's Addiction are as bombastic and iconoclastic as they ever were tonight. Perry Farrell is dressed like a hip priest: immaculate, impossibly skinny, strangely handsome and strutting maniacally to belie the many centuries he's roamed the earth. Guitarist

Dave Navarro is still devilish too, flagrantly flouting the smoking ban.

Unspeakingly heavy grooves are provided, with new single 'Irresistible Force' not sounding out of place. But there's something missing: "My throat is starting to bother me..." croaks Farrell, uncharacteristically quiet until now. "I don't want to get you sick..." He sidles

coquettishly up to his guitarist. "The doctor gave it to me in the ass, but I do feel better... now I've heard Dave Navarro play guitar."

The heartiest cheer is reserved for 'Been Caught Stealing', preceded by a miscreant's tale of larceny at Camden Market in days of yore. The fact Perry has forgotten the words seems to bother

"The doctor gave it to me in the ass, but I do feel better"

PERRY FARRELL

nobody. But best of all is 'Three Days', all 11 minutes of it, complete with gagged burlesque dancers flanking the KOKO stage with canes. Unlike Reading and Leeds there's no mud, but plenty of filth. *Jeremy Allen*

EXITMUSIC

MERCURY LOUNGE, NEW YORK
CITY THURSDAY, AUGUST 25

If being a judgmental tosser is your bag, then the chances are that Exitmusic are going to be your new favourite hate. But if you ignore their pretentious name, their insistence on calling almost all their songs 'The' something or other, and the fact that lead singer Aleksa Palladino is actually a well-established actor currently starring in *Boardwalk Empire*, they're immense. Palladino and husband Devon Church expand to a quartet onstage in an attempt to do their grandiose compositions justice. Such noisy symphonies as 'The Nights' and the beguilingly beautiful 'Sparks Of Light' sound like slowcore heroes Low but with added teeth and trauma. So don't be too quick to draw conclusions. *Hardeep Phull*

STEPHEN MALKMUS AND THE JICKS

ACADEMY RECORDS, NEW YORK
THURSDAY AUGUST 25

Earlier this year, satirical rag *The Onion* ran a snarky article about unsustainable business models, illustrated with a picture of Academy Records. But tonight, it's clear a place like this will never be obsolete. Malkmus and his Portland posse cram in front of the reissues, bassist Joanna Bolme offering to hand records to any innocent by-shoppers. They amble through five songs – 'Tigers', the opener of new album 'Mirror Traffic', is the highlight – before slurring into a version of 'Bennie And The Jets' that suggests Elton at 4am. As they squeeze out, a kid throws himself in their path. "I baked you cookies," he says, breathlessly. Try doing that on iTunes. *Jess Scully*

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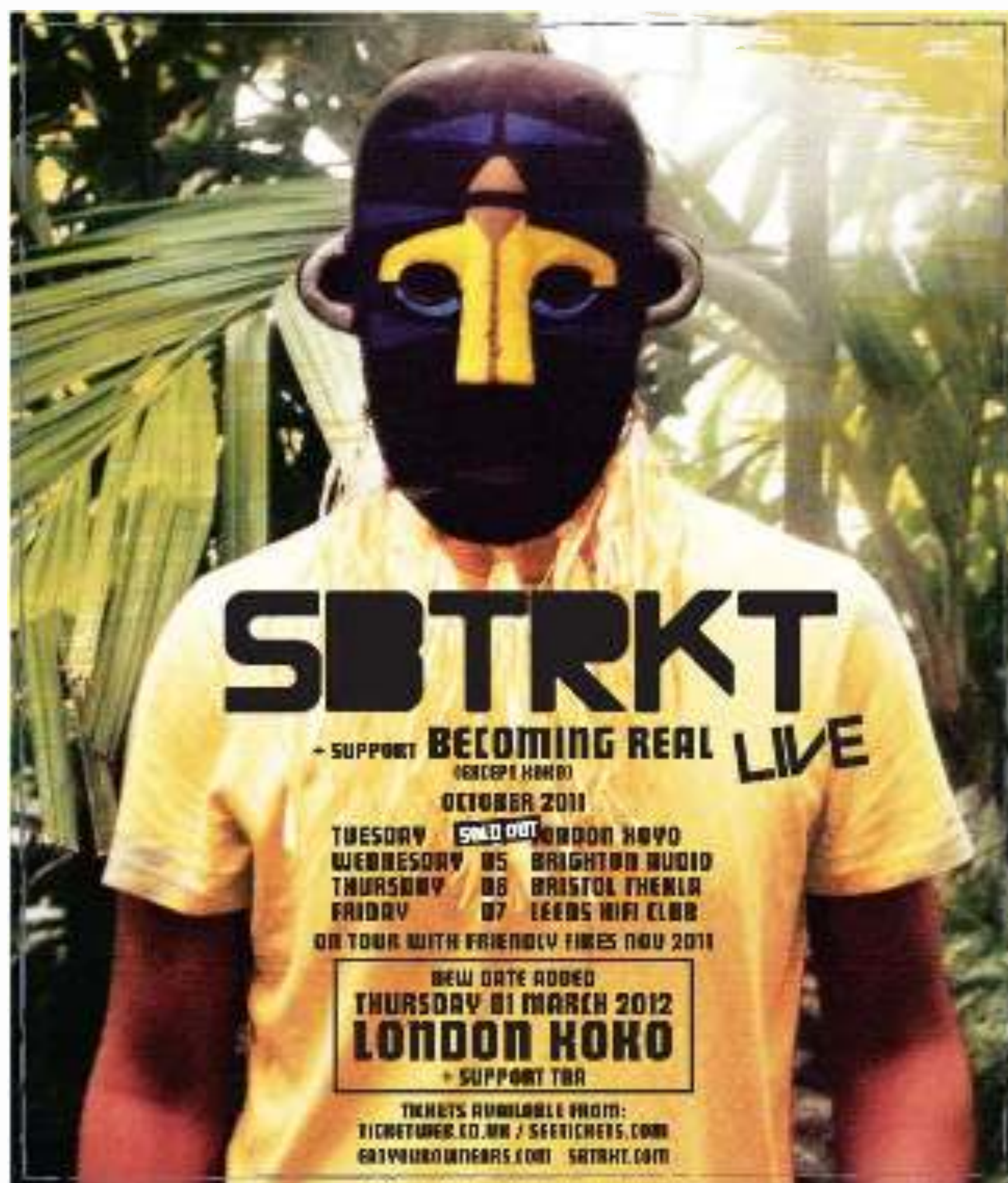
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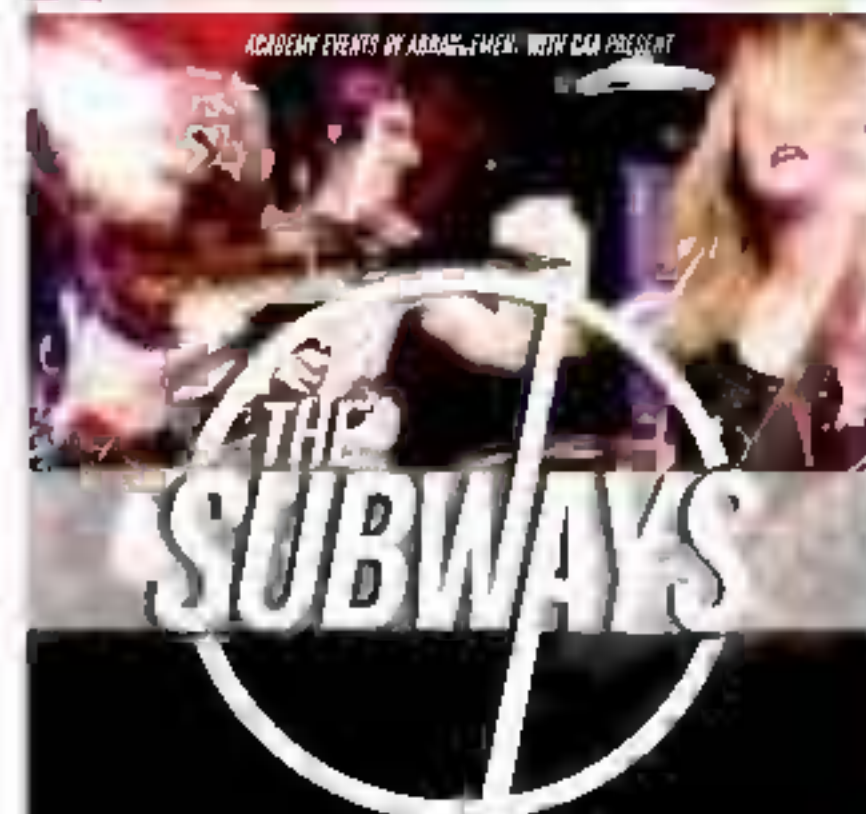
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06 LONDON O2 ACADEMY ISLINGTON
09 BRISTOL FLEECE
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GIG GUIDE

THE UK'S BIGGEST GUIDE TO THE WEEK AHEAD

Edited by Laura Snapes

BOOKING NOW



ST VINCENT

STARTS: London Queen Elizabeth Hall, Nov 10

DON'T MISS

At 28, Annie Clark is already something of a veteran. After quitting music college to go and waft around in rainbow-cloaked weirdos The Polyphonic Spree, a stint playing in Sufjan Stevens' menagerie of genius called – and all this before even releasing her own debut album, 2007's 'Marry Me'. Next week she's due to release the follow-up to 2009's 'Actor'. She might have been practising this rockstar lark for half her life, but in 'Strange Mercy', a cryptic, glorious record, she's made one of 2011's most vital-sounding records. Aflame with piercing guitar solos and devastating lyrics, it's the album that should cement her position as not just a veteran, but a legend. You'd be a fool to miss her live. NME.COM/artists/st-vincent



MILK MAID

STARTS: Wakefield The Hop, Sep 16

DIY fuzz poppers – led by Nine Black Alps' Martin Cohen – leave Manchester and hit the road.

NME.COM/artists/milk-maid



THEME PARK

STARTS: London Shacklewell Arms, Sep 23

Bombay's buddies and Talking Heads toe-tappers hit out on their first tour.

NME.COM/artists/theme-park



MELVINS

STARTS: Cardiff Globe, Sep 30

Legendary Washington State grungers tour 2010's 'The Bride Screamed Murder'. They're mega fun live, honest.

NME.COM/artists/melvins



WE WERE PROMISED JETPACKS

STARTS: Stirling Reload Festival, Oct 1

Edinburgh post-punks tour. NME.COM/artists/we-were-promised-jetpacks



LANA DEL REY

STARTS: London Madame Jojo's, Oct 5

Lana – aka Lizzy Grant – makes her UK live debut. It sold out faster than you can say 'Video Games', so beg, steal or borrow your way in.

NME.COM/artists/lanadelrey



HANNI EL KHATIB

STARTS: Cardiff St David's Hall, Oct 13

Proving there are more strings to his bow than just that Nike advert, Hanni hits the road in support of City And Colour.

NME.COM/artists/hanni-el-khatib



COPY HAHO

STARTS: Aberdeen Café Drummond, Oct 14

Stonehaven heavy poppers follow their lauded self-titled debut with a northerly jaunt, and a stop at Cardiff's Swn festival.

NME.COM/artists/copy-haho



LEYLINES FESTIVAL

STARTS: Oxford various venues, Oct 15

Leylines looks to be as buzzworthy as last year's OX4, with Futures (pictured), Alt J, Man Without Country and tons more still TBC.

NME.COM/festivals



SUPERSONIC FESTIVAL

STARTS: Birmingham various venues, Oct 21

Teeth Of The Sea, Barn Owl, Wolves In The Throne Room (pictured), and other rawk goodness play Brum's fest.

NME.COM/festivals



THE RIFLES

STARTS: Cambridge Junction, Oct 26

The mid-'00s just won't go away; first The Subways, now The Rifles and The Ordinary Boys. Blimey.

NME.COM/artists/the-rifles



ZUN ZUN EGUI

STARTS: Bristol Trinity, Oct 29

The tropical thrash heroes return home to toast the release of their Bella Union debut 'Katang'.

NME.COM/artists/zun-zun-egui



KASABIAN

STARTS: Brighton Centre, Nov 28

Practise your dinosaur impressions – Kasabian take their 'Velociraptor!' on this 10-date arena tour.

NME.COM/artists/kasabian

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PICK of the WEEK

What to see this week? Let us help



KURT VILE & THE VIOLATORS

STARTS: Bristol Fleece, Sep 7

NME
PICK

As far as god-given names go, as a rockstar you couldn't really ask for a better one than Kurt Vile. Short and the very opposite of sweet, it's the perfect paradox in which Vile can brew his hazy, rough-hewn, reverb-laden introspective songs. His 2011 record 'Smoke Ring For My Halo' marked a turning point (garnering 8/10s pretty much across the board); despite the long hair and perceptible tang of hash floating from its edges, it's a direct ode to America, and all the conflict of conviction that brings about. On Kurt's left hand, it's the great provider, an open book; on the other, it's an oppressor to rise against – as he sings on 'Puppet To The Man', *"This one goes out to all the ones who want the right to survive"*. Dig through his idiosyncratic mumbling, and there's a rallying cry to be heard.

NME.COM/artists/kurt-vile



Everyone's Talking About THE MACCABEES

STARTS: Newquay Lusty Glaze Beach, Sep 8

They've been creeping out of the studio with preview gigs, meaning that the follow-up to 'Wall Of Arms' must be close, right? In the run-up to Bestival, Orlando and co play Newquay's deliciously named Lusty Glaze Beach, and Exeter's Phoenix. Do we detect a sou'westerly vibe to the new record, chaps? NME.COM/artists/the-maccabees



Don't Miss ELECTRIC FROG FESTIVAL

STARTS: Glasgow SWG3, Sep 11

This Glasgow one-dayer has everything you need for a chin-scratching day out: a rousing set from hometown heroes Mogwai, tempered by a little of Wild Beasts' potent sleaze. Elsewhere, The Fall rub up against Mount Kimbie, with Mogwai's homeboys and Rock Action labelmates Errors closing the bill. NME.COM/artists/mogwai



Radar Stars BIG DEAL

STARTS: London Tamesis Dock, Sep 7

Are they, aren't they? With just one album under their belts – the dreamy 'Lights Out' – KC Underwood and Alice Costelloe have already carved out a reputation for mystery. Keen to retain some of their allure, they're shy of giving away too much in interviews, leaving their jangly, cosied-up tunes to speak for themselves. NME.COM/artists/big-deal

WEDNESDAY

September 7

ABERDEEN

Shadows Chasing Ghosts/Sacred Betrayal The Tunnels 01224 211121

BELFAST

Cherish The Ladies Black Box 00 35391 566511

BIRMINGHAM

Daniel Martin Moore Hare & Hounds 0870 264 3333

Duke Special/Bitter Ruin Glee Club 0870 241 5093

Joan As Policewoman HMV Institute 0844 248 5037

Turbogelst Rainbow 0121 772 8174

Wilcox/4 Star Treatment 02 Academy 3 0870 477 2000

BRIGHTON

The Bluetones Concorde 2 01273 673 311

Rainbow Arabia The Hope 01273 723 568

BRISTOL

Fall To The Frontline/Go Out With A Bang Croft (Front Bar) 0117 987 4144

In Extremis/The Wires/Apache Croft (Main Room) 0117 987 4144

Kurt Vile & The Violators/Woods Fleece 0117 945 0996

Lovely Tourist Grounded 0117 923 1000

CARDIFF

Adele Motorpoint Arena 029 2022 4488

Grandmaster Flash Clwb Ifor Bach 029 2023 2199

CHELMSFORD

Sloe Gin Hooga 01245 356 811

DERBY

Alright The Captain The Victoria Inn 01332 74 00 91

EDINBURGH

Karina Francis Sneaky Pete's 0131 225 1757

The Maydays/Run Lucky Free Wee Red Bar 0131 229 1442

EXETER

Rise To Remain Cavern Club 01392 495 370

GLASGOW

The Black Angels SWG3 0141 357 7246

Caitlin Rose 02 ABC2 0141 204 5151

Make Sparks Captain's Rest 0141 331 2722

Owl City/Unicorn Kid/Long Lost Son 02 ABC 0870 903 3444

LEEDS

Hopes Die Last The Well 0113 2440474

Thee Cuswords Horse Oporto 0113 245 4444

Treefight For Sunlight/Afghan Hounds Cockpit 0113 244 3446

LEICESTER

David Allen Musician 0116 251 0080

LIVERPOOL

Toots & The Maytals 02 Academy 0870 477 2000

Wormrot/Visorax Masque 0151 707 6171

LONDON

The Bermondsey Joyriders 100 Club 020 7636 0933

Big Deal/Weird Dreams/Netherlands Tamesis Dock

ByStarlight/Courtney Marie Andrews Dublin Castle 020 7485 1773

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Clap Your Hands Say Yeah Scala 020 7833 2022

Deep Cut Electricity Showroom 020 7739 3939

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John Grant/Midlake Royal Festival Hall 020 7960 4242

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Patterns/Violet/Ghost Outfit Old Blue Last 020 7613 2478

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The Rapture Academy 0161 832 1111

Sarahbeth Tucek The Castle 0161 237 9485

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01224 642230**BATH****Call The Doctor** Moles 01225 404445**BELFAST****Junip** Black Box 00 35391 566511**The Water Tower** Bucket Boys

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0871 230 1094

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Definiton Kennedy's Cafe

01904 620 222

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September 9

ABERDEEN**British India** The Tunnels

01224 211121

Dave Clarke/Scislowksi Snafu

01224 596 111

Young Guns/The Xcerts/Every**Avenue** Lemon Tree 01224 642230**BATH****Wormrot/Visorax** Green Park**Tavern** 01225 400050**BEDFORD****Two Spot Gobi** Esquires 01234 340120**BIRKENHEAD****South Of Heaven** Revolver

07871626557

BIRMINGHAM**Buffalo Riders/Long Day Gone/****Weatherbird** Actress & Bishop

0121 236 7426

Diabel Cissokho & Ramon Goose**Hare & Hounds** 0870 264 3333**East 17** 02 Academy 0870 477 2000**Miles Hunt & Erica Nockalls** Glee**Club** 0870 241 5093**Only Route Out** HMV Institute

0844 248 5037

BRIGHTON**Allstair Griffin** Komedia

01273 647 100

Attica Rage Belushi's 01273 202035**The Growlers** Green Door Store

07894 267 053

Melena De Poinelo Fortune Of War

01273 205 065

N Type/Bar9/Shotem Digital

01273 202407

Trophy Wife/Yaaks The Hope

01273 723 568

BRISTOL**Black Roots** Fleece 0117 945 0996**Duran Duran** Trinity 01179 351 200**End Of The Line/Urban Funkstar****Croft (Main Room)** 0117 987 4144**The Rinky Dinks** Start The Bus

0117 930 4370

The Stone Souls/Neotropics/**La Nausee** Croft (Front Bar)

0117 987 4144

CAMBRIDGE**letlive** Portland Arms 01223 357268**CARDIFF****Radio City/The New Objects/My Pet****Monster** Buffalo Bar 02920 310312**Tesseract/Chimp Spanner/Uneven****Structure** University 029 2023 0130**CHELMSFORD****Tiger Blood** Hooga 01245 356 811**CHESHIRE****The Selecter** Venue 01332 203545**CHESHIRE****Bam Bam & The Calling** Sandino's

028 7130 9297

DUNDEE**Anti Nowhere League/Cash From****Chaos** Beat Generator 01382 229226**We Were Promised** Jetpacks**Doghouse** 01382 227080**EDINBURGH****Folks/The Imagineers** Electric Circus

0131 226 4224

EXETER**The Maccabees** Phoenix

01392 667080

GLASGOW**Africa Hitech/Rudi Zygodlo/Anxst****The Arches** 0141 565 1000**The Black Hand Gang** Firewater

0141 332 3210

Castaway/Black Canvas/**Betatone** Distraction Nice'n'Sleazy

0141 333 9637

Covenant Classic Grand

0141 847 0820

Joe Gideon & The Shark 02 ABC2

0141 204 5151

So Gabriel Ferry 01698 360085**The Whip** 02 ABC 0870 903 3444**ISLE OF WIGHT****BESTIVAL** Pendulum/Magnetic**Man/Chromeo/Public Enemy/****Brian Wilson/Kitty Daisy & Lewis/****Beardyman/Yuck/Mogwai/Graham****Coxon/Patrick Wolf/Mount Kimble/****Los Campesinos!/Pantha Du Prince/****Post War Years/Dog Is Dead/****Sound Of Rum/Esben & The Witch**

020 7379 3133

LEEDS**Cuvarl** Milo 0113 245 7101**The Dunwell Brothers** Band**Wardrobe** 0113 222 3434**UK Subs** The Well 0113 2440474**LEICESTER****Ageless Oblivion** Lock 42**Checking Pulse/We Start Partys****Sumo** 0116 285 6536**Duke Special** The Donkey

SATURDAY

September 10

BATH

KT Tunstall Forum 01225 463993

BEDFORD

Adam Ant Corn Exchange

01234 269519

Heavy Metal Klds/Pink Cigar

Esquires 01234 340120

BELFAST

Andy Fletcher/Phil Kieran Stiff

Kitten 028 9023 8700

BIRMINGHAM

Give Chase/The High Hurts Actress

& Bishop 0121 236 7426

Hey Alaska/Violet/Reflections

HMV Institute 0844 248 5037

Sons Of Beaches/Silent Nation/

Black Star Bullet O2 Academy 2

0870 477 2000

Strangle Kojak HMV Institute

0844 248 5037

Tesseract/Chimp Spanner/

Uneven Structure O2 Academy 3

0870 477 2000

BRIGHTON

Rise To Remain The Hydrant

01273 608 313

White Bus World's End 01273 692311

BRISTOL

Attila The Stockbroker/David

Rovics/Fellow Travellers Polish Club

0117 973 6244

The Mudheads King's Arms

0117 973 5094

Noah Villeneuve/The Travis

Waltons/George Spencer Croft

(Front Bar) 0117 987 4144

The Other Tribe/Frenetics Croft

(Main Room) 0117 987 4144

Paul White/Young Montana? Start

The Bus 0117 930 4370

Pussycat & The Dirty Johnsons

Fleece 0117 945 0996

Robyn O2 Academy 0870 477 2000

BURY ST EDMUNDS

Miles Hunt & Erica Nockalls

Pot Black

CAMBRIDGE

Amy Wadge CB2 01223 508 503

Mallory Knox Junction 01223 511511

CARDIFF

Daniel Martin Moore Buffalo Bar

02920 310312

Hells Bells Bogiez 029 2034 1463

CARLISLE

Black Jash Club Victoria

01228 533 476

CHIPPING NORTON

HARVEST FESTIVAL The Kooks/

Fat Freddy's Drop/Athlete/Gilles

Peterson/Benjamin Francis

Leftwich/To Kill A King/The Reaper

0207 2927 121

DERBY

Hypermused Flowerpot

01332 204955

Monkey Old Bell 01332 343701

Thee Deadline Philharmonic/

Vice Squad The Victoria Inn

01332 74 00 91

DERRY

Bam Bam & The Calling Sandino's

028 7130 9297

DUNDEE

Hayseed Dixie Fat Sam's

01382 228181

Jon Carter/Alan Dobson/Paul

MacFarlane Reading Rooms

01382 228496

FALMOUTH

Martha Tilston Miss Peapod's

0871 230 1094



GATESHEAD

Brian Wilson Sage Arena

0870 703 4555

GLASGOW

Layo & Bushwacka! Chabre69

0141 248 6447

The Mixups/Skinny Villains/Marc

MacCallum Flat Q/1 0141 331 6227

No Dice Ivory Blacks 0141 221 7871

Section 25/The Statler Project/Her

Royal Highness Stereo 0141 576 5018

This Frontier Needs Heroes O2 ABC2

0141 204 5151

Thrum King Tut's Wah Wah Hut

0141 221 5279

Young Guns/Every Avenue/The

Xcerts Queen Margaret Union

0141 339 9784

GUILDFORD

Alistair Griffin Star Inn 01483 532 887

ISLE OF WIGHT

BESTIVAL The Cure/PJ Harvey/

Crystal Castles/Grandmaster Flash/

Paloma Falsh/Jaguar Skills/Village

People/Katy B/MistaJam/Tools

& The Maytals/Siplo/Fake Blood/

Professor Green/Metronomy/

Totally Enormous Extinct

Dinosaurs/Tom Vek/Oh Land/Ed

Sheeran 020 7379 3133

LEEDS

Kaiser Chiefs/Gruff Rhys/Pete &

The Pirates/The Neat Kirkstall Abbey

0113 230 5492

LEICESTER

Natalie Sqaunce Musician

0116 251 0080

LIVERPOOL

Jacobi O2 Academy 2 0870 477 2000

Jungle Brothers Masque

0151 707 6171

River Niger/The Sixteen Tonnes Pier

Head 0151 709 1693

Vic Godard & Subway Sect/The Wild

Eyes/The Ladykillers Williamson

Tunnels 0871 230 1094

LONDON

Assembly Cargo 0207 749 7840

Batmobile/Wigsville Spillfs/

Caravans Garage (Upstairs)

0871 230 1094

Belleruche/Natural Self/Sablra

Jade Dalston Roof Park 020 7275 0825

Canvas Wall/Melc/Red Electric O2

Academy 2 Islington 0870 477 2000

Checking Pulse/We Start Party's

Garage 020 7607 1818

The Collectable Few/Ice Black

Birds/The Fancub Borderline

020 7734 5547

The Colour Movement Arch Angel

020 7938 4137

Hot Fiction/Angie La/Go Romano

Dogstar 020 7733 7515

Jason & The Skagonauts Hope &

Anchor 020 7354 1312

Lowkey/Collin Dale/Micachu/Kane

Haggerston Park 01421 309932

Mucky Pups Barfly 0870 907 0999

The Munroes/The Fuse/The Shabby

Tinkerz Nambucca 020 7272 7366

New Device Underworld

020 7482 1932

Old Fashion Ladies The Lexington

020 7837 5387

Oscar Suave & The Wrong 'Uns/

Kidgloves/The Tuts Alley Cat

020 7836 1451

Owl City/Breanne Duren/Unicorn

Kid O2 Shepherds Bush Empire

0870 771 2000

Papersun Good Ship 020 7372 2544

Sbrag/The Wolfhounds/Wake The

President Buffalo Bar 020 7359 6191

Talo Cruz/Chlipmunk/The Saturdays

Clapham Common 020 7729 8424

Television Personalities New Cross

Inn 020 8692 1866

This is a Standoff/Carpenter/

Radicus MacBeth 020 7739 5095

This Feeling Queen Of Hoxton

020 7422 0958

Tom Middleton/Mark Pritchard

Cable Club 020 7403 7730

Tom Moores Silver Bullet

020 7619 3639

Tootn Skamen Dublin Castle

020 7485 1773

Wormrot/Black Mass/Cthulhu

Youth Grosvenor 0871 223 7992

MANCHESTER

Believe In Years/The Straightlaced/

Cut The Kids Academy 3 0161 832 1111

Big Deal Deaf Institute 0161 330 4019

The Bluetones Academy 2

0161 832 1111

Firewind/Wolf Moho Live

0161 834 8180

Golden Glow/David J Roch The Castle

0161 237 9485

Jez Kerr Night And Day Cafe

0161 236 1822

The Naked Scientists/Taking Down

Skye/The Ordinary Academy 4

0161 832 1111

Severenth/Propax/Skelexin The Zoo

0161 273 4110

Valins of Jenna Alter Ego

0161 236 9266

The Whip Ruby Loun, 0161 834 1392

MILTON KEYNES

This Is Colour/Legions/No Direction

Craufurd Arms 01908 313 864

NEWCASTLE

Dolly Parton Metro Radio Arena

0870 707 8000

The Monochrome Set/Post/Married

Man Star And Shadow Cinema

0191 2610066

Tubesnake Star Inn 0191 222 3111

NORWICH

Dilanga Arts Centre 01603 660 352

NOTTINGHAM

Annabelle Chvostek Glee Club

0871 472 0400

The Jezabels Stealth 08713 100000

Shonen Knife Bodega Social Club

08713 100000

OXFORD

Alamakota/Inflatable Buddha/Matt

Chanarin Perch Inn 01865 728 891

Duran Duran O2 Academy

0870 477 2000

Skeleto O2 Academy 3

0870 477 2000

READING

Dead Mask Club Plug'n'Play

0118 958 1447

SHEFFIELD

East 17 O2 Academy 0870 477 2000

Hang The Bastard/Deal With It/

Ironclad Plug 0114 276 7093

Seize The Chair Harley 0114 275 2288

SOUTHAMPTON

Jo Mills Junk Club 023 8033 5445

STOKE ON TRENT

Troops Of Mafeking/Control/Faux

Feet Sugarmill 01782 214 991

SWANSEA

Nine Below Zero Garage

01792 475147

MONDAY

September 12



ABERDEEN

Hayseed Dixie Lemon Tree
01224 642230

Karlma Francis Cafe Drummond
01224 624642

BIRMINGHAM

David Rovics Kitchen Garden Cafe
0121 443 4725

BRIGHTON

Last Days Of Lorca/Sweet Ether
Latest Music Bar 01273 687 171
The Watermelons Komedia
01273 647 100

BRISTOL

The Blood Choir/Michael Foxall-
Smith Croft (Front Bar) 0117 987 4144
Mr Big O2 Academy 2 0870 477 2000
Sam Baker St Bonaventure
0117 929 9008

Who Pressed Play?/Atomic Hero
Croft (Main Room) 0117 987 4144

CARDIFF

Dolly Parton Motorpoint Arena
029 2022 4488
Laura Stevenson & The Cans/James
Neill & The Autumn Waltz/Personal
Best 10 Feet Tall 02920 228883
Otis Gibbs Pot Caf 02920 251 246

EXETER

Cambion Cavern Club 01392 495 370

GLASGOW

Echofela Buff Club 0141 248 1777
Kiln It Kid King Tut's Wah Wah Hut
0141 221 5279
Po' Girl O2 ABC2 0141 204 5151

LEEDS

Owl City/Unicorn Kid Cockpit
0113 244 3446

Screaming Females/Double Muscle
Brudenell Social Club 0113 243 5866

LEICESTER

Moonlight Sinatras The Donkey
0116 270 5042

LONDON

The Baron Bull & Gate 020 7485 5358
B Dolan/Dan Le Sac/Buddy Peace
CAMP Basement 0871 230 1094
Golden Tanks/Graze/The Hospitals
Old Blue Last 020 7613 2478

Ken Vandermark/Paol Nilssen-Love
Cafe Oto 0871 230 1094

Man Man Cargo 0207 749 7840

Martin Sexton Borderline
020 7734 5547

Outfit/Zulu Winter Shacklewel Arms
020 7249 0810

Peggy Sue/Laura Gibson The
Lexington 020 7837 5387

Red Sky At Night Cable Street Studios
020 77901309

Rhob Cunningham Slaughtered Lamb
020 8682 4080

Sleep Party People Windmill
020 8671 0700

Superlungs Dublin Castle
020 7485 1773

Vida/Paradise Joint Under The
Bridge 020 7957 8261

Younghusband/Decade In Exile/The
Orange Tree Social 020 7636 4992

MANCHESTER

Scott Matthews Band On The Wall
0161 832 6625

NEWCASTLE

The Bluetones O2 Academy
0870 477 2000

Tesseract O2 Academy 2
0870 477 2000

Valms of Jenna/Falling Red/Lyxx
Trillians 0191 232 1619

Young Guns/Every Avenue/The
Xcarts University Of Northumbria
0191 232 6002

NORWICH

The Wonder Years/Valencia/Such
Gold Arts Centre 01603 660 352

NOTTINGHAM

Slow Club Bodega Social Club
08713 100000

OXFORD

Diana Braithwaite/Chris Whiteley
Bullington Arms 01865 244516

Rise To Remain O2 Academy 2
0870 477 2000

READING

Firewind/Wolf Sub89 0871 230 1094

SHEFFIELD

Chris Mills The Greystones
0114 266 5999

Kate Jackson Group Plug
0114 276 7093

YORK

Covenant The Duchess
01904 641 413

The Headstart Stereo 01904 612237

TUESDAY

September 13

BIRMINGHAM

Acoda/Floods/Catharsis Actress &
Bishop 0121 236 7426

Casella/Little Rum Club Scruffy
Murphy's 0121 333 3201

Covenant Eddie's Rock Club
0121 643 2093

LYU/Jody Has A Hitlist/Adelaide O2
Academy 3 0870 477 2000

Numex/That Dam Sasquatch
Scruffy Murphy's 0121 333 3201

Owl City HMV Institute
0844 248 5037

Slow Club HMV Institute
0844 248 5037

Velvet Engine Yardbird 0121 212 2524

BRIGHTON

EMA Green Door Store
07894 267 053

Man Man Sticky Mike's Frog Bar
01273 749 465

BRISTOL

Lean Left Croft (Main Room)
0117 987 4144

Rise To Remain/Bleed From Within
Fleece 0117 945 0996

CAMBRIDGE

Big Deal Portland Arms
01223 357268

CARDIFF

Erlin Lang & The Foundlings 10 Feet
Tall 02920 228883

GATESHEAD

Our Time Is Now/Cruise Elroy/The
Eleven Three Tuns 0191 487 0666

GLASGOW

G love King Tut's Wah Wah Hut
0141 221 5279

Laura Stevenson & The Cans
Nice'n'Sleazy 0141 333 9637

Tesseract Cathouse 0141 248 6606
WTF Stereo 0141 576 5018

LEEDS

The Headstart The Well
0113 2440474

Scott Matthews Brudenell Social Club
0113 243 5866

LEICESTER

Adele De Montfort Hall
0116 233 3111

Sam Baker Musician 0116 251 0080

LIVERPOOL

Kiln It Kid Shipping Forecast
0151 709 6901

Kiss Corona/Better Left Alone Picket
0151 708 5318

LONDON

Chris Thile & Michael Daves
Borderline 020 7734 5547

Fewsel Nambucca 020 7272 7366
Final Flash Garage

020 7607 1818

Handsome Furs Hoxton Square Bar &
Grill 020 7613 0709

Hook & The Twin The Lexington
020 7817 5787

The Jezabels XOYO

020 7729 5959

Katzenjammer Monto Water Rats

020 7837 4412

Le Skeleton Band/Silhouettes Dublin
Castle 020 7485 1773

Marques Toliver Tabernacle
020 7243 4343

Miracle Fortress/Brasstronaut
Madame Jojo's 020 7734 2473

Ola Onabule Bloomsbury Theatre
020 7388 8822

Otis Gibbs Slaughtered Lamb
020 8682 4080

Rob Bravery Zigfrid Von Underbelly
020 7613 1988

The War On Drugs/Alexander
Tucker Cargo 0207 749 7840

Waters/The Shutes/Childhood Old
Blue Last 020 7613 2478

MANCHESTER

Airship Kings Arms 0161 832 3605

Brian Wilson Bridgewater Hall
0161 907 9000

B Dolan/Dan Le Sac Roadhouse
0161 228 1789

Dry The River Deaf Institute
0161 330 4019

The Great Wilderness Night And Day
Cafe 0161 236 1822

Tales Of Whatever The Castle
0161 237 9485

MILTON KEYNES

Steve Cropper + The Animals Stables
01908 280800

NEWCASTLE

David Ford Cluny 0191 230 4474
The Wonder Years/Valencia/Such

Gold O2 Academy 2 0870 477 2000

NORWICH

Screaming Females Arts Centre

01603 660 352

NOTTINGHAM

Miles Hunt & Erica Nockalis Glee
Club 0871 472 0400

OXFORD

Foots & The Maytals O2 Academy
0870 477 2000

SHEFFIELD

The Bluetones O2 Academy
0870 477 2000

YORK

My First Tooth Stereo 01904 612237

Turbogelst Fibbers 01904 651 250



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THIS WEEK IN 2001

SLIPKNOT SLAY, AALIYAH RIP, TRAVIS TREMBLE



AALIYAH 1979-2001, FULL OBITUARY
NIRVANA SPECIAL
COURTNEY SPEAKS OUT!
KURT'S SECRET DIARIES!



STAND & PUDDLE OF MUDD: THE MU GRUMBS ANDREW WK TRAVIS
THE CHARLATANS RZA STICKY FINGAZ KELLS ED CASE NANCY GRAY



ONE IN A MILLION

Tributes are pouring in following the tragic death of Aaliyah in a plane crash on August 25, not least from Timbaland, with whose production skills she took R'n'B to new places: to dark, minimalist, rhythmically complex and uncharted waters. "She was like blood, and I lost blood," he writes. "Me and her together had this chemistry. I kinda lost half my creativity to her. Beyond the music, she was just a brilliant person, the most special person I ever met."



THE VISIBLE BAND

Travis are riding high, having just seen their third album 'The Invisible Band' enter the charts at Number One. Last year they headlined Glastonbury, the weekend just passed this year, Reading. "We're still the sort of band who think, just before we're about to go on, that everyone's going to hate us," says guitarist Andy. Bass player Dougie continues: "Like, 'Aw no... it's a really rock crowd - they're gonna kill us!'"

BEHIND THE MASKS

The story thus far is that Slipknot have put out a self-financed debut LP, before an industry scramble resulting in their self-titled, two-and-a-half million selling second coming out on Roadrunner, bringing us up to 'Towa' - currently set to enter the chart at Number One on both sides of the Atlantic. "But this time around," writes NME's Louis Pattison, who's flown to Virginia Beach for the piece, "Slipknot don't just want to change the music industry. They want to kill it."

"We are above everything you fucking want us to do," Corey Taylor spits. "We're not gonna do it, and you can't make us. It's beautiful that it works out that way. The lyric, 'What's it like to be a heretic?' is basically us accusing the record industry of destroying an industry that should be about emotion."

An hour in, there's a knock at the dressing room door. It is road manager Steve, who informs the band that there are "fourteen thousand out there and they're fucking rocking". And Slipknot do not disappoint them, or NME.

"When they take to the stage," runs the end of the piece, "the fearless extremity, the pyrotechnic excess, the no-fucking-compromise attitude, and most tellingly the precise professionalism all falls into place. They preach individualism while wearing the most hardcore uniform of all - boiler suits and masks - but in the moment, it all makes perfect sense."

ALSO IN THE ISSUE THAT WEEK

• The Charlatans' 'Wonderland' is given eight out of 10. "A brilliant singles band. A terrific live proposition. And now a great album band, too," writes Ted Kessler.

• It's reported that Limp Bizkit's video for 'Boiler' may be banned, due to it featuring the decapitation of guitarist Wes Borland.

• The Cooper Temple Clause's single 'Let's Kill Music' is reviewed. "At least we know what Kula Shaker would have sounded like if they were still going," writes Peter Robinson.

• Tour of the week is Starsailor, who are promoting their debut album 'Love Is Here'.

• Eels are reviewed live in London. "Mr E's Beautiful Blues' mutates into a close cousin of 'Wild Thing' had it been recorded by a speed-addled Sex Pistols," writes Alan Woodhouse.

NME

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Compiled by Trevor Hungerford

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CLUES ACROSS

- 1 Having moved away from Pavement, Stephen Malkmus reflects on his new driving sound (6-7)
 8 The Drums will have some change to their notes on this (5)
 9 That's the pair of us together getting Red Hot Chili Peppers' new album (2-4-3)
 11+10B Album that helped Magazine to properly clean up in 1980 (7-3-2-4)
 13+17D "Yes, I walk around somehow, but _____", Morrissey (3-4-6-2)
 15+26D IOU includes an upset Tony regarding this Fabulous work (4-3)
 16 Both De La Soul and Beyoncé kept it very personal with 'Me, _____ And I' (6)
 17 Band that went back to their roots when recording 1971 album 'Muswell Hillbillies' (5)
 19+22D Emails need to be re-written by sender getting to 'Heaven' (5-5)
 20 Nirvana album not out before route changed (2-5)
 21 Canadian band or an associate of Crosby, Nash and Young (6)
 23 Soft Cell albums '____ Erotic Cabaret' and '____ Ecstatic Dancing' (3-4)
 25+7D "I try to laugh about it, hiding the tears in my eyes, because _____", The Cure (4-4-3)
 27 'My Father Will Guide Me Up A Rope To The Sky' to find a post-punk band from New York (5)
 29 Surprising piece of luck in finding a techno ambient band (5)
 30 Band formed in 1992 by two early members of Suede, Justine Frischmann and Justin Welch (8)

CLUES DOWN

- 1 Hey man! Mic's wrongly connected for Battles and Gary Numan (2-8)
 2+4D Now hits turn into something different for Jay-Z (3-4-4)
 3 Hadouken! doing a bit of poxy Genesis (6)
 4 (See 2 down)
 5 Continually repeating a Blink-182 number (6)
 6 "You girls think you can just flirt and it comes to you", 2004 (3-3-3-4-2)
 7 (See 25 across)
 10 (See 11 across)
 12 Hell Is For Heroes, so they'll withdraw in the face of enemy action (7)

- 14 She gets stuck into homemade lemon curd tart (5)
 17 (See 13 across)
 18 The indications are that this was by Snoop Dogg (5)
 22 (See 19 across)
 24 The Boomtown Rats got a boost with '____ For The Troops' album (5)
 25 Start a bit beforehand with act that came out of The Human League (1-1-1)
 26 (See 15 across)
 28 Amy Macdonald song taken from Bob Dylan (1-1)

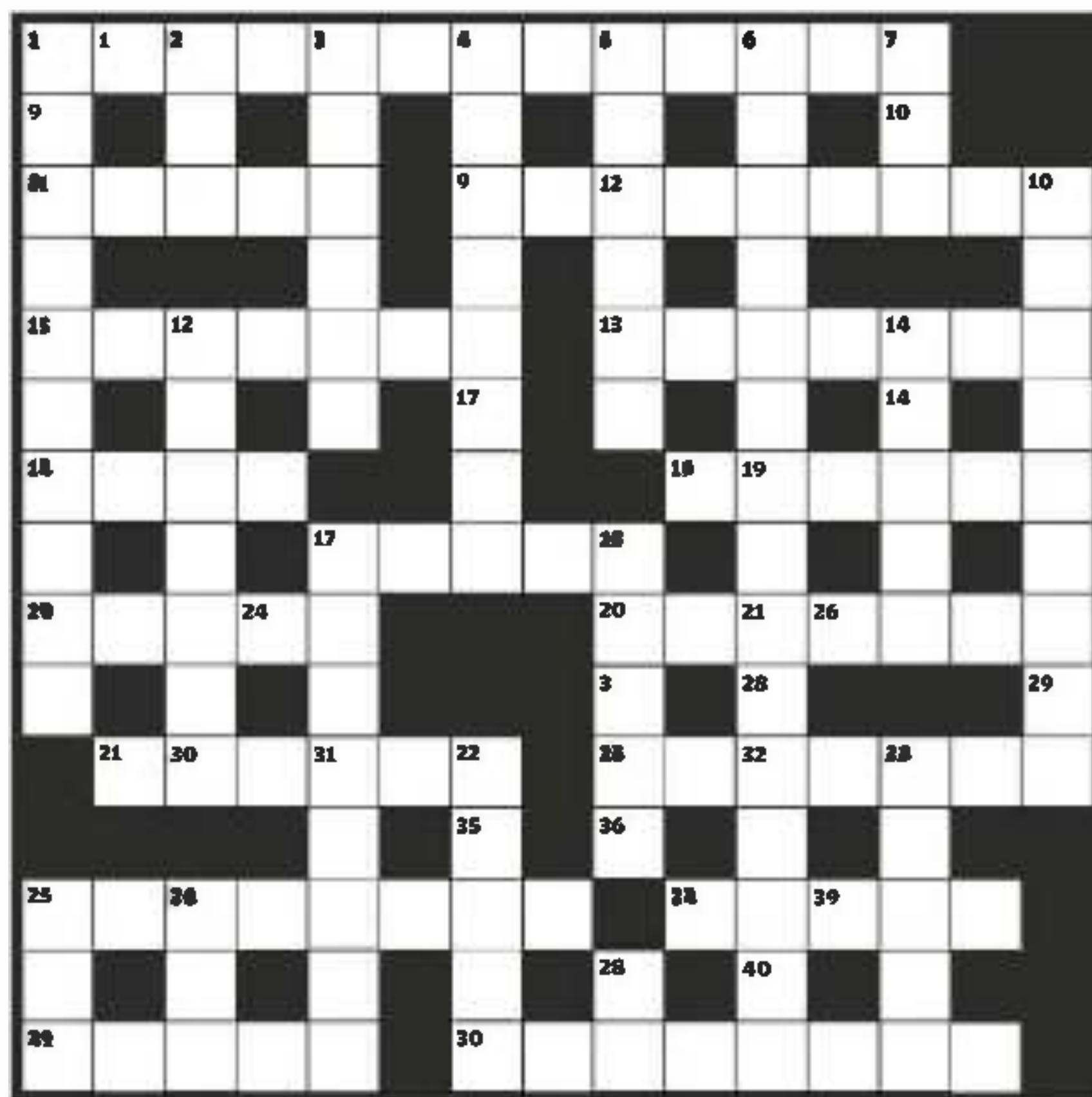
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Simply cut out the crossword and send it, along with your name, address and email, marking the envelope with the issue date, before Tuesday, September 13, 2011, to the following address: Crossword, NME, 9th Floor, Blue Fin Building, 110 Southwark Street, London SE1 0SU.

First correct one out of the hat wins a bag of CDs, T-shirts and books!

AUGUST 20 ANSWERS

- ACROSS**
 1+5A Good For Nothing, 9 Over You, 10+33D George Ray, 11 Brain, 12+33A Dutty Rock, 14 Nas, 15 Emma, 17+25A Minutes To Midnight, 19 Smile, 22 Seasons, 24+3D+21D High Flying Birds, 28 Edge, 30 Set, 31 Eels, 34 Athena, 36 MOR, 37 Tony Kaye
DOWN
 1 Goodbye, 2 Open Arms, 4 Rounds, 5 Night Time, 6+20D Two Left Feet, 7 Ingenue, 8 Grease, 13 Your Song, 16 Amphetlet, 18 SOS, 23 Negro, 26 Mrlan, 27 Takk, 29 Gear, 32 Ena, 35 OK



COLLECTORS' CORNER

JAY-Z

Call yourself a super fan? Here are the gems that no Shawn Carter obsessive should be without



HEARTBREAKER (MARIAH CAREY)

(1995)



Jay-Z co-wrote and guested on this massive US Number One hit for Mariah Carey, shortly after he became a famous name worldwide. The rapper wrote his verse, and alongside DJ Clue also helped produce some of the song's core instrumentals.

Need To Know: Jay-Z was unable to make the video shoot, so he was portrayed as an animated cartoon that Mariah and friends watch in the cinema.

THE GREY ALBUM

(2004)



Notorious, unauthorised and hugely popular mash-up album

which brought Danger Mouse's name to the world's attention. The DJ/producer mixed Jay-Z's 'The Black Album' with The Beatles' eponymous 1968 LP, more commonly known as 'The White Album'.

Need To Know: On February 24, 2004, 'Grey Tuesday' saw several websites make digital versions of the album available for free - over 100,000 copies were eventually downloaded.

COLLISION COURSE (WITH LINKIN PARK)



Six-track mini-album featuring mash-ups of songs by the star and the nu-metal titans. Most of the tracks were composed after Linkin's Mike Shinoda sent Jay some examples of his mixes. As a result, the pair began collaborating via email.

Need To Know: Despite a tepid critical reception, 'Collision Course' went on to sell over five million copies globally, including almost two million in the US alone.

LOST+ (COLDPLAY)



Revamped version of the band's 'Viva La Vida Or Death And All His Friends' track 'Lost!', which sees Jay contributing a new section of the song. Jay's rap was based on a freestyle he performed on Funkmaster Flex's US radio show back in 2006.

Need To Know: When Coldplay performed 'Lost!' at the 2009 Grammy Awards, (where they picked up three prizes), Jay-Z joined them onstage and rapped over the piano solo.

FANMAIL

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Edited by Jazz Monroe



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SMALL GUYS FINISH FIRST

From: Jodie-Mae Finch
To: NME

I bought my Reading ticket basically just for the rumour The Strokes were going to play – so naturally, when they were announced I nearly weed myself. I waited for them for nine hours at the barrier in the coldest wind known to man. And they were good. But three bands blew them out of the water: The Vaccines, Tribes and Frank Turner. Justin and co looked like they were having as much fun as the crowd, WHICH WAS A LOT, even after doing about 3,000 festivals already this year. I've been looking forward to seeing Tribes for months now and they were intense, the tracks that aren't lurking around the internet or the EP were so catchy that I don't know how I'm going to wait for the album. But the Reading Festival anthem title goes to Frank for 'Long Live The Queen', which I never thought he would play, not in a million years. I might have been swayed by The Strokes initially, but the best bands were better hidden.

NME's response...

Heartening news, this, Jodie. While obviously the headliners at festivals are the main draw more often than not, it's most pleasing to hear that the smaller, less known acts are getting their share of the love too. Tribes'

Saturday takeover of the Festival Republic Stage sounded exciting and raucous – a tiny Camden band taking their first big steps outside their comfort zone, while The Vaccines went on to churn out one of the most

celebratory performances of their short career to date. It's pretty mad to think that almost exactly a year ago they were sitting in a small pub giving their first interview to NME. It's exactly this kind of thing that should

be a massive beacon of hope to every single new band across the country right now... – JM

Get in touch at the above addresses. Winners should email letters@nme.com to claim their voucher

MUDDY MADNESS

From: Jake Rusby
To: NME

The Friday of Leeds was the first proper festival I have been to, and it was one of the best days of my life. Pete was fantastic – very impressive, bearing in mind he's just been released from prison! Despite only going for the one day (and the weather could have been a lot better!) I couldn't recommend it more.

From: Grace Brown
To: NME

Unfortunately, due to the economy, our Leeds Festival experience lasted only a day, but what a day it was. Me and my mum and auntie made signs for The National, and in between songs I'd scream as loud as I could, "MATT! AARON!" Then it came to 'Abel'. "This is for the guys down there with the signs," said Aaron. I then proceeded to jump up and down like a right nutter and proclaim to everyone around me, "They saw me, they saw me!" My festival highlight, one that I will keep with me for as long as I live, and brag to every National fan I meet in future.

From: Lewis Mottram
To: NME

There is only one word in the English Dictionary that can describe Enter Shikari's sets at this year's festivals, and that's... [Contrived? – JM] colossal! [Dammit! – JM] The way Rou Reynolds commands the stage, along with borderline-lunatic Rob Rolfe, the man with more pedals than Halfords, Rory C, and the bass magician Chris Batten, Enter Shikari brought an electric, exciting, and most of all unique sound to Reading.

There isn't a band on this planet that's even close to what they're achieving at the moment.

From: Helene Blondel
To: NME

Reading was my first British festival, as I'm French and I usually go to French festivals. I must confess that French festivals have to learn from the British: the atmosphere and the people are amazing, the organisation is great, and at this year's Reading, I've discovered great bands such as Elbow and Enter Shikari.

From: Joshua Turner-Mallett
To: NME

Seeing Elbow and Muse (two of my favourite bands of all time) in one day would have been enough to make my head explode, but having seen one right after the other, I'm surprised my entire body didn't blow up and leave my limbs hanging off trees all over Reading! Muse's set-up and setlist were so completely brilliant they justify the use of the word 'perfection'.

From: NME
To: One million smelly Reading and Leeds enthusiasts

Muse in putting on somewhat impressive live show shocker! Yep, the census is in and it seems that, whether scraping mud and leaves out of your suspiciously sharp-smelling barnet or square-eyed and still plugged into the looped smattering of YouTube highlights, you'll probably agree the whole shazam was a supermassive revelation of hypermusical awesomeness. Just don't mention it to Soyana, OK? – JM

MUSE: PISS STRESS

From: Soyana

To: NME

Last Sunday I paid for a Reading day ticket and drove down from Norfolk to see Muse. They are my favourite band and I was ridiculously excited to see them for the sixth time. Being 5ft 4in, I waited at the front for nine hours so that I could actually catch a glimpse of them. What a waste of time that was – never have I been surrounded by so many fucking morons in my entire life. I got a lot of my hair ripped out at this point, and piss thrown in my eye. When Muse finally came on they were absolutely incredible, mindblowingly amazing. They were well worth the wait. The rest of the time was spent nearly passing out from lack of oxygen and clinging on to the person in front of me so I didn't get thrown to the floor and trampled on by all of the drunk morons who thought filling condoms with their own piss and throwing them at people was the absolute height of comedy. Between 'Origin...' songs I heard numerous people ask, "When are they playing 'Starlight'?" That's the only one I like." I can only say that Muse's incredible set was wasted on Reading: most of the

**STALKER**

From: Erwin, Austria

To: NME

"Here's me with The Kills at Frequency. I was drunk and woke up next day to find this picture on my camera"

people in that crowd were drink-addled Neanderthals who destroyed the gig for the people who had been waiting months (and spent a lot of their wages!) to see them. I don't think half of these people even know how to spell 'Origin of Symmetry', let alone recognise it as one of the greatest albums of all time. Next time you make history, Muse, make sure you do it at one of your own gigs, where the people watching will actually appreciate you properly.

AND THAT'S NOT ALL...

From: Hayley Bolas

To: NME

Getting grinded on by Ed Macfarlane from Friendly Fires at Leeds Fest was a definite highlight of the weekend for me.

Web Slingsing

The highlight of this week's NME.COM blogs

STEVE JOBS – MUSIC INDUSTRY HERO OR VILLAIN?

Steve Jobs has retired. Does that spell the end of the iTunes/iPod era? Well, obviously it doesn't. The only thing Jobs' departure will affect is Apple's share price, and I just know you give a shit about that.

Even so, the announcement is clearly a big deal, if only because it represents a good moment to reflect on the seismic changes old baldy has wrought on the music business. The arrival of iTunes and the iPod accelerated two generational shifts – from albums to tracks, and from CDs to MP3s – while simultaneously ripping

down the value of music and making it more available and ubiquitous than ever before. Has any man in history had more of an impact on the way we consume music? Still, it doesn't make you a harrumphing reactionary to question whether Apple's breathtaking ascent has been an *entirely* good thing for music. How did a technology company come to dominate the record industry in such a short space of time? Is it healthy that iTunes should control 80 per cent of the entire MP3 market?

Read Luke Lewis' blog in full at NME.COM/blogs

**Best of the responses...**

Seriously? You're blaming iTunes for the demise of record shops? That's ridiculous when you take into account how many more albums are downloaded illegally.
Colin Roberts

Your entire music library on a device roughly the size of a pack of cigarettes? Genius.
Dan Hardwick

Stop romanticising those 'glory' days of physical

products and move on.
Adie Nunn

I have more fun with my Grooveshark than any vinyl. Laptop speakers not great? Buy bigger ones.
Sean Parker

MP3s and the internet have desecrated the music experience. We're drowning in a sea of quite good songs. But I don't blame Jobs for making a few bucks.
Matt Nitchsmith

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From: NME

To: Hayley

Word just in from Ed, Hayley: the wheels are in motion for that restraining order – JM

TIME FOR UNSUNG HEROES

From: Neil Renton

To: NME

It's with horrible irony that two legendary songwriters and, in a way, unsung heroes Nick Ashford and Jerry Leiber not only died hours apart but passed away just after the launch of X Factor, a show which takes great delight in promoting a quick hit of fame through karaoke singing instead of finding real talent. A show which ridicules those who can't sing in the name of entertainment. A show which kicked off with a teenager who admitted he wants to get famous so he can sleep with as many girls as he can. It's all our faults

for talking or tweeting about it. But when on a Saturday night you watch someone doing a really, really bad impression of Tina Turner, you realise the music industry needs more unsung heroes.

From: NME

To: Neil Renton

I hear ya Neil, and take your points – but the truth is, some people enjoy trash TV fully aware of everything that such an unhealthy obsession entails. Personally, I feel the need to admit I'm more interested in that cherubic bastard Barlow's attempts to fill sordid Simon's high-waisted slacks than anything else. But, hey ho, maybe that's just me – JM

FRENCH THOUGHTS BLURRED

From: Coralie Desbois

To: NME

I'm a French reader of NME.

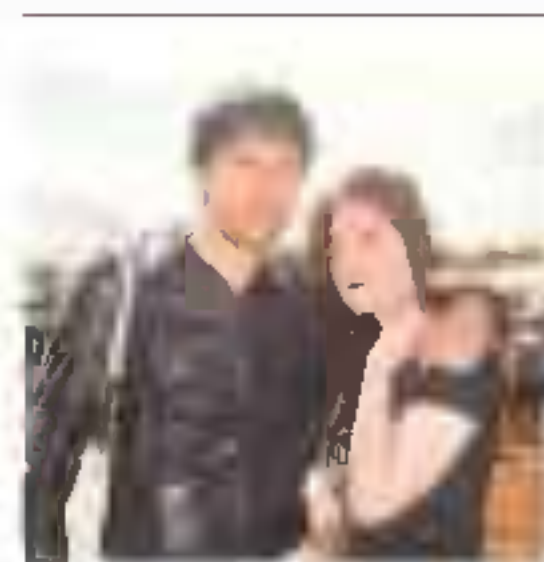
We had riots, as you know, and our reaction was very different. I totally agree on everything written in your Riots Devastate Indie Music issue (August 20) about the lack of respect and all. I get that. Here, people tended to find excuses, social reasons. The possibility they were just teens wanting more material stuff, wanting not to look stupid to their friends the next Monday, was not really an option. It's always complicated when it comes to individuals, and even if they just didn't want to look stupid and be violent, we should wonder how we reached the point where you need to steal a BlackBerry and burn your neighbour's shop to avoid looking stupid and weak.

From: NME

To: Coralie Desbois

Very interesting, Coralie, and nice to hear about the

riots from a different perspective for once. Every man and his dog's puppies have been all a-flutter to stick their wet nose into the ongoing debate round these parts, but suffice to say, all major political parties have been sadly and equally disappointing in addressing the important issues at hand – JM

**STALKER**

From: Vicki Collins

To: NME

"I bumped into Ryan Jarman from The Cribs at Leeds Festival, and he stopped for a photo. He was lovely!"

DOES ROCK'N'ROLL KILL BRAINCELLS?

TESTING MUSICIANS' MEMORIES AFTER A LIFETIME OF ABUSE

This Week DJ SHADOW

QUESTION 1

All the sampling on 'Entroducing' was done on an Akai MPC60 MKII sampler. How much memory does it have?

"Ha! I thought of it in terms of seconds, how many seconds of stereo sampling you could have. If it was fully loaded I think it could do 16 seconds of stereo sampling."

Correct. It had 1.5MB of memory. For comparison, a 32GB iPhone could sample 142 hours



QUESTION 2

Name five British bands sampled on the hidden track 'Intro (Optional)' from UNKLE's 'Psyence Fiction', which you ably produced.

"The Verve. Oasis. The Stone Roses. Massive Attack. Radiohead."

Correct. The Verve's 'History', Oasis' 'Wonderwall', The Stone Roses' 'I Wanna Be Adored', Massive Attack's 'Teardrop' and Radiohead's 'Just'. Also Portishead's 'Numb', 808 State's 'Pacific State', Orbital's 'Chime', Depeche Mode's 'Stripped', New Order's 'Blue Monday'. And lots more

QUESTION 3

What animal is sitting on the records on the back cover of 'Entroducing' (pictured right)?

"A cat. That cat was the cat at the record store. His name was Neffer Kitty and he used to pee all over the '50s jazz records at the back."

Correct

QUESTION 4

What is the phone saying to the rock on the cover of your single 'I Gotta Rokk?' (above right)

"It's saying, 'What, is that supposed to be clever?' I suppose it means that everything you try to do as an artist now is dissected in a snarky way on



the internet. So I figure why not just mediate the mediator and put it right on the front cover?"

Correct

QUESTION 5

Richard Ashcroft (below left) often performs UNKLE's 'Lonely Soul' as an encore. Who is the only other band he has laid down guest vocals for?

"Guest vocals? I don't know."

Wrong. The Chemical Brothers, for 'The Test'

"I actually appeared with him for 'Lonely Soul' when he did Old Trafford in 2006. I came out as a special guest with very little rehearsal and we half got through it. I think another time he had a bunch of string

musicians with him. Apparently it was a bit of show-stopper, not a dry eye in the house."

QUESTION 6

Why should you be getting two lots of royalties from Guinness?

"Well, one because they used 'Stem' on a TV advert in Ireland back in '97. And the other... don't know."

Half a point. If you go on a tour of the Guinness Factory in Dublin, 'Stem' is playing in one of the rooms

"Are you serious?"

It's true. We've been there!

"That's slightly interesting. People say, 'Oh, he must be rich from all the times the BBC use his music.' But the BBC don't pay to play music. So I have the indignity of being a sell-out and having my music played while someone fixes a shed on some afternoon fix-it show, and none of the benefits."

QUESTION 7

What poor DJ etiquette did you display when you played 'Be There' with Ian

Brown on Top Of The Pops in 1999?

"I never got to see it until recently.

I remember thinking, 'YouTube won't be anything to me until somebody finally posts this lost clip.' It's up there. What did I do?"

Wrong. You chucked your records all over the floor

"Ha!"



QUESTION 8

How much does a DJ Shadow cagoule cost on Djshadow.com?

"What's a cagoule?"

A windcheater to you Americans

"I'm guessing... 35 bucks."

Wrong. £52.95

"Really?"

Pricey for a cagoule. But it is quite cool!

QUESTION 9

How does DJ Mark Radcliffe refer to you when he plays one of your records?

"Ha! I haven't a clue."

Wrong. Derek Shadow

"Derek Shadow? Now, why would that be?"

He pretends to think DJ is your initials

"I suppose that's better than when I get asked, 'So, DJ, tell me about...' It's like calling somebody 'Mr' or 'Mrs'."

QUESTION 10

How many people 'Like' you on Facebook, to the nearest 15,000?

"I get all these stats every couple of weeks, I'm going to guess in the realm of 450,000."

Correct. 438,984 as of this second

"I'm not sure what it means, but I'm happy for it, I suppose."

Total Score

5.5/10

"I feel pretty good about the ones I could have got wrong, but there were some I'd never have known and I'll chalk them up to experience."

Go to NME.COM/blogs to see the full Braincells hall of fame (and shame)

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