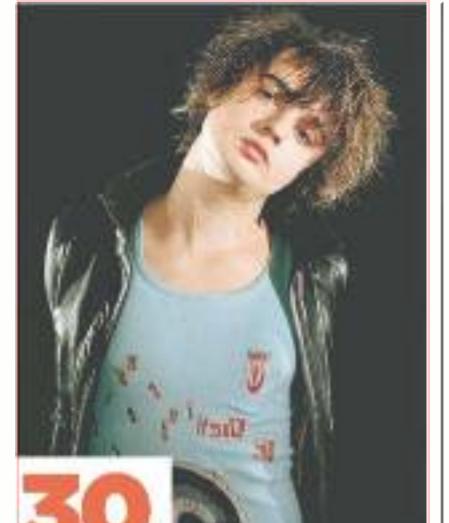




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# WEEK

13/10/2012

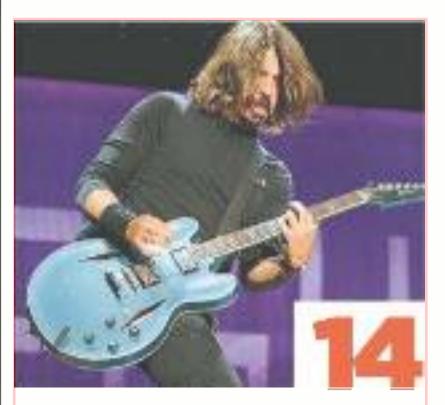


Biffo who?

**BEACH BOY BRIAN WILSON LOVES A KNOCK-KNOCK JOKE** 



"THE GEEZER COMES
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BUT SMELLS ME HERB"
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"SOMETIMES IT'S GOOD TO JUST... PUT IT BACK IN THE GARAGE FOR A WHILE..."

DAVE GROHL GIVES HIS SILVER SHELLSUITS A REST



FANMAIL

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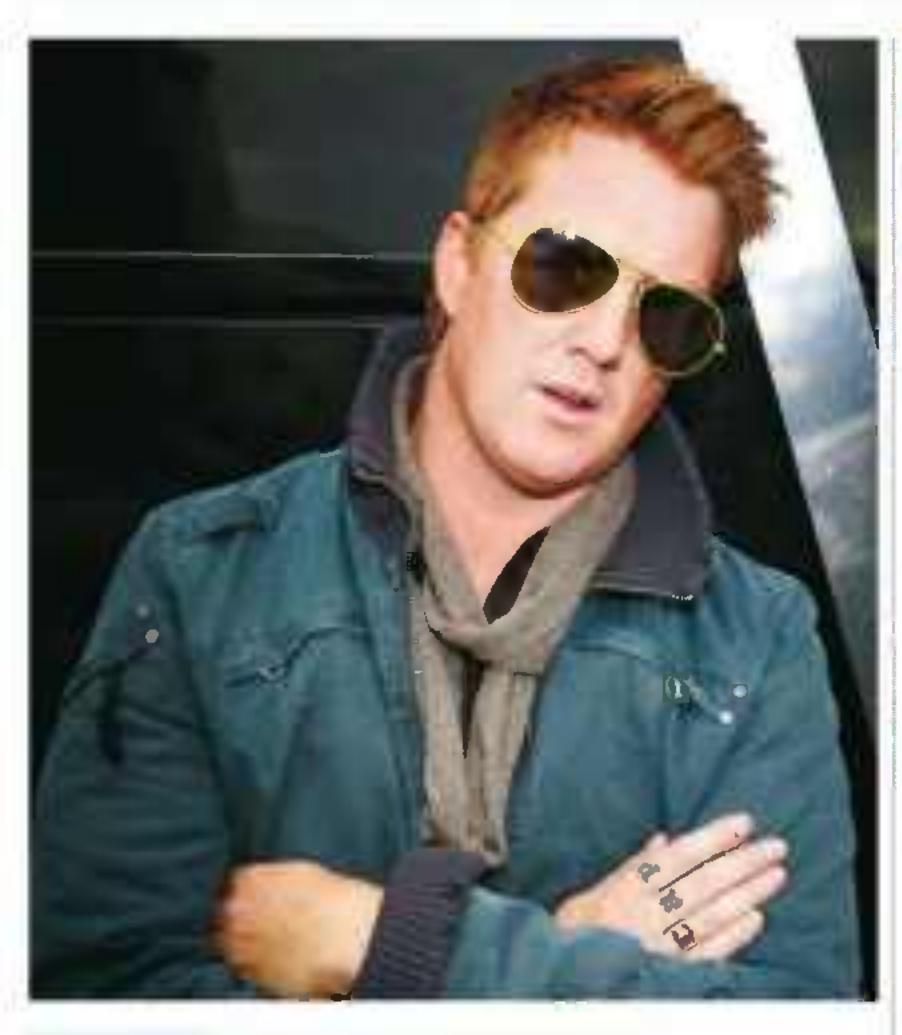
COCK SHOCK



# ON REPEAT

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

LISTEN TO EVERY TRACK ON NME COM/ REVIEWS NOW!



TRACK OF THE WEEK

#### **JOSH HOMME**

Nobody To Love

The strange rumblings coming from Queens Of The Stone Age's desert compound have been growing louder in the last few months. Eagles Of Death Metal frontman and Queens confidant Jesse Hughes told NME that their hungrily awaited new record sounds "badass", while Arctic Monkeys have flown out to Joshua Tree in California too. At least that's what Matt Helders mum told us.

Whether that means the Sheffield lads will turn up on QOTSA's follow-up to 2007's 'Era Vulgaris' remains to be seen, but in the meantime at least one tune reaches us from

The crunching guitars and languorous croon make us itch for a hit

the wilderness. A Josh Homme solo track, 'Nobody To Love' was co-written with composer David Sardy—a multiple Grammy and Brit Awardwinning producer with a stellar credits list including everyone from

Noel Gallagher to LCD Soundsystem. In this case he teamed up with Homme for the soundtrack to cop movie End Of Watch, in which Jake Gyllenhaal takes on a drug cartel.

The song itself suggests a man who has a much better relationship with his local drug dealers, even if he does sing "No pill's gonna cure my ill". This isn't a full-on Queens rocker, but Homme's crunching guitars and languorous croon do more than enough to make us itch for another hit sooner rather than later. Kevin EG Perry, writer



#### **SWIM DEEP**

Anyone remember *The OC*? Ryan and Summer and Marissa and Seth and Chrismukkah? It would have been a much, much darker show if Swim Deep's 'Orange County' – the B-side of their new single 'Honey' – had been the theme tune. Led by a lonely guitar line, it's a simple, brooding piece of shoe-dragging indie from the rather less sunkissed climes of Birmingham.

Dan Stubbs, News Editor

#### SOLANGE

Losing You

It's surprising that the amount of online love for this release from Beyoncé's Sister™ hasn't caused Blogageddon. Another wildcard from The Indic Knowles, 'Losing You' (produced by Blood Orange and Lightspeed Champion man Dev Hynes) has R&B handclaps and harmonies, and rests upon the synths of an OMD classic. Eve Barlow Deput Fo

#### **DEFTONES**

Tempest

Chino Moreno and his gang of Californian rock BASTARDS are back back to bring the noise, old-school style. A teaser for the quintet's seventh album, 'Tempest' is every bit as riffy and bleak as it absolutely should be, like a mellow Mastodon whispering stories about murderers in your ear. But then the screams come..

Tom Howard, Reviews Editor

#### **CEREMONY**

Everything Burns

A split single with their touring partners Titus Andronicus, Ceremony's halt lasts for 112 seconds and is filled with maniacal guitars. Since their acclaimed debut album Zoo', they've been straying from the hardcore blast of their earlier records, and it suits them down to the ground.

Liam Cash, writer

#### **SBTRKT**

Terminal

It's housey. It'll make your head bob off. Yes, it's a new addition to SBTRKT's SoundCloud. The only thing missing? The vocals that made 'SBTRKT' undoubtedly one of 2011's best debut albums. Here's hoping Sampha, Little Dragon and Jessie Ware will pop up for some guest slots soon.

Lucy Jones, Dept Editor, NME.COM

#### The state of the s

Throughout The Borders
Elias Bender Rønnenfelt from Iceage has about 30,00 different projects going on at the moment, but Marching Church is almost certainly his most beguling.
Throughout The Borders recalls the best bits of early Pink I loyd (yes—acoustic guitars!) while also fitting in alongside the great goth resurgence of 2012 (spearheaded by the hiles of Horidian mesmerisers Merchandise).

Matt Wilkinson, Sic Editor

#### TOM ODELL

Another Love

This piano playing heart-throb was given the seal of approval by Lily Allen (sorry, Lily Rose-Cooper) in last week's NME for good reason. 'Another Love' may start like a typical bland ballad, but hang on in there and you'll be hooked by the arresting energy of his voice. Thanks Lil! Lauren O'Callaghan, writer

#### **DARKSTAR**

Timeaway

This London trio recorded their new album in Yorkshire, but they should totally tell everyone they did it on the moon. I ike 2010's album 'North', 'Timeaway' is a futuristic ballad, full of cold synthesiz as and vocalist James Buttery sounding like a lonely spaceman. Siân Rowe, A lee's Editor



#### **JAMIE XX VS ANGEL HAZE**

New York

Fresh from deck duties on Haze's debut EP 'Reservation', producer The 83rd has mashed up her track 'New York' with Jamie xx's version of Gil Scott Heron's 'New York Is Killing Me'. Kicking off with a low-pitch version of Haze's vocal, it's a fresh, dub-laden dancefloor dream. Jenny Stevens, Deputy News Editor





# YOUR GLASTONBURY QUESTIONS ANSWERED

Everything YOU want to know about next year's festival

MAIN EVENT Tickets for next year's Glastonbury festival went on sale on Sunday, meaning, in all likelihood, that you'll now be

eagerly anticipating the greatest weekend of the year – or crying into a warm pear cider because you missed out. We asked followers of the @NMF. Twitter account what they wanted to know about next year's festival and put the questions to the guvnor, Emily Eavis.

@JoeLonghurst1 asks: Would you go veggie for The Smiths [as California's Coachella festival reportedly offered to do]?

"[Laughs] We'd consider it, we'd consider

it. But there are no talks happening with The Smiths. It's good to rule these ones out because every year it's always the same ones rumoured "

@ofmedway asks: Why don't you announce the line-up before the tickets go on sale?

"Because if we announce a big band, you have a lot more of one fanbase at a festival, and part of what makes Glastonbury really special is that people are here for more than the music. They're coming to see the Green Fields or Shangri. La, to experience things, to have totally different experiences outside of the Pyramid arena."

@Racheylew asks: Are you going to make [night-time alien party zone] Shangri-La more accessible? It's so hard to get into! "People will probably be very relieved to hear this: we won't have a one-way system any more. We're going to move a large part of the late-night entert...nment to the other side of the site, so it'll be sort of divided, which will make a massive difference."

@NME asks: You've said that The Stone Roses won't be headlining. Why not?

"I think it might well happen in the future, but it's not going to happen next year. Often, if a band has done a lot of gigs this year, it's a sign that they won't be doing stuff next year." (a NME asks: Your dad told us that the festival will have "a greater sense of freedom" now that Festival Republic aren't involved. What does he mean?



@The\_WhateverUK asks: According to Channel 4, 33 per cent of all the pills analysed at Glastonbury had zero MDMA in thum. Can you imprope on this please?

"[Laughs] That's got nothing to do with us, I can't get involved in that!"

@Nisha\_Hashs: Must ologram will be playing this ye ...

"God, I've never been offered so many holograms in my life! I don't think we're going to go big on laser legends. You might see something in some of the smaller areas, potentially, but certainly nothing on the big stages."

interior asks: Will there be any 'secret' gigs at The Part?

"There'll be one or two surprises, but probably not on the same scale that there has been in the last couple of years, because it's been a bit dangerous in terms of health and safety. Radiohead was a total once-in-a-lifetime."

@NME asks: Hate the reve on any new bands?

"There are bands like Alabama Shakes, for example, who have come through since the last festival. I'm not saying we've booked them specifically, but there's a few like that."

@NME asks: ' rill there be a ticket resale this year?

"I'm sure there will be. It's normally quite soon after. We'll keep people posted on Twitter and Facebook and on our website." @Rob\_K82 asks: Which big hip-hop acts are you bringing to Glasto 2013? Minaj? Jay-Z? Kanye? Drake? All four?

"It's a bit too early to say. I think there'll always be hip hop in some shape or form, but in terms of, like, hip-hop headliners, probably not next year."

@graemeM\_A\_C asks: Have you considered moving the festival to later on in the summer to minimise the generally shocking weather?

"You think it makes any difference? I think we should just face facts: it's a bit of a lottery with the weather. The ideal is a bit of cloud, the odd shower and a nice bit of sunshine as well."

NIAE asks: When will you be announcing the first headling is?

"Early next year I imagine, but it's not completely up to us because of contract stuff."

@Potts21 == s: Are there going to be any new starrage as?

"The guy who runs the dance area has got some big plans - he's really stepping it up, so yeah. It's going to have a different name. We're working on that at the moment. There are quite a lot of changes actually." ra中N E sks: Did yo

"Yes, I really, really missed it, but I think also having a break was the right thing to do. It's so important to have that breathing space to come back and reassess, make some changes and try and be better than ever. Everyone's really got a major desire to make it so good next year."

Cited and T

### **YOUR PREFERRED** HEADLINERS, ACCORDING TO NME'S **FACEBOOK POLL\***



RADIOHEAD



**ARCTIC MONKEYS** 



THE STONE ROSES





MUSE

### DIDN'T GET A GLASTO TICKET? Here's what else £216' will buy you...

31% of a 64GB iPhone 5

Golden membership to **Xbox Live for seven years** 

A half chicken plus two regular sides for 22 people at Nando's

cans of Red Bull

downloads of tracks by artists on the bill. You can listen to them in a tent, in your garden, sobbing

Emily wasn't revealing any headliners, but we kept throwing names at her anyway. Here's what she said about a few of your favourites

#### DAFT PUNK

"I'd love to get Daft Punk to play the festival, but I don't think they're going to be touring at all next year."

#### FLEETWOOD MAC

"I'll be totally honest: we haven't had any conversations with them yet, but, it is still early days."

#### ROLLING STONES

"We'd obviously like that. We feel like if it's going to happen, it's got to happen next year. We'll try our best!"

"The Prodigy would be great. They did it fairly recently [they headlined the Other Stage in 2009]."

"Hove Bowie, and I think he's welcome here any time, but I don't think it's going to happen next year."



## ANATOMY OF **A RUMOUR**

🦵 he internet nearly spun off its hinges last week when rumours began circulating that The Smiths were to bury the hatchet and reunite to play live shows including Glastonbury. But how, exactly, did they come about?

#### October 19, 2011

The Stone Roses announce they are to reunite. The Manchester Evening News later suggested the Roses made £16.5 million from the Manchester Heaton Park shows.

#### eptember 27 2012

ne's Courier-Mail quotes Morrissey as stating that in 2010 Coachella had offered to turn the festival 100 per cent vegetarian if he would headline with Johnny Marr as The Smiths.

**S** tember 28<sub>0</sub> 2012 m Eavis rules The Stone Roses out as Glasto 2013 headliners.

*September 29, 2012* Rumours spread via Twitter that a Smiths reunion is on the cards.

#### October 1, 2012

Website Holy Moly reports that a 2013 Smiths reunion is a "done deal" and that dates, possibly including Glastonbury, are booked.

#### October 20 2012

Joe Moss, former manager of The Smiths and current manager of guitarist Johnny Marr, tells NME: "It isn't happening."

#### October 3, 2012

Morrissey's publicist insists to Rolling Stone that "The Smiths are never, ever, ever, ever, ever, ever getting back together." No reasons are given other than, "There's got to be a story there, and maybe one day it will be told." DEATH GRIPS: THE GREAT

or are they for real?

ow do you make your new album stand out among the umpteen other new albums that land every week? Last week, Sacramento shock-rap trio Death Grips hit upon a particularly unconventional means of 'building buzz' when they released hotly anticipated new album 'No Love Deep Web' -- their second for major-label paymasters Epic - for free, online. A self-leak, if you will. And just in case that rather bold move failed to whip up the requisite level of internet chatter, they decided to throw in some rather cycbrow-raising cover art: the album title, written in marker pen, on a circumcised, rather raw-looking, erect penis. "We consider this art," explained a note on their website.

Neither band nor label would comment on the leak, but the dispute appears to centre around a delayed release date for the album,

which was originally slated for Halloween, just six months after the April release

of debut album 'The Money Store'. On the morning of October 1, a tweet from the group's official account, @deathgripz, announced: "The label will be hearing the album for the first time with you." Then, at midday Pacific Standard Time, Deep Web' was released through their

filesharing services. And then, the real fun began. A few hours later, Thirdworlds.net temporarily shut down, replaced by a broken script

What can a major

label do that the band

can't do themselves?

message. Who was responsible? Was it the label? Was it the RIAA, the US music industry trade

organisation currently waging war on the music pirates? Was it the band themselves, trying to stoke the flames?

link, on YouTube, and on a number of

The best test of any publicity stunt: was it effective? Indisputably, the answer is yes. Social media was abuzz, and the narrative ensured that suddenly a whole

lot more people knew the name Death Grips. A conventional press campaign wouldn't have got the same attention.

Fractured, dense and anarchic, Death Grips' music sounds custom-built for the internet age. Last week, filesharing company BitTorrent announced that Death Grips topped the list of legal downloads in the first six months of this year, with 34,000,000 downloads of their debut, 'Ex-Mılıtary'. Which raises the question: what can a major label do

for Death Grips that they can't do themselves? Is this a modern-day version of the Great Rock'n'Roll Swindle, when the Sex Pistols, under the stewardship of Makolm McLaren, milked the major record labels for all they were worth? Are Epic Records anything more than the fall guys? Or might Epic be in on the stunt? Hopefully we'll find out when the dust settles. In the meantime, Death Grips play their first UK shows next month. You'd be a fool to miss them.



#### @DeathGripz

"The label wouldn't confirm a release date for NO LOVE DEEP WEB 'till next year sometime"

#### @newinquiry

"After defying label and releasing their album on their own, @DeathGripz gets their site taken down"

#### @MBrodeur

"I'm gonna show

rejected for

"This freshly leaked Death Grips album is terrifying, but by the end of it you love your captors"

### DEATH GRIPS 'NO LOVE DEEP WEB' EPIC

The leak and 'cock' cover controversy should not detract from what a passionate, committed and brilliant record the band have made



Speaking to NME earlier this year about 'No Love Deep Web', Zach Hill of Death Grips promised us "the most

subtle and then the most raging stuff that we've ever done, next to each other". This certainly augured well, as their last album 'The Money Store' occasionally had the feel of men with plenty of ammunition, but ultimately a bit of a webbly aim. Here, though, they sound positively laser-guided. Yeah, it's still heavy stuff, MC Ride's 'roid-rage raps barked out over a barrage of queasy, oversaturated synths and rapid-fire juke beats. But a greater emphasis on light and shade means the nauseating, end-times

visions of 'Hunger Games' and 'Artificial Death In The West' are expressed with pin-sharp clarity. "Fuck bourgeois/ODB raw" barks Ride on 'Deep Web' - which is as close as they get to a manifesto. But 'No Love Deep Web' doesn't need manifestos. It sweats anger and bleeds sincerity. It stands firm, an angry hard cock in a world of wet limp dicks. Louis Pattison

#### THINK THE **...DEEP** WEB' **COVER IS GROSS?**

Check out these puke-tastic sleeves

1. Royal Trux 'Sweet Sixteen' (1997)

2. Cattle Decapitation 'Humanure' (2004)

3. Chumbawamba **'Anarchy'** (1994)







# The SI M

# that won't sting you for streaming baby panda videos.

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THE SETLIST

Dayglo

Reflection

(instrumental

version)'

'Deep River'

'If You Don't

Want My Love'

'Please Forgive

My Heart'

The Bravest

Man In The

Universe'

Jubilee'

The workaholic singer plays an impromptu, intimate and "spiritual" show with soul legend and Gorillaz collaborator Bobby Womack in west London

FRONT ROW

Most people might be found kicking back with leftover takeaway and iPlayer on a wet Monday night. Not Damon

Albarn. After launching a new opera initiative, appearing on Later. With Jools Holland, and solving the world tood crisis (probably), the Blur singer spent Monday night playing an impromptu show with Bobby Womack at the intimate Notting Hill Arts Club, with a crowd including Mark Ronson, actress Josephine de la

Baume and Elizabeth Jagger (icft). Though just six songs long,

it was a performance that proved Womack's deteriorating health hasn't dampened the fire in his belly.

The show came about after Albarn and Richard Russell, boss of XI. Recordings, produced Womack's comeback album, 'The Bravest Man In The Universe', earlier this year. The idea for the gig came about just three days earlier. "We were sat around in a café in Paris and we realised that we'd been performing together for a month - for TV and internet type things but that people hadn't heard Bobby's voice as we were hearing it," says Russell

"It is a spiritual experience to properly hear Bobby Womack in the flesh. So with 48 hours' notice, we did it.'

Womack was backed by a supergroup of Albam and producer Kwes on keyboards, Russell on beats TV On

> The Radio's Jaleel Bunton on bass and Nigerian drummer Remi Kabaka on percussion. Albarn and Russell appeared to be lost in ecstasy at points, swaying and grinning as they caught each other's eyes. At one point, Albarn pumped his fist in jubilation.

The combination of the intimacy of the night -"XL is the best family I've ever been in" says Womack - and the singer's supernaturally powerful voice was electrifying. "I'm going to tell you what Jubilee feels like

and y'all gonna help me," said Womack before his final song. He didn't need to ask for help; we were enthralled.

## **EXIRA TICKETS** TO SEE PUBLIC ENEMY

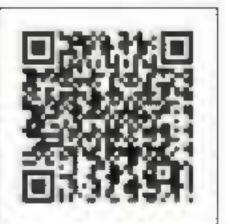
The grandaddies of hip-hop, Public Enemy, are set to play London's Battersea Power Station this month - and you could be there. The fifth Relentiess Energy Drink Freeze Festival takes place on October 26 and 27 and also features DJ Shadow, Grandmaster Flash and A-YO!, aka Mark Ronson vs Zane Lowe.

We've got two pairs of VIP tickets to give away along with a pair of tickets to the premier of Jeremy Jones' snowboarding film Further, a goodie bag and a month's stash of Relentless Energy Drink for each winner.

#### **HOW TO ENTER**

Go to your smartphone's app store and type in "QR reader". You should find several apps there. Downtoad a QR reader onto your smartphone. Launch the QR reader and scan the QR code to get extra features, info and video footage. You will automatically be redirected to exclusive extras. Mobile network and/or wi-fi charges

may apply. If you haven't got a smartphone, go to NME.COM/ extra. The competition is open until midnight, October 16, 2012.



### Bobby Womack on...

**DAMON SAVING HIS LIFE** 

During the time | was ill in hospital, the thing that kept me alive was Damon. He was really interested in me. I was like, 'Times have changed -I could be in a wheelchair or have no voice'. He said,

'We'll take a shot. I want you to sing on the Gorillaz album'. That's what brought me back to life."

WORKING WITH DAMON

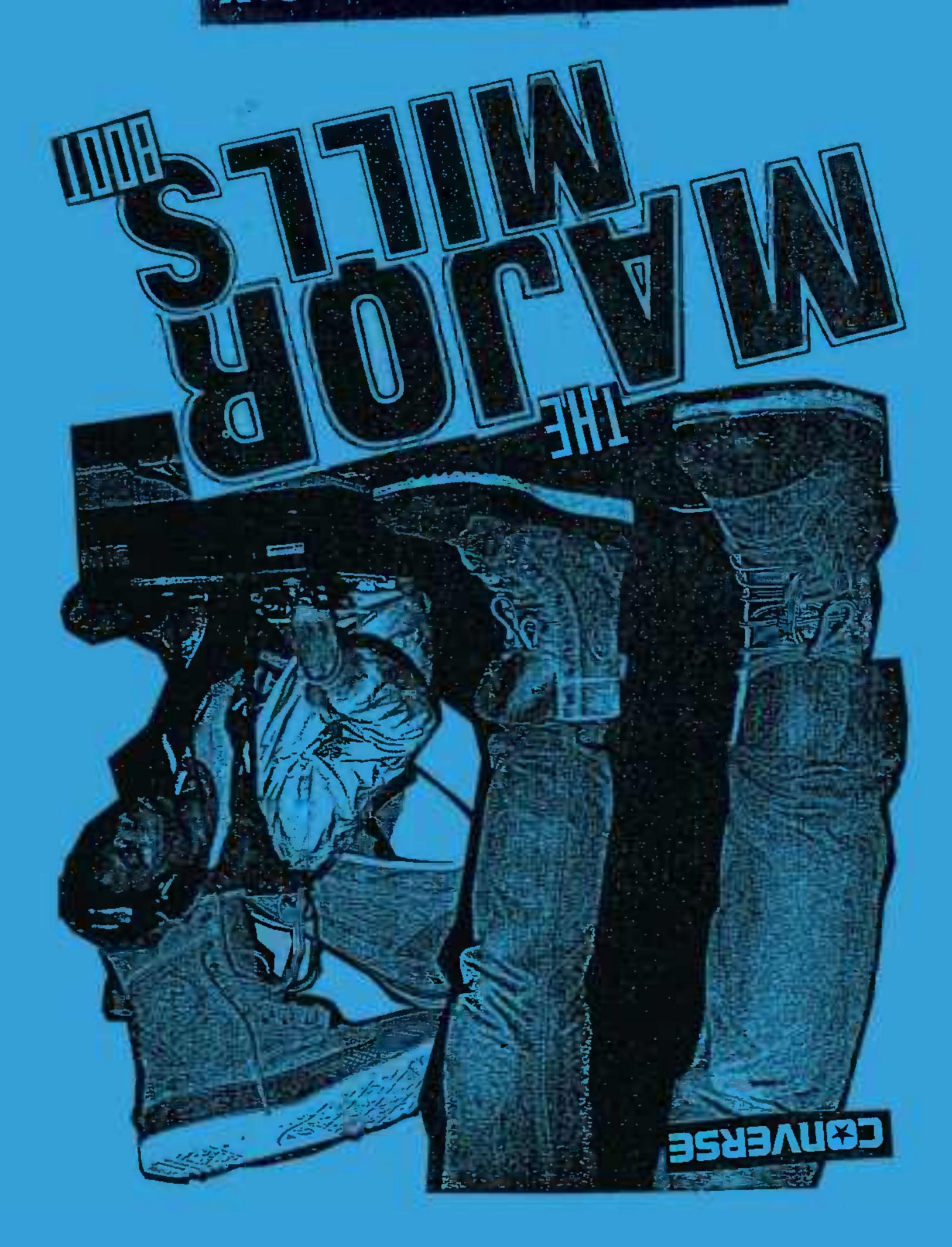
"The difference between working with Damon and

other people was that Damon was clean. It wasn't like walking in the studio and you can smell the coke and everyone's getting high. If they went out every two weeks they would get drunk off one beer,"

#### **ON KICKING DRUGS**

"People Yould come up to me and say, <sup>D</sup>What made you write that song?' And because I was high I couldn't remember. I'd say i didn't know and make up a story about it."

# DOCOMVERSIMMAKEBOOTS, COM



THE BEST OF

#### THE FUTUREHEADS MAKE AN IMPRESSION

http://bit.ly/Uc4eEE
The Sunderland boys explain why
they went a cappella, and treat us
to their fvor Cutier impression.



# JAMES MURPHY TALKS ABOUT THE FUTURE http://bit.ly/orkow/ The former LCD Soundsystem man discusses his future plans, at the



# JAKE BUGG'S \*LIGHTNING BOLT' http://bit.ly/Spbrjv The Nottingham prodigy plays a stripped-down acoustic track

exclusively for NME.



#### TORI AMOS READS PUTIN THE RIOT ACT

Intip://bit.ly/QGk8Rd
The veteran singer-songwriter
tells us why Russian president
Putin is "terrified of Pussy".

CDS AT PRIMARK: A LOAD OF PANTS?

The clothing giant is to start selling CDs. A boon for the record industry or a blow to all that's right? Lisa Wright and Tom Howard have it out



LISA: So, Universal have inked a deal to sell their wares alongside 99p thongs and jelly shoes in branches of Primark.

How does this depress me? In so many ways. Picking up an album while you're bored in a checkout queue is about as romantic as dinner for two at Chicken Cottage. It erases the beauty of real record shops. Yeah, you might go in wanting to buy Adele, but then you find yourself in a wonderland of infinite new possibilities. You reckon Primark will stock the latest Palma Violets seven-inch for someone to discover? I doubt it.



TOM: Now listen here, Lisa. I'm all for proper record shops. And, to be honest, I'm all for jelly shoes (for

awkward journeys into a sea that's not as sandy as you'd hoped). But the thing I'm mostly all for is people buying music. I'm not dumb enough to think that Primark are going to be stocking Cat Power and Kendrick Lamar albums. I'm also not dumb enough to think that Primark are some kind of 'indie' organisation that will champion new music. But I absolutely am dumb enough to think anything that stimulates record sales is a good thing for a music industry that is, essentially, fucked.

LISA: Well, obviously I want people to buy music, but let's face it, Primani aren't going to stock anything that isn't wildly obvious. If the music industry's fucked, then proper record stores are terminally ill. We need to give them as many lifelines as we can. Without all those Lady Gaga sales paying the rent, what's going to happen? A shop can't survive on Swim Deep singles alone.

TOM:

Record shops

closing would

suuuuuck. But

I don't think

#### What difference does it make where someone buys a thing?

good, right?

having CDs in
Primark is worse than having them
in Tesco, and I think it's nice to see
people who wouldn't ordinarily buy
music stopping by the CD aisle and
having a little browse. It's way better
for the industry as a whole if people
pop a CD or two in their Primark
basket instead of hitting up The Pirate

Bay. Record shops aren't struggling

we should be doing all we can to fight the good fight against illegal downloading, but that fight

because of big shops selling CDs,

downloading and the perception

they're struggling because of illegal

that music should be free. If Primark

can in some way change that, that's

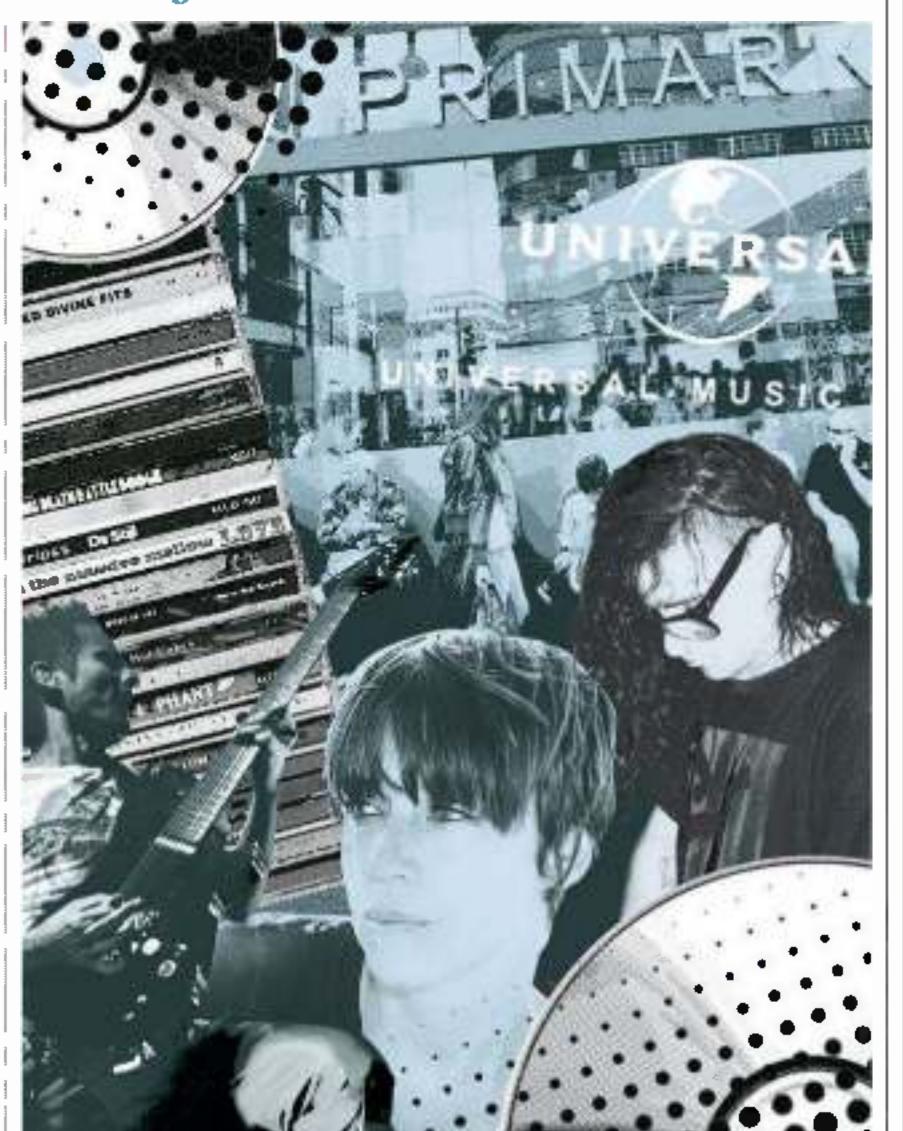
sure as hell doesn't belong in the supermarket. And the more quick-fix alternatives that crop up, the more record shops will struggle.

TOM: You know what? I actually think it's wrong to be snobby about where people buy music. What difference does it make where

someone buys a thing? If they buy the thing because they love the thing and they treasure the thing and it's a lovely thing and it's a thing that maybe changes their life in some small way, then it's a good thing.

LISA: Cool. You live in that world where people's lives are genuinely altered forever and for the better because they bought a Katy Perry album, two pairs of tights and a faux vintage throw for a quid all in one trip.

TOM: I live in a world where if someone buys a Katy Perry album because they got a bit overexcited in Primark after all the Haribo and it leads them maybe to Ellie Goulding then to Skrillex then to Muse, then that's a good thing, and we should all get married. (I love Muse.)





The guitar band battle of 2012 rumbles on

month on from their album chart defeat at the hands of The Vaccines, Two Door Cinema Club are down but not out.

Sure, 'Beacon' went in at Number Two while 'The Vaccines Come Of Age' hit the top spot, but Two Door are planning to flex their muscles in a different arena: the live stage.

We caught up with the County Downs trio in New York's Central Park on September 28, at the unveiling of a new live show featuring a canopy of white, balloon-filled clouds, which are released into the crowd at the show's climax. Other new bells and whistles include pneumatic smoke jets during opener 'Sieep Alone' and lasers piercing the skies during old favourite 'Eat That Up, It's Good For You'.

The new Two Door spectacular will



be pitted against the more heads-down thrills of The Vaccines when the two bands head out to Australia together in December – with The Vaccines playing

support. We asked Alex Trimble to tell us what it's all about.

#### What's with the smoke cannons and balloons?

"We wanted to turn it into more of a spectacle."

## Are you still sore about missing out on the Number One spot to The Vaccines?

"Not at all, I love those guys! I was just excited that two guitar bands had taken the top two spots."

Have you congratulated them? "I haven't seen them since."

#### How did the Australian tour come about?

"We're doing a touring festival out there in the New Year. We wanted to play some shows of our own too, and when we saw The Vaccines were over at the same time we thought it would be perfect."

#### How did you decide which band would be the headliners?

"We booked the tour, but I see it more as a package than a headline tour."

#### Hmm. Have you played with them before?

"Only at festivals. That's why I'm looking forward to this tour – so we can hang out with them a bit more."

The (bit too) friendly rivalry continues. Vaccines, it's over to you.

### BACK TO THE FOO-TURE

Now Foo Fighters are on hiatus, we suggest some new jobs for Dave Grohl

ollowing a few cryptic comments onstage at Reading and in New York's Central Park. Dave Grohl last week confirmed that Foo Fighters would be taking an indefinite break - though he did promise they'd be back some time in the future. Grohl says he'll be working on a Sound City documentary film and an album he's describing as "the biggest, most important project I've ever worked on". It got us thinking: with all that extra time on his hands, what would we like to see Dave Grohl do next?

#### REFORM NIRVANA

With a hologram of Kurt centrestage. Smells Like Tech Spirit?

#### READING FESTIVAL STEWARD

He's played Reading Festival nine times – it just won't be the same without him there in some capacity.

#### GROHL'S THE BAKER

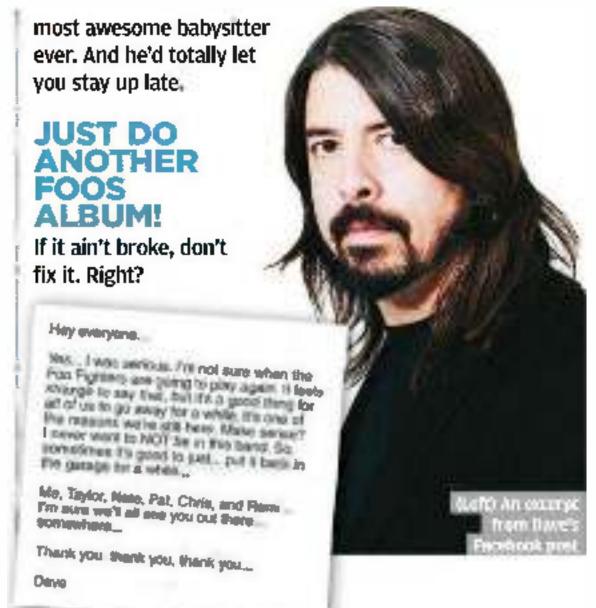
He founds a US version of Greggs. On the shelves? Sausage Grohls, jam Grohly poly, Grohlmeal bread...

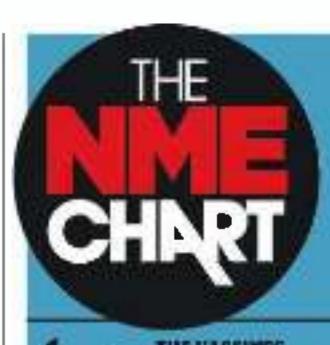
#### TV SHOW: GROHL'S ROYCE

Dave Grohl gets a job as chauffeur for Clarence Royce, the mayor out of *The Wire*. Hilarity ensues.

#### BABYSITTING

Because we think he'd be, like, the





23 TEENAGE ICON'

2 11 FLAWS'

3 20 CONNECTED

4 2 THE GASLIGHT ANTHEM

5 15 TWO FINGERS

6 S OF MONSTERS AND MEN

7 THE KILLERS

ALUNAGEORGE
YOUR DRUMS, YOUR LOW

9 B LUCY ROSE

10 21 THE JOY FORMIDABLE

11 16 MUMFGRO & SONS

12 5 MUSE MADNESS

13 12 SOMETHING GOOD

14 9 TWO BOOR CINEMA CLUB

15 6 EVERYTHING EVERYTHING TOUGH COUGH

16 WALK THE MOON

17 4 THE XX

18 10 KODALINE

19 15 TWIN ATLANTIC

20 14 GREEN DAY



Hear the chart rundown first every Monday at 7pm on MME Radio NMELCOM/RADIO

The MMC Chart is correlated each week by NMC Participan is Natural to bow many times each track has been played a other station over the provious sevendays.

## Pieces Of ME **BEN GIBBARD** DEATH CAB FOR CUTIE

The alt.rock frontman on Californian hiking trails, 'The White Album' and rocking out with his dad's Gibson guitar

#### My first gig SUB POP ULTRA LAME FEST, PARAMOUNT THEATRE, **SEATTLE, 1992**

"Mudhoney were headlining and Seaweed, Supersuckers, Pond and Earth played too. I'd never heard Pond before that day but they were the best. Earth were just two guys and a drum machine. They came out and played Sabbath-type riffs and in my 14-year-old mind I thought they must be soundchecking for another band, because nobody would make music like that just on its own."

#### Right now I love ERIK BLOOD

"He's a Seattle musician and he produced the Shabazz Palaces and THEESatisfaction records. He recently put out a concept record called 'Touch Screens'. It's about pornography, of all things, and is equal parts My Bloody Valentine, krautrock and Wire. All the songs deal with the disconnect between the people in pornography and the people viewing pornography. It's done really intelligently and warmly, it's not exploitative or heavy-handed."

#### My favourite possession GIBSON LG-1 ACOUSTIC GUITAR

"It was my dad's that his parents bought for him when he was 13, which would be about 1960. It was one of two guitars that were always in the house, and I took possession of it a few years ago. I'm not paranoid about taking it places -- I've played it onstage before but I've never taken it on tour. It's the thing I'd grab if my house was on fire."

#### My favourite TV show LŎŬĬE

Louis CK is an American comedian - he's got a show on cable called *Louie*. It's about him as a comedian living in New York City. It's all scripted but based on his life, where he's divorced and has two young daughters. It's a really good show for creative people to watch because it deals with how you balance a regular life with trying to be a creative person out in the world. There's an episode called Bully that's a good place to start. It hits so much emotional ground over 22 minutes."

#### My favourite place BIĞ SUR HIKINĞ TRAILS

"In the spring, I went on a road trip through California with a couple of friends and ended up at the same cabin I stayed at when I was working on 'Narrow Stairs'. I run a lot, and went on a trail run in this park between Carmel and the Bixby Bridge. I was running along this cliff looking out at the Pacific Ocean



and everything in life was perfect at that moment. I'm playing in Big Sur soon and I'm : almost more looking forward to running those trails than playing the show!"

#### My favourite album sleeve THE BEATLES -**'THE WHITE ALBUM'**

"Album art had become its own medium by the point this was released. In the early '60s, nobody in pop music was spending any time making album covers; they were just to show you what the band looked like. So it's pretty brilliant that the very band that started to define the album cover as art was the first to ; throw it out. It was getting crazier and crazier . and they had the foresight to put out an album cover that was literally nothing."

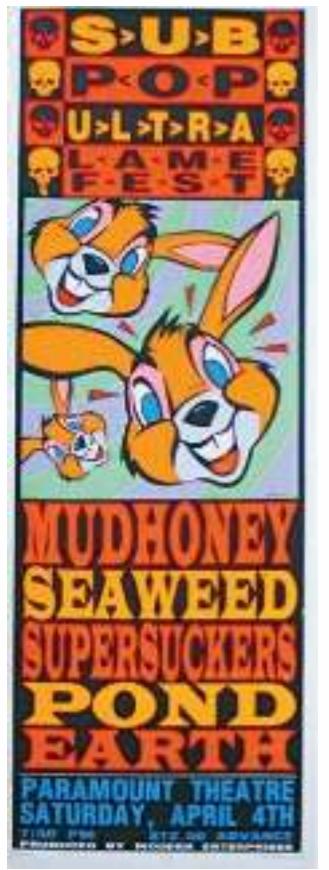


Clockwise from main: Ben himself; the Gibson LG-1; Erik Blood's 'Touch Screens'; The Beatles; promo poster for Sub Pop's Ultra Lame Fest; U5 comedian Louie CK spices up the morning commute











# SNOW PATROL?

It couldn't be easier – visit www.shure-remix-competition.eu, download the Fallen Empires stems, add your own personality to your remix, upload it and win Shure prizes!





# RADAR

FUTURE STARS, BREAKING SCENES, NEW SOUNDS

Edited by Matt Wilkinson



#### Buzz-worthy Glaswegian electro-poppers – top tunes, rubbish spelling

ack in May, the Neon Gold label posted the debut single from an unknown Glaswegian trio called Chyrches on their blog. There was no photo, no biog, no hoopla of any kind; there was only 'Lies', a three-minute electro-pop banger that sounded like Robyn and Fever Ray partying inside a cyclone. Within days, the track was all anyone in Glasgow could talk about - but actual information on Chyrches themselves was at a premium, right up until their sold-out debut gig two months later. By that

point, the entire biogosphere had caught on. "That was terrifying," recalls Martin Doherty. "I've never been creatively involved in a project that people were interested in, so when that gig sold out, I was like, 'Here we go.' It felt like everyone in Glasgow was turning up to decide that 'Lies' was our only tune and we were total shite."

Except that didn't happen. From that point onwards, things only snowballed – to the point where Chyrches are now the hottest band to emerge from the city in years.

"My mum found something on a web comment board - they

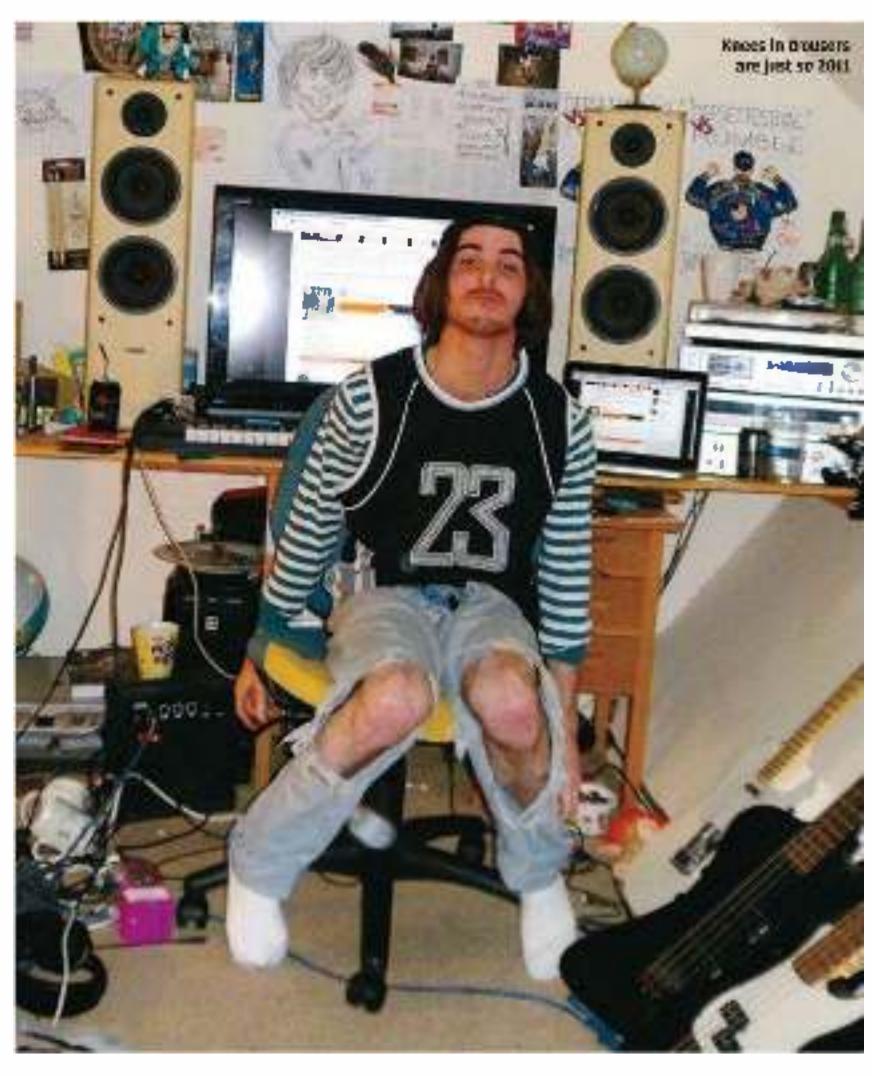
said they wanted to marry me," says Lauren Mayberry, the tiny vessel from which the huge voice at the heart of Chyrches emanates. "That was a bit weird. I'm scared she's going to start posting back." In truth, the 'mystery' surrounding Chyrches is a little apocryphal: all three members have enjoyed moderate success before (Martin with The Twilight Sad, Iain Cook with Aereogramme and Lauren with Blue Sky Archives), and came together last September to make the sort of music their old bands simply couldn't. The success of 'Lies' was no Machiavellian contrivance. Instead, as Martin says, it was "properly organic -no marketing budget, no label, no press guy, nothing."

"It wasn't a strategic move to keep things back from people," says Lauren, "but there's nothing worse than when a band is everywhere and you know everything about them. There's a lot of talk about us right now, and we don't want to be that band people are bored of already."

There seems little chance of that: second single 'The Mother We Share' is a fine follow-up, while the band have their "ducks in a row" for their debut album. There's no need for lies here -Chyrches had better get used to being stalked. Barry Nicolson

#### NEED TO KNOW

FOR FANS OF: Robyn, The Knife **BASED:** Glasgow BUY IT NOW: 'The Mother We Share' (National Anthem) ON NME.COM: Listen to 'Lies' BELIEVE IT OR NOT: None of the band are religious. The name came about when tain locked them in his living room after weeks of fruitless Google brainstorming



## GROSS MAGIC'S WRITER'S BLOCK BATTLE

But Sam McGarrigle has plenty of new stuff lined up for the NME Generation Next tour



If you've been wondering what Sam McGarrigle, aka Gross Magic, has been up to since the release of his much-lauded

EP 'Teen Jamz' last winter, then look no further. "I've been having these ideas for concept albums," he tells us. "One of them sounds a bit like Nintendo music because, instead of playing video games, I find it more fun to make music that could be in one. And I've made some old UK garage tracks as well..."

Having pulled in a heap of hype, McGarrigle - who's set to play the NME Generation Next tour alongside The Cast Of Cheers and Howler later this month – says he found himself suffering from nerve-based writer's block earlier this year. "I finish other projects better because there's no pressure, whereas with Gross Magic I'm so aware that people are gonna

review it and stuff," he explains. "I really want it to be perfect, so I'll start recording a bit and then be like, 'No, it's never gonna be perfect' and stop doing it." Finding an outlet in the weird and wonderful, however, seems to have helped the Brightonian get back on track. His debut album, which probably won't sound like 'Teen Jamz' but will be "a guitar record", may still be in its formative stages, but it is now slowly starting to take shape. And for proof, Sam says he'll be playing a slew of newics throughout the forthcoming tour, including the much-tipped 'Shot In The Night'. "I had this idea of making an album of '80s hair-metalinspired stuff and I came up with that riff and just kept on going," he says. "The lyrics are this story of a bank robber coming into a bank and killing all these people, and I manage to escape on a motorbike but he chases after me because I was the only witness." Welcome back, Sam. Lisa Wright

BAND CRUSH



Rachel Zeffira of Cat's Eyes on her favourite new act "Loom are a band I'm excited about. I can't wait for people to hear them. They sound like a mix of Nirvana and The Misfits. Their singer, Tarik, has an intimidating stage presence."

## The Buzz

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



#### THE STRYPES

Apparently, Irish four-piece The Strypes are all aged between 13 and 15. Can they be taken seriously? Perhaps snobbishness should be avoided - after all, it's not like Stevie Wonder was called 'Little' for nothing, right? In any case, the band have attracted attention from all manner of industry heavies of late, from Universal to Beggars. Their debut London gigs were packed-out affairs, and apparently they were hanging out with Jeff Beck afterwards - a man who would surely appreciate their talent for rehashing R&B standards. Paul Weller is another fan, telling Radar: "I saw them on YouTube - they're stupidly young, but they really have it. They're great." The Rolling Stones started out pretty similar to this, you know.



#### 2 LULS

About to go on tour with Spector and Swim Deep, Luls manage to swing from the otherworldly glint of Wild Beasts to full-on terrace-anthem singalongs. It's a heady mix, and never more so than on their latest track, Young'. The Greendore Films-directed short for it, which was shot in a disused air-raid shelter, is entirely apt.



#### **3 MRS MAGICIAN**

As if the novelty of titling a song 'I'm Gonna Hang Out With The Lesbians Next Door And Drop Acid' wasn't enough, San Diego garage-dwellers Mrs Magician have gone and released a sneakily superlative debut album in 'Strange Heaven'. Thirteen loosely strung tracks that sound like Black Lips on an especially weird bender.



#### 4 SKATERS

Fresh support from The Strokes (who've been tweeting about them) has helped the fledgling New York act reach the lofty heights of BBC Radio 1 airplay. Yes, they feature an ex-member of The Paddingtons, but there's still much to love about their louche, scuzzy aesthetic. It's well worn, but still looks pretty darn good.



#### **5 CRASH & THE 'COOTS**

PlayStation marsupial devotees Crash & The 'Coots channel the 16-bit glock rock of Los Campesinos! and add a dash of Eel Pie Islanders Mystery Jets' spirit to make one of the best tapes we've heard in ages. Their 'John Coles Park' EP is available now via the promising new Heart Throb label's Bandcamp page.

## SCENE REPORT

# FRIENDLY FIRES: SAVIDGE NEW BEATS

## Jack Savidge on the freshest new sounds rattling his cranium



The single of the year is here! Yes, I'm calling it – it's KW Griff with 'Bring In The Katz'. Consisting of little more than a 'Think' break, a cluster-bomb sample of a guy coughing, and MC Pork Chop's bellowed "BRING IN THE KATZ! OH! YES!", the track gained heat on the insular

Baltimore club scene before London's Night Slugs label signed it for their 'Club Constructions' series. There's a micro-industry of kids uploading videos of themselves doing B'more's seizure-legged dancing to it, but I think a montage of cat clips could send this bigger than 'Gangnam Style'. KW, call me, let's make magic.

Thumpers are two chaps who have been around since before nu-rave stalked the earth – not that you'd know it from their lack of world-weariness. First single 'Sound Of Screams' explodes to higher peaks each time the chorus hits, pitched gleefully between Weezer, Animal Collective and The Muppets.

DJ Tennis is preparing his debut album for Kompakt, and the first amuse-bouche is 'The Outcast'. Featuring looped guitar and

JACK'S TOP 5

KW Griff 'Bring In The Katz'

Thumpers
'Sound Of Screams'

DJ Tennis 'The Outcast'

Pawws 'Time To Say Goodbye'

Edwin Congreave 'Heal' a serene slacker vocal from San Francisco's PillowTalk, this has 'Sonar beach party' written all over it. Pawws' 'Time To Say Goodbye' is a synth-driven power ballad that's been on heavy repeat round these parts. There's a hint of Robyn-esque drama to her voice, pushed stridently along by the Pet Shop Boys-meets-Kate Bush production. Check out her SoundCloud page for more.

Last - and icast, due to the flagrant conflict of interest - check out 'Heal', a 12-inch by Foals' electronics-tweaker Edwin Congreave on our new Deep Shit label. It's for those who like to see out summer with warm, autumnal house.

NEXT WEEK'S COLUMNIST: Howler's Max Petrek





PAWS
Bodega Social Club,
Nottingham,
Oct 11

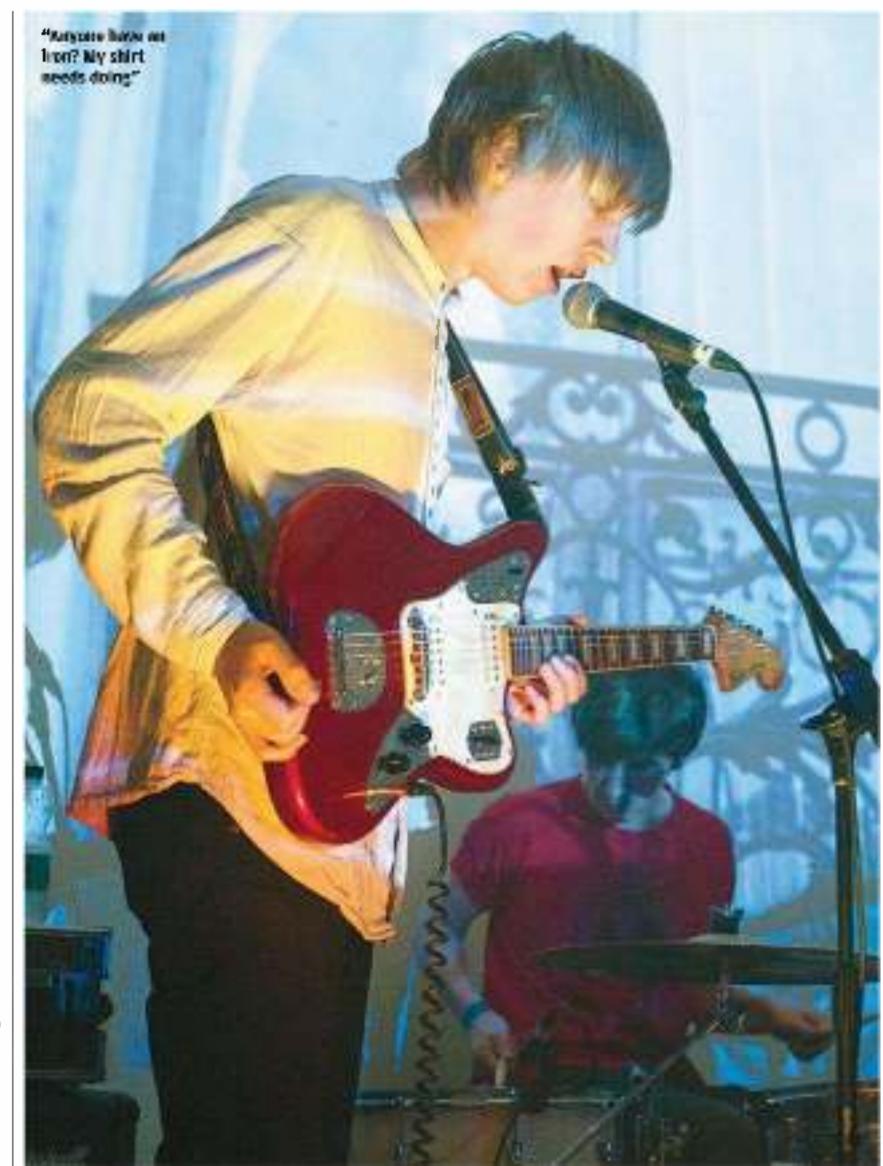
ONEOHTRIX
POINT NEVER
Islington Mill,
Manchester, Oct 13

SHINIES Birthdays, London, Oct 13

LIFE IN FILM Joiners, Southampton, Oct 15

THIS MANY BOYFRIENDS (pictured below) Firebug, Leicester, Oct 16





## DRENGE

### CAMP AND FURNACE, LIVERPOOL SATURDAY, SEPTEMBER 29

CAUGHT

Huge drapes hang over the entrance to the Camp And Furnace, hiding a haven for hippies. Welcome to Liverpool's maugural

International Festival Of Psychedelia, a parallel world where balding 40-year-old men in bandanas and tie-dye T-shirts stretched over rotund frames are the order of the day. All around, people settle themselves with bowls of 'magic mushroom soup'. But there's a spanner in the works.

Incongruous Sheffield duo

Drenge don't fit in here. They

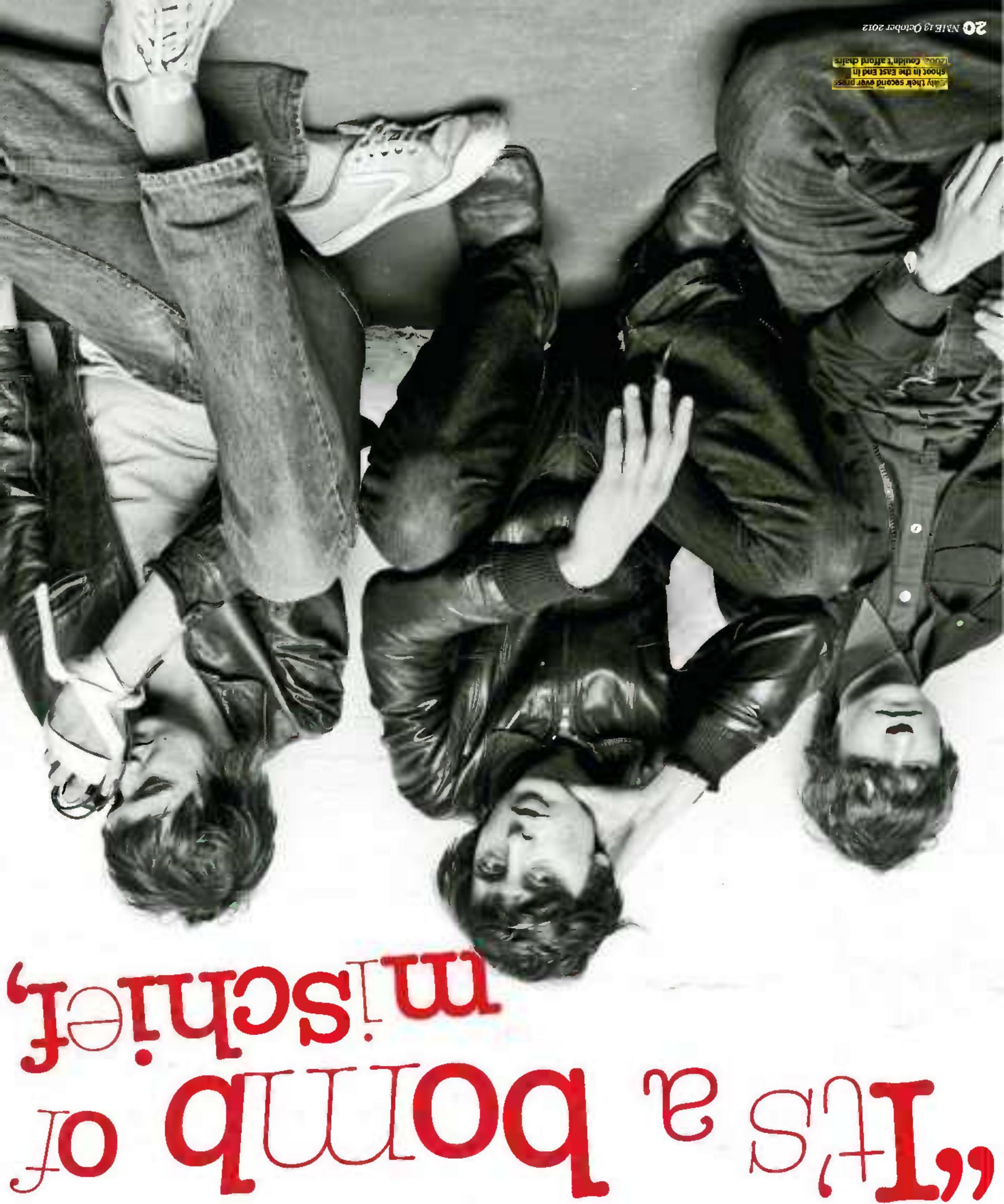
Drenge don't fit in here. They sing songs called 'Blood Sports', 'Gun Crazy', and 'Face Like A Skull'. They play menacing garage rock from a whitewashed room with Albert Lamorisse's *The Red Balloon* being projected from the sound desk. "We're probably the least psych band on the line-up," laughs frontman Eoin Loveless (great surname) before his brother Rory irascibly wields the sticks in the intro to 'Dogmeat'. "I go for liver, you go for brains",

Eoin shouts venomously while slamming a pedal and unleashing distorted sonic mayhem, shaking the guitar with both hands for every last note.

"Is everyone OK?" Eoin asks after 'I Wanna Break You In Half, an onslaught to "make you piss your pants" if the lyrics are anything to go by. It's not bad work for two guys who began their musical lives, aged 11, in a Keane covers band.

# In 30 minutes they play a dozen sinister, incendiary tracks

In just 30 minutes Drenge squeeze in a dozen incendiary tracks, continuing the sinister aesthetic. 'People In Love Make Me Feel Yuck' is a great title—and ironically, despite twisting hope and beauty into postmodern ennui, it gets a passionate response. With a minute left they finish on another darkly titled tune, 'Necro', and it all starts to feel strangely life-affirming. *Simon Butcher* 



# and pride..."

Ten years ago The Libertines released 'Up The Bracket': one of the most chaotic, brilliant debuts of all time. From Madonna encounters to studio superheroes to toilet panic rooms, Matt Wilkinson unravels the untold story

irstly, thank FUCK for The Libertines. They really mattered. There are naysayers who will say different, but these people don't know shit. They don't realise that in 2002, Peter, Carl, John and Gary were at the epicentre of one of the greatest rock'n'roll stories since punk broke in '77 - or that every musician

who really counts for something now owes a serious debt of gratitude to what those four dreamers did back then.

'Up The Bracket' was released on October 14, 2002, and went on to strike a lightning bolt right through music's bleeding heart. Apart from The Strokes and The White Stripes - both of whom were great but too far away from Blighty to call our own - 'punk' at that point meant fat idiots in baggy jeans singing about breaking stuff and copping off

with Britney Spears. The Libertines totally annihilated all that crap with just 36 minutes of recorded music.

They weren't topping charts - that would come much later, along with addictions and fallouts - but in those 12 months they ripped the UK to shreds. Chaos reigned wherever they went, and the funniest thing is that it should never have worked. They wore brogues and sung about Tony Hancock, How uncool is that? But they knew their shit too; they nicked riffs and words from all the greats, from The Dead Boys to the Stones, and created classics of their own.

Aesthetically, they were actually the coolest band on the planet. Nobody could talk the talk like Pete and Carl - it was as if Joe and Mick, Liam and Noel and Pete and Dud had been rolled into one. Their jeans were held together with gaffer tape, their guitars flecked with blood and coke. They knew everything there was to know about London, they had more soul than every other muso-poser on the planet and they were inviting YOU into THEIR front room for the greatest house party ever. The soundtrack, of course, was 'Up The Bracket'. It's gone on to become the most influential rock record of the last decade. This is its true story.

#### Mid-late 2001 THE STROKES PLAY HEAVEN: THE SEEDS OF 'UP THE BRACKET' ARE SOWN

Banny Poostchi, the Libs' manager until 2003: "Peter and Carl were absolutely desperate by this point. They didn't have jobs; Peter was living above [Islington pub/ venue] Filthy MacNasty's, Carl was kind of homeless. The Strokes had just come over for their gig at He wen, which me and Peter had seen, and we'd all gone out and bought 'The Modern Age' and thought, 'Well, they've released their single; we've now gotta come up with

something just as good." Gordon Raphael, The Strokes' producer: I was at the afterparty for The Strokes' Heaven gig in London and Banny introduced me to Pete. He got down on one knee, rolled his hat onto his hand and sang me a song. He basically proposed to me."

Banny Poostchi: "After that gig I said to them, 'Look, let's try again - I think if you are willing to change your sound you can get a record deal'. I had a house that I shared with other people in Copenhagen Street and I just locked them in

there and said, 'Right, you write some songs and I'll come back'. They wrote 'Up The Bracket', 'Time For Heroes', 'What A Waster' and 'Mayday'." Carl Barât: "It wasn't against our will, really. We wrote Boys In The Band' in her [Banny's]





July 3-13, 2002 \* àt London's RAK Studios

4IGet Along' (37 - with non-album track 'What A Waster' as its AA-side), 'Up The Bracket' (29), 'Time For Heroes' (20)

13 October 2012 NME 2

## MEET THE CAST

Who's who in the 'Up The Bracket' story

**PETERONUM Y Libertines** frontman, Dreamer, Poet. Great lyrics, bad teeth

COR EARAT Libertines frontman. Guitar whiz. Great jackets, even better riffs

JOHN HASSALL Libertines bassist. The 'quiet' one, Used to be a caner, now a Buddhist

**GARY POWELL Libertines** drummer. The 'lovely guy' one. Took his shirt off, A lot



GEOFF THAVIS Founder of Rough Trade Records. Morrissey famousty wrote the 'Frankly Mr Shankly' lyrics about him



MUL BANKS Interpol singer. Now also a hip-hop DJ – he murders dancefloors in

New York under the name DJ Fancypants

BANKY PROSTORI Former Libs manager. Banny convinced Pete and Carl to ditch their skiffly sound in favour of a Strokes-y approach



BANTER DURY THE Libs' labelmate and son of lan. Claims he was frightened by the quantity of drugs hoovered up by the band

AND TABITHA **CHANGE AT Together** they are DJ duo Queens Of Noize.

During the Libs' success, Mairead and Tabitha released 'Indie Boys Don't Deserve It' a piss-take song co-written by Pete Doherty, Tabitha dated Pete in '02 and Mairead now manages Florence Welch

JAMES ENDEAGOTT Ex-Rough Trade A&R man who signed the band. Thought the original Libertines incarnation sounded 🖟 like "the fucking Wurzels"



MARTIN NOBLE **British Sea Power** guitarist and Libs labelmate. Knew the band as

"a skiffle band who carried about a stuffed badger"



GORDON BAPHAEL Producer, After helming The Strokes' 'Is This It', Raphael came to

London to seek another fortune with The Libs. It didn't work out

BRAM FRAGILE Promoter and band friend. Famously put on The Libertines' 'freedom gig' at Chatham's Tap'n'Tin venue the day Pete came out of prison for burgling Carl's flat. Now runs # a pub and Margate club night called The Bracket



Ex-Suede guitarist and producer of 'I Get Along', 'What A Waster' and

Don't Look Back Into The Sun'. Backed out of producing 'Up The Bracket'



DANNY GOFFEY The Supergrass drummer and Celebrity Masterche

semi-finalist features heavily in Carl Barat's book Threepenny Memoir: The Lives Of a Libertine. Carl lived with him once

SARAH PHOTO GIRL Sumaineless-by-choice photographer who captured much of the Libs' madness in 2002



REAHAM COXON Blur guitarist and huge Libertines supporter.

Knows a bit about dysfunctional rock groups with egotistical singers

**TONY LIMITIN Libertines** publicist during 2002-2004. Retired from music shortly afterwards



about the limousine wheel that came from there." Gary Powell: "The first time we played together in public was around that point, at the Islington Arts Factory one Sunday afternoon: Me, Pete, Carl, and Johnny Borrell on bass. The first song we played was 'Horrorshow'."

**Carl Barât:** "We did a video for 'Horrorshow' that summer too. It was a little bit Peter-heavy, with his girlfriend Francesca. We shot it in a King's Cross graveyard. It was a bit gothic..."

Anonymous poster, Thelibertines.org forum, 2001: "The final act really was a horror show. It was an abandoned hospital which was for German Jews during WWII. The make-up had reached glittering proportions, and the crew's attire was also ridiculous. The only light we had were torches and some candles. Peter and Carl did an excellent puppet show, through a hole in a wall, with Pandy the teddy bear. Peter would cry, whether it was real or crocodile tears I'm not sure."

Carl Barât: "Part of it was filmed in a disused mental asylum, that's true. I can't remember a puppet show but it wouldn't surprise me. We were just pissed in a mental hospital. It's pretty freaky. We never released it." Jeannette Lee, Rough Trade Records boss: "We were

in the middle of the Strokes fever at that point, and

James Endeacott to come and see her band." James Endeacott: "The first thing I noticed was Pete looked a bit like Paul McCartney and that he and Carl were very young and very handsome. They didn't say much, just played me four songs. They played 'Horrorshow', 'I Get Along, 'Up The Bracket' and 'Boys In The Band' and I was just like, 'Fuck'." Geoff Travis, Rough Trade founder: "We then sent them into Nomis Studio to record some demos - there was "Time For Heroes', 'I Get Along' and 'Horrorshow'." Carl Barât: "We did a load of demos like 'Smashing' which never came out as it didn't fit in – and 'Sally Brown' and 'Mr Finnegan', which we used as B-sides." Jeannette Lee: "We were very excited – we signed the deal on the last day before everyone in the office went off for Christmas. But they were late. They finally got there and were nervous. They thought we would have changed our minds. In retrospect, I think they probably went off on a drug shopping spree..." Mairead Nash, Queens Of Noize: "I used to work at

(Shoreditch nightclub) 333 then, and Pete and Carl hung around there before they got signed. My manager was fed up with them and told me they weren't to come around any more, but I persuaded him to give them handyman jobs so they could still hang around. And the day they signed

a lot of young guitar bands were contacting us looking

to be signed. Banny contacted our junior A&R man

to Rough Trade, they had to come round in the afternoon to finish painting a toilet." Carl Barât: "I dunno about the toilet! I remember we got off on the wrong fucking Tube stop, and then we thought they were gonna change their minds and take the deal off the table."

James Endeacott:

"They had Gary at this point, but they didn't have a bass player. Someone said they knew this guy called John Hassall who was

"**Mad**onna said Hey boys!' to us. She thought we were The Strokes" CARL BARÂT

a "Libertine" - everyone had to be a "Libertine". The night they signed, Pete, Carl and I got a tax1 from the office to Water Rats to see British Sea Power play. We all had some E and some coke. Pete had a bottle of amyl nitrate, but it broke in his trousers. The cab we were in stank, and I remember the driver pulled over and shouted: 'Oi! I can smell amyl'. Pete was like [apologetic voice], 'I'm really sorry, the bottle just broke in my pocket'. The driver thought it was brilliant." Martin Noble, British Sea Power: "I'd heard they were in the crowd that night. I just thought 'Fucking hell,

#### February 2002 THE FIRST FULL GIG, AND A MEETING WITH MADONNA

someone has signed that band?!"

Carl Barât: "Pretty soon after we signed, James Endeacott got us to support The Strokes at a couple of gigs. I remember walking across the campus of Leeds University to go and soundcheck, and listening to the night pounding and vibrating out of the refectory or whatever. Jack White was there, hanging about backstage, in his bowler hat. It was quite elevating." Gary Powell: "We hung out with them at the NME Awards that same week, we were all sat around a table. Carl told me that earlier that day they were walking down a hotel corridor when Madonna suddenly walked past, looked at them and uttered the immortal words, 'Hey boys!""

Carl Barât: "She thought we were The Strokes!



It was enough to spin our tiny little minds, suddenly going into that world."

James Endeacott: " I'he first proper gig they did as

a four-piece was at a place called The Cherry Jam. They were absolutely high as kites when they came onstage."

NME's James Oldham's review of the gig, March 1, 2002: "The gig's been a mess. But it's also been the most exciting thing we've seen all year. It'll be the same when you see them."

Spring/summer 2002 'WHAT A WASTER', LANDMARK GIGS AND A SUPERGRASS SUPERHERO

Pete Doherty, writing on Thelibertines.org, March 22, 2002: "What A Waster' tour commencing very soon. The Libertines are holed up at RAK in St John's Wood recording their first single 'What A Waster'/'Mayday'/ 'I Get Along'. I'he food is lovely." Bernard Butler, ex-Suede guitarist and producer: "They were out of control, but in a really funny way. They were funny because they were insecure, I believe. Especially Carl, he could be very insecure at times and would come out with piles of drugs to make him feel secure. Over time, the balance was rotten but we had it right for the recording of 'What A Waster'." Carl Barât: "He was supposed to do the album, but there were a few tortuous times between him and Peter in the studio." Geoff Travis: "Pete has always

rebelled against any sort of

was his organisation - he was

Pete Doherty, writing under

work. Bernard's problem

too organised."

Years Up The Bracket COVER STORY! THE THE PARTY NAMED IN The Libertines first appeared on NME's cover in June 2002, with just one single out. They told James Oldham about thier Arcadian dream and how they funded their lifestyle by joining a rent boy agency "I met Pete and Carl the day they signed to Rough Trade. They offered Taking a break me coke, E or smack in return in Aberdeen for buying them a drink. I met during their them in London's Chinatown September tour on the day of the 2002 May Day rlot. They didn't want to a pseudonym on Thelibertines.org do the interview inside, they in 2002: "Bernard Butler has pulled wanted to do it while we were

throwing bricks at police. After I persuaded them that we could

do that after 20 minutes of chat, they rolled out this charming, hilarious and bohemian tale. It sounded unbelievable, but brilliantly so, so we decided to • put them on the cover,"

"We met James ... down the Dive Bar after partaking in rioting. Everything we said was true. Even the rent boy stuff. I can still remember Peter doing his hair in a policeman's riot shield."

out of the 'Up The Bracket' sessions because The Libertines take more igs than Suede ever sat upon and

Bernard hates it all" Bernard Butler: "My back gave way and then I got ill, so I had to pull out. I never pulled out of producing 'Up The Bracket' because of the drugs. Look I was in Suede and look what happened there, we were hardly Coldplay. They just thought I was a monumental square because I wasn't shovelling cocaine up my nose. So Mick Jones walked in and did it in my studio with my team. I had done all the rehearsing with

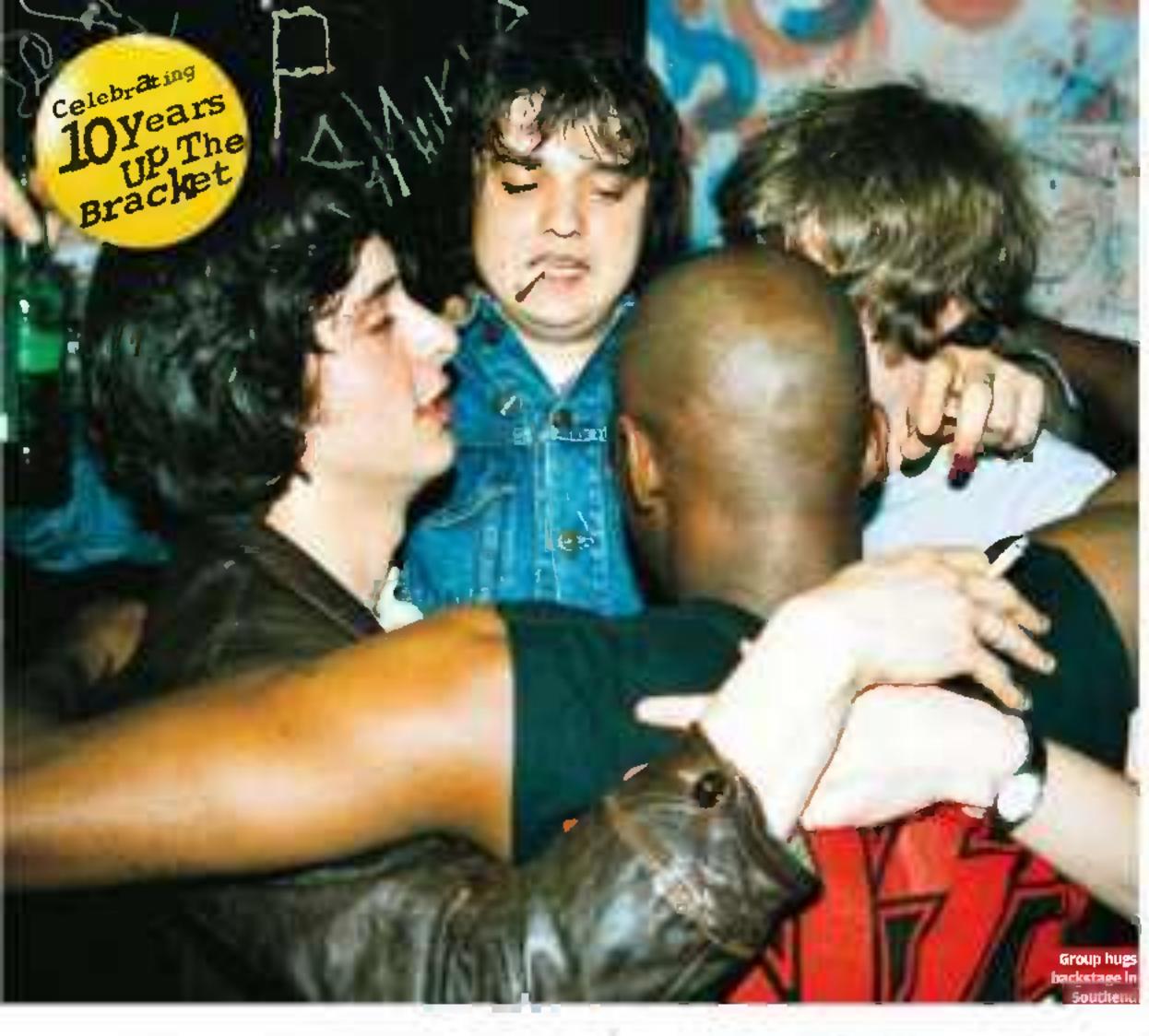
them, so as you can imagine I was absolutely gutted." Martin Noble: "I remember we did a gig together again in May at The Cherry Jam, and then hot-footed it over to the 333 to have a massive party."

Carl Barât: "That was pretty fraught. I remember they wouldn't let [Pete collaborator] Wolfman in, so I had to petition to get him access, which was eventually granted. I also remember a big tin of speed went missing."

Martin Noble: "I threw up blood that night, which is all par for the course of hanging out with The Libertines" Banny Poostchi: "Peter and Carl moved in together at 112a Teesdale Street in July 2002. They'd only just signed to Rough Trade in December 2001, and the excitement was still there for them."

Mairead Nash: "It was pretty wild. I would turn up for a cup of tea in the afternoon and then stay for three days – that was their vibe"

Celebrating







Paul Banks, Interpol: "[Bassist] Carlos D and I went to Pete and Carl's flat after Interpol had played in London. They used to have these wild parties, and we had heard about them. My main priority was to get pissed, but Pete and Carl were lying on a couch singing songs to each other - it was rock'n'roll as shit. I fucking loved them, they were the real deal. When we were leaving this old woman threatened us with a hammer, as we

were the only ones leaving the party at the time and she blamed all the noise on us "

**Carl Barât** "Ah the German woman next door – Vizzles, we called her, because she had a bird that whistled, or 'vizzled' when we made noise. She didn't take kindly to Interpol. She chased them down the street with an axe."

Paul Banks: "I never ran! I, um, quickened my step."

# "It clangs my heartstrings"

Carl Barât on 10 years of 'Up The Bracket'



It's been 10 years - were you aware of the anniversary? "Not really, no. I would have said it was five at a push! So firstly,

it's a bit of a shock, but there's definitely some pride there. Really, the first time I'd listened to it in about 10 years was when I heard the covermount CD you lot made. And I couldn't even list the original tracklisting. I've got a lot of memories of it though."

When did you last listen to your own version of the album?

"Not for ages. I think when I DJed in New York recently I had a vinyl of it and I was gonna put 'Horrorshow' on but I turned round and someone had nicked it. I have heard tracks, but I haven't listened to the whole record in quite a while. I don't actually own a copy - I don't really need one, do I? It's all pretty ingrained."

What emotions does it stir in you?

"Excitement. Beatific joy

twinned with deep sorrow and heartbreak, which was what wrote the songs back then. I feel happy and sad in equal measure. It's like a time capsule, bristling."

Was there a sense of redemption in playing so many of those songs at Reading and Leeds in 2010? "It's the same thing when we see each other really - the personalities that we have around each other are always in this stasis when we're not together, so there's always something there. And those gigs were grand."

What's the best song on it? "I've always said 'Death On The Stairs'. That's the one that clangs on my heartstrings. There's a lot of desperation and hope and optimism in that one."

Banny Poostchi: "At this point they'd just recorded one single, and suddenly they were doing their album. It was a snapshot of a time when you could just feel this creativity bubbling in the East End, and that it was all gonna suddenly come up."

James Endeacott: "For the album, I felt they needed someone who'd experienced it all before. Jeannette turned to me and said, 'How about Mick Jones of The Clash? I've known Mick for years, he'll be great!""

Carl Barât: "Mick was always watching EastEnders. And there was a nice lady called Cindy there who used to cook up a storm upstairs. Mickie Most was there, the studio owner [and producer of The Animals' The House Of The Rising Sun'] complaining about no-one being as good as they were in the '60s. I remember coming in not having had any sleep and him taking me to task on it, while he was sitting there reading his yacht magazine. It was a great time."

"I th**re**w up blood that night. All par for the course at a Libertines party" MARTIN NOBLE

Danny Goffey, Supergrass drummer: "I think I might have done backing vocals on 'The Good Old Days'. I can confirm I was wearing a turquoise superhero outfit around the studio though - it freaked Carl and Pete out a bit. I can't remember why I had the outfit, but I remember hopping around while Pete was doing a vocal take for 'Radio America'. I was just trying to put him off but then I noticed that Carl had fallen asleep and hit his head against the mic stand. My tights were too much."



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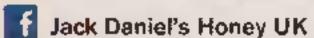
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MIK VANIET

Jennessee

10 Years
10 Up The
Bracket

Gary Powell: "It wasn't just tights, he had the full outfit on. He started running around the studio like this mad lanky leprechaun."

Carl Barât: 'There a mad rumour Mick Jones played the Time For

Heroes' solo but he cartainly fucking did not! I remember Graham Toxon came

up to me not long after that came out and said, 'I saw you on *Top Of The Pops*—I really liked what you did with the guitar, that anti-solo' I didn't know what the fuck he meant, but it sound—I ama ing."

Graham Coxon: he spirit of the recording is incredible! So credit to fick to There's a nice story about Jimmy Page scotting at The Kinks You Really Got Me' guitar solo. The notes aren't perfect, but sitting there

"Things
Were
getting
a bit rotten.
A warning
of things
to come"
CARL BARAT

behind the notes is the snarling soul of Dave Davies .. a fucked-off, randy teenager. Now Carl's solos give me the same feeling. It was a bomb of discomfort, mischiet, anger and pride. One of the best albums ever made " James Endeacott: "Pete wanted to have 'The Libertines' written at the top of the cover from cut-out letters - like a deaththreat letter. He was a fan of Bayter Dury, who Rough Trade had just signed, and Pete just cut up the

letters on the back of his album."

Baxter Dury: "I didn't know he'd used the lettering from my album until James drunkenly said to me (slurs his words), 'Uggggh, ye should see what Pete's done!' I was really pleased though – at least they travelled further than the album itself!"

Mairead Nash: "We went along when they supported



# "It still stands up now"

John Hassall on 10 years of 'Up The Bracket'



Did you realise it was 10 years since the album came out?

"I didn't, actually. I don't have a very good head for dates. At the time I was recording it, I didn't really have a perspective on it either. It's only later that that comes." To you still listen to it?

"Funnily enough, I heard it at a mate's house a couple of weeks ago. It was exciting in that context, socially, although there's always stuff that you listen out for, like the mistakes. I thought it was really good - it definitely still stands up."

Was it a happy time, making it?

"Um, yeah. I look back with fondness. I remember being really nervous about it and thinking how it had to be perfect-sounding. But Pete brought this great attitude of 'it will be what it will be'. It's a snapshot of that time. A lot of the songs we'd never even played before recording."

What's the best song on it? "I think 'Time For Heroes'."

You'd been in the band during their skiffle period prior to the album – were you shocked at how much the songs and style changed?

"Yeah, but at the same time,
I'd always rated Pete and
Carl's songwriting, so I knew
that it would be good anyway.
What they did was stylistically
different, but the substance was
essentially the same."

How was it revisiting these songs for the reunion?

"I think it gave me a perspective on the whole thing, which I didn't have before. It made it more real in a way. And this anniversary feels like a new chapter for the band. It feels like the end of something and the beginning of something new, hopefully."

the Sex Pistols at Crystal Palace in July. John Lydon was wearing stripy pyjamas so I said, 'Are you just out of prison or something?' He just went mad, 'Oh shut up, are you not one of the fucking Spice Girls?' Pete had a habit of carrying a tape player around with him and he had an old interview of the Sex Pistols on it. He was playing it on loop and Lydon was getting seriously pissed off."

Pete Doherty, writing on a Libertines forum in 2002:

"That was a day and a half... messy rucks backstage, lost tailcoats again, pandemonium... and Mairead to his





nibs wearing his convict's outfit: 'Oi Lydon... you cunt Oi Lydon, you jailbird, lend us a quid'."

Sarah 'Photo Girl', photographer, band friend and booker: "I shot the band at that gig. It's always stuck out in my mind, mainly because Pete randomly bit me on the arm and drew blood. He was off his rocker and he was chucked out of his own dressing room. A few weeks later they were due to play this Scarborough festival gig I booked them for. Pete just decided he didn't want to do it, so Carl had to front the band himself."

**NME.COM** news story, August 5: "Pete and Carl came to blows during the early hours of Saturday morning in their east I ondon studio. Around 6am, they were horsing around when things became a little heated. Pete punched Carl in the throat and he retaliated by kneeing his singer in the head. Following a few more blows, Pete disappeared."

Carl Barât "I was beside myself with woe. It was a forewarning of things to come I guess. Things were starting to get a little bit rotten. We then had a pitched battle onstage at Reading. Emotional and miserable."

Tony Linkin, The Libertines' publicist: "Reading was horrible. Everyone went to see them to say, 'Go on then, show us what you're made of', but the sound cut off and they had a fight and stormed offstage. Leeds wasn't much better. But they were like brothers, it was just a bit of sibling rivalry. It wasn't like later when things were a bit darker."

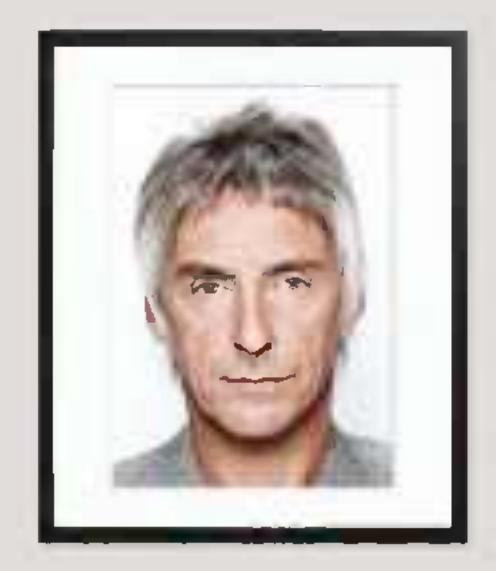
#### Winter 2002 AN ALBUM, DARKNESS AND THE LAST HURRAH OF THE GOOD OLD DAYS

Carl Barât: "I think it might have gone in at 36? [Wrong! It was 35 Ed] I was pretty fucking happy to be there at all. Obviously I wouldn't have minded Number 2 or whatever. But it just goes to show what a load of old bollocks it is."

Banny Poostchi: "We were pleased it had actually charted in the Top 40, because apart from The Strokes, no-one else on an indie label was in the charts."

Pete Doherty, Thelibertines.org, October 2002: "I would like to say thank you to everyone who bought or stole the album and all the sure bloody young beautiful angled sorts who I have shook hands with recently and exchanged pleasantries or obscenities with"



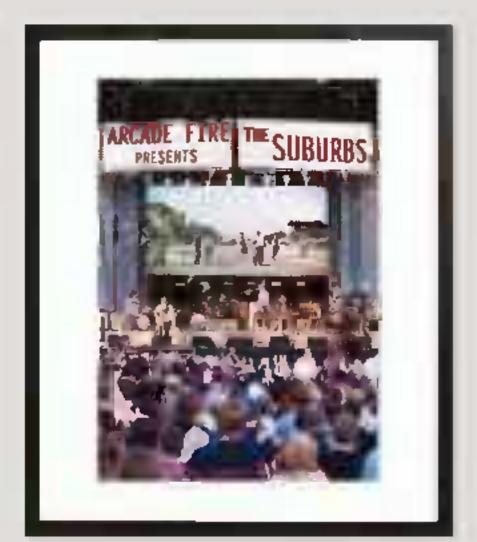


















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# "I'll enjoy this anniversary!"

Gary Powell on 10 years of 'Up The Bracket'



Were you aware it was 10 years since the album was released?

"Nope, not at all! It doesn't feel like it's been 10 years..."

You joined Pete and Carl pretty late on, in 2001 could you tell the songs

they had by that point were special?

"Definitely. Especially because they were saying, 'This is what we've written, could you work with us to make them sound good?' And I was like, 'Yeah, definitely'. They wanted me to work with them to sculpt their art form, to create something that would be everlasting. And from what they'd played me already, it was, 'Jesus Christ, this is going to be great'."

What did they play you?

"I think it was some of the early sessions. The first time we played in public was at the Islington Arts Factory one Sunday afternoon in summer 2001: me, Pete, Carl, and Johnny Borrell on bass. And the first song we played was "Horrorshow"

What's your favourite 'Up The Bracket' moment?

"Radio America" - it's the most emotionally intense and it has the most dynamic nuances. We hired all these old instruments for it - I got a lovely '64 Sparkle kit, we had double basses in, loads of jazz guitars."

Looking back, does the anniversary make you happy or sad?

"Right now it makes me happy, but on another day, it will make me sad. It's like, if I could wind the clock back, would I still keep my friends and not record 'Up The Bracket', or have the scenario that we're in right now? But the scenario right now is that it's the 10th anniversary of 'Up The Bracket'. I'm not going to be glib and glum, I'm going to enjoy it."



Mairead Nash: "We did a launch party for it in King's Cross. It was a disaster. I had projections of lyrics from the album and things both Pete and Carl would say, like Pete's nickname, 'Pigman' The projector got stuck on 'Pigman' when Pete walked in and everyone began shouting it. He was like, 'Are you having a fucking laugh? He started crying and left. I remember he got involved in a bit of promoting around then too, and helped me put together a night at The Rhythm Factory in Whitechapel, which actually turned into their Christmas party."

John Hassall: "We managed five songs, I think, I saw a great clip of it on YouTube recently, and it's kind of mad. Me and Gary are kind of plodding av av but everything else is completely out of tune."

Tabitha Denholm: "Carl had this habit of freaking out a bit, so we had to turn the disabled toilet into a panic room for him to go

to. I decorated it with tinsel."

Dean Fragile, promoter: "I remember that awful band Towers Of London played they came onstage, spat in the crowd and got their cocks out. It

was chaos." Carl Barât:

"I remember it being great. But it might well have been the last hurrah of the good old days, that gig."

**Banny Poostchi:** 

"Peter was obviously doing drugs then. But if you're asking me,

"The Libs" moment was in 2002. It Was full of hope and optimism" **BANNY POOSTCH!** 

'Was it a bad time?' I'd say absolutely not. It wasn't dark, it wasn't depressing. It became like that in 2003 You just have to listen to that album - it's full of hope, full of optimism. That's why people relate to it. It's an album that is about the darkness that comes with personal turmoil that everyone can relate to struggling away, not being listened to. It really was their moment.."

the morning after the Christmas Rhythm Factory gig, still drunk, Carl and Pete recorded a wonky but brilliant Live Lounge session for Jo Whiley. They then broke for Christmas, reconvening in January. But the first three months of 2003 weren't great, with 25 cancelled gigs and ever-growing rumours of disquiet. By July Pete had broken into Carl's flat, and things would never be the same again. But it didn't matter, they'd left 'Up The Bracket' to send shockwaves through British rock for years to come. So things were never going to be the same anyway.

#### TURN OVER FOR PETE!

Mr Doberty's 2002 forum confessions start on page 30

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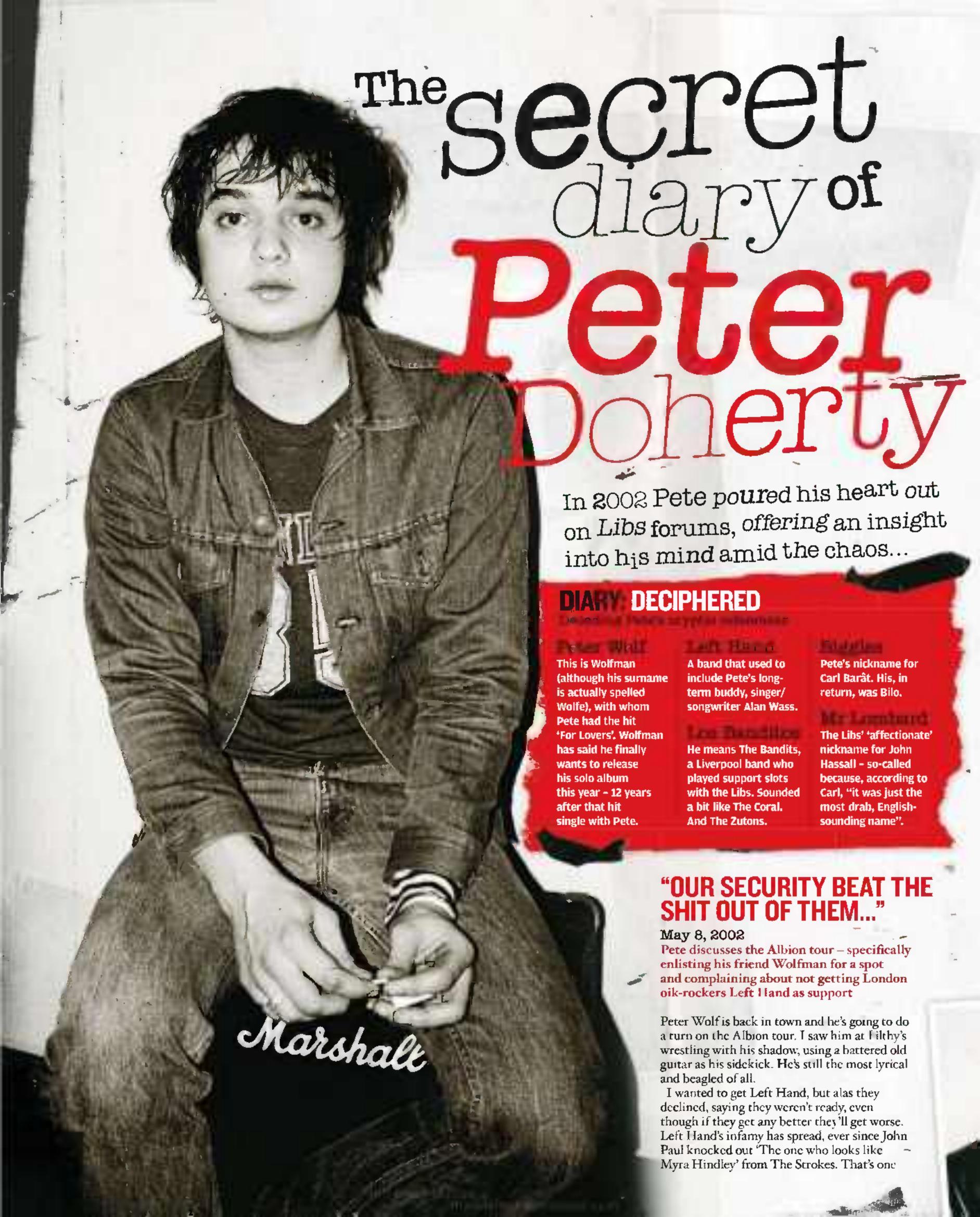
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side of it. Gordon [Raphael, Strokes producer] said Julian [Casablancas] phoned him up and said, 'Have you heard of Left Hand? Our security beat the shit out of them'. So you never can tell with these things.

#### "THERE'S GONNA BE TROUBLE..."

July 11, 2002
As the gig offers come in Pete vents his anger online about passing up Sex Pistols support slots

Manager Banny cancelling Pistols (support slots) because people think it's not 'cool'. Now... there's gonna be some trouble.

"We shouldn't support anyone. Need to create our own scene." Painful, ugly words char my heart and panic me. Sell out supporting the Pistols? What about supporting The \$troke\$ and The Vines then? Was that a sell-out, playing to a crowd?

"Carlos doesn't wanna do it." Oh really? Since when? Carlos doesn't want to - of course he does? If he doesn't mind doing skag and bone and bapple schnapple all night and not coming in when there's three days left to make a fucking album. Oh perhaps this isn't the time or place, so when is? And this isn't washing dirty linen in public. You think this linen is dirty...

## "THEY'LL CRACK YOUR HEAD OPEN"

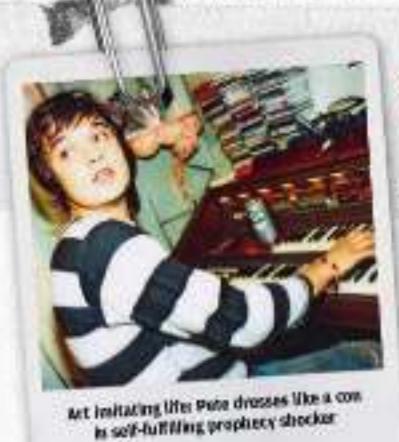
July 21, 2002

Squaring up to an unnamed band on The Libs' Spanish tour, Pete gripes about the rude boys he's come across

All this talk of the Sex Pistols... these lads on the bench thought I was trying to be Sid Vicious, but really... that's just the way it happened that fucked-up night. Brogues, ripped jeans and zip leather jacket and no T-shirt, carrying a dirty great motorbike lock that I had spent what seemed like years trying to fix around the wheel. The lads were muttering some oh-so-hurtful monotony so I strode over, off me nut and said hello and blagged a ciggie. As usual sneers and jibes become pleasantries at close quarters because I was desperate to unload this warped aggro.

They seemed extremely disturbed when I asked if they were playing – the old "Don't you know who I think I am" syndrome in full effect, and I didn't have a clue. At least the 'Vindaloo' singing bulldog brigade – and Mallorca is awash with this breed of perfection – are honest in their unpleasantness and don't have to

pretend They'll crack your head open on a kerb, but at least you know where you stand, not like these morbid efficient types



#### "ALL'S WELL ON THE ALBION"

September 24, 2002
On tour in Wales, the Libs mime
for a TV appearance and recruit
a new staffer

Biggles is blatanly trying to baggle the regional radio girl. Tonight we do Libertines karaoke, we stand onstage with our instruments and use Mick Jones' vocal-less mix of 'Up'The Bracket' to get a metallic room of Welsh kids updated on the

matter in hand: ie, 'Up The Bracket'.

A trail of badges across the country that has led us here at last, in the smack-addled valleys of beautiful Wales.

Funny name for a country. Turkey.

Does anyone not like the 'Up The Bracket' video? If you watch it really closely you can see that it's great. What about Tabitha [Denholm, Queens Of Noize] dancing like a complete spaz, ah she's so wonderful. It didn't work out with her selling T-shirts, black eyes and bruised hearts and chaos all over the tables much to the loss or so of punters. We've been using a lad called Tommy, who we picked up from a gig in Norwich. I woke up and there he was on the van. Kevin, our so-called tour manager had asked him to join us for a week. Really?

I went over to him and snatched up his tobacco and rolled myself a ciggy... the idea being he'd say, "Er, excuse me, can't you ask before you do that", and I'd

"THINGS ARE, AS
YOU MAY IMAGINE,
BLOOMING AND
VERY TASTEFUL"

say, "Well, you didn't ask me if you could sell T-shirts and come on the van or nothing." Instead he just looked at me weirdly and fell asleep.

I'm looking out of the window at the TV office, Gary is talking to someone behind me who is telling him, "You sound like the Small Faces". Gary can't stop laughing. John is in the hills or watching telly and Carlos is downstairs watching an R&B girl group rehearse. All's well aboard the Albion.

# "THEY'RE NOT GROUPIES (I TRIED)"

November 7, 2002

The band head to France, and Pete is intoxicated by the locals

The Libertines are in bright, cold Paris. Sadly for one more day only but enough time for the pigmen to peruse Le Pigalle and seek adventure in this (so honestly) beautiful, beautiful sprawl of char, charm, the rudest of rude boys, elongated gestures and monsieur croques with long coats and blue bottles So I sat in a pile of purple and brown leaves reading our interview in Liberation. Well, Carlos claimed to be translating it, reckoning he is fluent.

# "THESE LADS SAID I WAS TRYING TO BE SID VICIOUS. SO I STRODE OVER, OFF ME NUT"

All our interviewers look at him aghast as he fingers them closer and talks French. He cracks me up so much I couldn't stop laughing last night I had to leave.

The Plastic Bag Sensation are currently working on their debut, ie, learning to play their instruments. They are three from York or thereabouts and live in a caravan. They are not groupies I'll have you know (God knows I Tried). They recently starred in my latest Albion installation which consisted of them all being asleep under canopies of white cotton in the wolf chamber, passers-by would come into the room go, "Aaah..." and leave. It was of courso a sensation until Finley Quaye passed by and tried to eat them

#### "YOU WANT SOME COKE, HEY?"

November 23, 2002 On the European tour, the band get some cocaine-fuelled agro as the Albion sails on

Tonight we play Bologna, the last leg of the Italian leg of the lamb of Arcady that we returned to pasture after so long hemmed in like a crashing boar between archers and lemonade. Things are as you might well imagine, blooming and exceptionally tasteful.

There is a lot of confusion and whatnot surrounding us. John was innocently making use of the toilette, whistling the coral and spiashing his boots, when a greasy w\*\*\*\*\* thrust his face into Mr Lombard's and said "Heeey Leeeberteen..." then squashed one of his own nostrils down with a long thin hairy finger, brackle style and made a huge sniffing noise with the remaining hole in his hideous great hooter, "You want some coke hey?"

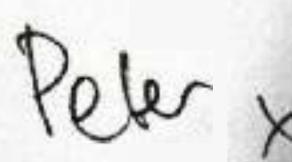
His Latin eyes bursting with darkness. "No, ta," said Mr Lombard. He looked all confused and rejected and went out muttering, "But I thought he was a Leebertine." Tomorrow we are off to Spain with a band from Liddypul called Los Banditos - a fine name for a gang of Scousers if ever there was one. Gary concerns me. The other night we were about to launch into a 'Death On The Stairs' and he looked at me bewildered and said, "I've forgotten how to play the drums". He wasn't joking and we had to wait a few minutes while he sat with his head between his knees. It was only when Carl volunteered to play that Signor Powell perked up.

So many wonderful people, even people from years ago in Lohdon shops and squats who appear before us in the crowd like ancient ghosts and smile and look confused and delighted as we riot through the set. The last time they saw us we had an OAP drummer and only 'The Good Old Days' and 'Radio America' remain. In the case of Linda Burton the last time we met she lived by Brick Lane before there was a single retro boutique, which should tell you how long that was. Fuck me it was five years, and that was before we were even The Libertines, Carl and I used to sleep under her stairs and sing to her in return for bread and cigarettes.

Keep the home fires burning.

Keep the home fires burning faithful elves of Arcady.

We'll meet again.



















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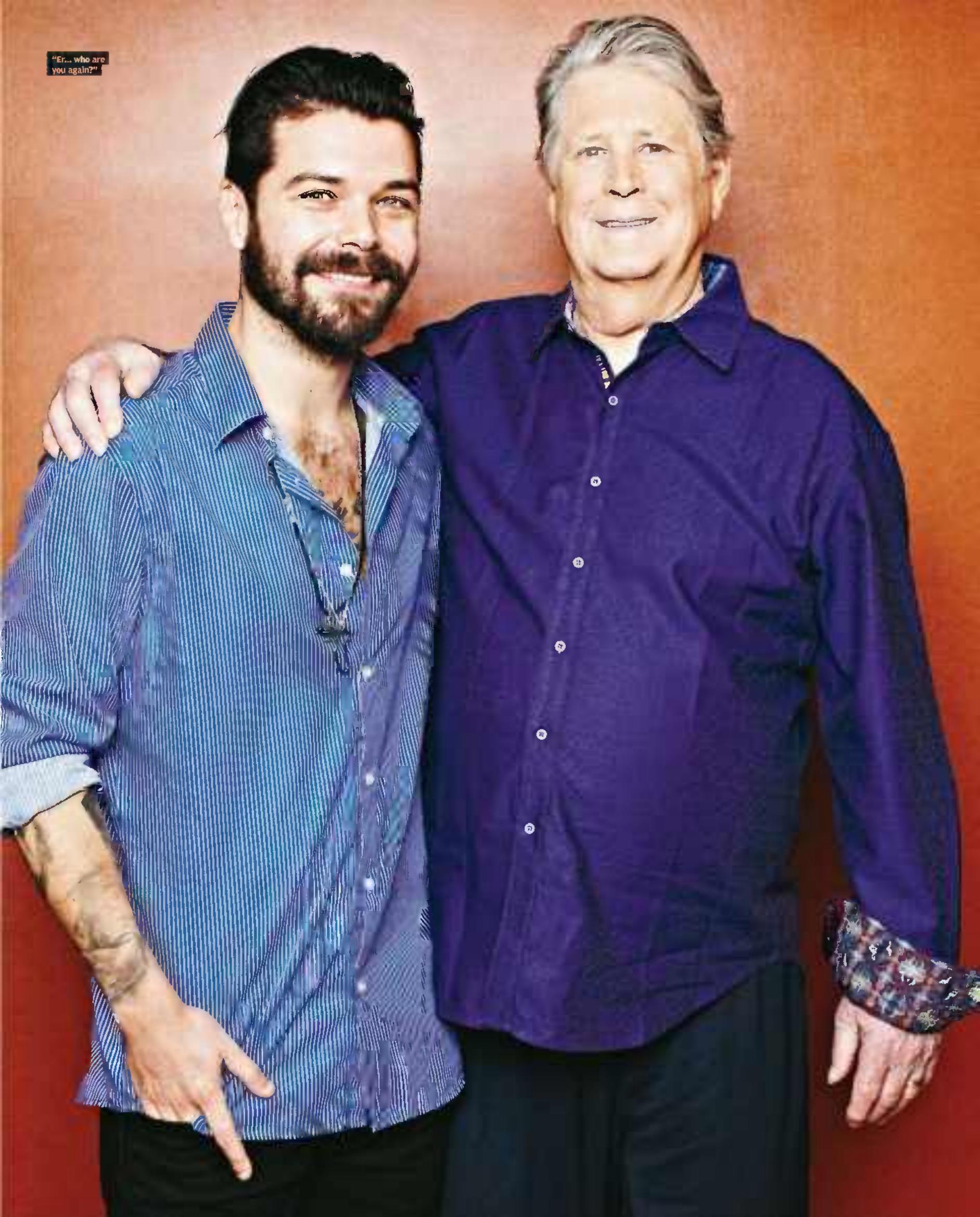




# Entines London, 2002 PHOTO BY ROGER SARGENT









# SIMON NEIL: "DOES IT FEEL LIKE 50 YEARS SINCE THE BEACH BOYS BEGAN?"

# BRIAN WILSON: "YEAH, PLAYING WITH THEM IS EMOTIONAL.."

**Biffy Clyro's** Simon Neil loves Brian Wilson so much he has **The Beach Boys'** lyrics tattooed on his chest. But what did the king of California surf-pop make of the hirsute Scots rocker? God only knows...

**WORDS: MARK BEAUMONT PHOTOS: ED MILES** 

rian Wilson shuffles into place alongside a bearded Scotsman he was introduced to mere seconds ago, and winds up his smile for the camera. Suddenly the man unbuttons his shirt, pulls it away from his chest and exposes a tattoo emblazoned across his torso in Brian's honour. It reads: "GOD ONLY KNOWS WHAT I'D BE WITHOUT YOU". Little does Brian know (since he's never heard of him) that the grinning fan in this scenario is none other than Simon Neil, the hard-rocking Odysseus of Biffy Clyro and arguably Wilson's most unlikely Biggest Ever Fan.

"The Beach Boys are one of those bands that have been omnipresent throughout my life," Simon enthuses, jiggling nervously in his seat in a Park Lane hotel foyer to minutes earlier. "My parents were always playing Beach Boys records. I'm a fan of sensitivity in songwriting and Brian's always had that in all his music — even the happiest songs have a melancholic feel to the melodics. A lot of the words really connected, about being alone and having to deal with this ugly outside world. His music managed to express that in such a beautiful way.

"Also, being from Scotland, the Californian dream: the surf and the girls and the cars, it was always exotic to me. It was a world I'd love to be a part of. I lived near the beach but it ain't the beaches they're talking about! You'd catch a few diseases if you went surfing there!"

On which note, Simon is ushered into a hotel suite swarming with original Beach Boys – Wilson is currently on a 50th anniversary reunion tour with the group, promoting their 30th album, 'That's Why God

Made The Radio'. The atmosphere is amiable – we are entering the room the day before Mike Love declares that the band will tour without Brian or bandmates Al Jardine and David Marks after their current jaunt ends, prompting uproar from fans. But before all that, today Simon flashes his tat, without proper introduction, at a rather bewildered rock'n'roll legend and settles down next to his all-time hero, trying not to appear too stalkery.

NME: What do you think of Simon's tattoo? Brian: "Thank you very much."

Have you heard of
Biffy Clyro?
Brian: "Who? No."
Simon: "You'd love it.
We're very distorted
and we're quite loud
but we take so much
influence from your use
of harmonies and the way
you arrange your songs —
I think it's incredible."

What sort of fan worship do you usually get?
Brian: "They usually say, 'Thank you for all the great music.' It's not any particular song. It's a little bit overwhelming. We're a little older now so we take things a little more to heart."

Simon: "It's happened to me a good few times and it's something I can't take seriously. But I know how I felt when I was younger and you'd get so invested and involved in a band. A lot of people get my lyrics

That's allowing us to be a part of someone's life for their entire life, if you're on someone's skin. It's amazing to think something you've come up with by yourself at home can mean the same to someone else as it does to yourself. It's the magic of music, it's so all-consuming." Who was your hero when you were younger, Brian? Brian: "Rosemary Clooney [singer/actress who rose to fame in the '50s]. I met her, she was a very nice lady. I can't remember what I told her. I'd love to meet Frankie Avalon, I don't know what he's up to. I'd thank him for the song 'Venus'."

Simon: "Does it feel like 50 years since The Beach Boys began?"

Brian: "We've had a lot of practice, yeah! It's fun to be with the guys."

Why did you decide to make a new album?

Brian: "Harmonically it's just as strong, and lyrically, I think it's just

SIMON NEIL

"I SPENT FIVE WEEKS

IN A DRESSING GOWN,

INSPIRED BY BRIAN"

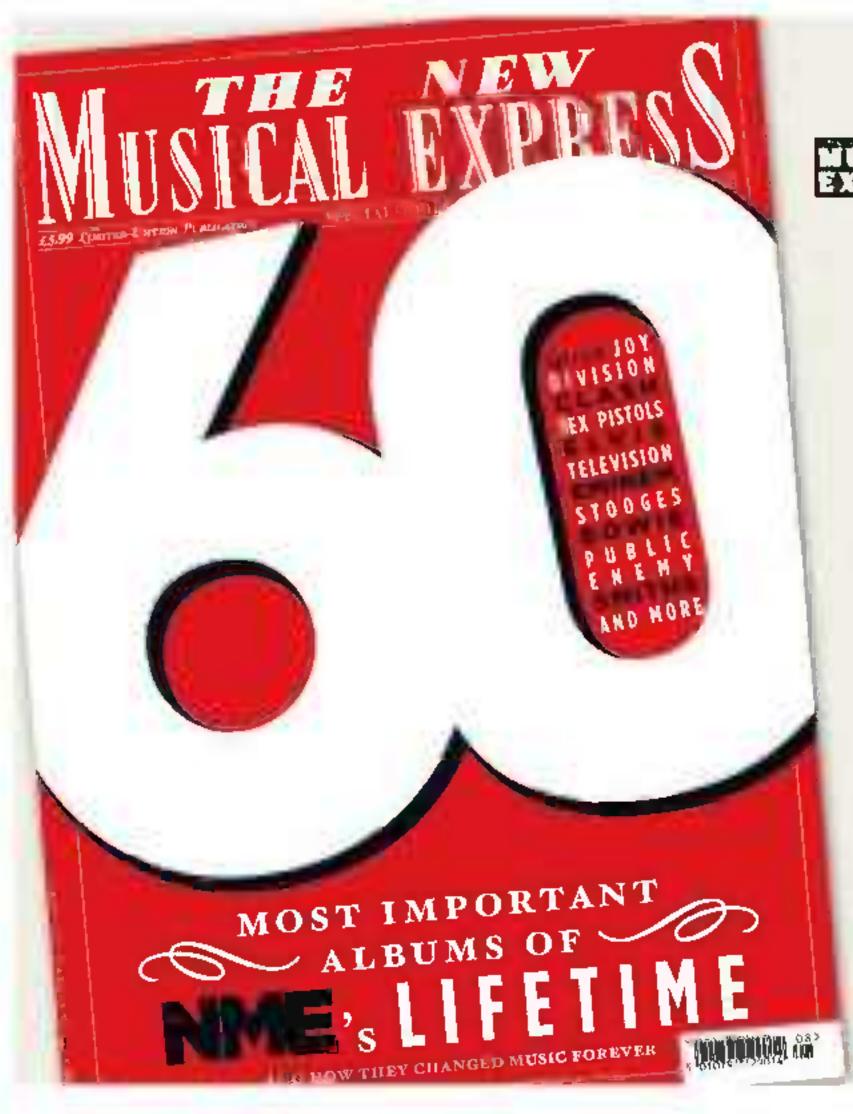
lyrically, I think it's just as strong, and lyrically, I think it's just as interesting. The productions are just as elaborate. All in all, I really like the record."

What's the best thing about being back with the original band?

Brian: "Being able to sing harmony with the guys. I love Mike [Love]'s lower vocal register and Al [Jardine]'s crisp, clear-cutting vocal. Singing with Bruce [Johnston] and David [Marks] is a gas, too. We hit it off right from the start. No hang-ups, no issues.









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and 'California Girls'. I like watching the different guys do their singing trip. It's quite a musical and emotional experience. It' very uplifting. It's an extremely sentimental experience to be back with the group. Of course I miss my two brothers [Dennis drowned in 1983; Carl died of cancer in 1998], but fortunately we have had them on the video screen singing every night." Simon: "I've been in my band with the twins [James

#### "I SHOULD NOT HAVE TAKEN SO MANY DRUGS"

#### **BRIAN WILSON**

and Ben Johnston, bass and drums] since we were 14 years old and I feel like they have this connection with each other just from being in the same family. Did you notice that you understood each other musically when you started the band with Carl and Dennis?" Brian: "Well, we used to sing together before we

recorded. We used to sing in our bedroom at night." Simon: "How did you start working with the Wrecking Crew [the LA collective of session musicians the band

immediately?"

Brian: "I was on a session with Phil Spector and I met those guys. I loved the way they played and the feel they created. I started using them from that point on. They cut some of my best records with me."

Simon: "When you weren't touring and just focusing on writing, did you find your songs came along easier? At tough points I've thought about that myselt .. I love how you invested yourself in the creation of music." Brian: "Yeah, as each one came along, they got easier and easier."

Simon: "I find it tough, if I've been on tour for too long, to go back to being creative."

Brian: "Well it goes in cycles - we'd do an album, then a year later we'll do another album."

Have you ever 'done a Brian' and spent a month in a sandbox, Simon? Simon: "I've probably spent about five weeks in a dressing gown, that's my personal best! And it was influenced by Brian!"

#### **TAT'S DEDICATION**

A closer look at Simon's Beach Boys lyric tattoo

"I got the tattoo in Glasgow for our first dance at our wedding. I got it a month and a half before and kept it secret from my wife. I showed it to her when I got home and she loved it. It's a declaration of my love to my wife as much as it is to The Beach Boys!"

Simon: "It's got to be 'God Only Knows'. I love the twisted nature of the lyric it's admitting how much you're in love with someone and things could be alright but this is how I teel'.

The sophistication of the songwriting... if you ever try to sit down and play any of the later '60s and early '70s Beach Boys stuff, it's almost impossible to play The modes and keys he uses to write son a are so abstract and off the wall, they operate in such a far-out way that it's hard as a musician to comprehend how he came up with those songs. 'God Only Knows' has every key in the canon, so as a piece of songwitting gentus that's probably one of my favourites. (Turns to Brian) Do you formulate the sonics of a song in your mind first or see where it takes you in the studio?" Brian: "When I have an idea for a song I can't hear the harmonies in my head but when I get in the studio I can hear them coming over the speakers."

Simon's from a rock background - were you interested in hard rock music as it developed over the '70s? Brian: "It was separate from me. I liked Chuck Berry's

records like 'Sweet Little Sixteen' and 'Rock And Roll Music', I thought they were great."

Simon: "By the time you recorded 'Sunflower', all the other guys were contributing musically. How did it feel letting go of complete creative control?"

#### "NORMAL PEOPLE **CANNOT MAKE** MUSIC LIKE THAT"

#### SIMON NEIL

Brian: "I thought it was appropriate at the time. Carl had really come into his own as a producer and was helping with the vocal arranging. Dennis was flourishing as a songwriter as well and he knew what he wanted on his records. It was a natural transgression [sic]." Do you have any advice for younger musicians? Brian: "My advice would be to try to write a good song. I can just tell, like when I wrote God Only Knows, I knew I had a pretty good song there. I instantly knew." Simon: "As a songwriter you do trust your instinct an awful lot. I'll know my favourite songs in advance of making a record because I'll know which melodies are really sticking in my brain, which ones I keep coming back to whether I'm going to sleep or waking up in the morning."

Is there anything you'd do differently about your career? Brian: "I would not have taken so many drugs."



Our brief audience with the world's most legendary Silver Surfer over, we retire to the lobby, where Simon is sanguine about his reception from Brian.

"I'm not at all surprised he'd never heard of our band," he grins. "It would've been amazing if he'd gone, 'Oh, you guys did 'Bubbles'! Will you sign it?' If his mind's capable of writing songs like 'God Only Knows', 'Good Vibrations' and 'Sail On Sailor' then you've got to understand he's operating on a different level. Normal people cannot make music like that - he's obviously a complete genrus."

He didn't take too well to the tattoo though, huh? "He panicked," Simon chuckles. "He seemed to think I was going to sexually assault him. I thought it would break the ice!"

You know what they say - never unexpectedly expose yourself to your heroes...









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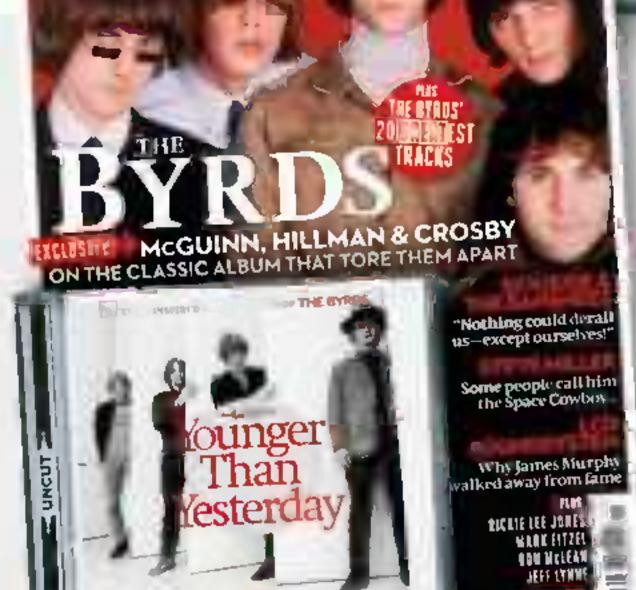
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# REVIEWS

#### THE BIG OPINIONS ON THIS WEEK'S IMPORTANT RELEASES

Edited by Tom Howard



AKEBUGG

**JAKE BUGG MERCURY** 

Full of wit, wisdom and genuine soul, the council-estate kid's masterly debut proves he's – whisper it – the real deal



here's a great story about Jake Bugg that illustrates just how different he is from your average British teenager. Shortly after playing his first gig (not in some fauxhemian east London snakepit, but at his high school in Nottingham), Bugg's friends, suitably impressed, implored him to audition for Britain's Got Talent. In their defence, it's no stretch to imagine Amanda Holden violently weeping all the fluid out of her body to the strains of 'Country Song' or 'Someone Told Me', but Bugg was having none of it. "I never would have done that," he told one interviewer, "because it doesn't seem genuine, it doesn't feel natural."

Authenticity is the last meaningful currency left in indie. These days we tend not to focus on whether our pop stars are doing things we haven't heard before, but instead on how much their education cost and how many failed musical adventures they had before

getting famous (see The Vaccines, Mumford & Sons, Spector). Jake Bugg needn't worry about that. For one thing, at just 18 years old, he's barely had time to be a failed anything. For another, having grown up in Clifton, formerly the largest housing estate in Europe, he's more likely to nick silver spoons than choke on them. Mostly though, it's because he's a frighteningly talented songwriter. Whisper it, in case the weight of expectation proves too heavy, but he's the real deal.

Though he's been pegged as an East Midlands Dylan, that particular influence is a little

overstated, and Bugg's music is very much a product of the last 20-odd years of British guitar pop. You can trace the genealogy of 'Lightning Bolt' and its swaggering indieskiffle back to The Coral, or the heart-stopping acoustic Merseydelica of 'Slide' to The La's. There's a wry, Turner-worthy lyric here, a dash of Libertines-esque urgency and danger there...

you get the picture. It's not for nothing he's won the approval

of Noel Gallagher.

Bugg's love of '60s psych-folk fella Donovan aside, his cues may not come from anywhere unexpected, but it's what he does with them that counts. His urchin's-eye view is drawn to the unglamorous and ınsalubrious: 'Seen It All' opens ın a car park with Bugg dropping a pill ("or maybe two") before crashing a party at a local gangster's house, where "A friend took me aside, said Everyone here has a knife". Sure as the bullet in Chekhov's gun, the song ends with someone being shivved in the garden. Another tune, 'The Ballad Of Mr Jones', finds our young voyeur watching from the periphery as a wronged man exacts his revenge on the people who killed his wife. Nottingham's tourist board must be thrilled.

But his scowling anger is just a front, a carefully crected facade that shields the vulnerable and contemplative soul beneath. The album's more subdued moments - such as the disarmingly sweet navel-gaze of 'Simple As This', or the folksy, arm-around-theshoulder reassurance of 'Note To Self'-are its most remarkable, where Bugg's voice, usually accompanied by little more than an acoustic guitar, takes on a preternatural wisdom, 'Broken' is a song of such towering beauty and elegance, it boggles the mind that a scruffy teenager barely old enough to shave could have written it.

On 'Two Fingers', Bugg talks wistfully of scheming on the streets of Clifton, where he and his mates would "Skin up a fat one, bide from the feds", as though life held no nobler pursuit. You can tell that, until now, his world has been small, and he might well have spiralled down the sink hole that swallows so many marginalised estate kids. Eventually, however, Bugg comes to the same conclusion that we do: "Something is changing, changing, changing". If this debut album - rife with uncommon wit, insight and melody - is testament to anything,

it's that his small, unremarkable world is Barry Nicolson

Jake Bugg is amazing."

**TIM BURGESS** "I certainly do think

GOT THE BUGG

Jake's celeb fan club

**NOEL GALLAGHER** 

"I've got little Jake Bugg

opening for the High

Flying Birds. I'm a fan."

LILY ALLEN

"Jake Bugg, love him."

COLDPLAY "Our song of the day is 'Lightning Bolt' by Jake Bugg."



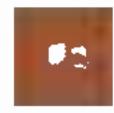
Roses gig. Very talented young lad. Check him out, people."

about to get a whole lot bigger.

BEST TRACKS: 'Broken', 'Slide', 'Seen It All'

#### FIELD MUSIC PLAY...

MEMPHIS INDUSTRIES



Sunderland duo Field Music are, very slowly and without anyone really noticing, becoming national treasures. The Brewis brothers, you see, are

the actual nicest men in rock (whevs, Grohl), and have built a substantial following by writing consistently clever and excellent pop songs across their five albums to date. On 'Field Music Play...' they bring their brand of clever and excellent to other people's pop songs. Robert Wyatt's 'Born Again Cretin', the Pet Shop Boys' 'Rent' and 'Heart' and The Beatles' 'Don't Pass Me By' (one of Ringo's from 'The White Album') all get the treatment. But best of all are Pink Floyd's 'Terrapin', which they strip of its psychedelia and turn into complex indie pop, and Leonard Cohen's 'Suzanne', which is lifted up and away from the knowing wink of the original and into something that sounds more like unrequited love and humble Englishness. In Field Music's hands, 'Suzanne' is a primary school teacher with a brilliant fringe and a long-term boyfriend. So charming. Tom Howard **BEST TRACK: 'Suzanne'** 

#### **TAMARYN**

**TENDER NEW SIGNS MEXICAN SUMMER** 



Still a paid-up member of team nu-gaze? Then you're gonna absolutely love the second album from San Francisco-based duo

Tamaryn. Like their excellent 2010 debut 'The Waves', it's cinematic, dramatic, and has vocals so fuzzy that Tamaryn (the singer whose band this is) could just be cooing "Turn up the smoke machine" over and over and you'd never know. Stare out of a latticed window while your pale, thin lover strokes your back to the listless groove of 'Heavenly Bodies'. Take in a breathtaking sandy dune or sparkling frosty hillside (to be honest, an empty supermarket car park will do) as 'I'm Gone' swirls around. Let the reverbed whispers of 'No Exits' be the soundtrack to the inconsolable-grief stage of your next big break-up. Then once you're over it, move on to the defiant and grungy edge of 'Violet's In A Pool'. But if you're not in team nu-gaze? Who cares! You probably stopped reading (and maybe did an angry sick) at the mere 6 mention of the word "cinematic". Siân Rowe **BEST TRACK: 'Heavenly Bodies'** 

MARTHA WAINWRIGHT

COME HOME TO MAMA V2



From the title down, Martha
Wainwright's latest is haunted by the
ghost of her mum, Kate McGarrigle.
She's a spectral vision "under the

vines" in 'All Your Clothes', with Wainwright fretting over her belongings. She's there again as 'Four Black Sheep' shifts from strange electropop to stately piano cascades. And even the elegant legend of 'Proserpina' recounts the tragedy of a mother and daughter forced apart. But this doesn't mean it's one long dirge - Cibo Matta's Yuka Honda produces with imagination, while 'I Wanna Make An Arrest' is like some 1980 New York night out with Grace Jones and Kid Creole. The album's redeeming presence is Wainwright's son Arcangelo, born just before his grandmother's death: 'Everything Wrong' chimes softly with the frank, childlike words, "I have been really really sad/Except for having you with your dad", and the sentiment is a choker. Matthew Horton BEST TRACK: 'I Wanna Make An Arrest'



EVE BARLOW

"My ears are still
recovering from a Biffy
Clyro gig at the
Roundhouse where
I enjoyed Scotland's
finest shirtless (I mean,
ruthless) rockers."



BEN HEWITT

"I've been in Berlin.
Is there any finer city
in the world in which to
listen to Savages?"



"This week I have been drowning the pain of the Ponds' departure from Doctor Who, with the aid of 'Ziggy Stardust' and cider."





#### THE HAUNTED MAN PARLOPHONE

Everyone's talking about THAT sleeve – but Natasha Khan's first album in three years reveals a unique talent



Flaunting one's flesh can seem like a lazy way of getting a few column inches by popping the odd pair of pervy eyeballs out of their sockets. For someone whose

last album occasionally ponged of the Emperor's New Clothes, though, the image of a starkers Natasha Khan on the cover of 'The Haunted Man' feels pertinent. On 'Two Suns' she masqueraded as a swashbuckling soul who could spin you a helluva yarn. But, once all the showy things had lost their sparkle, there was precious little left other than wafty posturing. All this shedding of clothes, then, is no risqué crack at setting tongues a-wagging. It's a (near) full-frontal mission statement that the now 32-year-old Bat For Lashes is bauble-free and (fingers crossed) back to basics.

Except that Khan doesn't really do back to basics. Perish the thought. So while 'The Haunted Man' deals in trinkets far less than its predecessor, it's not short of splendour. Instead, large swathes of the album are like being plunged into a fairytale soundtracked by skin-prickling electro and populated by downtrodden sods hunting for breadcrumbs of comfort. "I was empty as a grave", sings Khan on the glacial 'Lilies', until the gloom is dispersed by warm, washed-out synths and her happy-ever-after cry of "Thank God I'm alive".

Elsewhere, lead single 'Laura' remains a masterclass in bruised and brittle balladry. But it's eclipsed by 'All Your Gold' – the tale of a dame who, like the dilly-dallying protagonist of 'What's A Girl To Do' finds herself stuck in a loveless relationship while pining for another loin-stirring suitor from days gone by. "Never see a big church steeple/When I call you on the phone", she frets, before the lush chorus explodes into life.

There's heartbreak in the twitching insomnia of the title track, too, but 'The Haunted Man' is far from stripy-socked emo mithering. 'A Wall' is a declaration of doe-eyed devotion that mixes cotton-cloud synths with Talk Talk-tinged melodies, while 'Oh Yeah' makes like the bizarre lovechild of Kate Bush's 'Cloudbusting' and Madonna's 'Like A Prayer'.

But, alas, there's a villain lurking inside every fairytale. And here it's Khan's occasional lapses into wishy-washiness, the moments where the wild-eyed wonder vanishes and, for all the talk of in-the-buff posing, she becomes oddly buttoned-up. On the mawkish claptrap of 'Marilyn', say, or the overwrought 'Rest Your Head', the album feels more Sister Prim than Brothers Grimm. But after three years away, it's still a semistonking return. Not even the dimmest set of peepers could fail to spot that she's peddling some flashy wares this time round. Ben Hewitt

BEST TRACKS: 'Laura', 'All My Gold', 'Oh Yeah'



# MAC DEMARCO

2 CAPTURED TRACKS

Grimes-endorsed Montreal troubadour's second album is full of charming, bratty acoustic storytelling



Who the hell is Mac DeMarco? A good question, and even if you picked up his debut 12-inch, last year's 'Rock And Roll Night Club', ıt's possible you'll still be none the wiser.

The cover sported a picture of this 22-year-old Montrealer carefully applying a thick smooth of lipstick, and the contents - a collection of weird, woozy, lo-fi songs sung in a playful, glam-meets-'50s-rock'n'roll vein-were recorded primitively, then slowed down a little, giving DeMarco the voice of an inebriated Elvis impersonator. It was sweet and amusing, and enjoyment of it was increased slightly by the sense that DeMarco might have been sitting somewhere cackling that anyone in the world might take such a ridiculous art prank seriously.

A year or so later, DeMarco returns with '2'. This time we get a better glimpse of him. Suburban, slacker, bratty but charming bratty... Ferris Bueller with a guitar, basically. On the opening 'Cooking Up Something Good', we get a little glimpse of his home life: Mom slaving over a hot stove, brother out skateboarding, DeMarco in his bedroom way past midnight, chewing on nicotine gum. "Ob, life moves this slowly", he choruses lazily. "Just try and let it go ... "

What '2' makes clear, quickly, is that DeMarco is a skilful songwriter. Lyrically it's witty and full of neat turns of phrase, his songs recalling

the quirks and kinks of Jonathan Richman, the tale-telling of Alex Turner (specifically the Arctics man's gentle, romantic work on the Submarine soundtrack), and the playful verbosity of Pavement's Stephen Malkmus.

All this is neatly balanced by an instinct not to overstate anything that works just as well when it's understated. 'Freaking Out The Neighborhood' is a languid apology to Mom ("It's no fun/When your first son/Gets up to no good") for some untold act of youthful misadventure, while 'The Stars Keep On Calling My Name' finds Mac inviting a girl to skip town with him, with no particular destination in mind.

But let's not understate things ourselves. Mac is a great guitarist - deft and spare, with all manner of little calypso flourishes, and the ear to bash up the song a bit if that's what is called for. 'Robson Girl' comes off just a little too sweet at first, so at the bridge he grabs hold of the tremolo arm and shreds the hell out. And there's a gorgeous closing song in the shape of 'Still Together', on which Mac unveils something he's kept hidden throughout: a strong, flawless falsetto. He uses it to serenade his beloved, even rhyming "love" with "a glove" and "up above", and still pulls it off. The real Mac DeMarco? Doesn't really matter. So long as he keeps singing these sweet words, you'll want to hold him close. Louis Pattison

BEST TRACKS: 'Sherill', 'Ode To Viceroy', 'Robson Girl'





Best Sleeve Of The Week Bat For Lashes -'The Haunted Man' Screw Photoshop: Natasha Khan went all-natural for this cover. shot by Ryan McGinley. Plus, to get it right, she had to carry the male model for five or six hours. Such a winner.



Worst Sleeve Of The Week Martha Wainwright -'Come Home To Mama' Martha takes the opposite tack for her new one. Why is this woman naked? Why is she emitting rainbow light? Help her!

#### **MOON DUO**

**CIRCLES SOUTERRAIN TRANSMISSIONS** 



Space-rock is a crowded constellation these days, what with Deerhunter, Autolux and Spiritualized all doing the rounds, but San Francisco racket-

makers Moon Duo's star shines a little brighter than the rest. Full of grinding guitar drones and synth spirals, their second album 'Circles' is less an orbiting lunar satellite than a full-blown Death Star, its phasers set to krautrock-inspired noise marathons. 'I Been Gone' captures the pair at their best, colliding Queens Of The Stone Age-type stoned garage riffs with the airy vocals of frontman Ripley Johnson (also of Wooden Shjips). For those who can stomach its muscular experimentation, 'Circles' is out of this world. Al Horner

**BEST TRACK: 'I Been Gone'** 

#### PATRICK WOLF SUNDARK AND RIVERLIGHT

BLOODY CHAMBER MUSIC



Technically, this is 29-year-old south Londoner Patrick Wolf's sixth album. What it actually is, though, is an attempt at some kind of greatest hits collection

featuring two discs of orchestral 'refixes' of songs from his five previous records. For the most part, it just makes you long for the originals. But there are a couple of exceptions: 'Hard Times' has never sounded as warmly satisfying as it does with a string quartet, and 'Teignmouth' and 'Together' flourish in their rearrangements. Glaring omissions include the sado-throb that makes the original version of 'Vulture' so great, and the bracing flail of 'The Libertine' that gets lost in the big band melée. **BEST TRACK: 'Hard Times'** 

#### THE JIM JONES REVUE THE SAVAGE HEART PLAY IT AGAIN SAM



"I wanna get down, man, like... 'GO MAN, GO!" comes the howl, two minutes in, over a menacing Fats Domino-like boogie. From there, the in-yer-face

intensity doesn't let up at all. Even when the pace slows slightly, as on the intense 'Eagle Eye Ball', it still feels like Londoner Jim Jones is about to bite your face off. He and the four gents in his Revue are here to nobly remind you that there's really nothing more visceral and thrilling than the raw, primal howl of unfettered proto-rock'n'roll. This, their third album, could well be their most convincing sermon yet. Respect also, in 2012, for putting out an album with only nine tunes (but no flab). It's not against the law, y'know. Hamish MacBain

**BEST TRACK: 'Eagle Eye Ball'** 

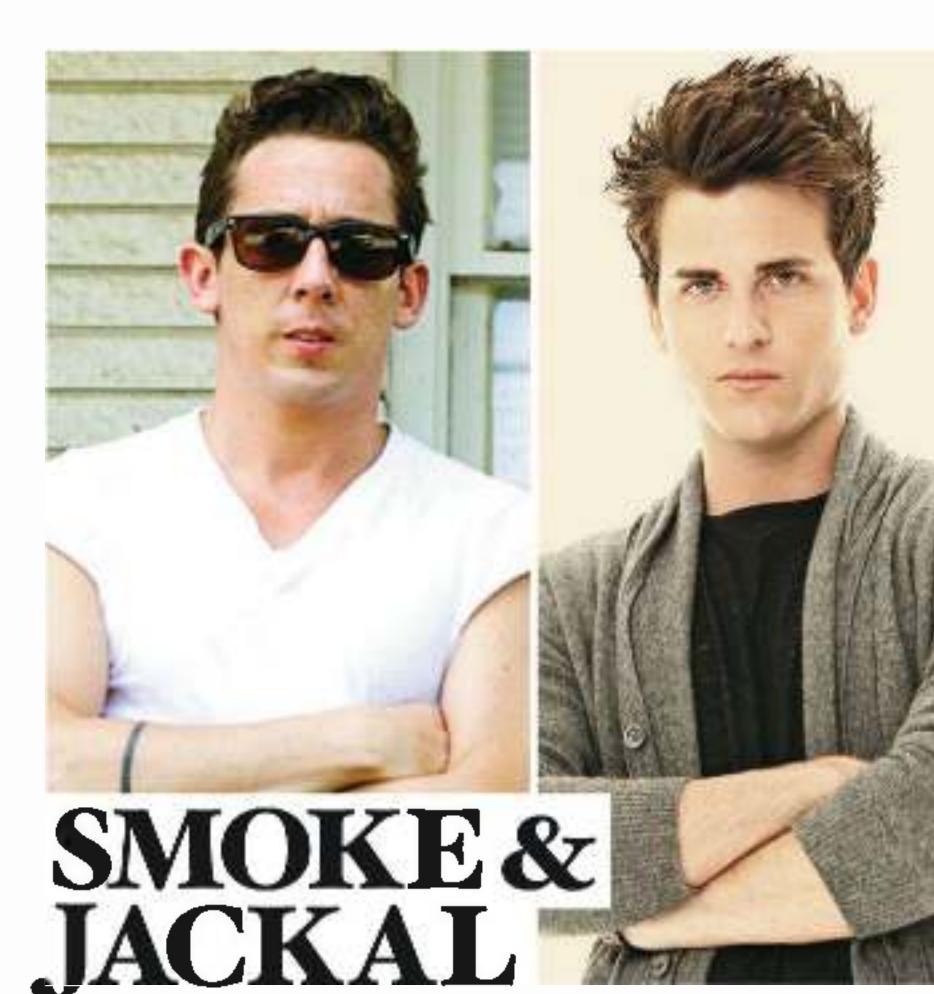
#### **BO NINGEN**

**LINE THE WALL STOLEN RECORDINGS** 



The first noises on Bo Ningen's second album suggest the Japanese psych-warriors may be approaching something akin to a Horrors-ish

enlightenment. Opener 'Soko' rumbles along with a Toy-like squall that's backed by PiL's icy drum thunder. 'Henkan' is similarly exciting - all Gang Of Four sheet-metal guitar crunches and a bizarrely baggy Shaun Ryder vocal from singer Tiagen. From there, things lock into a krautrocky throb'n'groove that falls either side of 'poundingly hypnotic' and 'slightly tiresome'. It's intermittently thrilling stuff, but it's fair to say that the NME Album Of The Year award, given to The Horrors back in 2009, will have to wait for these guys. Jamie Fullerton **BEST TRACK: 'Soko'** 



**EP1** COLUMBIA

#### Nick from Mona + Jared from Kings Of Leon = rubbish



myth perpetuated by children's television is that everything works better if we're all nice to each other. Stop the muppetry! If everyone is nice, things

don't get said that should be said, things don't get changed that should be changed, and, ultimately, things like this EP happen.

"We just talked about each other's ideas; neither one of us got our feelings hurt," Kings Of Leon's Jared Followill has said of S&J, his bit on the side with Nick Brown from Mona. Well, you can tell. And the trumpeting elephant in this room that nobody told to get the fuck out is 'No Tell'. "She's down on her knees/ She's gonna throw away her father ."—the thrill of deflowering young girls is never exactly solid lyrical ground, and this compounds its

Surely the most dangerous | creepiness with clammy, heavy-breathing myth perpetuated by | '90s-style balladry.

The rest of the EP doesn't offer any more surprises than the sleeve – a weak rip-off of Arcade Fire's 'Funeral' – promises. On the self-consciously atmospheric 'Road Side', Brown's warblings are so overdone they sound like a piss-take. 'Save Face', with its treated vocals and ominous drums is unbearably portentous; and 'Fall Around' is just one bellyaching chorus line with some moody shuffling in between.

No matter how hard it might be to be in KOL right now, it's surely better than pissing about with the singer from a band whose own grannies describe them as "the poor man's Kings Of Leon". Nice? No, but really, someone had to say it. *Emily Mackay* 

BEST TRACKS: Only if you need a cautionary tale to scare the little 'uns

#### THE PYRAMIDS OTHERWORLDLY DISKO B

**BEST TRACK: 'Absolution'** 



We're far too dignified for a 'wonder of the world' gag, but The Pyramids' fourth album is almost that remarkable. They formed in Ohio circa 1972, when

cosmic jazz luminaries (Sun Ra, for example) were dotted around America's musical landscape. Then, pioneeringly but logically, they explored their African-American heritage by actually going to Africa, before returning to music after some 35 years' absence. What's extraordinary about 'Otherworldly' - its expressive saxophone blare, heavy afro-funk workouts, hepcat proto-rapping and unyielding positive vibes - is that it feels like these dudes haven't aged a damn day. *Noel Gardner* 

#### THE MOUNTAIN GOATS TRANSCENDENTAL YOUTH TOMLAB



John Darnielle's been doing his thing as The Mountain Goats for 21 years now, and his 14th album under that name is business as usual. We get

stories about the sexual abuse of altar boys on 'Cry For Judas'; Amy Winehouse, on 'Amy (aka Spent Gladiator I)'; and a couple of drug dealers who are briefly mentioned in Scarface, on 'Diaz Brothers'. It's the kind of stuff Darnielle's whole career has been built on. But on 'Transcendental Youth' they're transformed into poppy little treasures full of brass, piano and life by best bud and previous collaborator Owen Pallett. Slightly predictable, but the work of master craftsmen. Kurt Murphy

BEST TRACK: 'Amy (aka Spent Gladiator I)'

#### THE RIDER

What we're riding, wearing and playing this week



Skateboard

D Street Boards
Autumn? Pah! Get
yourself one of these
brightly coloured,
'70s-inspired
skateboards and
join us in the rain,
Buy it: £49.99 from
surfdome.com



#### T-shirt Wemoto - 'Made Of Stone'

Design peeps Wemoto take inspiration from The Stone Roses' reunion for a classic tee. Features hand-drawn illustration of Ian Brown. Wants to be adorrrred.

Buy it: £32 from size.co.uk



Videogame
Resident Evil 6
The original horror
shoot 'em up is back.
Set in the fictional state
of Edonia, it features
the usual zombies and
a new attack force, the
J'avo. Ridiculous.
Buy it: £39,99 from

Game

# THIS WEEK'S SINGLES reviewed by NME's TOM HOWARD

#### EVERYTHING EVERYTHING COUGH COUGH RCA



"Yeah... so... um... wait a second", go Everything Everything like the shy and polite young chaps they are. But then they break into a Dirty Projectors-

crossed-with-Destiny's Child thing that makes you wish they'd go on two-year hiatuses and make comebacks all the bloody time. Suddenly they sound like saviours of all that is good.

#### CALVIN HARRIS FEAT FLORENCE WELCH

**SWEET NOTHING COLOMBIA** 



In the video for this song, Florence plays an abused wife/girlfriend who purifies her damaged soul by dressing up like a man and getting naked in an empty

strip club while new best bud Calvin Harris sits there sipping whisky. It's a million miles from her '+ The Machine' moments, but not even Calvin's chirpy Club 18-30 holiday-pop can strip Flo of her customary wAaAaAaAaArBlinG.

#### REBECCA FERGUSON BACKTRACK RCA



Rebecca Ferguson, right, has got quite good without anyone noticing. It's clever, really, unless the piano soul of 'Backtrack' comes out and no-one

notices that either. It's possible she's not after the big time, though, and would rather just sell enough records to upgrade from Tesco to Ocado than go through the process of everyone reminding her she lost to *Matt Cardle* in the 2010 *X Factor* final.

#### **FUN ADULTS**

SAP SOLID JUMBO



Who even are these people? Well, they're from the countryside, which makes sense when you consider the song is named, in part, after the sticky

liquid trees excrete. And frontman Declan Pleydell-Pearce's five fave 'acts' are Talking Heads, J Dilla, Bonobo, Prince and Grizzly Bear, which makes sense when you consider 'Sap Solid' is floaty, dreamy and delicately produced.

#### LIARS BRATS MUSE



And suddenly American/Australian trio Liars are Underworld. And good holy Christ it's amazing, if rhythmical dirge is your thing. And if it isn't, why isn't it?

And if you aren't dancing, why aren't you? Helpfully, the video to 'Brats' features a man with a paper bag on his head doing the kind of dancing literally anyone can do.

#### SPECTOR FRIDAY NIGHT, DON'T EVER LET IT END



Sure, unless you're a barmaid, a barman, a doctor, a paramedic, a prostitute, a train driver, a stripper, a fishmonger or someone who fixes train lines, Friday

nights are the best time ever. But to be fair to the muchloved and also much-despised London quintet, they only really exist for dancey dancey funtimes, don't they?



THE WAREHOUSE PROJECT, MANCHESTER SATURDAY, SEPTEMBER 29

Manchester dance institution moves to new home, invites Rinse FM to curate, legendary night ensues

taxi stops somewhere along an A road outside Manchester. 'I here's barely a pavement, so hundreds of kids clutching bottles of clear spirits are weaving between traffic and balancing on railings. There's a queue that snakes around the block, arriving at a disused factory straight out of a slasher film. After five years under the arches in Piccadilly, The Warehouse Project has moved to a new venue in Trafford Park, and this is the opening night. Some were worried the move might gentrify the dance music institution, but the girls going round the crowd sching poppers and the bar guys selling 63 per cent proof spirits would probably disagree.

It's also a massive night for Rinse FM, tonight's curators, who are celebrating the radio station's 18th birthday. During their early years they'd often be broadcasting to a handful of people in east London – or none at all, when the makeshift transmitter stopped working. Now they're playing to 2,000 IRL people in a city they don't even broadcast to. T Williams is a DJ who's symbolic of the direction Rinse is heading. His early-doors Room 2 set combines jackin' house, carnival riddims and soul samples. Undeterred by genre, his set demonstrates the inclusive, anythinggoes, free hugs attitude of underground music in recent years

We wander into Room 1 with its huge screen and grant lighting rigs that make up relubs like liabric look small and grotty. The first of a quartet of headliners is Diplo, probably the biggest non-dreadful DJ in the world, who uses his midnight set to gee up the crowd by playing electro re-fixes of dancehall hits. He tags in Zine, Rinse's elder statesman, who keeps things funky,

until **Skream** arrives with a bruising 45 minutes including a spectacular remix of Burns' 'Lies', its taser-like synth sending shockwaves through the warehouse.

Next it's Katy B, who started out as a vocalist at Rinse raves and whose rise to stardom is intimately linked with the station's recent successes. In a dress that could double up as psychedelic glitterball, she performs an old-school rave PA, playing just five of her biggest hits with only a DJ and a hype man for backing. She begins with the bruising beats of 'Broken Record' before launching into 'Tell Me What You Came For', her recent single with Mosca.

"We're here to celebrate 18 years," she shouts at the crowd. "Now, you need three things at a birthday party. First, good company, so make some noise if you're with your best mate." The crowd responds with bullish yells. "Second, you need some alcoholic bevera .."; a second,

far louder scream comes from the crowd. "And third, you need good music." She giggles before launching into 'Perfect Stranger', a song about drunken lust on a night just like this one.

Then something weird happens. Unannounced, Example pops up onstage. Yeah, that Example, the one who soundtracks The Only Way Is Essex and your spinning class. He does a whole set of his biggest hits, and people go nuts for it. It's a sign of the teetering place underground music is in at the moment that the same guy can headline V Festival and a Rinse rave. But the real highlights of the evening come dotted around the headliners, when Rinse's new guard - Royal-T, Elijah & Skiliam and Jackmaster - play messed up sets from across the spectrum of bass, from trendy house to grime. As ever, you see se that in two years' time Rinse will sound nothing like it did two years ago.

# "Hay, plintal is the tolet the way?"



At some godforsaken hour we fall out from the Manchester sunrise into a world where burger vans are blasting dubstep. Conventional wisdom says that things like this just aren't supposed to happen any more, that great nights out

ended with the Criminal Justice Act of 1994 and Los Del Rio. But for 18 years of Rinse and seven years of The Warehouse Project, conventional wisdom has been shattered. Long may it continue. Sam Wolfson

#### VIEW FROM THE CROWD

What's so great about The Warehouse Project?



Steven Dundas, 19, Nottingham "It's just fucking sick, isn't it? Katy B - she's great, ain't she? And Zinc, he's definitely the oldest, baddest brudda around."



Amy, 19,
Manchester
"I love Rinse
and I love The
Warehouse Project
so I was always
going to come
tonight. Katy B's
a proper star."



Chris Barker, 19,
Scunthorpe
"It's about dance
music. It's about,
er, what's it? EDF?
EDM! I'm a DJ and
people like Katy B
and Joker are an
inspiration to me."



Rachel, 25,
Manchester
"We've grown up
with it, so we
always come down
even if we don't
know the line-up
that well. Katy B
was good though."

### ELLE GOULDING/ HAIM

THE ROUNDHOUSE, LONDON WEDNESDAY, SEPTEMBER 26

Sweet and sour pop follows a triple shot of LA cool. And no-one is sick in a rose bush

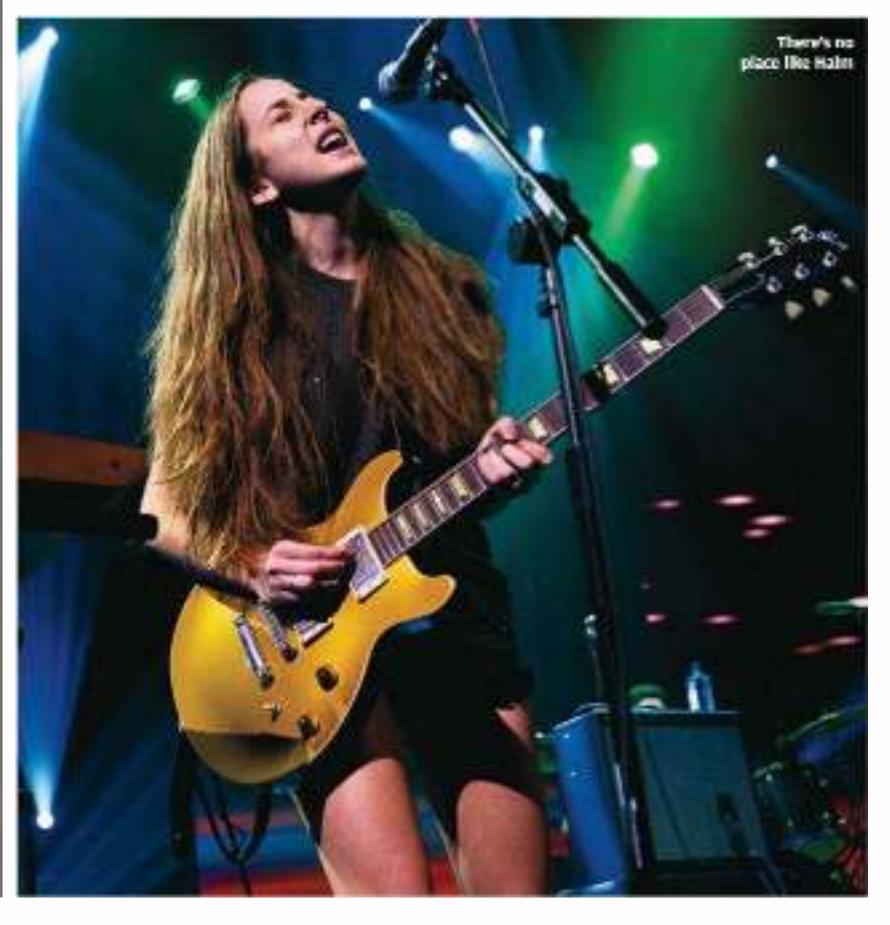
or sale in the Roundhouse bar tonight is a one-night-only Ellie Goulding cocktail made with pink grapefruit, vodka and chilli. It makes a lot of sense. Ellie Goulding in 2012 is all about the 25-year-old trying to prove she's not just the sickly pop star who sang an Elton John song at Kate and Wills' wedding.

If there was a drink for tonight's support, LA sister trio **Haim**, it would be a double JD on the rocks. Danielle, Alana and Este's mix of soft '70s Fleetwood Mac and '90s R&B is fast and fun, and on a good night their gigs end with someone being sick in a rose bush. "Fuck yeah, London! We're here now, let's party," shouts bassist Este, waving about her tic-dye kimono following their opening tune, a pumped version of 'Better Off'. "Well you seem to be cheering," she coos. "Unless you're laughing at my tampon string hanging out!"

The most striking thing about Haim is their onstage chat, which is so... confident. So much so, it's easy to forget the last time they played London was round the corner at Dingwalls, to a crowd of 487. Tonight they're playing to 4,000. And really, it's a shame they're not playing down the road again. It's

small and enthusiastic crowds that complete their live shows, as a few hundred people holler and grind to the clipped LA harmonics of songs like 'Go Slow'. In grander surroundings new tune 'Falling' – with its Coke-can hiss and an intro like Stevie Nicks' 'Edge Of Seventeen' – is lost among the rafters. Only 'Forever' really works. The flamboyant drum solo is part Dario G 'Carnaval De Paris', part Toto's 'Africa', and the band are all hair-whipping craziness. "Save me a space down the front," they giggle in unison. "We adore Ellie."

And props here to the Roundhouse staff, who got the Ellie Goulding cocktail mix completely right. Hood up, like Darth Vader in a boxing ring, she punches her way through the best tracks from new album 'Halcyon'. 'Anything Can Happen' is the natural successor to her 2010 single 'Starry Eyed', while 'Only You' is a stuttering, jittering stomp. They work, but the rest of her set is too full of ballads. 'Joy' sounds like a school choir number, and the Elton moment, 'Your Song', is so schmaltzy it gives couples a moment to rub themselves against each other, remembering their own special days as Ellie hits the high notes. Time to reach for the harder stuff. Sian Rowe





# AZEALIA BANKS/ ZEBRA KATZ

O2 ABC, GLASGOW SATURDAY, SEPTEMBER 29

With loadsa swears and her electrical lingerie, Ms Banks claws back a sunny future after a dodgy summer

ou'll have noticed there's still no debut album from Azealia Banks in this world. The hefty six-month delay from the original release date for 'Broke With Expensive Taste' – now scheduled for February 2013 – makes you wonder

if Axl Rose has been giving her advice on delay tactics. And this summer hasn't been an easy ride for the self-styled 'Young Rapunzel'. There were some so-so festival performances and, most recently, a Twitter war with 22-year-old producer Munchi, who claimed Banks didn't have permission to use his track on her new single 'Este Noche', which subsequently didn't come out.

So tonight, the second date of Banks' UK tour, is all about proving her worth. Will the foul-mouthed princess go to the ball? We'll come to that. First there's the small matter of a lanky, minimalist rapper gliding across the stage in a gimp mask brandishing a bondage whip while chanting "SEX SELLS". It's Zebra Katz, and he's funny. And avant-garde. Joined by rapper/dancer Njena Reddd Foxxx, he performs a hip-hop set made to soundtrack catwalks from Paris to New York. In 'Ima Read' and 'W8WTF' he's got two of the best rap tracks of the year. Tonight, his sparse

sound is given a few house licks to prepare the crowd for **Azealia Banks** to come to the party.

Flanked by four HUGE neon screens, she makes her entrance to a sample of The Prodigy's 'Out Of Space', wearing a flashy, LED halterneck bra decorated with expensive looking crystals. "I'm so happy to be here," she utters through the widest of grins as the pom-pah-pah-pah-pom beat of 'Atlantis'

opens up her lyrical flow, allowing her to flourish. Money's clearly been spent to make this tour an unmitigated success and every moment is carefully orchestrated. There's even a short costume change halfway through, Banks returning in a new cheerleader-turned-bad outfit for a brilliant 'Bambi' and the Hudson Mohawke-produced 'Jumanji'. The setlist looks like it's been scrutinised to offer maximum impact – with big-hitting, in-your-face dance tracks 'Neptune', 'Fuck Up The Fun' and 'Van Vogue' front-loading the gig.

Following 'Liquorice', Banks hypes the crowd for the song they've been waiting for. "This is probably the only reason you guys know who I am," she says before '212'. It's enormous. With her Mermaid Ball just around the corner, tonight was about Banks putting her cruel summer behind her and stepping into a bright future. This tale looks like it might just have a happy ending after all. \*Jamie Crossan\*\*

grins as the pom

#### @thewardlawlife "@azealiabanks

WHAT

**TWITTER** 

*THOUGHT* 

"@azealiabanks killed it in Glasgow. Place was jumping"

@iainpeat
"I was giving the
Lunice dancin' to
'212' #flashinBRAw"

@thealexsloan
"@azealiabanks blew
the roof off the O2
ABC #212"

@mrspindles
"All the girls I went
with are now total,
total lesbians"

#### **DAN DEACON**

ISLINGTON MILL, SALFORD FRIDAY, SEPTEMBER 28 wo songs in and it's not going to plan. "We blew a piece of equipment we can't replace. That sucks so much dick," says 31-year-old Baltimore producer Dan Deacon in a robot voice. He's wearing a dishevelled Teenage Mutant Ninja Turtles T-shirt and holding a pile of tangled extension cables while precariously setting up some stack lighting he brought from home. You'd be forgiven for thinking he was a bedroom DJ, out of his depth, but as soon as his electronic arrhythmia begins, the crowd bow before him. "Everyone get down on one knee, point and laugh at anyone who isn't doing it," he commands. This is just one of many party tricks up Dan's sleeve as he works the crowd like a Butlin's holiday rep. We're outside the venue running through a tunnel of human arms while 'Guilford Avenue Bridge' plays within. There's a dance contest to 'Woof Woof', a choir sing-off for 'Silence Like The Wind Overtakes Me', and 'Snookered' gives Dan the chance to conduct an impromptu group-therapy session. The crowd slowly rotate in a circle "thinking about how we are individuals but also part of a larger movement", according to their new leader. There's a beautiful moment of connectivity during 'USA IV: Manifest' too. The lights dim and people with smartphones take over. Each one is calibrated via noise from the speakers to emit different colours, creating a mosaic controlled by music. Tonight the colourful side of humankind shines through. Simon Butcher

#### **CHAINS OF LOVE**

UNDERTONE, CARDIFF SUNDAY, SEPTEMBER 30

anadian girls'n'garage sextet Chains Of Love appear sincerely happy to be in a spartan Cardiff basement, even instinctively dancing to the vintage rock'n'roll being played as they set up. Initially the brainchild of guitarist Felix Fung, who envisaged a fuzz-laden take on a Shangri-Las-style girl group, Chains Of Love make no apologies for their front-loaded presentation. Despite their vintage 1950s mics (which may well be more for show than sonic perfection) and semi-synchronised dance moves, nothing detracts from vocalists Nathalia Pizarro and Rebecca Marie Law Gray. Neither are what you'd call gifted singers, but their combined pipes pack a punch: tearful regret ('I'd Rather Be Crying') and teenaged brattiness ('All The Time', 'Lies Lies Lies') are conveyed in equal proportion. Yet Chains Of Love wouldn't work if the gentlemen behind Pizarro and Gray didn't have the chops. Poshly named organist Henry Beckwith has nailed that antiquated garage sound and is the driving force behind the surfflecked 'Lately'. Fung's guitar lends a thumping hard rock element to 'He's Leaving (With Me)', which is barely detectable on 'Strange Grey Days', their recent mini-album. Two new songs - 'Pretend', which reveals their latent goth side by virtue of sounding a bit like The Gun Club, and 'Come And Play' - close a half-hour set that's short but perfectly formed. Noel Gardner

#### THE BEACH BOYS

**ROYAL ALBERT HALL, LONDON** 

THURSDAY, SEPTEMBER 27

t's typical of The Beach Boys' eventful 50-year career that the week their anniversary (and probably final) tour comes to a close, it's overshadowed by yet another grim squabble. It would seem that controversial singer Mike Love ~ who, preposterously, owns the rights to the name - has different ideas to the rest of the remaining original members on where to take the 'brand' next - a schism that for many encapsulates the two vastly different sides to the group. On the one hand you've got Love's showbiz approach: stick to the songs about surfing, cars and girls and wear a Hawaiian shirt while you sing them. Then there's the more cerebral, introverted stuff that has made his bandmate Brian Wilson such a legend. The thing is, when you combine the best bits of both, it makes for a pretty unbeatable experience. The devoted crowd here tonight react as wildly to 'California Girls' as they do to Wilson's affecting takes on 'I Just Wasn't Made For These Times' and 'Please Let Me Wonder', although it has to be said, the whopping 61-song set is enormously enhanced by the decision to take Wilson's regular touring band on the road, such is their respectful take on some of the greatest pop music ever made. If this really is the end, it's a magnificent way to go. And let's face it: if there wasn't some kind of soap opera complicating proceedings, then it wouldn't be The Beach Boys, would it? Alan Woodhouse

#### PEACE

#### CAMDEN BARFLY, LONDON THURSDAY, SEPTEMBER 27

A confetti cannon and a 10-minute trance cover are two things that make the Brummies badass

f you don't have 'Delicious', you might not get this," says Peace's singer Harrison Koisser about the band's recent EP, as they begin their 10-minute interpretation of Binary Finary's techno anthem '1998'. Whether you're familiar with it or not, it's clear what the Birmingham quartet's intentions are tonight. And any other night, for that matter. They do what they want. They skip through boundaries. They always pull it off. With the dance tribute done and dusted, they rumble through the howling storm of 'Lı'l Echo' before softening things with the lustrous coos of 'California Daze', which is bolstered by the crowd imitating Harrison's fragile rasps in front of him. 'Wraith' staggers

through on Harrison's brother Sam's teetering basslines, while 'Follow Baby' veers into loping, baggy territory and heralds the biggest reaction of the night from the now jumping and dancing audience. If Peace hadn't already proved they were one of the UK's most exciting bands, they cement the fact with a triumphant 'Bloodshake'. Beginning with the band's trademark confetti cannon exploding from behind the bar and showering the unsuspecting crowd in glimmering debris, it ends with guitarist Doug Castle flinging himself into a sea of sweaty, eager arms. As the crowd files out of the Barfly, the Imgering feeling is that this time next year he'll be doing the same thing with bigger, wilder audiences. Rhian Daly



#### TELEPATHE

**SOUP KITCHEN, MANCHESTER** WEDNESDAY, SEPTEMBER 26

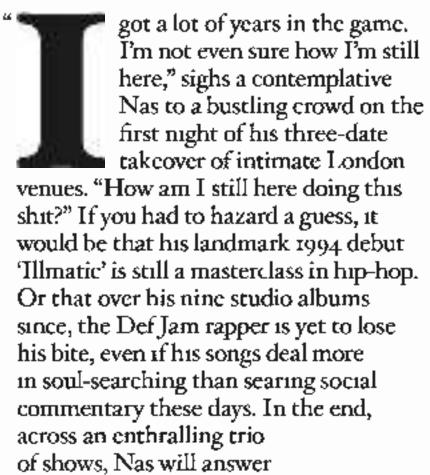
t's been three years since **Brooklyn duo Busy Gangnes** and Melissa Livaudais last came to the UK. That's a long time, considering their droney synthpop already sounded perilously close to unfashionable on their 2009 debut 'Dance' Mother'. The sinewy electro haze of tracks like 'So Fine' still glimmer brightly, even if the crowd tonight is less than massive. New tracks 'Onyx' and 'Drown Around Me' sound influenced by this evening's host city, the former bouncing round like leftovers from The Haçienda, the latter seeing Gangnes on drumpads and synths, playing out a Peter Hook-style high bassline. It's an undoubted progression, but one that's currently being overlooked. Simon Jay Catling

#### **GLASS ANIMALS**

**SEBRIGHT ARMS, LONDON** THURSDAY, SEPTEMBER 27

avid Bayley, lead singer of Oxford's Glass Animals, cuts a psychedelic figure onstage. Arms straight out in front doing a strange zombie dance, he adds to the somewhat hallucinogenic feel of the live show. 'Golden Antlers', the first track from Glass Animals' 'Leaflings' EP, is evocative and dreamy, and Bayley's voice sounds soft yet muscular. Band members Ed Irwin-Singer (bass), Drew MacFarlane (guitar) and Joe Seaward (drums) look happy to be there during the band's James Blake-y set, which reaches a climax when Bayley mimics Maxi Jazz from Faithless and starts dictating lyrics to the crowd. These are mantras for living. Lucy Jones





his own question: he's still here because, simply and emphatically, his talent has never faded. "This shit is fucking bananas! Life is good!" he exclaims as an immaculate rendition of 'NY State Of Mind' rattles the structure of Chelsea's matchbox-sized Under the Bridge venue on the Monday night.

'Life Is Good', his 10th studio album, released earlier this year, found the 39-year-old becoming acutely aware of his own mortality - a theme that spills out into his conversation with the audience crammed into Shoreditch haunt Village Underground on the Tuesday, as he wheezes

WHAT**TWITTER THOUGHT** 

@faronheit @lukebainbridge "Hip-hop is dead. @Nas killed it last night @XOYO\_London great gig"

@polarbearseb "Couldn't believe Nas was there in front of me last night"

between songs. "I'm exhausted. I'm gon' go ahead and sit down for a second," he deadpans after negotiating the lungbusting raps of 'Illmatic' classic 'It Ain't Hard To Tell'. Later, Wretch 32 makes a welcome cameo, aiming barbs at Jeremy Kyle through 'Traktor' as Nas slopes offstage to catch his breath before emerging again to issue a bouncing 'Got Ur Self A Gun'. The setlist tonight is much the same - a mix of new album offerings and hits -- but there somehow seems more momentum and conviction behind the Queensbridge wordsmith.

> finale at XOYO, Nas is no longer delivering a mere hip-hop show but a full-on, swagged-out self-help seminar. "Whether it's fucking, writing a thesis, writing lyrics, playing piano or whatever, master it!" he orders his onlookers, before delving into 'Bye Baby'. "That one was about my fucking ex-wife," the rapper - who split from singer Kelis in 2010 and is pictured on the cover of 'Life Is Good' holding her wedding dress - spells out in case the venomous lyrics left you in any doubt. "But it's all OK. Life is good and you've gotta enjoy it, you hear?" he barks, employing his mantra again. Life is good, sure. And in the company of Nas, it's that little bit better. Al Horner

@A\_Craig "Who doesn't love a little NY hiphop in London. Nas rocking **Under the Bridge** with youthful exuberance"





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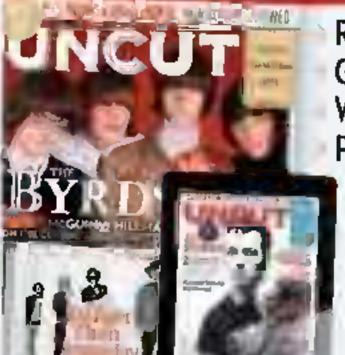
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Please call Anthony on 0208 715 4039

#### CHAT







0800 075 9128



#### ANNOUNCEMENTS



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

Jamie Playford of Parker Andrews was appointed Administrator of Base Logic Productions Limited T/A Bloc ("the Company") on 11 July 2012. A letter confirming. the appointment as Administrator of the Company, and Form 2.128, Notice of Administrator's Appointment, is available to download from the websites below The Administrator's Proposals and any subsequent reports to creditors will also be made available to download in due course

More Information is available at:

http://www.blocweekend.com/

http://www.parkerandrews.co.uk/news/bloc-ticketholders/



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# GGGGDE

THE UK'S BIGGEST GUIDE TO THE WEEK AHEAD Edited by Siân Rowe

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# BOKINGNOW



**JAMES BLAKE** STARTS: Bristol Thekla, Dec 3

DON'T MISS

In 2011, James Blake was the king of quiet music. The Kelissampling 'CMYK' was considered one of the tracks of the year and his Feist cover 'Limit To Your Love' was everywhere. His self-titled album, released that February, even made Number 9 in the UK charts. But then, everything went a bit... Nick Clegg. He was mocked by blogs for his 'war against US dubstep' and a collaboration with Bon Iver didn't live up to its promise. Maybe 'blubstep' was just too easy a joke to make. But while nobody is likely to forgive Clegg any time soon, don't write JB off just yet. 'Confidence Boost', his latest R&S 12-inch (as Harmonimix) with ex-Roll Deep MC Trim (now Trimble - keep up) shows he's still capable of innovation. Catch him with his live band in Bristol, London Conway Hall (Dec 4) and Manchester Gorilla (Dec 6).



PEACE STARTS: Oxford Gathering Festival, Oct 20

The Birmingham lads have added extra dates to their tour. Expect glitter, balloons and half the audience to be wearing tie-dye T-shirts.



**CROCODILES** STARTS: London Barfly, **Nov 17** 

San Diego's psych-garage duo have grown three extra members. They return to the UK to play dates in support of June's fuzzy, sun-soaked album, 'Endless Flowers'.



**SLOW CLUB** STARTS: Manchester Gorilla, Dec 15

The former buskers have announced two festive dates. Manchester and Oueens Social Club in Sheffield (Dec 16) will be charmed by their folk-pop.



**CHEATAHS** STARTS: Oxford Academy 2, Oct 23

**New Wichita signings** Cheatahs are to support The Cribs on their upcoming October tour. They'll also play with Cloud Nothings in London (Nov 6).



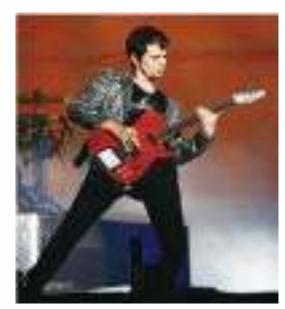
MAC DEMARCO STARTS: London

Birthdays, Nov 19 Radar fave Mac DeMarco will take '2', his second Captured Tracks record of the year, on the road with a four-date UK tour, visiting Manchester, Bristol and Brighton.



**CONOR OBERST** STARTS: London Barbican Hall,

Feb 4, 2013 The Bright Eyes man knows his target audience. People who enjoy snuggling up to sad music in the depths of winter - this is for you.



**MUSE** STARTS: Glasgow SECC, Oct 24

We've heard that Matt Bellamy's stylist is under strict instruction to make clothes he can riff HARD in. See for yourself at these five bombastic dates.



**MUMFORD & SONS STARTS: Torquay** 

Princess Theatre, Nov 21 The waistcoast mafia perform their album 'Babel' across the UK on the Tour Of Two Halves, In November they'll visit Portsmouth and Llandudno, among others.



**JESSIE WARE** 

STARTS: Cambridge Junction, Mar 6, 2013 If you haven't got tickets for her November tour, Mercury Prize-nominated Jessie plays seven dates in March. **Ends at London Shepherds** Bush Empire (Mar 13).



**SONIC BOOM SIX** 

STARTS: Nottingham Rock City Basement, Nov 2

The ska-pop-grime-punkmetal five-piece embark on a 19-date tour in November. **Ends at Newport Meze** Lounge (Nov 24).



**CHEW LIPS** 

STARTS: Manchester Deaf Institute, Nov 30

The dance-pop duo have announced two more dates. They'll play Manchester in November and host a party in the basement at London Birthdays (Dec 5).



**DISCLOSURE** 

STARTS: London Heaven, Mar 7, 2013

The new video for 'Latch' (rumour has it) features a lot of snogging. Expect things to get sexy when the south London production duo play Heaven next year.

What to see this week? Let us help



#### EGYPTIAN HIP HOP

STARTS: Manchester Soup Kitchen, Oct 9

NME PICK

More than two years after they first caught our attention with their brightly coloured haircuts and blinding jackets, Egyptian Hip Hop are still captivating. Their debut album 'Good Don't Sleep' (look out for the review in NME next week) breaks from what came before. It doesn't contain the brash scruffpop of 'Rad Pitt' or the Hudson Mohawkeproduced clank-clanking of 'Some Reptiles Grew Wings', but it still pulls you in. Of the tracks that are out there, 'SYH' is synth-heavy, packs in a chorus and sounds like kaleidoscopes melting, while 'Yoro Diallo' is a wonky space jam that, despite being 'experimental', doesn't compromise on hooks. They make their live return this week, playing dates at Manchester Soup Kitchen (it also does amazing pies) and London's favourite tunnel club, Corsica Studios. If they don't run off and hide again, expect more dates after the album is released.



#### **Everyone's Talking** About SAVAGES

STARTS: London Electrowerkz, Oct 10 This London band are

rarely mentioned without the words 'much hyped' attached -- but it's not without good reason. Off the back of their heavy live EP, the post-punk four-piece will be playing two must-see dates at London's Electrowerkz this week. There are also three dates around the country in November.



#### **Don't Miss BLOC PARTY**

STARTS: Newcastle O2 Academy, Oct 12

They say the two-year break gave them renewed vigour but can Bloc Party keep it up for a whole tour? See for yourself as Kele and co begin their latest (and last?) trip. They'll visit Newcastle, Leeds, Glasgow and Birmingham this week to hammer out new songs from 'Four' and indulge in introspective moments from 'Silent Alarm'.



#### **Radar Stars TALL SHIPS** STARTS: Cheltenham

Frog & Fiddle, Oct 10 Love post-rock but think

the songs sometimes go on a bit? Then let Tall Ships be your fantasy. On 'Everything Touching' this Brighton (via Falmouth) trio have nme-minute sonic wanks of guitar-hammering and four-minute staccato chugs reminiscent of a slightly less discordant Q And Not U. Catch them live this week.

## WEDNESDAY

October 10

**ABERYSTWYTH** 

Jodie Marie Arts Centre 01970 622882

BEDFORD

BELFAST

New Groove Formation Corn. Exchange 01234 269519

Bastille Oh Yeah Music Centre 028 90 310 845

BIRMINGHAM

Mayday Parade HMV Institute 0844 248 5037

Michelle Shocked Hare & Hounds 0870 264 3333

Ser] Tankian O2 Academy 2 0870 477 2000

Ryan O'Shaughnessy Old Fire

**BOURNAMENTOUTH** 

Station 01202 503888 BRIGHTON

**Azealia Banks** Concorde 2: 01273 673 311 Bo Ningen Green Door Store

07894 267 053 Gerard Hart & The Attacks Prince

Albert 01273 730 499 Ruarri Joseph Komedia 01273 647 100

Talibam! Sticky Mike's Frog Bar 01273 749 465 BRISTOL

A Plastic Rose Louisiana. 0117 926 5978

Cursor Major Croft 0117 987 4144 **Krar Collective Colston Hall** 0117 922 3683

Mama Rosin St Bonaventure 0117 929 9008

Shonen Knife/September Girls Fleece 0117 945 0996

**Straight Lines** Thekia 08713 100000 SSS/Knifeman Croft (Main Room) 0117 987 4144

**Y&T** 02 Academy 0870 477 2000 CAMBRIDGE

John Cale Junction 01223 511511

CARDST Decapitated Bogrez 029 2034 1463

Foreign Beggars/True Tiger Clwb Ifor Bach 029 2023 2199 Rachel Sermanni 10 Feet Tall

029 2022 8883 CHELMSFORD

Hey Vanity Hooga 01245 356 811

Cadence Noir Vic Inn 01332 74 00 91 Joanne Shaw Taylor Assembly Rooms 01332 255800

EDINBURGH

Benjamin Francis Leftwich/Marika Hackman Pleasance 0131 556 6550 GLASGOW

Gareth Oroll Nice'n'Sleazy 0141 333 9637

Nine Black Alps King Tut's Wah Wah Hut 0141 221 5279

LEEDS Carolina Chocolate Drops City Varieties 0845 644 1881

It Prevails The Well 0113 2440474 Jessica Walker Howard Assembly Room 0113 243 9999 Liars Brudenell Social Club

0113 243 5866

LIVERPOOL

Lower Than Atlantis/Don Broco Cockprt 0113 244 3446

Olivia Moore And The Owl Ensemble Wardrobe 0113 222 3434 The Shondes Wharf Chambers Thomas Truax Oporto 0113 245 4444

LEIÇESTER **Johnny Foreigner** Firebug 0116 255 1228

Echo Lake/By The Sea Leaf On Bold 5t 0151 707 7747

John Cooper Clarke Philharmonic Hall 0871 230 1094

**Pins/Wet Mouth** Shipping Forecast 0151 709 6901

The Virginmarys O2 Academy 2 0870 477 2000

LONDON

Anal Penetration/Foetal Juice The Unicorn 020 7485 3073

...And You Will Know Us By The **Trail Of Dead Scala** 020 7833 2022 Aphex Twin Barbican Centre 020 7638 8891

Athletes in Paris New Cross Inn 020 8692 1866

Balam Acab Birthdays Cold Specks/Grass House Union

Chapel 020 7226 1686 Cowbell The Lexington 020 7837 5387 Flux Pavilion/Dillon Francis KOKO

020 7388 3222 Hieroglyphic Being Royal Albert Hall 020 7589 8212

**Hunting Party MacBeth** 020 7739 5095

lamamiwhoami Queen Elizabeth Half 020 7960 4242

Kapikaati Grosvenor 0871 223 7992 Katle Melua HMV Hammersmith Apollo 0870 606 3400

Laxmi Zigfrid Von Underbelly 020 7613 1988 **LCDMF** Shacklewell Arms

020 7249 0810 Of Mice & Men/Memphis May Fire

Electric Ballroom 020 7485 9006 Radiodervish Dingwalls

020 7267 1577 Random Impulse Barfly 0870 907 0999

Ray Davies Fairfield Halls 020 8688 9291

Rob Lynch/Portman Old Blue Last 020 7613 2478

Savages Electrowerkz 020 7837 6419 **Sweet Billy Pilgrim** Garage (Upstairs) 0871 230 1094

Theme Park/LULS Hoxton Square Bar & Kitchen 020 7613 0709 Totally Enormous Extinct

**Dinosaurs** O2 Shepherds Bush Empire 0870 771 2000 **Turbowolf** Garage 020 7607 1818

Theee Bat/Mean Bikini Windmill 020 8671 0700

**MANCHES** 

Antiered Man Star & Garter 0161 273 6726

**Cable35** Retro Bar 0161 274 4892 **Errors** Soup Kitchen 0161 236 5100

**Giris On Film** Deaf Institute 0161 330 4019

The Jim Jones Revue Sound Control 01612360340

Lianne La Havas HMV Ritz 0161 236 4355

Newton Faulkner 02 Apollo 0870 401 8000

**Wity?** Central Methodist Hall MILTON KEYNES

The Hoosiers Stables 01908 280800 **NEWCASTLE** 

**Deacon Blue City Hall 0191 261 2606** Nina Nesbitt 02 Academy 2

0870 477 2000 Palma Violets Cluny 0191 230 4474

NORWICH The Actor & The Peach Bicycle Shop 01603 625 777

The Fall Epic Studios 01603 727727

The 5kints Arts Centre 01603 660 352 NOTTINGHAM

**Hugh Comwell Rescue Rooms** 0115 958 8484 **5am Baker Maze** 0115 947 5650

OXFORD Loveable Rogues 02 Academy

0870 477 2000 **PORTSMOUTH** 

Level 42 Guildhall 023 9282 4355 PRESTON

Jim Noir 53 Degrees 01772 893 000 READING

Submotion Orchestra Sub89 08712301094 SHEFFIELD

**Sharon Van Etten Oueens Social** Club 0114 272 5544

Two Weeks Running Viper Rooms 0114 2750934

SOUTHAMPTON

The Alistair Goodwin Band Bent Brief 023 8032 2151

Field Music The Cellar 023 8071 0648 SOUTHSEA

Ben Montague Cellars 02392 826249 **STOKE ON TRENT** 

Reckless Love Sugarmill 01782 214 991 TRURO

The Computers Bunters Ban 0187 2241 220

01904 612237

WOLVERHAMPTON Mawklords Robin 2 01902 497860

YORK **Funeral Sults Fibbers** 01904 651 250 Two Wounded Birds Stereo

Thems Park, Haclan



## THURSDAY

October 11

#### ABERDEEN

Benjamin Francis Leftwich/Marika **Hackman** Lemon Tree 01224 642230 BIRMINGHAM

The Baghdaddles Hare & Hounds 0870 264 3333 **BIGKIds/The Amateurs** Rainbow

0121 772 8174

Cloudbusting Roadhouse 0121 624 2920

Foreign Beggars 02 Academy 2 0870 477 2000

Hot Chip/Disclosure 02 Academy 0870 477 2000

John Cale HMV institute 0844 248 5037

BRIGHTON

Karine Polwart Komedia

01273 647 100 Mama Rosin Green Door Store

07894 267 053 **SSS** Prince Albert 01273 730 499

BRISTOL

Bridges/The Thralls Croft (Front Bar) 0117 987 4144

Brooks Williams Thunderbolt 07791 319 614

**Dragonflies Mother's Rum** 0117 925 6969

Echopraxics/Saplens Croft (Main Room) 0117 987 4144

JettBlack Exchange 0117 9304538 Katle Melua Coiston Hall 0117 922 3683

Submotion Orchestra OZ Academy 0870 477 2000

Why? Fleece 0117 945 0996

#### CARDIFF

Field Music/Warm Digits Clwb Ifor Bach 029 2023 2199

Rediight Clwb Ifor Bach (upstairs) 029 2023 2199

**Roska** Buffalo Bar 029 20310312 September Girls Undertone

029 2022 8883 **Young Guns** University 029 2023 0130

CHELMSFORD

**Tall Dark Friend** Hooga 01245 356 811

CREWE **Breaking Glass Imp 01270 255899** 

DERBY Emperor Chung Venue 01332 203545

**EDINBURGH** Dylan Carlson Sneaky Pete's

0131 225 1757 The OK Social Club Voodoo Rooms

0131 556 7060 To Kill Achilles Sneaky Pete's

0131 225 1757 Twisted Wheel Electric Circus

0131 226 4224 We Were Promised Jetpacks Queen's Hall 0131 668 2019

EXETER Ruarri Joseph Phoenix 01392 667080

GATESHEAD Roddy Woomble Sage Arena

0870 703 4555

GLASGOW

Jack Beats 02 ABC 0870 903 3444 Llars 5WG3 0141 357 7246 Of Mice & Men The Garage

0141 332 1120 **Pins** School Of Art 0141 353 4530

Spector/Splashh/Swim Deep Oran Mor 0141 552 9224 GLOUCESTER

**4ft Fingers** Guildhall Arts Centre 01452 503050

GUILDFORD

Yes Sir Boss! Boileroom 01483 539 539

LEEDS Ghost Of The Highway/Fisting For

Glory Empire 01132 420868 Hugh Cornwell Cockpit 0113 244 3446 The Hysterical Injury Wharf

Chambers



Miriam Jones All Hallows Church 0113 242 2205

The Petty Heartbreakers New Roscoe 0113 246 0778

This Many Boyfrlends Brudenell Social Club 0113 243 5866

LEICESTER Bleech Lock 42

The Musgraves Soundhouse 07830 425555

Ryan O'Shaughnessy 02 Academy 3 0870 477 2000

LIVERPOOL

**Dervish** Epstein Theatre 0151 709 7844

Hawklords/The Orucified Twins

02 Academy 2 0870 477 2000 Mewton Faulkner 02 Academy 0870 477 2000

Ren Harvieu University Stanley Theatre 0151 709 9108

LONDON

Alistair Mackenzie Troubadour Club 020 7370 1434

Alpines The Lexington 020 7837 5387 Appaloosa Power Lunches Arts Cafe The Basements Bar Music Hall 020 7613 5951

The Blackbyrds Assembly Hall 020 8577 6969

Bo Ningen Hoxton Square Bar & Kitchen 020 7613 0709 Cars Like Sharks Nambucca

020 7272 7366 The Dark Lights Lock Tavern 020 7485 0909

The David Wax Museum Slaughtered Lamb 020 8682 4080

Egyptian Hip Hop Corsica Studios 020 7703 4760

**Emperor Yes** Old Blue Last 020 7613 2478

The Galleons Wilton's Music Hall 020 7702 9555

**Jackdaw** Half Moon 020 7274 2733 Jess Marlowe Windmill

020 8671 0700 Kid Koala O2 Academy Islington 0870 477 2000

Lianne La Havas O2 Shepherds Bush Empire 0870 771 2000

Lower Than Atlantis/Don Broco Electric Ballroom 020 7485 9006 **Mare** Garage 020 7607 1818

Marina & The Diamonds HMV Forum

020 7344 0044 Micachu & The Shapes/London

**Sinfonletta** XOYO 020 7729 5959 One Little Plane Shacklewell Arms 020 7249 0810

**Ouintron & Miss Pussycat** Birthdays **Savages** Electrowerkz 020 7837 6419

**The 5kints** Scala 020 7833 2022 Slash OZ Academy Brixton

0870 477 2000 **Tall Ships McCluskys** 020 8541 1515 Two Spot Gabi Club Surya

020 7713 6262 The Yesmen Dogstar 020 7733 7515 The 1930s Bull & Gate 020 7485 5358

MANCHESTER

...And You Will Know Us By The Trail Of Dead Club Academy 0161 832 1111

Balam Acab Soup Kitchen 0161 236 5100 Deacon Blue 02 Apollo 0870 401 8000

Decapitated NQ Live 0161 834 8180 **ESO** Retro Bar 0161 274 4892 **Indiana** The Castle 0161 237 9485

Little Night Terrors Trof Fallowfield 0161 224 0467 **Nick Harper Lowry 0161 876 2000** 

Nina Nesbitt Academy 0161 832 1111 Velvet Star Dry Bar 0161 236 5920 .

**MILTON KEYNES** Legend - A Tribute To Bob Marley Stables 01908 280800

NEWCASTLE Antiered Man Trillians 0191 232 1619 Fearless Vampire Killers 02 Academy 2 0870 477 2000

**Juliet Turner** Cluny 2 0191 230 4474 Reverend & The Makers O2 Academy 0870 477 2000

The Shondes Cumberland Arms 0191 265 6151

Redeem The Dead Brickmakers

NORWICH **Errors** Waterfront 01603 632 717

01603 441 118

**Steve Finn** Bicycle Shop 01603 625 777 **Totally Enormous Extinct Dinosaurs** Open 01603 763 111

NOTTINGHAM **Gallows Rock City 08713 100000** 

JD & The FDCs Prt & Pendulum 0115 950 6383 Paws Bodega Social Club

08713100000 Seann Walsh Glee Club 0871 472 0400

OXFORD Cockney Rejects 02 Academy 0870 477 2000

Straight Lines/Evarose Jencho Tavern 01865 311 775

**PORTSMOUTH** Dan Le Sac Wedgewood Rooms

READING

023 9286 3911

Exit Ten Sub89 0871 230 1094 Professor Green/Klds In Glass **Houses** University 0118 987 5123 SALFORD

We Are Willow Sacred Trinity Church 0161 834 2041

SOUTHAMPTON

**Ezio** Talking Heads 023 8055 5899 **Y&T** Brook 023 8055 5366 STOKE

The Enemy Keele University 01782 621111

STOKE ON TRENT The Virginmarys Sugarmill

01782 214 991 WAKEFIELD **Black Heart Idols** Snooty Fox

01924 374455 Funeral Suits The Hop 0871 230 1094 WARWICK

**Seth Lakeman** Arts Centre 024 7652 4524

WOLVERHAMPTON

YORK

**The Farm Robin 2 01902 497860** Terrorvision Slade Room 0870 320 7000

Nine Black Alps The Duchess 01904 641 413 Rachel Sermanni Fibbers 01904 651 250

# RIDAY

October 12

ABERDEEN

Spector/Splashh/Swim Deep The Tunnels 01224 211121

BATH

**Urusen** Chapel Arts Centre 01225404445

BEDFORD

It Prevails Esquires 01234 340120 BIRMINGHAM

**Daylight Robbery** Route 44 0121 708 0108

Demented Are Go/The Vile Adam & Eve 0121 693 1500

Exide Sunflower Lounge 0121 632 6756 Lianne La Havas HMV Institute

0844 248 5037 The Pariotones HMV Institute

(Temple) 0844 248 5037 Ren Harvieu O2 Academy 2 0870 477 2000

The Subterraneans Jam House 0121 236 6677 Sugar Razors 02 Academy 3

0870 477 2000 BOURNEMOUTH

Mayday Parade Old Fire Station 01202503888

BRIGHTON

Balam Acab Green Door Store 07894 267 053 Tall Ships The Haunt

01273 770 847 Totally Enormous Extinct Dinosaurs Concorde 2 01273 673 311 The Wildflowers Prince Albert

01273 730 499

BRISTOL Extinction Of Mankind/Anthrax/ **Diskelma** Fleece 0117 945 0996

0117 987 4144 The Gutter Brothers Thunderbolt

Gecko Croft (Main Room).

07791 319 614 **Kid Koala** Fiddlers 0117 987 3403 The Midnight Beast 02 Academy

0870 477 2000 Ruarri Joseph Louisiana

0117 926 5978

CAMBRIDGE Y&T Junction 01223 511511

CARDIFF Peter And The Test Tube Babies Bogiez 029 2034 1463 Rod Jones & The Birthday Suit

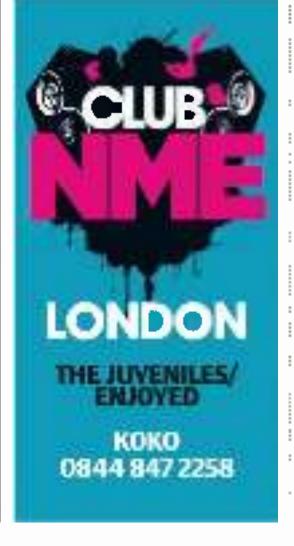
Buffalo Bar 02920 310312 Yes Sir Boss! The Moon Club

John Cooper Clarke Brickyard 01228 512 220

CARLISLE

00353 21 427 8487

CORK **Shonen Knife** Crane Lane Theatre



#### **GLASGOW**

Antiered Man Stereo 0141 576 5018 **Dvian Carison** School Of Art 0141 353 4530

The Enemy 02 Academy

0870 477 2000 Hot Chip/Disclosure/Django Django

02 ABC 0870 903 3444 Joe Goddard Chambre 69

0141 248 6447 **Rachel Sermanni** The Arches

0141 565 1000 Ray Davies Royal Concert Hall

0141 353 8000 Twisted Wheel King Tut's Wah Wah

Hut 0141 221 5279 Why? SWG3 0141 357 7246

Zulu O2 ABC2 0141 204 5151

**GLOUCESTER** Dan Le Sac Guildhall Arts Centre 01452 503050

GUILDFORD **Squat Dom Boileroom 01483 539 539** 

LEEDS The Arrogance Of King Canute The Library 0113 2440794

**Bleech** Empire 01132 420868

Caspian The Well 0113 2440474 Dive Bella Dive Cockpit Room 3 0113 2441573

**Peatbog Faerles** Wardrobe 0113 222 3434 **Penetration Brudenell Social Club** 

Pseudo Nippon Packhorse 0113 245 3980

0113 243 5866

0113 263 0508

0113 294 5464 The Sundogs Hanover Arms

Terrorvision Cockprt DI13 244 3446 LEICESTER

**Soulmates Never Die L**56 Café Bar

Al Lewis The Cookie Jar 0116 2531212 **Dodgy** Soundhouse 07830 425555 Karnataka Y Theatre 0116 255 6507

Misha B 02 Academy 0870 477 2000 LIYERPOOL

Bastille University Stanley Theatre 0151 709 9108

Fallen Paradise 02 Academy 2 0870 477 2000

**XODus** Eric's Club

LONDON Andy C Fabric 020 7336 8898 Azealia Banks/Zebra Katz

02 Shepherds Bush Empire 0870 771 2000 The Blood Choir Hope & Anchor

020 7354 1312 **Bring The Colours** Nambucca 020 7272 7366

The Deans Zigfrid Von Underbelly 020 7613 1988 Dirty Goods Club Surya 020 7713 6262 Doom/Madlib/Freddie Gibbs HMV

Forum 020 7344 0044 Eat Lights Become Lights Power Lunches Arts Café

Gem And The Dead Heads Electric Ballroom 020 7485 9006

Hieroglyphic Being Shacklewell Arms 020 7249 0810 H. Hawkiine Palladium

Elbow 020 7485 3269

020 7494 5020 The Jackets/The Felines Fiddler's

The Juveniles/Enjoyed Club NME @ KOKO 0870 4325527

Karine Polwart Union Chapel 020 7226 1686

**Loefah F**ire **Gub** 020 3242 0040 Manflu Borderline 020 7734 5547 Man Of Kin Garage (Upstairs)

0871 230 1094 Marty Friedman Underworld 020 7482 1932

CONTINUED OVERLEAF >

### FRIDAY

October 12



#### ◆ CONTINUED FROM PAGE 59

The Milk Book Club 020 7684 8618 The Musgraves Barfly 0870 907 0999 Plastician Cable Club 020 7403 7730 Slash O2 Academy Brixton 0870 477 2000 Stagecoach Bull & Gate 020 7485 5358

Thisquietarmy Cafe Oto 0871 230 1094

**Touchstone & The Reasoning Garage** 020 7607 1818

Two Wounded Birds The Lexington 020 7837 5387

Your Army Dublin Castle 020 7485 1773 Zed Bias Corsica Studios

020 7703 4760

#### MANCHESTER

**BIGkids** Soup Kitchen 0161236 5100 Emperor Zero/Ghost Outfit Islington Mill 0871 230 1094

Eroi Alkan/Simian Mobile Disco/ Boys Noize Warehouse Project

0161 835 3500 Fatboy Slim Sankey's 0161 661 9668 Flux Pavilion HMV Rrtz 0161 236 4355 Foreign Beggars Deaf Institute

Hawklords Band On The Wall 0161 832 6625

0161 330 4019

Kelly Clarkson Arena 0844 847 8000 Of Mice & Men NQ Live 0161 834 8180 The Tendermachine Kings Arms

0161 832 3605 Twin Planets/Kill For Company

Ruby Lounge 0161 834 1392 13 Stars Legends 0161 832 1111

**MILTON KEYNES** 

Albany Down Stables 01908 280800 Mark Morriss Xscape 0871 200 3220 Straight Lines Craufurd Arms

01908 313 864 **NEWCASTLE** 

**Bloc Party** 02 Academy 0870 477 2000

Errors/Dam Mantle Hoults Yard 0191 265 4282

The Nimmo Brothers Chuny 0191 230 4474

Parastatic Cumberland Arms 0191 265 6151

This Many Boyfriends Dog & Parrot 0191 261 6998

We Were Promised Jetpacks Cluny 2 0191 230 4474

NORWICH Cold Specks Arts Centre 01603 660 352

Gravelface Brickmakers 01603 441 118 **NOTTINGHAM** 

Cable35 Chameleon 0115 9505097 Turbowolf/Black Moth Rock City 08713 100000

OXFORD Jaguar Skills 02 Academy 0870 477 2000

PRESTON

Captive North 53 Degrees 01772 893 000

READING Dreadzone Sub89 0871 230 1094

SHEFFIELD Gallows/Feed The Rhino Corporation

0114 276 0262 The Jim Jones Revue Plug

0114 276 7093 SOUTHAMPTON

Dexters The Cellar 023 8071 0648 The Farm Brook 023 8055 5366 **The Howling Joiners 023 8022 5612** 

The Virginmarys Talking Heads 023 8055 5899

SOUTHSEA

Kill Kasper Cellars 02392 826249 STOKE ON TRENT

Fearless Vampire Killers Sugarmill 01782 214 991

**SWANSEA** 

The Computers 5 n City 01792654226 WAKEFIELD

The Do's Escobar 01924 332000 Hellbent Forever Snooty Fox 01924 374455

WOLVERHAMPTON

Field Music Slade Room 0870 320 7000

Young Guns/We Are The In Crowd Wu frun Hai 0870 320 7000

YORK

**Decapitated** The Duchess 01904 641 413

Echo Lake Basement 01904 612 940 **Newton Faulkner** Barb can Centre 01904656688

## SATURDAY

October 13

March 11

ABERDEEN

The Jim Jones Revue The Tunnels 01224 211121

BEDFORD

Dreadzone Esquires 01234 340120

BELFAST Lower Than Atlantis Queen's

University 028 9024 5133 Prosumer Stiff Kitten 028 9023 8700

BIRMINGHAM The Brute Chorus Hare & Hounds 0870 264 3333

Hugh Cornwell OZ Academy 2 0870 477 2000

Husk Eddie's Rock Club 0121 643 2093

Of Mice & Men Asylum 0121 233 1109 Only The Good/Skies in Motion

02 Academy 3 0870 477 2000 Open To Fire/Flatiline Stereo Actress & Bishop 0121 236 7426 Ray Davies Symphony Hall

0121780 3333 BOURNEMOUTH

**High Contrast** Old Fire Station 01202503888

BRIGHTON

**Bobbie Peru** Prince Albert 01273 730 499

Micachu & The Shapes/London 5infonietta Coalition 01273726858

The Popguns Haunt 01273 770 847 **Submotion Orchestra** Concorde 2 01273 673 311

The Vinyls/Nightworkers Sticky Mike's Frog Bar 01273 749 465

BRISTOL Deviated Instinct/Last Legion Alive

Fleece 0117 946 0996 Hieroglyphic Being Croft (Main Room) 0117 987 4144

Karine Polwart Colston Hall 0117 922 3683

Marina & The Diamonds

02 Academy 0870 477 2000 Nina Nesbitt Thekla 08713 100000

The Pirate Ship Quintet Louisiana 0117 926 5978 **Zinc Exchange 0117 9304538** 

2 Many DJs/Drums Of Death Motion Ramp Park 01179 723111

CAMBRIDGE

Bloody Knees/The Last Dinosaur Cambridge City FC 01223 511511

Bo Ningen/Turbowolf/Hey Sholay Portland Arms Q1223 357268

CARDIFF Dan Le Sac Clwb Ifor Bach 029 2023 2199

Hannah Williams & The Tastemakers Gwdihw Café Bar 029 2039 7933

**Jett Black Bogiez 029 2034 1463 Karnataka** The Gate 0871 230 1094 Mayday Parade University

029 2023 0130 CARLISLE

Colt 45 Brickyard 01228 512 220 COVENTRY

Anarchistwood Taylor John's House 024 7655 9958

DUBLIN

Shonen Knife Whelan's 00 3531 475 9372

DUNDEE Spector/Swim Deep/Splashh

Doghouse 01382 227080 EXETER

Jazz Morley Phoen x 01392 667080 **FALMOUTH** 

Alex Metric/Bondax Tremough

**Hymn For Her Miss Peapod's** 08712301094

**GLASGOW** 

BIGkids King Tut's Wah Wah Hut 0141 221 5279

Foreign Beggars Stereo 0141 576 5018 lan Hunter 02 ABC 0870 903 3444 John Cooper Clarke Arches

0141 221 4001 Marika Hackman/Benjamin Francis Leftwich Oran Mor 0141 552 9224

0141 553 1638 **GUILDFORD** 

Gnarwolves Boileroom 01483 539 539 Kids In Glass Houses University Of Surrey 01483 689 223

HOVE Ellen & The Echo Brunswick 01273 735254

Scragfight 13th Note Cafe

HULL

The Musgraves Fruit Hull 01482 221113

LEEDS

Bloc Party/Theme Park 02 Academy 0870 477 2000

Bootscrapers Left Bank 07869 107647 Crooked Tongues Well 0113 2440474 Dakota Suite Seven Arts

0113 262 6777 Flux Pavilion LMUSU

**Humanffy** The Library 0113 2440794 Orange Goblin Cockpit 0113 2443446 The Possibles Empire 01132 420868 Roddy Woomble Brudenell Social

Club 0113 243 5866 Rodina & The Wolf The Musiquarium The Sundogs Wykebeck Arms 0113 248 3475

Thought Forms Wharf Chambers LEICESTER

Field Music Sumo 0116 285 6536 Ian McNabb Soundhouse 07830 425555

JD & The FDCs Shed 0116 262 2255 LIVERPOOL

**Andrew Weatherall Shipping** Forecast 0151 709 6901

Fake Blood Masque 0151 707 6171 **Fathoy Slim** Nation 0151 709 9172 The Invisible Parr St Studios 0151 707 3727

Mistakes in The Media/Broken

English 02 Academy 2 0870 477 2000 Reverend & The Makers O2 Academy 0870 477 2000

Turin Brakes Eric's Club LONDON

Angel Haze KOKO 020 7388 3222 A Plastic Rose/Wecamefromwolves Borderline 020 7734 5547

Blackest Ever Black Corsica Studios 0207 703 4760

**Boys Noize C**oronet 020 7701 1500 Boy Better Know/Skepta/JME Fire Club 020 3242 0040

The Cosmonauts/Dems Sugarhouse Studios 020 8221 2221

The Dancers Lexington 020 7837 5387 Ed Sheeran HMV Hammersm th Apollo 0870 606 3400

Felia Barf y 0870 907 0999 The General Cable Street Studios 020 77901309

General Surgery/Basement Torture Killings Black Heart 020 7428 9730 The Gutter Brothers Dublin Castle

020 7485 1773 Innocent Boys The Waiting Room

020 7241 5511 Jadis Pee 020 8546 3516 Jaguar Skills HMV Forum

020 7344 0044

John Cale/Actress Royal Festival Hall 020 7960 4242

**Joshy Connor** Enterprise 020 7485 2659

**Knievel Genius** Garage (Upstairs) 0871 230 1094

The Legendary Too Drunk Hope & Anchor 020 7354 1312

Life In Film/Dexters Queen Of

Hoxton 020 7422 0958 **Little Eye** Bull & Gate 020 7485 5358 Machine Rox Electrowerkz

020 7837 6419 The Magician XOYO 020 7729 5959 Mount Kimble Queen Elizabeth Hall

020 7960 4242 **Obey City Old Blue Łast 020 7613 2478** Red Room Therapy Fiddler's Elbow

020 7485 3269 Ren Harvieu O2 Shepherds Bush Empire 0870 771 2000

Seth Lakeman Cadogan Half 020 7730 4500 Sheep On Drugs New Cross Inn.

020 8692 1866

Shinles Birthdays **The Strypes** 229 Club 020 7631 8310 **Terrorvision Underworld** 020 7482 1932

**Theo** LHT Urban Bar 020 7247 8978 Woodpecker Woolfams Union Chapel 020 7226 1686

MANCHESTER **Bastille** Night & Day Café 0161 236 1822

**Y&T** Garage 020 7607 1818

Fed To The Ocean NO Live 0161 834 8180 Fossii Collective Deaf Institute

0161 330 4019 Hot Chip/Disclosure Academy 0161 832 1111

Warehouse Project 0161 835 3500 Oneohtrix Point Never Islangton Mill

Mark Ronson/Benga/Sub Focus

08712301094 Pins/September Girls Soup Kitchen 01612365100

**Saving Syenna** Dry Bar 0161 236 5920 The Selecter Band On The Wall 0161 832 6625

This Many Boyfriends/Omi Palone Roadhouse 0161 228 1789 Young Guns/Your Demise HMV Ritz

0161 236 4355 **4ft Fingers** Academy 3 0161 832 1111

**MILTON KEYNES** The Dangerous Summer Craufurd Arms 01908 313 864

**NEWCASTLE** Alex Butler Head Of Steam 0191 232 4379

The Lancashire Hotpots 02 Academy 2 0870 477 2000

NORWICH

Cate Ferris Bicycle Shop 01603 625 777

**Liars** Arts Centre 01603 660 352

Who's Driving? Bear's Driving! Brickmakers 01603 441 118

NOTTINGHAM

Ifan Dafydd Stealth 08713 100000 Mama Rosin Rescue Rooms 0115 958 8484

Nine Black Alps/Castrolava Bodega Social Club 08713100000 Reckless Love Rock City

08713 100000

**OXFORD** Julian Cope 02 Academy 2 0870 477 2000

Why? Builingdon Arms 01865 244516 PLYMOUTH

Friction And Rockwell White Rabbit

01752 227522 **PORTSMOUTH** 

Show Of Hands/Miranda Sykes New Theatre Royal 023 9264 9000 Totally Enormous Extinct Dinosaurs

Wedgewood Rooms 023 9286 3911

PRESTON Ska Face 53 Degrees 01772 893 000

We Were Promised Jetpacks Mad Ferret 07919 896 636 READING

Straight Lines The Facebar 0118 956 8188 Violet Class Plug'n'Play 0118 958 1447

SHEFFIELD Bleech Harley 0114 275 2288

Joker Plug 0114 276 7093 Our Portraits in Black/Fates Upon

**Us** 02 Academy 2 0870 477 2000

SOUTHAMPTON The Black Tambourines Lennons

SOUTHEND Dingus Khan Sak's 01702 332179 **STOCKPORT** 

The Dark Lights Blue Cat Café 08712301094

023 8057 0460

STOKE ON TRAINT **Gallows** Sugarmill 01782 214 991

**13-13** The Famous Lion 01782 846780 TUNBRIDGE WELLS **Stray Dogs** The Forum 0871 277 7101

WAKEFIELD **Johnny Foreigne**r Hop 08712301094 WATFORD

**Edguy Colosseum 01923 445000** WREXHAM **Ginger Wildheart** Central Station

01978 358780

Joe Banfi Fibbers 01904 651 250 Twisted Wheel Duchess 01904 641 413



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### SUNDAY

October 14

#### ABERDEEN

**Dylan Carlson The Tunnels** 01224 211121

#### BELFAST

Shonen Knife Black Box 00 35391 566511

#### BIRMINGHAM

The Birthday Suit/JAWS The End 0121 448 0797

The Midnight Beast 02 Academy

0870 477 2000

Tall Ships/Dad Rocks! Rainbow

0121 772 8174

Turbowolf HMV Institute 0844 248 5037

#### BOURNEMOUTH

**Blood Red Shoes** Old Fire Station 01202 503888

#### BRIGHTON

Mice Parade The Hope 01273 723 568 Xup-Sup Sticky Mike's Frog Bar 01273 749 465

#### BRISTOL

**BIGkids** Louisiana 0117 926 5978 Esoteric Youth Croft (Front Bar) 0117 987 4144

General Surgery Croft (Main Room)

0117 987 4144 The Pariotones Fleece

0117 945 0996 Totally Enormous Extinct Dinosaurs

02 Academy 0870 477 2000

CAMBRIDGE

**Deacon Blue Corn Exchange** 01223 357851

#### CARDIFF

Alphabet Backwards Buffalo Bar 029 20310312

Demented Are Go Bogiez

029 2034 1463

Palomino Party/Totem Terrors 10 Feet Tall 02920 228883

Touchstone & The Reasoning

#### The Globe 07738 983947

CARLISLE

Spector/Splashh Brickyard

01228 512 220

**GLASGOW** Bastille 02 ABC2 0141 204 5151

**Bloc Party** 02 Academy

0870 477 2000

The Invisible Captain's Rest

0141 331 2722

Kid British King Tut's Wah Wah Hut

0141 221 5279

The Pains Of Being Pure At Heart

Oran Mor 0141 552 9224

Young Guns 02 ABC 0870 903 3444 LEEDS

Ginger Wildheart The Well

0113 244 0474

Lianne La Havas Stylus 01132 431751 **Newton Faulkner** 02 Academy

0870 477 2000

Mina Nesbitt Wardrobe 0113 222 3434

Of Mice & Men Cockpit 0113 244 3446

#### LEKESTER

Bo Mingen O2 Academy 3 0870 477 2000

**Mektar/Indigo Child Musician** 

Zane Lowe 02 Academy

0870 477 2000

#### LIVERPOOL

0116 251 0080

**Dive Bella Dive** 02 Academy 2 0870 477 2000

Flux Pavillon 02 Academy

0870 477 2000 O'Casan Shipping Forecast

01517096901

#### LONDON

Ben Williams New Cross Inn 020 8692 1866

**Bury The Hatchet Nambucca** 020 7272 7366

Dave Acarl Charlie Wrights 020 7490 8345

**Draper Notting Hill Arts Club** 020 7460 4459

Ed Sheeran HMV Hammersmith Apollo 0870 606 3400

0870 477 2000 The Fallows Fiddler's Elbow

**ESO** 02 Academy Islington

020 7485 3269

The Hall Of Mirrors The Lexington 020 7837 5387

**Jacko Hooper** Hoxton Square Bar & Kitchen 020 7613 0709

Mad Staring Eyes Old Queen's Head 020 7354 9993

**Pokahontaz** Garage 020 7607 1818 The Singing Loins Windmill 020 8671 0700

Theo Power Lunches Arts Café Wake/Feastern The Unicorn 020 7485 3073

#### The Wicked Whispers The Social MANCHESTER

Cold Specks Deaf Institute

0161 330 4019 **Dirty Projectors** Central Methodist

Hall **Katle Melua B**ridgewater Hall

0161 907 9000 Mama Rosin The Castle

0161 237 9485 Nada Surf Academy 3 0161 832 1111 Peatbog Faerles Waterside Arts

Centre 0161 912 5616 Reverend & The Makers HMV Ritz 0161 236 4355

**Tamaryn** Soup Kitchen 0161 236 5100 We Were Promised Jetpacks Ruby

#### Lounge 0161 834 1392

**MILTON KEYNES** Miles Hunt Watershed 07935 641 660

NEWCASTLE Bowling For Soup 02 Academy

0870 477 2000

Dub Pistois University 0191 261 2606 Fossil Collective Cluny 2

0191 230 4474 James Findlay Cumberland Arms

0191 265 6151 Joe Banfi Head Of Steam

0191 232 4379

#### NEW BRIGHTON

Karine Polwart Floral Pavilion

 Theatre 0151 639 4360. NOTTINGHAM

The Beat Rescue Rooms 0115 958 8484

**Jett Black Rock City 08713 100000** Ray Davies Royal Centre

0115 948 2525 Roddy Woomble Glee Club 0871 472 0400

#### OXFORD

Submotion Orchestra 02 Academy 2

#### 0870 477 2000

**PORTSMOUTH** Liars Wedgewood Rooms

#### 023 9286 3911 SHEFFIELD

Benny Marchant/We Could Be Astronauts OZ Academy 2 0870 477 2000

This Many Boyfriends Harley 0114 275 2288

#### SOUTHAMPTON

Fearless Vampire Killers The Cellar 023 8071 0648

Nine Black Alps Joiners 023 8022 5612

TUNBRIDGE WELLS 10CC Assembly Hall 01892 530613

WOLVERHALE TON Wishbone Ash Robin 2 01902 497860 WREXHAM

Gallows Central Station 01978 358780 YORK

...And You Will Know Us By The Trail Of Dead Fibbers 01904 651 250

Palma Violets Duchess 01904 641 413

# MONDAY

October 15



Simon And Oscar Komedia

#### 0845 293 8480

BIRMINGHAM **Bloc Party** 02 Academy

0870 477 2000 Michael Chapman Hare & Hounds 0870 264 3333

Wecamefromwolves/A Plastic Rose

#### O2 Academy 3 0870 477 2000

BRIGHTON Spookey Ruben/Strangers From **Birth** Green Door Store 07894 267 053

BRISTOL Deacon Blue Colston Hall 0117 922 3683 Hot Chip/Django Django 02

Pseudo Nippon Croft (Front Bar) 0117 987 4144

Academy 0870 477 2000

#### Random Impulse Exchange 0117 9304538

CAMBRIDGE Liars Junction 01223 511511

#### CARDIFF

**Funeral Suits** Buffalo Bar

#### 029 20310312 GLASGOW

**Dirty Projectors** The Arches 0141 565 1000

Fossii Collective King Tut's Wah Wah Hut 0141 221 5279

#### I **Like Trains** Captain's Rest 0141 331 2722

**GUILDFORD Submotion Orchestra** Boileroom

01483 539 539 HOVE

My Darling Clementine Old Market 01273 325440

#### LEEDS

Benjamin Francis Leftwich City Varieties 0845 644 1881 Fearless Vampire Killers Cockpit

Room 3 0113 2441573 Fun Adults/Tibetan Youth Nation Of Shopkeepers 0113 203 1831 **Gallows** Cockpit 0113 244 3446

Tall Ships/Dad Rocks! Brudenell

#### Social Club 0113 243 5866

LEIÇEŞTER Dan Le Sac 02 Academy 2 0870 477 2000

Mama Rosin Musician 0116 251 0080 LIVERPOOL

Dar Williams 02 Academy 2 0870 477 2000

LONDON Appoloosa Shacklewell Arms 020 7249 0810

A Silent Film Hoxton Square Bar & Kitchen 020 7613 0709 Citylights New Cross Inn.

020 8692 1866 The DOT XOYO 020 7729 5959 **Ed Sheeran** HMV Hammersmith

Apollo 0870 606 3400

The Gaslight Anthem/Blood Red Shoes 02 Academy Brixton 0870 477 2000

**Honeychild Coleman** Dublin Castle 020 7485 1773

Henkus The Unicom 020 7485 3073 Jarle Bernhoft Union Chapel 020 7226 1686

Julian Smith Milifield Theatre

020 8807 6680 The Kat Men Dingwalls 020 7267 1577

**Lelka** The Social The Midnight Beast O2 Shepherds Bush Empire 0870 771 2000 **Nada Surf** Scala 020 7833 2022

Negative Approach Underworld

020 7482 1932 Nine Black Alps Borderline

020 7734 5547 The Pariotones KOKO 020 7388 3222 The Red Jacobins Bull & Gate

020 7485 5358 **Straight Lines Barfly 0870 907 0999 Tamaryn** Lexington 020 7837 5387 Wide Eyed Garage (Upstairs)

#### 0871 230 1094

MANCHESTER AUN Kraak 07855 939 129 Glass Ankle Band On The Wall 0161 832 6625

The Invisible Soup Kitchen 0161 236 5100

The Pains Of Being Pure At Heart/ **Echo Lake** Ruby Lounge 0161 834 1392 Reckless Love Club Academy 0161 832 1111

Rozi Plain Castle Hotel 0161 237 9485 Trivium HMV Ritz 0161 236 4355 Turbowolf Roadhouse 0161 228 1789

NEWCASTLE **Slash** 02 Academy 0870 477 2000 NORWICH

...And You Will Know Us By The Trail

Of Dead Arts Centre 01603 660 352

#### **Shonen Knife** Waterfront 01603 632 717

MOTTINGHAM Holy Mountain Rescue Rooms

#### 0115 958 8484

OXFORD Marina & The Diamonds 02 Academy

#### **Newton Faulkner** New Theatre 0870 606 3500

0870 477 2000

**PORTSMOUTH** Ren Harvieu Wedgewood Rooms 023 9286 3911

#### Scissor Sisters Guildhall 023 9282 4355

SHEFFIELD **Bo Mingen** Harley 0114 275 2288 **Dirty Goods** SOYO 0114 276 7552

SOUTHAMPTON **Life in Film** Joiners 023 8022 5612 WARWICK

**Susanna** Arts Centre 024 7652 4524

WOLVERHAMPTON **Touchstone & The Reasoning Robin 2** 01902 497860

Palma Violets Central Station 01978 358780

WREXHAM

# TUESDAY

October 16

#### BIRWINGHAM

Fearless Vampire Killers 02

Academy 3 0870 477 2000 We Were Promised Jetpacks Hare & Hounds 0870 264 3333

BRIGHTON Cariton Melton Prince Albert

01273 730 499 Hadouken! Concorde 2 01273 673 311 Mono/Poly Sticky Mike's Frog Bar

Nine Black Alps Green Door Store 07894 267 053

Ray Davies Dome 01273 709709 BRISTOL

01273 749 465

Henkus Croft (Front Bar) 0117 987 4144 Reckless Love Fleece 0117 9450996 Ren Harvieu Thekia 08713 100000 Scouting For Girls 02 Academy

0870 477 2000 Yowie/Birdbath Croft (Main Room)

0117 987 4144 CAMBRIDGE Dry The River Junction 01223 511511

CARDIFF Axis Of Undertone 029 2022 8883 Hella Party Clwb Ifor Bach

Oslan Rhys Gwdihw Cafe Bar 029 2039 7933 **Roddy Woomble** Gate 0871 230 1094

COVENTRY Spectrasoul Carey's Bar 07714 105091

**5traight Lines** Uni 029 2023 0130

Funeral Sults Vic Inn 01332 74 00 91 EXETER

#### The Disfigured/Turbogeist Cavern Club 01392 495 370

DERBY

029 2023 2199

GLASGOW The Jim Jones Revue King Tut's Wah Wah Hut 0141 221 5279

Kelly Clarkson Braehead Arena 0141 886 8300 Micachu & The Shapes/London

5infonietta Nice'n'Sleazy 0141 333 9637 Trivium 02 ABC 0870 903 3444

#### **GUILDFORD** A Plastic Rose Boileroom

01483 539 539 HULL

Palma Violets Fruit Hull 01482 221113 **LEEDS** 

Hawklords Brudenell Social Club 0113 243 5866 The Invisible Nation Of Shopkeepers

Living With Lions Well 0113 2440474 Scissor Sisters O2 Academy 0870 477 2000

#### **Totally Enormous Extinct Dinosaurs** Stylus 01132 431751

Young Guns LMUSU

0113 203 1831

LEICESTER Michael Chapman Y Theatre 0116 255 6507

0870 477 2000 This Many Boyfriends Firebug

Bowling For Soup 02 Academy

Newton Faulkner 02 Academy

#### 0116 255 1228 LIVERPOOL All We Are Kazımıer 0871 230 1094

0870 477 2000 Fossil Collective/Luke Sital-Singh Shipping Forecast 0151 709 6901 Level 42 Philharmonic 0151 709 3789

Spector/Splashh/Swim Deep 02 Academy 2 0870 477 2000 Twisted Wheel Eric's Club

LONDON

Arts Cafe

Melanie C HMV 0151 709 1088

Audrey Dardenne Garage (Upstairs) 0871 230 1094 A Dead Forest Index Power Lunches Big City Orchestra Horse Hospital

020 7833 3644 The Buzzards Monarch 0871 230 1094

**Bwani Junction** The Lexington 020 7837 5387

The Common Tongues Power's Bar 020 7287 3834 **Decapitated** Garage 020 7607 1818 Ed Sheeran HMV Hammersmith

Apollo 0870 606 3400 Fear Of Men Old Blue Last

020 7613 2478 Gracious Hearts Half Moon 020 7274 2733

Keston Cobblers Club Tamesis Dock **Kid British B**arfly 0870 907 0999

Llars/The Haxan Cloak Scala 020 7833 2022 Lichens Cafe Oto 0871 230 1094

The Pains Of Being Pure At Heart Dingwalls 020 7267 1577 Paws Shacklewell Arms

020 7249 0810 Random Canyon Growlers The Harrison 020 7916 3113 **Shonen Knife Cargo** 0207 749 7840

Suzanne Vega Barbican Centre

020 7638 8891 Tied To The Mast Buffalo Bar 020 7359 6191

The Victories Nambucca

#### 020 7272 7366 Wishbone Ash The Flowerpot

02074856040 MANCHESTER Al Lewis The Castle 0161 237 9485 **Dylan Carlson** Kraak 07855 939 129 Islands Deaf Institute 0161 330 4019 **Little Comets HMV Ritz 0161 236 4355** 

Negative Approach Star & Garter

The Pariotones Academy 3 0161 832 1111

0161 273 6726

Submotion Orchestra Ruby Lounge 0161 834 1392 NEWCASTLE **Bastille** Other Rooms 0191 261 9755

**The DOT** Digital 01912 619755 The Enemy O2 Academy

#### 0870 477 2000 **I Like Trains Cl**uny 0191 230 4474 NORWICH

Foreign Beggars Waterfront 01603 632 717 **NOTTINGHAM** 

Life in Film O2 Academy 2

Professor Green Guildhall

#### 08713100000 I Am Giant Rescue Rooms

0115 958 8484 OXFORD Crippled Black Phoenix Wheatsheaf

Dar Williams Bodega Social Club

#### 0870 477 2000 **PORTSMOUTH**

01865 721 156

023 9282 4355 PRESTON Dan Le Sac 53 Degrees 01772 893 000 Kill The Client/Feastern Continental

#### 01772 499 425

READING

**Jake Bugg** Sub89 0871 230 1094 SHEFFIELD Benjamin Francis Leftwich/Marika

**Hackman Plug 0114 276 7093** Deacon Blue City Hall 0114 278 9789 Jack Beats University 0114 222 8777

Nina Nesbitt Leadmill 0114 221 2828

#### **BIGkids** Joiners 023 8022 5612

SOUTHAMPTON

023 8063 2601 YORK Jett Black Stereo 01904 612237

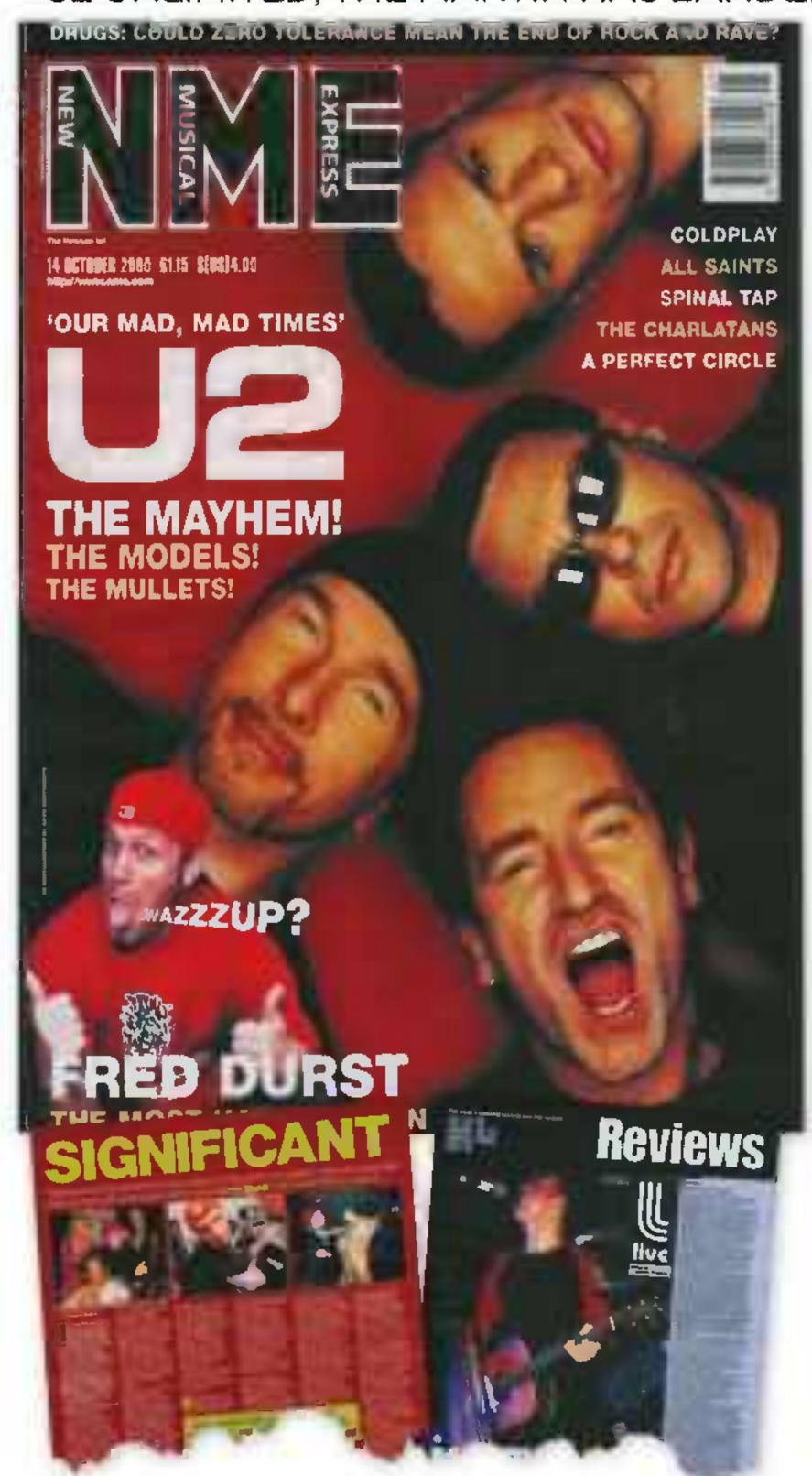
**Touchstone** Duchess 01904 641 413

**Rozi Plain** Basement 01904 612 940

13 October 2012 NME 61

# THIS WEEKIN 2000

U2 UNLIMITED, THE MARTIN HAS LANDED, LIMP-ING ALONG



#### **GOOD YEAR LIMP**

Steven Wells gives Limp Bizkit's 'Chocolate Starfish And The Hot Dog Flavored Water' a lukewarm six out of 10, but there is also an investigation into just why the world feels the way it does about Fred Durst. "He seems to have alienated so many of his peers and rivals," writes NME's Stephen Dalton, "that it's starting to look like a perverse marketing strategy. His appetite for obstruction knows no bounds. It's Limp Bizkit vs The World, and so far, it's neck and neck."

#### WHAT DIFFERENCE **DOES HIT MAKE**

A new band are basking in the glow of their Top Five single 'Yellow' and Number One album 'Parachutes'. "When Coldplay emerged they were partial to punctuating their performances with an irritating abundance of deferential muttering," writes April Long, "Tonight, when we expect Chris Martin to say something like, 'Thank you, you really shouldn't have', we instead hear him boast, 'This one's ace and it's going to be Number One'."

#### **BONO'S** BACK!

e are reapplying for the job of Best Band In The World," Bono has stated not so long ago, and thus far U2's plan is working.

Monday just gone, they released Beautiful Day', with its classic U2 sound. On Sunday, it will go in at Number One. And in between, on the Wednesday, they are back on the cover of NME.

"It was 'cut the fat, death to progressive rock1" Bono proclaims of its parent album, 'All That You Can t Leave Behind', going on to stress that this was the first time since their debut 'Boy' in 1980 that "we actually finished the songs before we recorded them... in between... meheheh... trying to save the world."

Of course, the 'eternally unhippest band in the world' have a lot to say about everything. The Edge is not concerned about the new phenomenon of LPs being illegally downloaded ahead of release; Adam grins about how he "still talks" to former fiancée Naomi Campbell; Larry has theories about why people might think the way they do about his band. "See, 'he explains, "U2 were in that position where we were really big and no matter what we did, it was wrong."

And Bono? After admitting he "is actually your dictionary definition of a champagne socialist", he says: "I am the easiest target in the world. But I've found a place where I can face myself."

#### ALSO IN THE ISSUE THAT WEEK

- Keith Cameron awards the re-release of This is Spinal Tap 11 out of 10.
- A Perfect Circle are interviewed, "At a show the other day," singer Billy says, "there were some huge Hells Angels singing '3 Libras' and looking like they were about to cry."
- Johnny Cash is about to release the third part of his 'American Recordings' trilogy, and Will Oldham is full of praise for the Man In Black's version of bis 'I See A Darkness'. "Dude was bad; a big man, a bad man. He sang, and that was powerful."
- The new album by Barenaked Ladies is given O out of 10 by Steven Wells: "Nobody with a smidgen of soul has EVER listened to one of their albums all the way through and this poor bastard hopes he never has to again. EVER!"
  - Single Of The Week is 'Megaton'/ 'Classical Homicide' by Techno Animal Vs Dalek.



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# THE LEGENDARY NIE CROSSWORD

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

Compiled by Trevor Hungerford



#### A BAG OF NME SWAG



#### **CLUES ACROSS**

1 White knuckle experience for me (2-6) 6+27A Brent's inside remixing an album for The Fall (4-8)

11+12A Wow! Fall's remix is the current sound of The Joy Formidable (5-3)

13 Bastille have the same weaknesses as Bombay Bicycle Club (5)

14 Naff bit that includes an old Shadows instrumental (1-1-1)

15 Eighties indie band from Manchester who took their name from a suburb of Glasgow (11) 16 This NME possibly has the name of one of The Monkees (7)

18+32D Send guide around to point out a Kooks number (6-3)

20+34A Feeder have grounds to hear it again (4-4) 22 Dinosaur Jr album recorded with a concealed microphone (3)

24 Record producer, Killing Joke bassist and Paul McCartney's partner in The Fireman (5)

26 (See 33 across) **27** (See 6 across)

29 Lulu hit originally by The Isley Brothers (5) 32 This helps to locate the position of their 'Swamp Thing' (4)

33+26A Seen imelda turn into a great singer (5-5). 34 (See 20 across)

36 A worthless piece from The Prodigy (2-4) 37 Orbital number named in a nasty letter (5)

#### CLUES DOWN

2 Buzz Osborne's band that influenced the sound of Nirvana and other grunge bands (7)

3 Muse oldie from this year strangely (8) 4 Domino label's band to 'Keep On Your Mean 5xle\*(5)

5 An Insignificant place to be for Creation label's Ride (7)

7 Mute label group whose hits include 'A Little Respect' and 'Breathe' (7)

8 Singer whose 1998 hit 'Life' declared she'd "rather" have a piece of toast" (6) 9 Jake Bugg's offhand way of giving a sign (3-7)

10 Supposing Jack Johnson had vision, this would have been the song for him (2-1-3-4)

17 (See 30 down) , it lasted too long/We probably 19+31D" shouldn't have danced to that song". The Courteeners

(4-4)21+230 "Creatures kissing in the rain/Shapeless in the

25 Unofficial start for Green Day's album (3) 28 Edith goes crazy for Macy Gray album (3-2)

30+17D Siouxsie And The Banshees were content. with a form of dance music (5-5). 31 (See 19 down)

**32 (See 18 across)** 

35 Corinne Bailey \_\_\_ had 2006 hit with 'Put Your Records On' (3)

Normal NME terms and conditions apply, available at NME.COM/terms. Simply cut out the crossword and send it, along with your name, address and email, marking the envelope with the Issue date, before Tuesday, October 16, 2012, to: Crossword, NME, 9th Floor, Blue Fin Building, 110 Southwark Street, London SE1 OSU.

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

#### SEPTEMBER 8 ANSWERS

#### ACROSS

1 Teenage Icon, 7 Bis, 9 Leisure, 11+23D Kaiser Chiefs, 14 lt, 15+8D Oracular Spectacular, 17 Novoselic, 21 Nickel, 22 Cocker, 24 Odd, 26 Fryer, 27+18D A Girl Like You, 28+7D Art Brut, 30 VCR, 31 USA, 33+20A Cafe Bleu, 34 Deus, 35 Third.

#### DOWN

1 The Clock, 2 Elephant, 3+5D Anna Calvi, 4 Eden Kane, 6 Naive, 12 Aroused, 13 Swoon, 16 Umbrella, 22 Chance, 25 Doves, 26+32D+19A First Aid Kit, 29+10A The Captain

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#### QUEEN

The leaver-known gems that no Queen fan skould be without



#### CEEP YOURSELF



The group's debut single was written by guitarist Brian May,

and it took several attempts, over almost three years, to get the final version down on tape. It failed to make an impression on the UK charts, although the song featured on the group's eponymous debut album and remained part of their live set until the early '80s.

Meed To Know: In 2008, Rolling Stone magazine's list of the 100 Greatest Guitar Songs Of All Time placed this at Number 31.

#### LIVE AT WEMBLEY '86 PME

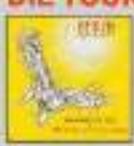


Historically significant, as the show took place on what became

Queen's last tour of the UK with Mercury, his illness making it impossible for them to hit the road in the years leading up to his death from an AIDS-related illness in 1991. The set was a mixture of classics, rock'n'roll covers and tracks from the album 'A Kind Of Magic'.

Need To Know: Mid-show. Mercury addresses rumours of the band splitting by stating, "We're gonna stay together until we fucking well die."

#### NO-ONE BUT YOU (ONLY THE GOOD DIE YOUNG) (EG)



Originally intended for a Brian May solo album. this belated

farewell by the rest of the band to their late singer was the last time the remaining three members of Queen recorded together, Bassist John Deacon retired from public life soon afterwards, while the other two have reactivated the Queen brand with other singers.

Need To Know: The song was originally inspired by the death of Princess Diana, but quickly became a Mercury tribute.

#### SMILE - GHOST OF A SMILE:90



A compilation of recordings by Smite, the band that would

eventually morph into Queen. Smile recorded six tracks for record labels in the late '60s. all included here; they never got a proper release at the time, and the band were never signed. When bassist Tim Staffell left in 1970, Mercury joined, the name changed, and Queen were born.

Meed To Know: One Smile track, 'Doing All Right', found its way onto Queen's debut LP in 1973.

# 

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

Edited by Lucy Jones







NMEMAGAZINE

# Letter of the week The best of the NME mailbag



### MADFOR THE MONKEYS

From: Jenna TO: NIME

It was with total excitement that I rushed out to find a copy of the Arctic Monkeys AME cover last week. I spent a total of about three hours looking for it though, and if i'm honest the whole ordeal was a complete nightmare. No offence to John Lydon but I don't want him on my wall! I want Alex Turner! Luckily Leventually found a copy, tucked away in the smallest newsagent in my town. I think the guy behind the counter was slightly scared to see a mad-looking girl sweating and screaming that they had it in stock, but at that point I just didn't care. And what a great issue it was - I have to say it was completely worth the search. You should all be proud of yourselves for creating such a thing of beauty, and I hope you can do something equally as good in 60 years' time!

#### NME's response...

Jenna, i salute you. There can't be that many people out there who would spend three whole hours screaming in the faces of terrified

newsagents demanding to know the whereabouts of Alex Turner, and for that alone you deserve not only your favourite NME 60th birthday cover

(which thank God, you now have), but your own face on the cover too. In fact, I was so blown away by your story that I've managed to convince the

powers that be at NME towers to honour you on the front cover of our 120th birthday issue in full holographic glory. See you in 60 years... - LJ

#### A FRANK EXCHANGE

From: Coleen Toews TO: NME

I've been reading NME since the late 1970s. I used to drive two hours or more to buy NME because there weren't any in Fresno, California in the '70s or early '80s. I really enjoyed the 60 Most Important Albums Of NME's Lifetime special-edition issue, but there was one glaring omission that was a rewrite of history: you left out Frank Sinatra's 'In The Wee Small Hours' (1955). I know that it isn't really rock'n'roll and you can't shake your arse to it, but it is, more than any other early album, the album that defined how brilliant and conceptual an album could be.

FROM: NME

TO: Coleen Toews Isn't that the brilliant thing about lists? The fact that basically NO-ONE ON EARTH will ever agree on them. This is a perfect example

of that. You say Frank Sinatra is a genius, I say he's an overrated glove puppet who didn't write his own songs. That's not to say we can't be friends. The image of you cruising around California in the '70s listening to Ol' Blue Eyes on the hunt

for the new issue of NME is one I'm totally into. In fact, let's hang out - LJ

#### SEND LIAM TO THE POUND

From: Michael Strawbridge To: NME

I email you to thank you for publicising Liam Gallagher's cruelty to his dogs. As a result of you and the London Evening Standard publishing the article I have reported your coverage and his cruelty to the RSPCA and the necessary authorities in order for them to take further action.

From: NME TO: Michael Strawbridge Dear Michael, Liam was joking about his dogs. Don't worry, in real life he's a nice lad who wouldn't hurt a fly (unless it was called Noel). Well done for being a vigilante though, Animal cruelty sucks - LJ

#### **BANDMATES** WANTED

From: Ingrid Allan To: NME

Although Suede have been one of my favourite bands for a while now, I'd forgotten the story that they got Bernard through an ad in NME (for which you can consider every bad deed of your careers forgiven because you've made the world a better place). But Suede weren't the only band to gain a member this way (Hello, Adam And The Ants!) and it made me wonder why you don't have a bandsseeking-members page (akin to the lonely hearts column of a newspaper). I've long been convinced that the only thing standing between me and world domination is finding a band (I'm a bassist, so going solo was never an option) but my problem is that my only musician friend is also a bassist and he's pointed out to me that an album of two basses and a clarinet (my sister) would be a somewhat acquired taste. So I urge you to start doing band adverts so I can find a guitarist/ drummer/singer/guy who dances/violinist and we can arrogantly declare ourselves the saviours of modern music, because although a solitary bassist isn't going to outsell One Direction, with a band you never know.

From: NME To: Ingrid Allan Firstly, Paul McCartney is a bassist and he's done all right as a solo artist (if you discount his dreadful rendition of 'Hey Jude' at the Olympics), so don't be too

dismissive. Secondly, what a brilliant idea. We could set up meetings between bands and budding members and secretly film them for our very own reality show. At the first sight of love blossoming, I burst into the room and force you to sign 100-year contracts in blood meaning that you can never split for "musical differences". And thirdly, if you outsell One Direction, we'll definitely put you on the cover. Promise - LJ

#### THE NAME'S BELLAMY, MATT BELLAMY

From: Josh TO: NME

'Babel', '¡Uno!', 'The 2nd Law' and 'The Vaccines Come Of Age' are all awesome albums. This has definitely been the best period of music for 2012, and it can only get better, with the... MUSE TOUR! They were pretty awesome at the iTunes festival, and I fucking love 'Panic Station' and 'Liquid State', and I really hope that the James Bond filmmakers change their mind and use 'Supremacy' as the Bond theme, because it's just so... Bondy.

#### From: NME To: Josh

Thing is, Josh, Adele is doing the Bond theme. Seriously dude, have you been living in a bin for the past week?



#### **STALKER** From: Ella To: NME

Hello, I managed to luckily meet Jack Steadman from Bombay Bicycle Club and Lucy Rose following the Reading & Leeds warm-up gig in Bournemouth! The show was amazing and they're such lovely people!

How do you not know this? Having said that, though, I'm with you. How amazing would the video be to a Muse Bond theme? Matt Bellamy clad in ball-crushing action slacks high-kicking his way through a solo while a silhouette of Dom dances provocatively in the background. It's making me sweat just thinking about it. I'm off to sink a load of martinis (shaken, not stirred) to get my head straight - LJ

#### JACK WHITE **VS BIEBER**

To: NME From: Rachel

Jack White is such a wimp for running offstage in

#### a tantrum. He needs to grow some balls. SUBSCRIBE TO NME AND SAVE OVER £1 AN ISSUE!\* Plus read NME on your iPad at no extra cost Subscribe now at WWW.MAGAZINESDIRECT.COM/IHS2 Or call now on 0844 848 0848 quoting code AGFZ Lines are open between Barn and 9pm. 7 days a week. WOODS TO THE REAL PROPERTY AND ADDRESS OF THE PARTY. OF SHEAR SHEET OF SHEET

# Web Slinging

The highlight of this week's NME.COM action

### NOW THAT'S WHAT ICALLA NOW! ALBUM

The carve-up of assets required to allow Universal to buy EMI could daim a well-loved victim: the 'Now That's What I Cali Music!' compilations. Unless a buyer arrives to take up EMI's 50 per cent stake of the 'Now' brand, the series will end with November's 'Now That's What I Call Music! 83". Launched in 1983, the series is a a rite of passage - there can't be many selfrespecting music fans who didn't, at some point, get one for Christmas from a well-meaning. grandparent. We asked AWE staffers to tell us about their first 'Now' album. Your comments were similarly tinged with nostalgia...

Best of the responses ...

BOOM BOOM BOOM, A LET ME HEAR Y'SAY WAY-O. Matthew Nitch Smith

Thanks for all the fuzzy nostalgia NME, but this series was cynical, lame, rubbish, fraudulent bollocks, not what I call music at all, quite the opposite in fact, and will be missed like polio. Sean Parker

The 'Now' compilations in the US are horrible... I had one when I was younger, all I can remember is it had one good song by Everclear and the rest were pop or rap garbage. My friends liked it though. Kelli Readin

THAT'S WHAT I CALL MUSIC!

I got 'Now... 12' on my 12th birthday. Legendary (the album, not my birthday). GoldRat

My first was also my very first album. In retrospect, it was horrible. Nick Z Pollard III

#### From: NME

To: Rachel

Lagree, Even Justin Bieber's more hardcore. He puked up a load of milk onstage but managed to keep the party vibes going - LJ

#### **GROHL'S GENESIS**

From: Ben Acton To: NME

Thank god Foo Fighters have confirmed they're not splitting up. I really started to panic when the rumours were going around. They're one of my favourite rock bands and I saw them at Reading and they we're amazing. Not sure why you had to Dave Grohl as the "former Nirvana drummer" though? I mean, he's been the frontman for the Foo Fighters since 1995. I think it's time to let the whole Nirvana thing go.

From: NME To: Ben Ben, I share your pain and concern about the future

of the Foos, but the minute you tell me to let Nirvana go, we're through. What next? Do you want us to start referring to Krist Noveselic as "former Sweet 75 man Krist"? Or Kurt as "that bloke who used to be married to that singer from Hole"? And what about Chad Channing and Pat Smear? Nope, not going to happen. Long live Nirvana! - LJ

#### **GET WELL** SOON. **BILLIE JOE ARMSTRONG**

From: Jamil Frost To: NME

Just wanted to put a big 'get well soon' out there for Billie Joe Armstrong. It's got to be tough falling off the wagon when you've been sober for so long. I've been there so just wanted to shout out my support and hope that he can get back to doing what he does best soon. Already loving "Uno!" and can't wait for '¡Dos!' and 'fré!' to be released.

From: NME To: Jamil Hear, hear! Get well soon, Billie Joe! - LJ

#### **CHEWING** THE FAT WITH LADY GAGA

From: Stefan Sawyer To: NME

I feel like I'm the only person in the world that doesn't really care whether Lady Gaga is considered 'fat' or not. Same goes for her 'body revolution' because, frankly, I don't listen to her music because of her stellar revolution skills/experience. I know that with Lady Gaga a certain amount of what she does is based around her image and persona rather than just her music, and I accept that, but don't hype it up so much that you start making her into something she's not.

From: NME To: Stefan Um, Stefan, did you not read Eve Barlow's piece in



#### **STALKER** From: Coni Phillips To: NME

Me and my friend Lucy met Jonathan from Everything Everything after their gig in York the other week. He was really lovely and modest and sold us a couple of T-shirts at the back of the venue. He said it was the longest set they've ever played ~ it really was incredible and the new stuff sounds really ace!

last week's magazine that said EXACTLY THAT? No-one cares if Lady Gaga is fat, thin or made of spaghetti. End of, Just that she makes ace pop music - LJ

# DOES ROCKINIROLL BRAINCELLSI

TESTING MUSICIANS' MEMORIES AFTER A LIFETIME OF ABUSE

This Week

#### **QUESTION 1**

In which Scottish city were you arrested, naked, for drugs possession in March 2010? "Inverness. We'd done a wicked gig. Gone back to the hotel, skinned up, nice spliff and that, enjoying it with the missus, all good. Got a bit of munchies so like a dick I ring for a pizza. The geezer comes to bring the pizza but smells me herb. Next he's rang the coppers, coppers have come to the door, 'We've had a complaint', searching through the missus' bag with her knickers in and all that. I was like, 'What you doing?' Anyway, I get a caution and the copper goes, 'Fantastic, mate, you're the most famous person I've ever arrested,"" Correct

#### **QUESTION 2**

You supported Oasis on their final tour in 2009. Where did Oasis abort their final ever gig that year? "It was Paris."

Correct

# there with the flag? **QUESTION 3** Which song during your

Ibiza Rocks DJ set in June 2010 got Liam Fray from The Courteeners dancing onstage? "That will be 'Disco 2000' by Pulp. I know Liam from way back. He just got up onstage and started singing. Everyone loved it. It was like impromptu Ibiza karaoke."

#### **QUESTION 4**

Correct

What did you used to stamp onto crowbars for a living? "Made In England'. I've done all sorts. I used to work in an insurance call centre. That's the job you get when you still want to be at school but don't

Noel wasn't

Liam's peace.

offer ing

impressed with

# JONICCLURE REVEREND **AND THE MAKERS**



#### want to learn anything. You dick around and

talk to girls all day." Correct

#### **QUESTION 5**

What does the name of your first band Judan Suki mean in Japanese? "Something along the lines of 'a punch to the weak spot'. The dude who started the band was dead into karate. But I don't know. Bit wank, innit?"

Correct

How is 'Open Your Window' sumetimes written on your setlist?

"How do you know that? 'Open Your Bum!" Correct

#### **QUESTION 7**

What was the score between Sheffield Wednesday and Yeovil Town when you commentated on BBC1's Football Focus in October 2010? "One-nil?"

Wrong. Two-nil

"They rang 'cos they needed a Wednesday-ite, then said, 'Do you want to sing 'Walking In A Waddle Wonderland' to Chris Waddle on the pitch?' And all me lads were, 'Course!' 'cos he's a top boy in Sheff."

#### **QUESTION 8**

What is the number of songs you and Alex Turner are credited with writing on each other's records?

"Well, I'm on 'Old Yellow Bricks' and Alex sings on 'The Machine', plays guitar on 'Open Your Window' and 'Sex With The Ex', and we wrote 'He Said He Loved Me' and 'Armchair Detective' together. So, erm, six." Correct



#### **QUESTION 9**

Which imaginary trophy did you compete for on your third visit to Soccer AM? "Er..."

Wrong. 'The Jon McChure Trophy' "I want to go on again 'cos I had the wrong shoes on. Although that didn't stop Serge Pizzorno. That's when he went from being an indie band guitarist to 'you fly bastard'."

#### **QUESTION 10**

What colour Fondant Fancy did you accept from Simon Amstell on Never Mind The Buzzcocks in January 2009? "Was it a yellow one?"

Wrong. Pink. Why did he offer you cakes? "Cos I'm a Reverend. I think it was part of his witty repertoire."



Total Score 7/10

"That's fine, mate. I'm ready for some more!"



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