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# NME

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# ON REPEAT

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

LISTEN  
TO EVERY  
TRACK ON  
NME.COM/  
REVIEWS  
NOW!



## EARL SWEATSHIRT

Chum

There will come a time, soon, when everyone realises that Earl is the most talented one in Odd Future. Yeah, better than Frank. His rapping is just so sloooooow, and on 'Chum' he marries it with a lazy piano loop while talking about his mum and his dad. It's mature, is what it is.

**Tom Howard, Reviews Editor**

## ANIMAL COLLECTIVE

Crimson

'Centipede Hz' did a bang-up job of alienating new fans seduced by the acid-pop of 'Merrweather Post Pavilion', but there's help here. 'Crimson' sounds like clanking chains dragged through a swamp while Avey Tare yelps to a calypso melody that's as catchy as a sticky glove.

**Matthew Horton, writer**

## VIRALS

Summer Girls

Former Lovers man Shaun Hencher returns, bringing the spirit of Scotland's best alt.rock exports Teenage Fanclub with him. 'Summer Girls' actually sounds like TFC's frontman Norman Blake fronting the Ramones – all pummelling guitars and Phil Spector melodies. Great.

**Danielle Reed, writer**

## EELS

Peach Blossom

Approaching his 50th birthday (believe it) and having taken a couple of years off, Mark 'E' Everett might have been expected to mellow out on his return. Not a bit of it. This is a stomping, swaggering rocker with love in its heart and a snarl on its lips. These Eels are still electric.

**Kevin EG Perry, writer**

## BENZEL & JESSIE WARE

If You Love Me

The Japanese teenagers that (allegedly) make up BenZel must be pleased with themselves. They say they started making music together "yesterday", but

they've already snared one of the voices of the year, Jessie Ware, to collaborate on this bubbling version of Brownstone's 1990s classic slow jam.

**Siân Rowe, Assistant Reviews Editor**

## EVERYTHING EVERYTHING

Kemosabe

Their preposterously excitable, busy and loud sound is one of the most instantly identifiable in the world of indie at the minute. But by EE standards this is a pop stormer, veering from Jonathan's grim declaration that "*It doesn't matter if everyone dies*" into a jarringly lovely falsetto chorus.

**Liam Cash, writer**

## DUTCH UNCLES

Fester

Coming from the generation of bookish Manchester bands striving to throw off northern indie's boorish image, Dutch Uncles look set to graduate at the top of the class. Taken from new album 'Out Of Touch In The Wild', 'Fester' represents the polishing of their crystalline pop sound. Bonging a xylophone has never sounded so brainy.

**Dan Stubbs, News Editor**

## TORO Y MOI

So Many Details (Feat Hodgy Beats) Toro Y Moi has remixed himself. So meta! The rework of 'So Many Details' bobs and spins, giving the sultry R&B tale of romantic complications some welcome OOMPH. It's all the better for Hodgy Beats sashaying in with a soporific verse and Chaz Bundick's decision to keep the dog barks.

**Lucy Jones, Deputy Editor, NME.COM**



## VERONICA FALLS

Tell Me

The first track from this London band's new album (due on Bella Union, spring 2013) takes a turn away from the Pastels-loving indie of their self-titled debut. The opening harmonies sound like The Stone Roses' 'Waterfall' (no bad thing), and the 'Tusk'-era Fleetwood Mac drum rumbles add some welcome muscle.

**Jenny Stevens, Deputy News Editor**

TRACK  
OF  
THE  
WEEK

## HAIM

Send Me Down

When Haim crash-landed earlier this year they made a big impression. First there was the killer debut EP. Then came their debut UK gigs, where they proved they had arena tunes in their arsenal. In interviews they were quick to share their obsession with Drake, their enthusiasm for R&B, and their love of a dirty phrase. 'Send Me Down' is the second new track to emerge recently from Este, Danielle and Alana (following on from last month's 'Don't Save Me'), and it proves that there's more to the LA brood than the huge Fleetwood Mac crush they clearly all have. Produced by James Ford (Arctic

Monkeys, Florence) 'Send Me Down' has a muscular, brass-led backing that could easily be a hip-hop instrumental for the aforementioned Drizzy, with the girls adding percussive handclaps and on-point scattergun

melodies. Lyrically, the song lays down Haim's rules for all future boyfriends, demanding "*Now that you're mine, do right by me, I wanna push you around*". So don't mess, guys. It would be easy to pigeonhole Haim as an all-American gang, like Bruce Springsteen's nieces revving up the Chevy and tearing away from a family dinner, but there's clearly much more to come from them. Experimental, multi-faceted (and still fun) tracks like this bode well for that debut album, due for release next year. **David Renshaw, News Reporter**

*This proves there's more  
to the LA brood than  
a Fleetwood Mac crush*



**We were  
born**



**big-boned**

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# UPFRONT

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

*Edited by Dan Stubb*

## THE KILLERS: OFFICIALLY A STADIUM ROCK BAND

*Today, Brandon Flowers and co announce  
a megashow at Wembley Stadium in June 2013*

### MAIN EVENT

**Wembley Stadium**  
It's the undisputed  
pinnacle of UK  
venues. For those  
who play there,  
it's a place that  
makes a statement:

"We're bloody massive".

The latest band who can make that  
claim are The Killers, who today  
announce their biggest gig to date:  
a Wembley Stadium megashow to be  
held on 22 June, 2013. Tickets go on sale  
at 9am this Friday, with a pre-sale for

The Victims – members of The Killers'  
fancub – on Wednesday.

"It feels like a full-circle moment," says  
drummer Ronnie Vannucci. "We started  
out here in the UK, so to come back and  
play Wembley, that sort of blows me out  
of the water. Obviously, this is the cream  
of the crop of dreams coming true."

**NME: Does Wembley Stadium have  
great significance for a US band?**

**Ronnie:** "Oh yeah. I've been hearing  
Wembley Stadium since I was a kid.  
I guess the US equivalent would be

Brandon:  
"Repeat after me:  
'doo da doo da doo'"



something like the [Pasadena] Rose Bowl, but it's not like in the UK where there's this one huge venue for the whole country. When I think of Wembley, the first band I think of is Queen."

You've said you'd like to play a gig on the moon. Where does playing Wembley register on that scale?

"I don't remember saying that! It's not an ambition I've had. I'm having a hard time just focusing on playing on Earth."

What will you change about the show to make the step up to a stadium?

"It's all about crowd participation. People don't just want to come along and listen to the record live."

Like, "All the women in the house say HOOO?"

"Yeah, that's a new one. Remind me to punch you in the arm really fucking hard when I see you."

Will you have pyrotechnics? Will you arrive onstage in a spacecraft?

"Well, we'll have shit going on. But it's a fine line. When do you stop being The Killers and turn into Kiss?"

Did you expect to come back and hit the ground running with 'Battle Born'?

"I'm of the opinion that we're writing better songs these days. I guess in some ways we've boiled down what it means to be The Killers with this record."

Will you be playing any new material by the time you get to Wembley?

"Well, I've always dreamed of making a record entirely on the road, but I don't know if it will ever become a reality."

Which Killers songs will be most explosive in a stadium?

"I think 'When You Were Young'. Songs like that just play themselves after a while – the

crowd becomes the battery. We're getting a bit more experimental with our setlists, but hopefully by the time we get to

Wembley we'll have figured out what's working and what's not working."

Any thoughts on support bands?

"No, I can't tell you that!"

There's been a lot of grumbling about escalating ticket costs recently. Will



The dress code at Wembley is black leather, apparently

yours be more reasonable?

"We do our best to keep things out of the sky, to keep the price low for T-shirts and shit like that. We've gotten into many pissing matches trying to keep gigs

as fan-friendly as possible, and we'll do the same with Wembley."

So what does it mean for your side-project, Big Talk?

"I don't know. Big Talk is not really too much of a focus right now. Maybe they could support The Killers – that could be fun."

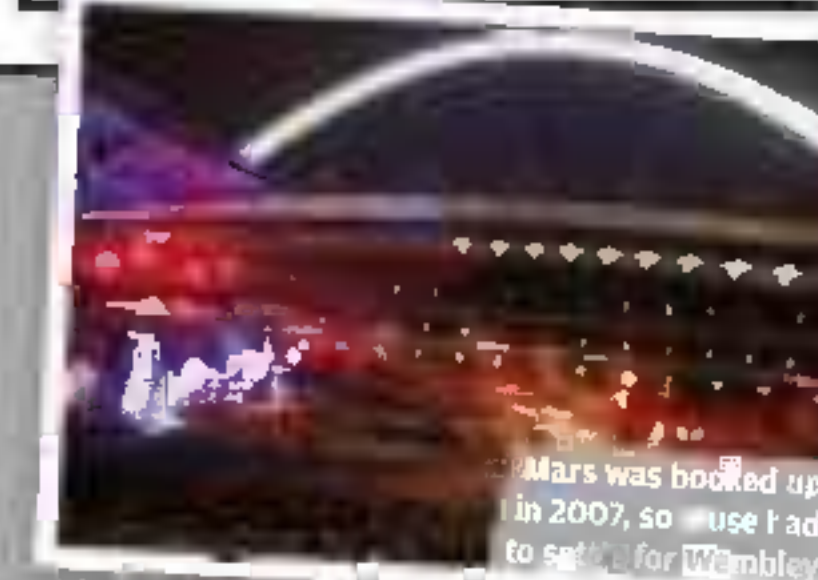
The date is very close to Glastonbury. Anything you want to tell us?

"Is it? I'm not playing dumb here, I honestly don't know. I've nothing to report yet. Glastonbury is concerned." Tickets go on sale on Friday. Here's your last chance to appeal to fans: why should they come and see you play at Wembley Stadium?

"Why? Well, I think if people want to share the biggest experience in our career to date with us, that should be enough impetus to get off the couch. Right?"

### KILLER PRIZES!

NME has three pairs of tickets to give away for The Killers at Wembley Stadium. To be in with a chance, visit [NME.com/win](http://NME.com/win) now.



Mars was booked up in 2007, so we had to settle for Wembley

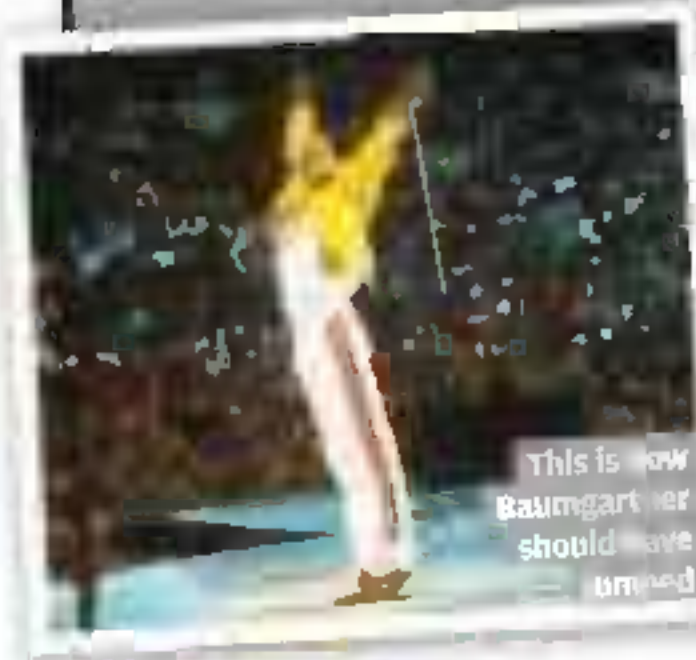
## WEMBLEY WINNERS

The most legendary gigs on Wembley's hallowed turf

### QUEEN

July 12, 1986

A gig so legendary, the video and DVD are worldwide multi-platinum sellers. Queen own Wembley.



This is how Baumgartner should have moved

**BEST SUIT** Freddie Mercury's canary yellow jacket

**HEAR IT** On the album 'Live at Wembley '86', 1992

### OASIS

July 12, 2000

Oasis were in a belligerent mood but put in a belting performance.

**BEST BITE** Liam's greeting to the crowd: "If you think I'm over the moon to be here, you're fuckin' tripping"

**HEAR IT** 'Familiar To Millions' album, 2000

### FOO FIGHTERS

June 16-17, 2000

Grohl's crew are the band of the people.

**BEST BAND** Covering Led Zep's 'Rock And Roll' with Jimmy Page and John Paul Jones  
**SEE IT** Live At Wembley DVD, 2008

### LIVE AID

July 12, 1985

Most star-studded gig ever.

**BEST BITE** Queen's career-making performance. Told

you they owned Wembley.  
**SEE IT** Live Aid DVD, 2004

### MUSE

June 16, 2000

Muse dressed the stadium as a US government-funded weather-research station.

**BEST BITE** 'Knights Of Cydonia'. What an opener.  
**HEAR IT** 'HAARP' album, 2008

## FROM ZEROS TO HEROES

We trace The Killers' mighty progress

### CASINO ROCKERS

2001

**KEY RELEASE:** 'Mr Brightside' (demo)

**STYLE:** Scrappy. The line-up changed often as Flowers sought to establish his indie-rock band in a Las Vegas scene dominated by nu-metal and punk.



When were y

### TOILET CIRCUIT ROCKERS

2003

**KEY RELEASE:** 'Somebody Told Me'

**STYLE:** Their looks and indie-disco tunes won everyone over.

### TOURING ROCKERS

2004

**KEY RELEASE:** 'Smile Like You Mean It'

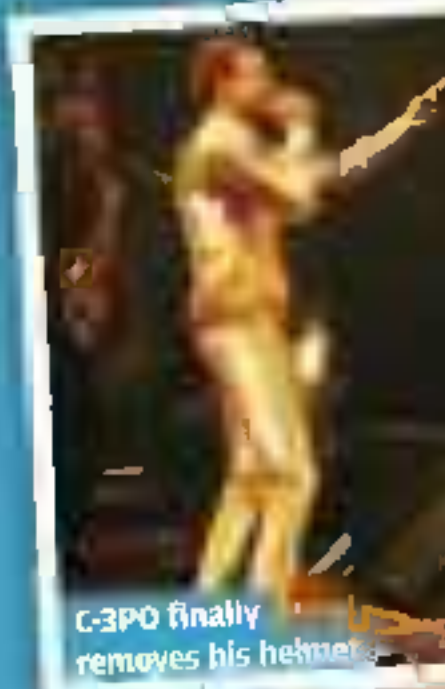
**STYLE:** Supporting Morrissey and British Sea Power saw them turn into a tight-knit unit.

### THEATRE ROCKERS

2005

**KEY RELEASE:** 'All These Things...'

**STYLE:** Headlining the NME Awards Tour in 2005 helped establish them as the golden boys of a golden era.



C-3PO finally removes his helmet

### FESTIVAL ROCKERS

2007

**KEY RELEASE:** 'When You Were Young'

**STYLE:** Springsteen-lite. Between '05 and '07 The Killers had played Live8, Madison Square Garden and headlined Glastonbury. Your mum had heard of them.

### ARENA ROCKERS

2009

**KEY RELEASE:** 'Human'

**STYLE:** Headlining a festival is one thing. Getting 15,000 people to an arena is another.

### STADIUM ROCKERS!

2012

**KEY RELEASE:** 'Runaways'

**STYLE:** With one of modern rock's most impressive arsenals of hits, The Killers will celebrate 'Battle Born' on the UK's biggest stage.



# PSY MAN COWL

The undoubted cultural phenomenon of the year pays a visit to the city of dreaming spires. But will he do the dance, asks **Chris Mandle**?



**O**xford Union: a grand hall with a musty smell populated by future world leaders dressed in suits, gowns and Abercrombie casual wear. It's home to the university's debating society, which uses the pull of the grand old institution to bring in politicians, entertainers and world leaders to discuss their careers. Students pay to join – £150 for lifetime membership – but get unprecedented access to some of the biggest names in the world. Today? Psy. That's right: Psy, the Korean pop juggernaut, donned his tux and stopped in to discuss life as a bona-fide flash-in-the-pan noisemaker.

Psy, it turns out, is all too aware that a viral avalanche of 660 million YouTube views does not a career make: he admits that following up 'Gangnam Style' is going to be a challenge. Compared to slick K-pop bands like 2NE1 and Girls Generation, he thinks he sticks out like a sore thumb. "In Korea, the boys have to be skinny and pretty, but I wasn't," he tells the assembly. "I had to cut the sleeves off my shirt I was wearing because my arms were too big. People thought I was being outrageous on purpose."

Psy says that the longer the trend has gone on, the less relevant and more tenuous each parody of 'Gangnam Style' has become. Awkwardly, Hanbit Cho, the Oxford student who spoofed Psy with his own parody, is on a balcony.

"Have you seen 'London Style'?" he pipes up, when the floor is opened to questions. "I made it!" Psy hasn't seen it. The next question comes from softly spoken boxer Chris Eubank, but nobody can hear him because

there's no mic. The Q&A is a bit of a disaster – nobody knows what to ask Psy, and he doesn't really know what to say back. The students ask about his next single (it's due in February), and a lady tells Psy he is an inspiration, which one of the hosts points out is not a question.

Essentially, everyone just wants Psy to 'do the dance'. He does so after great persuasion, but there's no music. Afterwards, most students seem baffled by the whole thing. Still, as one cheerfully pointed out, Mel B are doing a chat at the union later that afternoon, "and at least those four are all quite fit" Right.



## GOING 'GANGNAM STYLE'

Meet the celebs who just couldn't resist doing the craze that refuses to die

**WHO? BORIS JOHNSON**

**WHERE?** In the corridors of power, probably

**HOW DID HE DO?** One can only imagine Boris announced in his Tory conference speech that "the Prime Minister and I dance 'Gangnam Style' the other day".

**WHO? BRITNEY SPEARS**

**WHERE?** On US

show Ellen

**HOW DID SHE**

**DO?** She looked completely terrified.

**WHO? MEL B**

**WHERE?** On

A British USA

**HOW DID**

**SHE DO?**

She mustered all the energy of a drunk person dancing on her hen night.

**WHO? THE X FACTOR**

**FINALISTS**

**WHERE?** Before this year's

finals

**HOW DID THEY DO?** It was ridiculous, but it probably isn't the most embarrassing loop they will jump through this year.

## NME EXTRA WIN AMY WINEHOUSE BBC BOX-SETS

The 'Amy Winehouse At The BBC' box-set collects the much-missed singer's many stunning performances for

the Beeb, including a collaboration with Paul Weller. Comprising three DVDs, one CD and a deluxe booklet, this is a real treasure trove of

material from a singer who issued precious little. It's out now, and we've got five copies to give away.



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## THE BEST OF NME VIDEO.COM THIS WEEK



### BEST SONG OF 2012?

<http://bit.ly/SErJAC>

The Maccabees, Richard Hawley, Django Django and more reveal their favourite tunes of the year. **CLICK: 1:06** - Jessie Ware on the song that takes her back to Ibiza



### GREEN DAY'S 'STRAY HEART'

<http://bit.ly/StuG6F>

Featuring a very literal and set-to-go-viral stray heart. **CLICK: 1:21** - the cheating heart enjoys a post-coital smoke



### "LET THE ARTIST DO WHAT THEY FUCKING WANT"

<http://bit.ly/XgvOke>

A frank chat with Amanda Palmer. **CLICK: 3:38** - The truth about her beef with Steve Albini.



### WHEN 30,000 LIVES COLLIDE

<http://bit.ly/Z598lw>

Chris Martin gives us an exclusive intro to Coldplay's Live 2012 DVD. **CLICK: 0:28** - Chris shows us his pre-gig boxing warm-up.



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WASH BLACK**

**HYDRA  
ENERGETIC**

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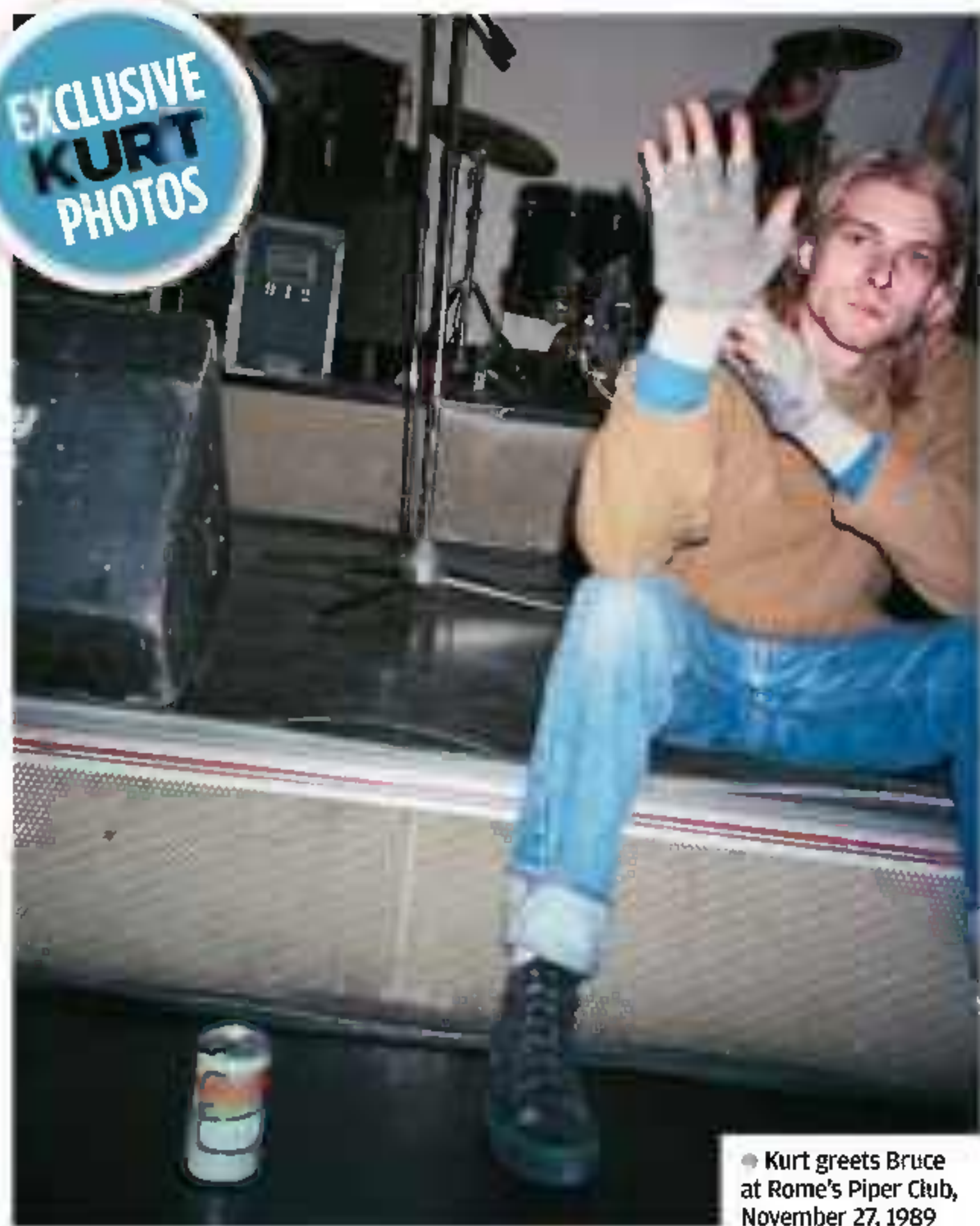


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# NIRVANA 1989: THE UNSEEN PHOTOS

Sub Pop co-founder Bruce Pavitt has unearthed a stash of photos from his time with Kurt Cobain. Here, he shares his own private collection and shines a light on a pivotal week in the band's career



● Kurt greets Bruce at Rome's Piper Club, November 27, 1989

● Kurt and then-Nirvana drummer Chad Channing grab a bite to eat in Rome, November 27, 1989. "Chad is Nirvana's Pete Best," says Pavitt. "He had a lot in common with Kurt"



**I**n 1989, Sub Pop founder Bruce Pavitt took a package tour of three Seattle bands on a journey from Rome to London. Though Nirvana were bottom of the bill each night, *NME* would soon declare them "Sub Pop's answer to The Beatles".

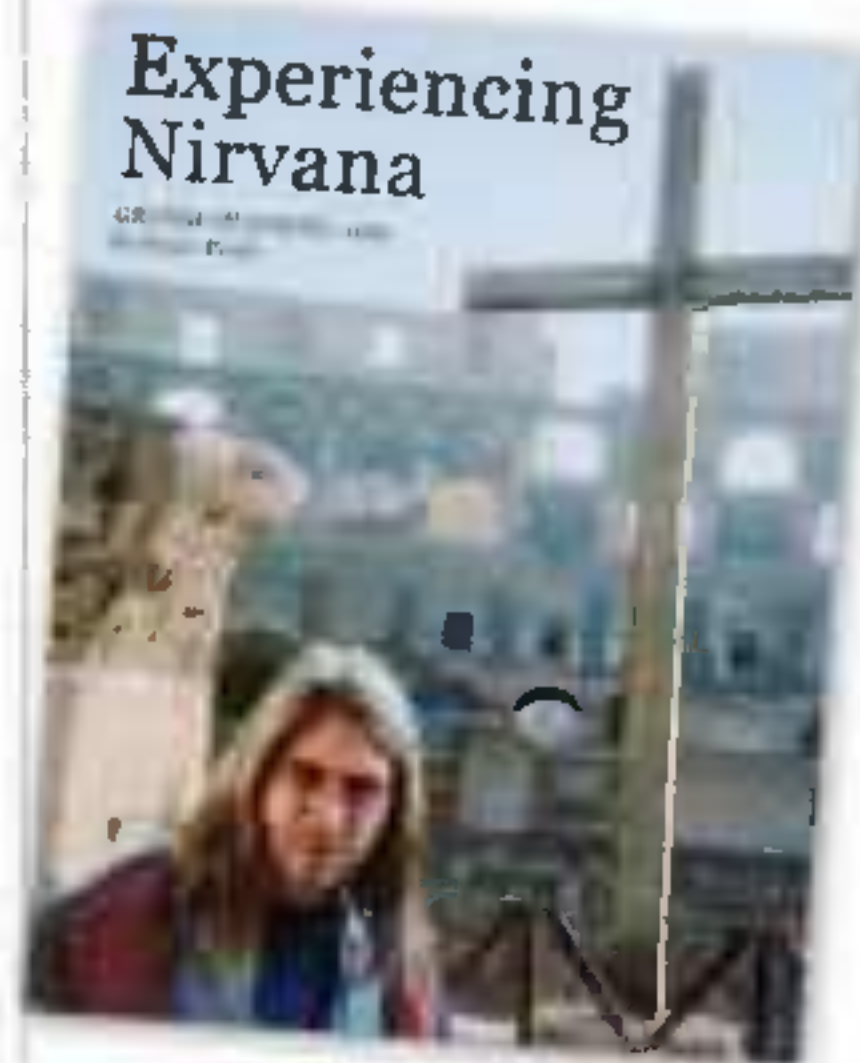
A new ebook, released this week, publishes Pavitt's photographs of the cross-European trip for the first time. Not even Courtney Love has seen these pictures. "I had quite a bit of memorabilia from that time kind of locked away," says Pavitt. "To be honest, I was very traumatised by Kurt's suicide and it took a while for me to go through it. But it was healing for me and I think it will be for fans too – the pictures show Kurt at a more innocent time."

The assembled images tell a Nirvana story in miniature. Pavitt first finds them playing a show with grunge also-rans Tad in Rome, where Cobain smashes a guitar, threatens to jump off the stage, and vows to split the band. Cobain complained that he had looked out into the crowd and seen "the kind of guys who used to beat me up in high school". After a spirit-restoring sightseeing (and guitar shopping) trip in Rome, things were back on track – until Cobain had his passport stolen in Geneva. "Kurt was generally a very quiet guy, but this trip had a lot of drama from the first minute," says Pavitt. "You know that film *Get Him To The Greek*? It was kind of like that. I started to wonder if he was cursed."

The journey ends in London, where Mudhoney, Tad and Nirvana play *Lame Fest* at the Astoria. Nirvana tear the place apart, the British press rave and the US tastemakers pay attention – all as per Pavitt's plan. Suddenly, Seattle is the most exciting music city in the world and Nirvana's future superstardom is ensured.

"I keep hearing about plans to make films based on Nirvana," says Pavitt. "To me this would be the perfect plot, because it's a Nirvana story with a happy ending."

*Experiencing Nirvana: Grunge In Europe, 1989* by Bruce Pavitt is available on iTunes now



● Kurt and Sub Pop co-founder Jonathan Ponemon backstage at Rome's Piper Club. Cobain would later climb onto a set of speakers and threaten to jump off





● After the explosive events at the Piper Club, Kurt takes a moment to reflect. Jonathan Ponemon had told Kurt they'd be happy to work with him as a solo artist if he did split the band



● Discovering his passport and money have been stolen, Kurt calls girlfriend Tracy Marander. "Tracy was a very good-hearted person," says Pavitt



● Bassist Krist Novoselic backstage at the London Astoria, December 3, 1989



● Kurt signs a copy of the 'Blew' EP at London's Rough Trade shop. By this point, says Pavitt, Kurt was desperate to return home to his girlfriend Tracy



## NEWS OF THE WEIRD

### FROM THE NME NEWSROOM

#### CARRY ON CAPTAIN

James Blunt is reportedly set to star alongside former NME Awards host Jack Whitehall in an "unashamed posh-boy sitcom" set in the music business and written by *Made In Chelsea*'s Hugo Taylor. Elvis shot his TV set for less.

#### DICK'LL (GROW) BACK

Regular *NOTW* star Chad Kroeger of Nickelback revealed he once paid the group's drum technician £235 to stick his penis in an electric fan for a tour jape. "I can still hear the blood-curdling scream," he says. Better than listening to Nickelback, though, right?

#### POP SINGER (WITH SHARP OBJECT)

A US company has produced a totally-unrelated-to-Justin-Bieber inflatable sex doll named Just-in Beaver. The range also includes 'Dirty Christina' and 'Finally Miley'. That's Christmas sorted then.



#### GOLD AROUND THE WAIST

Manic Street Preachers have promised to record a theme tune for WWE wrestler and Manics superfan Wade Barrett. The wrestler, who has a Manics tattoo, responded to the news by simply saying "Mind: Blown".

#### WIGAN WARRIORS

Example tweeted that he receives the most online abuse from Wigan folk. As a result he made the front page of the *Wigan Evening Post* (headline?

'BAD EXAMPLE'). "Don't worry about Wigan hating you," one of his fans tweeted in response, "everyone hates Wigan."





# THE MAN BEHIND THE MASK

NME meets Alan Moore – graphic novelist, creator of the ubiquitous V For Vendetta mask, and songwriter

**W**hen writer Alan Moore began writing his dystopian comic series *V For Vendetta* in 1982, he couldn't have predicted the resonance it would come to have 30 years later.

The Guy Fawkes mask worn by its anarchist protagonist V has been adopted as the symbol of hacktivism movement Anonymous, and as a wider emblem of protest seen in Occupy and Indignados camps worldwide. Now, occasional musician Moore has strengthened his allegiance by donating a song, 'The Decline Of The English Murder', to the Occupy-run Occupation Records label. The reclusive writer granted NME a rare interview to explain why.

**NME: Why did you record the single?**  
"When I checked out the Occupy camp, I was impressed with their level of

organisation. When they said they were putting together an album, one of the songs I'd been working on – 'The Decline Of The English Murder' – seemed very appropriate."

**The song is very provocative. Are you saying that corporate crime is more sinister than murder?**

"I was thinking about the genuine monsters that England has produced – the Peter Sutcliffes, for example. I wouldn't want to diminish the awfulness of their crimes, but they have a reason for doing what they do, which is that they are mad. There is something more straightforward about that behaviour than the psychopaths who have been running our financial institutions for 30 years, those people who are knowingly committing thousands of people to a greatly diminished form of life, if not actual death."

**Do you think movements like Occupy can be an effective form of opposition?**

"The thing that

## MOORE TO READ

*Selected highlights from the canon of comics' finest*

### WATCHMEN

Moore reinvents the superhero myth with this eve-of-apocalypse tale.

### A SMALL KILLING

An advertising executive battles personal demons as his grip on reality fades.

### SWAMP THING

Moore reimagines DC Comics' bog monster in an epic saga packed with existential questions.

### THE LEAGUE OF EXTRAORDINARY GENTLEMEN

Stars of Victorian fiction form an unlikely team. Forget the godawful film adaptation.

OCCUPY LABEL UPDATE



Alan Moore's barber recently went out of business



Occupy protesters in V masks

impressed me about Occupy was that it is a moveable feast. Movements of the past have carved out their manifestos in stone and made them into dogmas which have not kept abreast of a changing world."

**When did you first become aware that the V For Vendetta mask had become an emblem for protest?**

"A couple of years ago I saw them barracking the Scientologists and that made sense because the Scientologists are a litigious bunch. So it seemed practical. But it seems to have since blossomed into quite a startling thing. It's obviously a romantic symbol that's seized people's imaginations."

**Do you take a certain pride in it?**

"Not too much, because I'm not out there freezing my arse off on the steps of St Paul's. But if something I wrote

30 years ago can be of some use, then

I take great pleasure in that. I'm not claiming I was prescient – it's just the way we've been unfortunate enough for the world to work out."

## WIN!

NME and Occupation Records are offering an amazing prize bundle, including a porcelain V For Vendetta mask signed by Moore, a limited print signed by artist Jamie Reid, plus T-shirts, CDs and vinyl copies of the 'Folk The Banks' compilation. To enter, go to [NME.COM/win](http://NME.COM/win) now



Liam Fray of The Courteeners

# HOMETOWN HEROES

The Courteeners return with a massive homecoming arena show ahead of their third album 'Anna' – and they're very glad to be back in Manchester

**T**he Courteeners are realising more than most that there really is no place like home. After two years away, they're kicking off their return to action with a huge homecoming gig at Manchester Arena on December 7.

The show is a return to

the site of a triumphant performance exactly two years ago at the same venue. But there's more to this than repeating a victory – Liam Fray says the band's renewed spirit comes from regaining that Mancunian swagger.

The frontman wrote forthcoming album 'Anna' – due on January 28 – in various locations around the

USA, hoping that "removing yourself from what you know" would aid his songwriting. Attempting to lay the record down in the same spirit, he instead felt the pull of Manchester. "We went to Berlin to record it, but it wasn't working. We realised the answer was staring us in the face: we needed to go home. Every time we

went back there, there was something new: new bars, new bands, new things to see. You don't need to travel the world to get away. Take a day trip – you can get to York on the train for £8!"

'Anna' is designed as "a Saturday night record," says Fray. "I can do the love album when I'm 40. For now, let's get some rock'n'roll on!"





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THE  
DEBATEDEATH GRIPS VS EPIC:  
WHO WAS RIGHT?

*Epic Records have finally dropped Death Grips. But who came out on the moral high ground? Simon Butcher and Dan Stubbs get shouty*



**SIMON** So Death Grips have been dropped by Epic Records. Why? Oh, not much. They only leaked their album

online ahead of release, put a big erect cock on the cover, then published the emails from the label asking them to take the album down. That's nothing. Epic knew what they were dealing with signing an anti-capitalist rap act. The label agreed to be completely hands-off, allowing them to release two records this year, but changed their minds and tried to push back 'No Love Deep Web' to next year. What a bunch of dicks. Now, thanks to the leak, we've got another great album and some great cover art too!



**DAN** Think about it this way: Epic paid Death Grips to make a product they considered had some value. Death

Grips made the product, then instantly stripped it of its value by giving it away for free. Then they published the very confidential (and perfectly reasonable) correspondence from the label saying how upset they are with the caption 'HAHAHAHAHAHA NOW FUCK OFF'. It's like this: you go into a chippy and buy a bag of chips. The guy behind the counter hands you the chips, sneezes on them, takes a picture of your crestfallen face and Instagrams it to thousands of followers. How would you feel?

**SIMON** How much snot are we talking about? I'd probably still eat them. Epic may be right to have a chip on their shoulder but major labels aren't innocent – they've been controlling artists for years, and making huge profits. This time, they tried to tame a beast and the beast bit back. It's more like this: you ask for two bags of chips, they give you one and tell you to come back next week for the second because they've got other fish to fry, so you go behind the counter and get them yourself. Epic didn't stick to their side of the bargain.

**DAN** No, it's more like I ordered a battered sausage, chips and curry sauce and... actually, I think we've deep-fried this chippy metaphor for too long.



I'm just sick of hearing about the evils of major labels. There were good things about the days when majors stalked the Earth. Firstly, there were authority figures in place telling bands to go away and write more singles. The lack of quality control now is what's responsible for all the wispy, shouty, tuneless,

self-released albums we get. Secondly, a major label would say, 'No, you can't stick an erect cock on your

album cover'. Nothing against freedom of expression, but you wouldn't frame the Death Grips LP sleeve and put it on your wall, right?

**SIMON** So, majors telling people to write more singles equals better tunes? Have you seen what passes for quality in the Top 40 these days? Death Grips aren't here to adhere to mainstream

rules; they're about creating art, which is what that album cover is – a striking statement against commercialism. In this case, the 'authority figures' at the label had no need to interfere. They weren't dealing with a boyband trotting out vapid singles but a self-sufficient artistic group who need no guidance.

**DAN** All very noble, but if they were so committed to 'art', why did they get in bed with a major label in the first place? Either they were willing to compromise their art in exchange for a big pot of money, or the entire stunt is a giant work of conceptual art lampooning the music business. If it's the latter, I salute them. If it's the former, I think they're rotters for biting the hand that feeds them. Anyway, last I heard, 'The Money Store' had sold less than 5,000 copies. Now that's what I call an Epic fail.

*Turn to page 48 for a live review of Death Grips in Paris*

THE  
NME  
CHART

- |    |     |   |
|----|-----|---|
| 1  | 1   | GREEN DAY<br>'STRAY HEART'<br>Epic                |
| 2  | NEW | MUMFORD & SONS<br>'LOVER OF THE LIGHT'<br>A&M     |
| 3  | 18  | THE XX<br>'CRAINED'<br>All Around                 |
| 4  | 11  | GAZ COOMES<br>'WHITE NOISE'<br>No! Not            |
| 5  | 2   | THE LUMINEERS<br>'HO HEY'<br>A&M                  |
| 6  | 10  | BASTILLE<br>'FLAWS'<br>A&M                        |
| 7  | 9   | THE KILLERS<br>'MISS ATOMIC BOMB'<br>A&M          |
| 8  | 12  | JAKE BUGG<br>'TWO FINGERS'<br>A&M                 |
| 9  | 21  | ALT-J<br>'SOMETHING GOOD'<br>A&M                  |
| 10 | 7   | TWO DOOR CINEMA CLUB<br>'SUN'<br>A&M              |
| 11 | 19  | LAMA DEL REY<br>'RIDE'<br>A&M                     |
| 12 | 13  | DIANGO DJANGO<br>'LIFE'S A BEACH'<br>A&M          |
| 13 | 14  | LUCY ROSE<br>'MIDDLE OF THE BED'<br>A&M           |
| 14 | 6   | KODALINE<br>'ALL I WANT'<br>A&M                   |
| 15 | 4   | THE VACCINES<br>'I ALWAYS KNEW'<br>A&M            |
| 16 | NEW | HOT CHIP<br>'DON'T DENY YOUR HEART'<br>A&M        |
| 17 | 16  | POST WAR YEARS<br>'THE BELL'<br>A&M               |
| 18 | 15  | THE GASLIGHT ANTHEM<br>'HERE COMES MY MAN'<br>A&M |
| 19 | 20  | OF MONSTERS AND MEN<br>'MOUNTAIN SOUND'<br>A&M    |
| 20 | 5   | BLOC PARTY<br>'KETTLING'<br>A&M                   |

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# PIECES OF ME

## CARL BARAT

*It won't shock anyone to know The Libertines man loves London and The Beatles, but more surprisingly he's a huge fan of one of ITV's tackiest shows*

### My first album

**THE BEATLES - 'WITH THE BEATLES'**

"I was presented with this around the festive period, I think it was by my dad - he got it in the bargain bin at Woolworths. It absolutely resonated with me from the off; I couldn't take it off my Walkman. It's a cornerstone of all the music I love."

### My first gig

**RAGE AGAINST THE MACHINE, READING FESTIVAL, 1993**

"Technically the first gig I went to was Hawkwind in 1979 - I was only one, but I was there. But the first gig I went to of my own volition was Rage Against The Machine when they headlined the Reading Festival in 1993. I saved up my hard-earned money from working in a factory and went there with some friends. The lineup was incredible: Babes In Toyland and Tool were playing too. There was a lot going on there - it opened my eyes to a lot of stuff."

### The first song I fell in love with

**JACKIE WILSON - 'ALL MY LOVE'**

"When I first listened to it I thought it was the most romantic thing I'd ever heard - it's so rich and mournful and pretty tragic. I remember my stepmum saying 'What's that? That's horrible'. I was a bit heartbroken."

### My favourite lyric

**LEONARD COHEN - 'FAMOUS BLUE RAINCOAT'**

It goes: "Thanks for the trouble you took from her eyes/I thought it was there for good so I never tried". It's like poetic rhetoric. He doesn't mean what he's saying, but maybe he does... That's kind of the ideal song. It's almost territorial. Leonard Cohen has certainly influenced me, but I don't think I'm anywhere near his standard."

### A book that changed me

**JOSEPH HELLER - CATCH-22**

"Apart from the English classics and whatnot that I grew up with, that's the first book that side-stepped all that. I was enthralled by the farcical difference above and below the line of power and the class divide. It amused me greatly and that got me into a lot of other books."

### Favourite piece of art

**OLAFUR ELIASSON - THE WEATHER PROJECT**

"There was an installation in the Tate Modern that was the second thing they had in the Turbine Hall. The ceiling was mirrored and there was a semi-circle of orange light which, where it was mirrored, looked like the sun. Everyone laid on the floor because you had to be part of it, and everyone lost themselves. It had a startling impact on me."



### Right now I love

**THE VEX**

"There's a band from London called The Vex, who are by far and away the best live band I've seen in a long time. They do thrashy, Beatles-y, punky, modern stuff. It's furious and really alive and just amazing to watch."

### My favourite TV programme

**TAKE ME OUT**

"I like watching *Take Me Out*. There's something that seems to draw me on a basic human level to *Take Me Out*, watching the waves of excitement and the projection of nervousness. It's a deep window into the complexities of the human... actually, no, don't say that..."

### My favourite film

**REPO MAN**

"My favourite film is *Repo Man*, with Emilio Estevez. It's set in the desert and it's got aliens and speed and fast cars. I videoed it in about 1993 I think and it's seemed to achieve cult status since then. It's something I liked watching at the time and it seemed to soundtrack a lot of events in my life at the time."

### My favourite place

**LONDON**

"It offers all that life can afford. I don't know if I'd ever move; the gravity pull is quite strong. It's like a living museum, but it's still alive. It just feels like home, dammit!"



Clockwise from main: Carl, who went to his first gig aged one; *The Weather Project*; soul legend Jackie Wilson; *Take Me Out* host Paddy McGuinness; the iconic cover of 'With The Beatles'; *Catch-22*



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# RADAR

FUTURE STARS, BREAKING SCENES, NEW SOUNDS

Edited by Matt Wilkinson



ABOUT  
TO  
BREAK

## THE CHILD OF LOV

*From Holland comes a musical enigma – and he's already charmed both Damon and DOOM*

**M**eeet The Child Of Lov. That's him above – well, that's his chin and torso, to be absolutely precise. He's choosing to keep the rest a secret for now. While the anonymous shtick of WU LYF, iamamiwhoami, Evian Christ *et al* may be somewhat tiresome these days, rest assured that not every face-obscuring, interview-shunning muso around has managed to bag a record deal with Domino and employ the likes of Damon Albarn to sing backing vocals on their debut single. The Child Of Lov has.

Breaking cover from his home in Amsterdam to give *Radar* his first ever interview, the 25-year-old refrains from telling us his name, but does talk about his early life, declaring eerily: "I was ashamed, I could never tell people I make music." He kept all of his creations hidden for years, naturally.

But all that's about to change – 'Heal' (the aforementioned single) gets an official release on November 26. Working with Damon has boosted TCOL's confidence no end, he says: "When he starts getting emotional it helps make you feel like a real

musician." He adds, though, that he doesn't care too much for Blur, preferring Gorillaz – which, musically, you can totally hear. TCOL also confirms that the pair have recorded a proper duet which is set to appear on his debut album. Also on the record is mask-wearing, impostor-hiring rapper DOOM (and yes, we're assured it was definitely him in the studio).

However, The Child Of Lov is *much* more than a mere plaything for other artists – just one listen to the taut pop-funk of 'Heal', which mixes James Brown, Prince and vintage Pharrell into an instant hit of joy, will confirm that. "I was hyper-focused when I made the song," he says. "To me it sounds like a NERD song. I wanted to do something with a rock feel like they created on 'Fly Or Die', but with soul too." Mission accomplished. The name, he explains, is a biological acronym for Light-Oxygen-Voltage, which form the ingredients that make plants move toward the sun. Before we leave, he tells us rather intensely, "I am a product of this music – it influences me as much as I make it." Reaching out of the shadows and closer to the light, The Child Of Lov is moving in the right direction. *David Renshaw*

### NEED TO KNOW

**BASED:** Amsterdam

**FOR FANS OF:** Prince, Jai Paul  
**BUY IT NOW:** 'Heal' is out on November 26

**SEE HIM LIVE:** The Child Of Lov currently has no confirmed live plans

**ON NME.COM:** Listen to 'Heal'  
**BELIEVE IT OR NOT:** TCOL is in the process of getting a band together for dates next year, picking people based on how much they like James Brown



# RAGE AGAINST THE MACHINE

## XX

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MGMT, fresh from making 'Mad Love', and (below) Cheval Sombre



## MGMT ROUSE CHEVAL SOMBRE

*Lots of late nights and ouzo informed recent album 'Mad Love', says the New York poet*

### RADAR NEWS

"I just got heat back after a few chilly and dark days, but not everyone here is so lucky." *Radar's* correspondence with Cheval Sombre

— aka New York's Christopher Porpora — comes in the wake of Superstorm Sandy, meaning he's had to handwrite his responses to our questions on paper, type them up and send them back to us to save battery time. "While there's a roof over my head, I can't complain," he says. "I find it strange that the album was released in the wake of such a storm."

He's talking about 'Mad Love', his enthralling and heroically slow-paced album, which he recorded with members of MGMT. "It goes back to their recording of 'Congratulations'," Porpora explains of his friendship with Andrew VanWyngarden and Ben Goldwasser. "All I can say is that, beyond genuine loveliness and musicianship, they brought spirit, adventure, and talent. And some very late, wonderful nights."

Porpora says he'd be happy to return the favour to the duo by appearing on

their much-anticipated third album, although he's keeping tight-lipped on what a 'Congratulations' follow-up might actually sound like. "It'll be just what they would like it to sound like. Just like them, you know?"

With his own album inspired by, variously, "rainy days, showing up early, car accidents, awful people, sunshine, the subway, long walks, night, love and ouzo", Porpora is now preparing to head to London for a one-off date at the capital's St Pancras Old Church on November 18, alongside Pete 'Sonic Boom' Kember. "We don't get to do much music with one another, as there is a sea between us, so I look very much forward to that," Porpora says of the occasion, adding that there are also plans to release a limited split with Detroit space rockers Fuxa soon. Tonight, though, there are more pressing concerns. "They say another storm is coming here in NYC. There are folks lining up, causing jams, stocking up on gasoline. I don't know what's going to happen. I'd like to make it to London though." We'll be glad to welcome him when he does. *Jenny Stevens*

### BAND CRUSH



*Grimes on her favourite new band*

"Ami Dang makes Middle Eastern-sounding pop music that's really experimental and weird. It sounds like if Lata Mangeshkar was the lead singer of a futuristic, psychedelic pop group. It's awesome."

## The Buzz

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



### 1 FROZEN TEENS

Legions of bands aspire to have a sound like Frozen Teens but precious few come by it as naturally as this Minneapolis trio. Whether they're singing about dumbass dayjobs or inclement weather, the band has a gift for making the mundane and everyday sound like the stuff of legend. While they've been honing their warbled, Wipers-styled punk for a while, they remain elusive even in their hometown. Blame the band's own charming ambivalence — handing out blank CDs and playing the most obscure US rat-holes they can find. Their self-titled debut came out in June, although they still haven't gotten around to dropping it off in any shops. Fellow press-shy Minnesotan Paul Westerberg — wherever he is — would very much approve.



### 2 HEAVEN'S GATE

Armed with ragged, airsick guitars, this self-dubbed "powergaze" quintet from Brooklyn hurtle forward at an impressive rate on their debut seven-inch. Wisely eschewing the blatant Kevin Shields signifiers that can hamper lesser acts, Heaven's Gate instead underscore driving rhythm with their banshee-throated frontwoman Jess Paps.



### 3 CAROUSELS

Fresh from tearing up stages supporting Peace, the Guildford noisemongers return with free EP 'POP', full of tracks like 'Over Me' that sound almost apocalyptic. No surprise to learn they've spent the last year locked in a house together, pushing their amps to the limit and amassing the greatest collection of guitar pedals known to man.



### 4 OXYGEN THIEVES

The Wirral act channel early Nirvana on their Soundcloud page, the likes of 'I Sat In On A Freakshow' blessed with drawled vocals and pensive quiet-loud-quiet brilliance. Frontman Al Fewtrell's got quite the scowl on him too. The band have been holed up in Liverpool's Parr Street Studios of late, with the promise of new material on the way soon.



### 5 BUFFALO TIDE

Buffalo Tide is what London-based Christopher Oliver does when he's not practising fine art or being a busybody with label/promoter collective BLBX. He specialises in atmospheric, menacing electronica, similar to Zomby. Hear his most recent release, the awesomely titled 'Huge Chromosome', on his Bandcamp now.



RADAR  
REVIEW

# BOS ANGELES

## TAKING OUT THE TRASH

TYE DIE TAPES

*Treasure to be found in posthumous album by beachside slack-popsters*



Even the title of this album has an unmistakable air of resigned finality about it. Over before they even really began, 'Taking Out The Trash' is Boscombe beach boys Bos Angeles' first and last record – a compilation of all their output to date, including four unreleased EPs originally earmarked for their debut before everything went pear-shaped. As such, despite 'TOTT' clocking in at a whopping 21 songs, you don't ever get the sense of a rambling 'B-sides and rarities'-type compilation; these aren't offcuts dished up for the hardcore fans, more a slightly pre-emptive 'Best Of' for the converted and the uninitiated alike.

It starts with 'Beach Slalom' – the track that pricked up the ears of the blogosphere all those many... er, a year and a half ago. A simple slice of slacker pop, it's a kind of 'Let's Go Surfing' for the post-everything generation – deadpan vocals, loose guitars and more than a whiff of Joy Division (just to emphasise the point that this isn't that kind of beach song). From there we get a comprehensive, chronological trip throughout the band's career. And even within their short lifespan, there's a notable difference from beginning to end.

'June' is the album's first real highlight. "Don't wanna have a thing to do/Just wanna fuck around with you," drawls Richard Board, voice reverbed into oblivion. It'd be an almost self-parodic statement of disaffected youth were it not for the spine-tinglingly sweet guitars that dapple anomalously around it. Throughout the record, this is the band's greatest trick – though very much from the Wavves/Male Bonding/Fanzine school of not giving many fucks, BA have a knack for pulling out the surprises. 'It Felt Like A Kiss' is pure Phil Spector girl-group gorgeousness, 'I Hate It When You Look At Me' (originally a Keel Her track) is fuzzy, dirge-ridden grunge, while 'Mad About The Girl' is like Blank Dogs on a serotonin kick. RIP Bos Angeles; you had a pretty good thing going there. **Lisa Wright**

8

**BEST TRACKS:** 'It Felt Like A Kiss', 'June', 'Beach Slalom'



Bos Angeles took that 'bedroom pop' tag seriously

## 5 To See

*This week's unmissable new music shows*

**JOEY BADA\$\$**  
(below)  
XOVO, London,  
Nov 14

**HOLOGRAMS**  
Shacklewell Arms,  
London, Nov 15

**CHILDHOOD**  
Sebright Arms,  
London, Nov 19

**ALUNAGEORGE**  
Nation Of  
Shopkeepers,  
Leeds, Nov 20

**DIIV/MAC  
DEMARCO/TOPS**  
Deaf Institute,  
Manchester, Nov 20



Ellie Rowsell: a wolf in striped clothing

# WOLF ALICE

**THE MACBETH, LONDON SATURDAY, NOVEMBER 3**

CAUGHT  
LIVE

Formed two years ago as a folk band, you used to be able to find Wolf Alice performing alongside Elvis impersonators in Irish pubs along

their native Holloway Road in North London. But times change and people move on, which for Ellie Rowsell and her band means sacking off the acoustic guitars, beefing things up a bit and forming an allegiance with fellow bands of the moment Swim Deep, Peace, and Temples.

Given that the buzz surrounding the trio has been building solidly for the past two months, tonight's show at The Macbeth isn't as densely populated as you might expect. But the lucky few in attendance witness an intimate performance that, considering the crush of people who will no doubt be trying to catch a glimpse of the band in the dawning months of 2013, is nothing less than a privilege to watch.

Part of what makes Wolf Alice so remarkable is how they manage to make things that have been done many times before sound so fresh

and exciting. Take tonight's closer, 'Fluffy'. Borrowing its screeching guitar hooks and shouty chorus from grunge and riot grrrl, it's as '90s-influenced as they come, but is presented in such a way that it feels less like a rehash and more like a thrilling and timely update.

What precedes it is no less gripping; a five-song masterclass that should be mandatory viewing for all new bands. Set highlight 'Bros'

*Screeching guitar and a chorus borrowed from riot grrrl*

is a burbling tale about best friends that breaks from its driving framework towards the end, leaving Ellie singing sweetly about being "raised by wolves and other beasts". The fantastic 'Leaving You' mirrors the trajectory the band are currently on, its delicate opening bowing to a building storm of swinging guitars. If the world is still intact in 2013, don't be surprised if Wolf Alice end up running it. **Rhian Daly**





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# THE TIMES THEY

This time last year, **Jake Bugg** was just another plucky singer-songwriter dreaming of recognition. Now he's won the fandom of Noel Gallagher and he's supporting The Chief on tour across North America. The age of plastic pop is over, says **Matt Wilkinson** – it's time to salute your new guitar godhead

PHOTOS: DEAN CHALKEY

“It’s my job to keep that *X Factor* shit off the top of the charts.” That’s Jake Bugg, talking a few hours before his self-titled debut album swanned its way to the peak of the UK album charts last month, trouncing the living daylights out of Leona Lewis and co in the process. It was no fluke. Jake shifted 35,000 copies, first week. To put that into perspective, it’s easily in the same ballpark as what The Vaccines and The Maccabees managed with their last albums. Not at all bad for someone who was entirely unknown just over 12 months ago.

It’s a total victory for everyone who, like Jake, detests

“I used to dream about playing America...”

JAKE BUGG

the mainstream radio and TV bullshit that has engulfed music in the past few years. Immediately after getting to the top spot, he was on the receiving end of scores of pissed-off tweets and forum hate mail from disgruntled *X Factor* fans (here’s a sample from the 11-page *Digital Spy* thread about him: “He won’t last long if he starts dissing other performers. REAL stars don’t do that, ever. When have you heard Swift, Gaga, Madonna, Bieber, name ‘em, insulting other artists. What a little jerk”). True confirmation that you’ve made it, if any other proof was needed.

“Yeah, loads of people, like, have been giving me shit because I said that stuff about *X Factor*,” he says a few days later. “Little fans saying snidey comments. They don’t bother me. I find it quite funny to be honest.” So what is it about that side of the music industry that riles him most? “Well, my friends in school, they were like, ‘Go on *The X Factor*, go on *Britain’s Got Talent*’. But it is fixed. I’m not just saying that like some people do [to be bitter]. At the end of the day it’s about who they think the public will like most. And that’s how

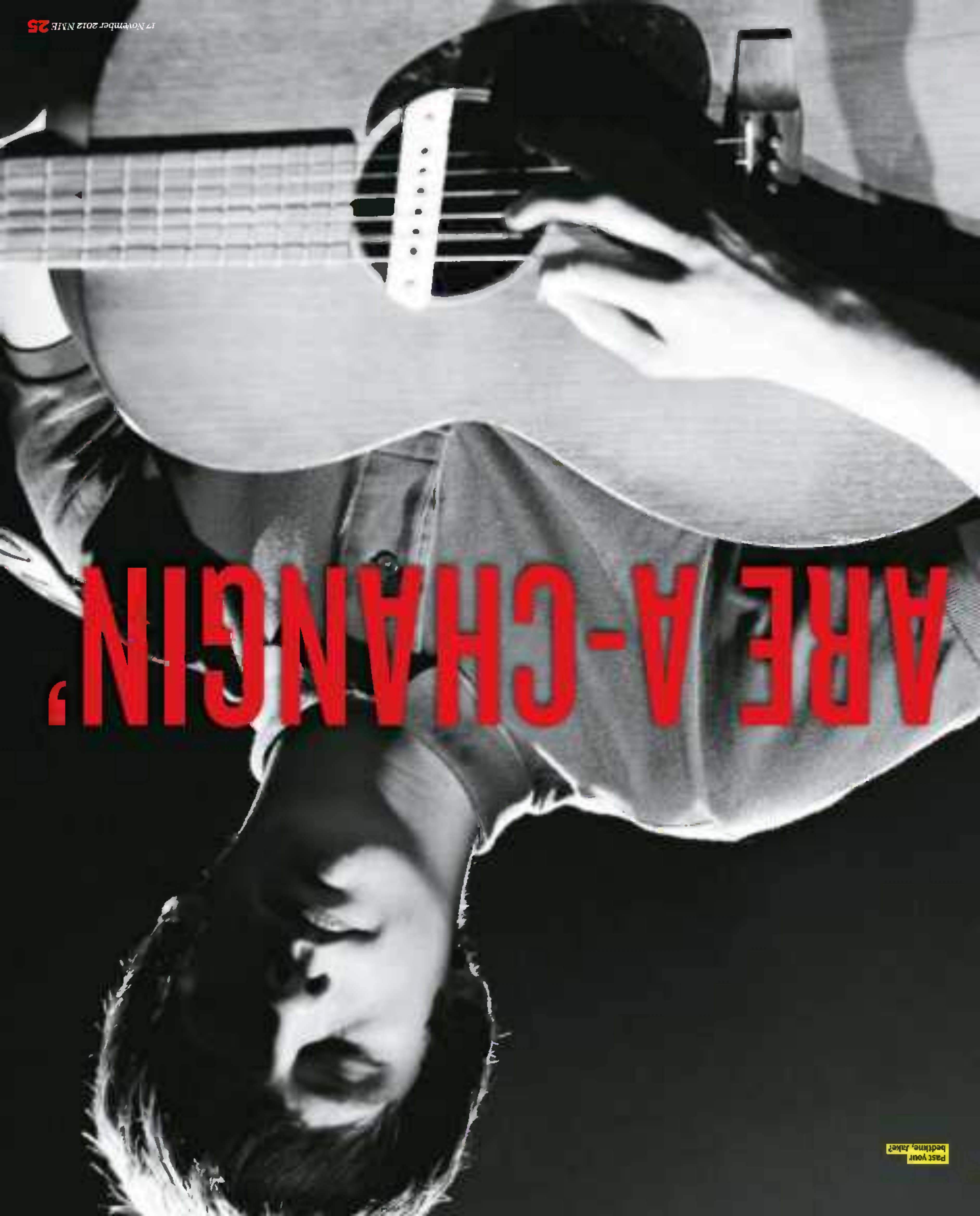
they choose. I wouldn’t have been Number One if I’d have gone on it. OK, maybe if I had have gone on that show, hypothetically, I might get to Number One. But I wouldn’t have any ownership of the songs. These people, you put a sheet of music in front of them and they’ll sing it. They don’t care. They’re not singing the song, man. And that’s disgraceful.”

We’re sat in a brightly lit locker room, which tonight doubles as Bugg’s backstage area in one of the many North American enormodomes that pepper the landscape over here. Rogers Arena is the name, and ice hockey’s usually the game, with the Vancouver Canucks calling this place home for most of the year. Not tonight, though. Jake is here for his first ever run of North American gigs, taking in Portland, Seattle and now Canada over the past three days, supporting Noel Gallagher’s High Flying Birds and Snow Patrol.

Funny stuff’s been happening throughout. The first night’s a total crack-up when it transpires that the venue have put Jake’s dressing room right next to Gary Lightbody’s. Jake spends 45 minutes struggling not to piss himself with laughter as Gary proceeds to do a series of more intense-sounding vocal warm-ups than Katherine Jenkins would dare attempt. It really is something to behold, and at one point someone in Jake’s gang even starts recording snippets of his Alan Partridge-esque “la la la”s on their phone with the express intent of “turning them into a remix”.

The crowds here are worryingly sparse, which somewhat takes the shine off things. Noel goes on second each night, and probably draws the biggest audience of all three acts, but Jake – who’s completely unknown before coming over here – is at times left ▶





# ARE A-CHANGIN’

Past your  
bedtime, fake?



"I just want to inspire people to pick up the guitar again"

## JAKE BUGG

playing to half-empty theatres. Not easy, but all part of the game. Perhaps most importantly, he's doubly pissed off because at 15 he's way too young to enter a bar, let alone sip a drop of alcohol legally on this side of the pond. Tonight, the venue staff have caught on about his age and removed all the booze from his rider.

"I haven't even got any road stories for you," he says despondently, "because we're just sitting in the dressing room and doing fuck all. That's what we're doing on this tour, because I can't drink. I mean, what is a fucking Hershey Bar anyway, man?" He fiddles around with the 30 or so child-size candy bars that sit where the beer should be. "They've given us nothing!"

"The guvnors have realised what age you are," says Mark, Jake's tour manager. "I'm not being a diva or anything, but it's not on, is it? Like, I'll sit here and I'll pass them out to you lot, probably get about two meself."

Then there's the weed situation. Jake Bugg *loves* to smoke weed. Every time you're within 50 feet of him you can smell it. In the US, where every kid seems to bounce along in a fuggy haze these days, that seems to have posed little problem. In both Portland and Seattle, huge green baggies mysteriously arrive. Each night, Jake's eyes widened as he skinned up industrial-strength spliffs and forced all around him to partake (literally: he refuses to do the cover interview unless I take a toke, despite the fact that I gave up smoking at university). The weed over here is mighty strong, Jake says, but not as strong as the stuff he gets back home in Clifton, Nottingham. Canada, though, which seems to be a whole lot more strict than the States, might be a little more troublesome...

How long are you in Canada for?

"About five days."

And what are you gonna do to relax? Are you going to be able to get anything?

"(Smiling) Yeah, I reckon I should be able to. You mean marijuana, yeah? Well, my theory is, it's very cold in Canada, right... so a lot of people must grow it because it doesn't look suspicious if your house is very hot, yeah? I came up with that one earlier!"

Jake looks *mighty* proud to have made this point. Weirdly enough, though, he appears to be bang on the money too. A short while later yet another bag arrives, seemingly out of nowhere. It's like he's on someone's radar.

"I'm not an addict, man. Fucking hell! I can survive [without it]. I look, when I'm not even licked, yeah, people are still thinking I am. Because they hear my voice, and it's pretty flat... you know? There's not really much to it. So it's like, you just sound a bit... licked, yeah?"

This is the way Jake talks. Lots of "man", lots of "yeah?", lots of broken up sentences that stop and start until he finally gets to the bottom of his point. There have been accusations that he's a difficult interviewee; that he doesn't have that much to say. But that's not true. There's a passion to practically everything that comes out of his mouth, and it's a passion that belies his youth.

His chat is frequently witty, and weirdly reminiscent of Liam Gallagher's right at the start of Oasis (read: the charming scally). In the flesh he's a master pisstaker, whether it's bolshily kicking everyone out of the room when it's time for him to psych himself up before

Stare out: Noel and Jake together in London in August



Sadly, "Stuck in zebra crossing city" didn't have the same ring



"playing to 10 people" that night in Vancouver, or spending a good 10 minutes bartering – by which we mean tormenting, Nottingham council-estate-style – a hot-dog seller in the freezing cold Canadian night just so he can get \$1 knocked off his \$6 food bill. "That's why I love working with him," Mark says while Jake goes on, eyes fiery, at the poor vendor guy who can't do anything but give in. "He's 10,000 miles away from home but he's exactly the same kid here as he is back there. He's not changed one bit."

He looks the part too – casually flicking the Vs at NME photographer Dean while dressed in a freebie designer cagoule that comes complete with the addresses of six of the most key British embassies

JAKE BUGG



## ANATOMY OF AN ALBUM

INSIDE THE RECORD

### 'Jake Bugg' split open

#### The favourite lyric

Jake: "I guess, if there was one to pick out, it would be 'Stuck in speedbump city' from 'Trouble Town', because I had that line in my head for ages, but I never knew how to put it in a song."

#### The darkest song

"The Ballad Of Mr Jones". It's about three blokes who get away with it, you know. If you listen to the story and lyrics, it's very dark, man."

#### The cover photo

"It's deceptive. People commented on it saying 'I love the griminess', but really it was some nice street in London!"

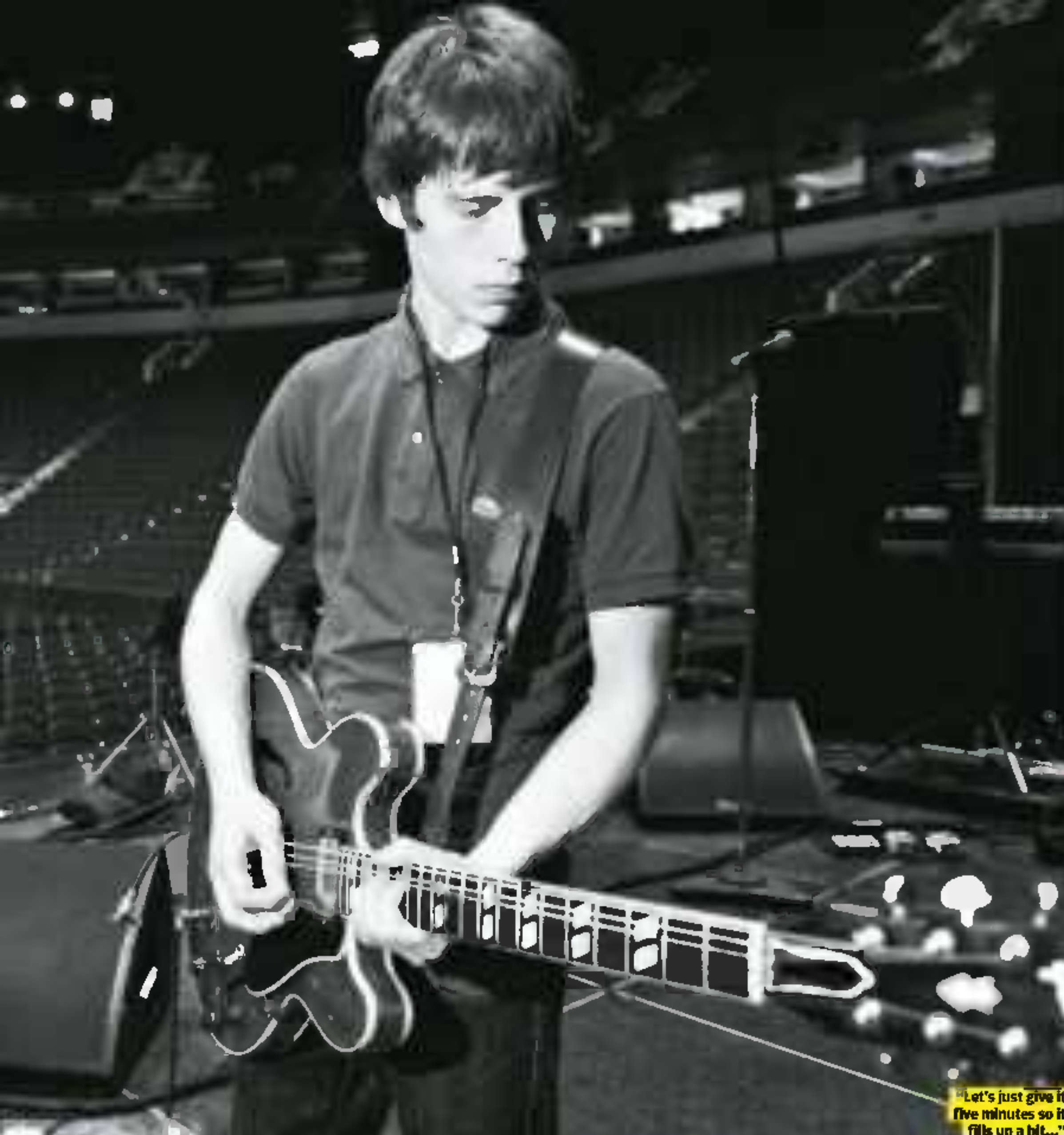
#### The name, Bugg

"Someone tweeted me saying 'Jake Bugg's a shit stage name!' [his birth surname is Kennedy]. But my dad's name is Bugg. It's easier, two syllables."

#### The crackle on 'Fire'

"It's recorded on my iPhone, that, as a voice memo. So I get the producer points on it."





"Let's just give it five minutes so it fills up a bit..."

around the world stitched to the inside pocket – which might just come in handy for him, considering he is a young travelling musician with a penchant for drinking and smoking copious amounts of weed. Clobber aside, he sports Ian Brown's hair (from when he *really* was cool) and plays guitar like a demon – from flamenco to fingerpicking. When he strums his acoustic onstage, he looks uncannily like Lee Majors used to, with his head perched at almost exactly the same angle as The La's mainman, looking out over the tops of the audience's heads into the middle distance, exuding confidence and giving the impression he's owning the entire place. Come and have a go, if you think you're mad enough.

Like all those guys mentioned above, he's also fairly adept at psychobabble and talking utter shit when he feels like it (Jake on the music industry: "It's a machine. A machine. You get one dickhead and that's it – you let one of them into the circle and it can all go tits up. I mean, I wonder if people even get on outside of the industry? Like, if you get dropped, are they going to still be continuously belling your phone and that?").

Ask him why he's succeeded where so many others have failed, though, and he's more astute, contemplating it for a couple of minutes. "That's a good question, man. I guess at the end of the day, I'm performing. I write songs. And if people want to go out there and buy them, that's great. But I think some people don't succeed because they do this for the wrong reasons... I do it because I play music, I love touring, I love seeing it all."

**NME:** How many songs have you got?  
"Thirty? I can't say."

"I'm just holding this for my 21-year-old pal, OK?"



As a musician, that's your bank balance – how many good songs you've got.

"Some people write one good tune, but all their other songs are shit. You see that, especially at festivals. People I'd care to name too, like that person who wrote the dubstep tune on the Internet Explorer ad, *'(Sings) Just too close to love you'* [he means Alex Clare]. People might look at you and think you're probably just into lad-rock. Is that wrong?"

"No, I do like those bands. They've got good tunes, man. But I'm not just a 'lad' that's into that thing. Things like The La's, I haven't listened to that album yet actually. I've heard tunes off it but I haven't listened to it, I haven't got it yet. I've been compared to him, I don't like that. I know they're good, but I haven't sat down and actually listened to it properly." Was becoming a musician the main thing you wanted to do when you were growing up?

"It was my dream. I used to listen to records, and you just picture yourself like where I'm playing tonight, being in America and that. I was picturing myself being there. All the guitars I've got, I've actually got everything I could ask for. I'm doing what I always wanted to do. But at the same time, I can't get complacent, man. Once you've done all this, some people get complacent. Some bands get a record deal then they think they're the shit. And all work stops. At the end of the day, I just want to inspire people to pick up the guitar again, writing tunes. It's all I want. Music needs to do something, because all this stuff is important and it's been going on too long. People are getting tired of it now."

What do you think of the current crop of new bands? Palma Violets, Haim, Peace and the like?  
"Half of them look like shit! Yeah, man, they look like shit... because they do! If I hear a good tune from a band, I will go out of my way to check them out. I've heard a lot about Palma Violets, and you know, because I've heard about them, obviously they're a hot band that a lot of people are talking about. If they're good enough, they'll filter to the top. That's it. You've got ▶

UNDER THE INFLUENCE

## "I DON'T LIKE MODERN STUFF!"

Jake's five biggest heroes of all time

### Don McLean

Jake: "Because when I heard his song 'Vincent' it was the first time I ever liked music. Don McLean, 'Vincent' – great tune."

### Alex Turner

Arctic Monkeys  
"You know, he did summat different. Very witty when nobody was doing it. It's quite modern, and I don't like a lot of modern stuff."

### The Beatles

"The best band has got to be The Beatles. Any era. I love The Silver Beatles, man, and The Quarrymen. 'In Spite Of All The Danger' and 'Like Dreamers Do'. They're great tunes, all banging tunes, man."

### Pelé, Brazilian football superstar

"What's my favourite Pelé era? All of them! I could pick loads more heroes though. John Martyn. Nick Drake is unbelievable, Howlin' Wolf, Noel..."

### Jimi Hendrix

"I'd put Jimi Hendrix up there with The Beatles. Sometimes we do a Jimi Hendrix tune as our encore, 'Killing Floor' (It's actually by Howlin' Wolf and Hendrix covered it – Classic Rock Ed). Even though he's the best guitarist, at the end of the day, those tunes are fucking great, stand out."



Pelé: the Joey Barton of his day. Sort of



Snow Patrol need to sort that echo out



to remember that back in the '60s, when The Beatles were going, there was so much fucking shit about, bubblegum pop. It's always going to be floating about." When was music last really good?

"The last band to do it was Arctic Monkeys, then all the other indie bands just sounded like Arctic Monkeys. And I think what people get wrong is they choose to follow what's already there rather than doing something else. Like, if you can already see the bandwagon then it's already left, right?"

He's not wrong. Jake's rise to the top has been uncannily swift – his first single 'Trouble Town' only hit YouTube in January, and six months before that he was still an unsigned songwriter jamming in his bedroom. His manager, Keith Armstrong, came onboard in mid-2011, and says that even at that point, Jake's talent was undeniable.

"I know a guy called Jason Hart who runs a studio in Nottingham," Keith says. "He'd recorded some early demos with Jake and he called me up one day and said, 'I've got this kid in my studio, I think he's amazing, I think you should check him out'. So he sent me a song called 'It's True', and I thought it was fantastic. It's very rare that anybody sends you a song and you listen to it and it blows you away straight away, but that one song really got to me, so I went straight down to Nottingham to meet him. And whenever I meet anybody I always look them in the eye to see if they're the real thing, and he just totally was. He had that look in his eyes. He played me loads of tunes – songs like 'Safron', 'Love Me The Way You Do' – and then he played me a bit of Robert Johnson. And for me, the fact he even knew who that was at the age of 17 was pretty cool. So I invited him back up to Newcastle, which is where I'm based, and said I'd like to manage him."

From there, Jake hooked up with a series of co-writers to pen around half the tracks that appear on the album (four are credited solely to him). "It's funny," says Jake. "People have been saying, 'He's co-written some tunes!'

and all that shit. But you know, sometimes Lennon needed McCartney. Whenever I've done a session and co-wrote with someone, it's not like I've gone in and sat down and written a song (*gimes like he's sitting at a school desk*). It's another riff... another fag... just jamming, you know? A couple of musicians jamming and seeing what comes out. People do it all the time." He does get riled when people diss him for it, he adds. "I would never, ever, do a song that I don't feel I have complete ownership over, you know. I just wouldn't be able to sing it, because it wouldn't feel like it's mine."

By the end of our time on the road with him, it's hard to disagree with that statement. He's

## "WATCH OUT FOR CRACKHEADS!"

LIFE ON TOUR

### Jake on his first trip to America

What did you think of America on first?

Jake: "It's the first time I've ever been here. Seattle was the first place I went to – hometown of Nirvana and the man himself, Jimi Hendrix. That was great. I had more fun looking around and experiencing the all-American themes than playing the shows in a way."

What was your favourite part of the experience?

"Well, you've got Johnny Cash, Bob Dylan, Hendrix, Nirvana! I'd like to think I try my best. Then there's people like Slim Whitman. He was a yodel singer, but done

in a country way.

A great voice, man. He's the dude to listen to. He must have been from Texas or something (close-ish, he's actually from Florida – Geography Ed). Definitely the South. Obviously you've got Robert Johnson and your Mississippi Delta bluesmen, like Skip James. I'm sure there's a great artist from each state."

Are you looking forward to heading to the north?

"Yeah, definitely, it's a dream for me. Canada was a bit mad, I thought it'd be more chilled out. I went for a little walk and there were all these crackheads!"

"I would never do a song I don't feel I have ownership over"

JAKE BUGG





Jake found the one place in town he could get served



"Shit, I've just given away my secret chord!"

performed in arenas big enough to hold 15,000 people, stood completely alone on the stage, belting out tunes to an audience that isn't his own and winning them over (despite poor attendance overall, it's between 300 and 700 people per night as doors open). At one point, he soundchecks a song so pitch-perfect and Buckley-esque that about five of Noel's roadies stop dead in their tracks and applaud. Which *never* happens. Despite me initially thinking the track was something from *Blackadder* (it is just a tad 'medieval England'), Jake says it's the theme tune to the '00s film version of *Romeo And Juliet* – a stoner classic, apparently.

Audience members clamour to have their pictures taken with Jake after the gigs each night, and I'm followed to the bar after the Portland show by more newfound Jake fans because, apparently, I "look like one of Jake Bugg's people and we want to meet him!" Unfortunately for them, Jake's back in his hotel room, raiding his minibar in underage rage.

Which is where he ends up on the final night. He proceeds to get properly licked (again), and outlines

his plans for album number two (in short: go to Mississippi, get inspired by loads of old blues guys, record something that won't please the hit-hunting record bosses) before running us through his favourite songs from his iPod. It's not the normal stuff most 19-year-olds listen to. Instead, he veers from Robert Johnson to yodeller Slim Whitman, from The Quarrymen to Jean Michel Jarre. At one point he sticks on an Everly Brothers song and picks apart the harmony, bit by bit, before adding his own one into the mix. Frankly, his taste – his knowledge – is astounding (not least because it's now about 3am and he's got his head hanging out the window so he can have a smoke without setting off the fire alarm).

By the following morning, it will be confirmed that his album has just about scraped into the Top 30 of the charts in Canada, and the message will have come through that Noel Gallagher has shown the kid from Nottingham "the secret chord to 'Don't Look Back In Anger'". What more could you need than that? Apart from a fake ID, of course.





Dylan: went electric



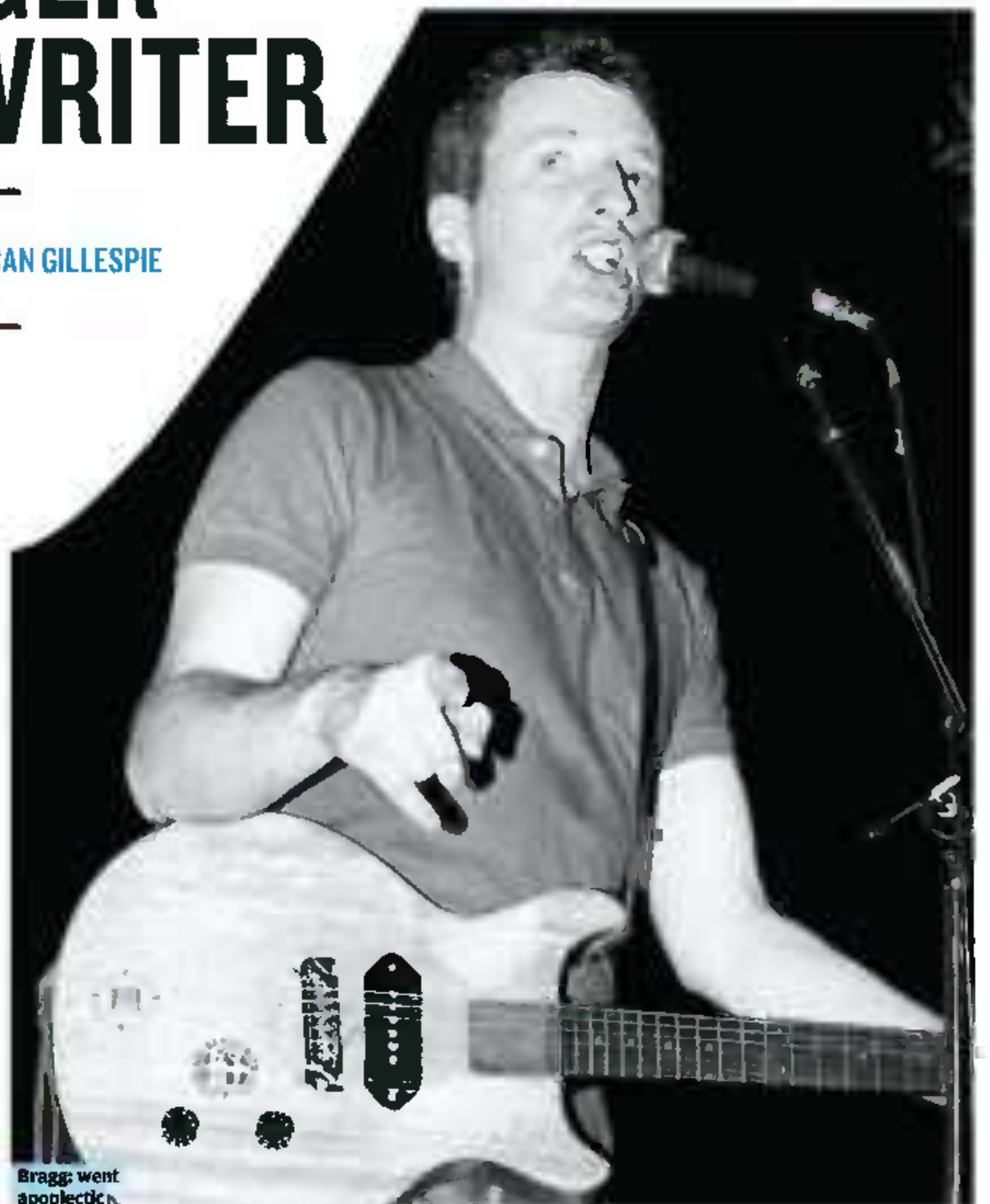
Martini: went acoustic

—  
FROM DYLAN TO DIDO...  
**THE RISE, FALL  
& RESURRECTION**  
— OF THE —  
**SINGER-  
SONGWRITER**  
—

WORDS: **DUNCAN GILLESPIE**  
—



Amos: went eclectic



Bragg: went apoplectic



Over the years 'singer-songwriter' has meant everything from generation-defining voice to global pop giant to cult firebrand to Ed Sheeran. With Jake Bugg helping to reclaim the phrase for a new generation, here's the history of this oft-overused term. Warning: contains James Blunt

**L**ike most phrases that hang around long enough in the fickle game of writing about music, the idea of the 'singer-songwriter' has been reimagined, rejected and reclaimed so often as to become completely confused. Think about what it means for more than a few seconds, and you're tangled up in 'who?' Someone who writes their own songs and sings them? Isn't that, say, Example? Or Taylor Swift?

But somehow, you feel instinctively, nah. Like the word 'indie', whatever twists and turns it goes through, 'singer-songwriter' has solid historical roots. The clichéd image of the heartsore troubadour with his/her guitar as the sole weapon against the forces of oppression and misery still guides our idea of what a singer-songwriter is, and it's a stereotype that has one foot in the European medieval folk tradition of the bard, and the other in the laments of the hard-bitten bluesman. The two fused and began to shape the modern idea of the singer-songwriter in the dustbowl balladry of Woody Guthrie and the dark musings of Leadbelly, inspirations for the '60s generation of politicised folk singers led by Pete Seeger and Bob Dylan, fired up by civil rights and the Vietnam war.

It was Dylan who would go on to transform the idea of what a singer-songwriter was as the '60s moved into the '70s. Not content to be a fingerpicking preacher of righteousness, he shifted into more abstract themes. As early as 1965, he told *Melody Maker*: "Don't put me down as a man with a message. My songs are just me talking to myself." But his strong, sole voice formed a fertile template for those who came after him.

## THE SEVENTIES RULING THE WORLD

After the hippy dream faded and before punk ripped things up, the singer-songwriter was top of the food chain. Allan Jones, who joined *Melody Maker* as a staff writer in 1974 and is now editor of *Uncut*, can remember when the term came into popular usage. "I would find it [the term 'singer-songwriter'] synonymous with a certain solitary figure... somebody like James Taylor, that sort of West Coast [artist]," he remembers.

"It was at that time when some songwriters became almost exclusively autobiographical, very introspective, very solipsistic."

The incestuous artistic scene in LA's Laurel Canyon neighbourhood which Joni Mitchell sketched in her 1970 *Ladies Of The Canyon* album was the spiritual home of this strain of '70s singer-songwriter – folky but wracked with modern anxieties, smooth and insularly melancholy in tone; the likes of Crosby, Stills, Nash & Young (all solo artists in their own right, as well as members of rock's first supergroup) and Jackson Browne all set the tone. On the release of *Ladies Of The Canyon*, Joni told *Melody Maker*, "I can't play professionally with other people. I know what colours I want. I feel too strongly about what the finished thing should be."

Dylan shifted from heartsore troubadour to more abstract themes

As well as the biggies there was the crystal-sharp poetry of Dory Previn, the soulful piano streams-of-consciousness of Laura Nyro, then the husky, smooth but tortured pop of Carole King. There were the mystical wanderings of Van Morrison, the classic songwriting of Don McLean, the folk melancholics such as John Martyn, Roy Harper, and Nick Drake, the sardonic one-offs like Randy Newman, Warren Zevon and Harry Nilsson, the breezy, smart folk-pop of Cat Stevens.

Punk is often seen as a reaction to prog rock, but it could be seen as a reaction to this singer-songwriting too. "Certainly there was a growing sense of impatience with the self-absorption of a lot of these singer songwriters," says Jones.

## THE ALBUMS

**Joni Mitchell** *'Blue'*

An indispensable classic – artfully constructed, intensely personal songs that break your heart with effortless grace.

**Van Morrison** *'Moondance'*

Van The Man's jazz-folk odysseys took singer-songwriting into the realms of the shamanic.

**James Taylor** *'Sweet Baby James'*

The hugely popular single 'Fire And Rain' documented Taylor's experiences in mental institutions, and this album came to define sensitive singer-songwriting.

**Leonard Cohen** *'Songs Of Love And Hate'*

You can hear a bit of Leonard in nearly every stylish gloomy solo singer around (hello, Gabriel Bruce). The likes of 'Famous Blue Raincoat' are definitive.

**Cat Stevens** *'Mona Bone Jakon'*

Classically cool '70s singer songwriting; shame it emerged later that the title was a pet name for his penis.

## THE EIGHTIES THINGS GET BIG

On the surface (and surface was everything in the '80s) this was a decade dominated by singer-songwriters in a big, flashy, commercial pop sense. Elton John, for example, had gone from in-house songwriting workhorse to singer-songwriter in the '70s,

but in the '80s he became a shameless adult-pop behemoth. Singer-songwriters such as Peter Gabriel and Kate Bush fused prog-rock backgrounds with the polish of commercial '80s pop, working (and selling) on a huge commercial scale.

Punk teens, though, had a stringent effect on the way a few approached singer-songwriting. The one who springs most readily to mind is the Bard Of Barking, Billy Bragg, who grew up listening to first Dylan and then the later '70s singer-songwriters; as he says,



"from Simon & Garfunkel to Jackson Browne, all the way. And then punk happened and the singer-songwriter seemed to have been banished. *Except* Elvis Costello was kind of a singer-songwriter. There were *some* singer songwriters in punk. There was a guy named Patrik Fitzgerald; he once went onstage with an acoustic guitar in front of a Clash audience and they bottled him off. I remember thinking, 'What a stupid thing to do to go onstage without a band'. How ironic is that?"

"The thing that really solidified the idea of me as a singer-songwriter was the miners' strike," Bragg continues. "I remember thinking, after listening to Bob Dylan and all these guys, 'Now it's my job to go and see if this works or not, to find out whether or not the idea of the singer-songwriter is still a valid idea in society and in music'."

Although the tail end of the decade seemed dominated by big bands – the likes of U2, Simple Minds and Guns N' Roses – young American singer-songwriter Tracy Chapman, a devotee of the '70s school, found huge success with her self-titled debut. Her huge hit 'Fast Car' is still a track of choice for wistful melancholics everywhere and she, kd lang and Suzanne Vega paved the way for the next twist in the story of singer-songwriting.

## THE ALBUMS

**Kate Bush** 'Hounds Of Love'

The quintessential Bush album, combining the big pop moments of the title track and 'Running Up That Hill' and the experimental, concept driven work of the second side.

**Billy Bragg** 'Life's A Real Joke With You'

The Bard Of Barking's debut was the definition of short and sharp, featuring only seven songs and only Bragg and his guitar.

**Tracy Chapman** 'Tracy Chapman'

Tracy's smoky voice and sense for a heart-tugging melancholy made 'Fast Car' and 'Talkin' Bout A Revolution' radio staples in the late '80s.

**Peter Gabriel** 'So'

Like Kate Bush, who also appeared on the album, Gabriel bestrode radio and music TV with the likes of 'Sledgehammer', but combined it with moments of proggy weirdness.

**Paul Simon** 'Graceland'

The album that launched a thousand Vampire Weekends saw Simon reaching beyond his acoustic folk-pop into African influences (and controversially saw him breaking the unofficial artist ban on working in apartheid-era South Africa).

'Singer-songwriter' became shorthand for 'sentimental charlatan'

## THE NINETIES

### THE WOMEN TAKE OVER

Solo female artists of an angry and confrontational bent shouted their way to the top in the '90s; while the likes of Lisa Loeb kept to a Joni-esque melancholic folkie vein, Tori Amos' hugely successful 'Little Earthquakes' gave voice to a rawer, more honest voice.



Joni Mitchell: first lady of the Canyon

"When I first heard Tori Amos' Little Earthquakes,' it just blew me away," her successor Alanis Morissette recalled. "Perhaps musically it wasn't what I wanted to do, but her honesty was something I related to in such a visceral way." The clout of female singer-songwriters was noted by a magazine cover at the time featuring Amos, PJ Harvey and Björk and the words "HIPS. LIPS. TITS. POWER".

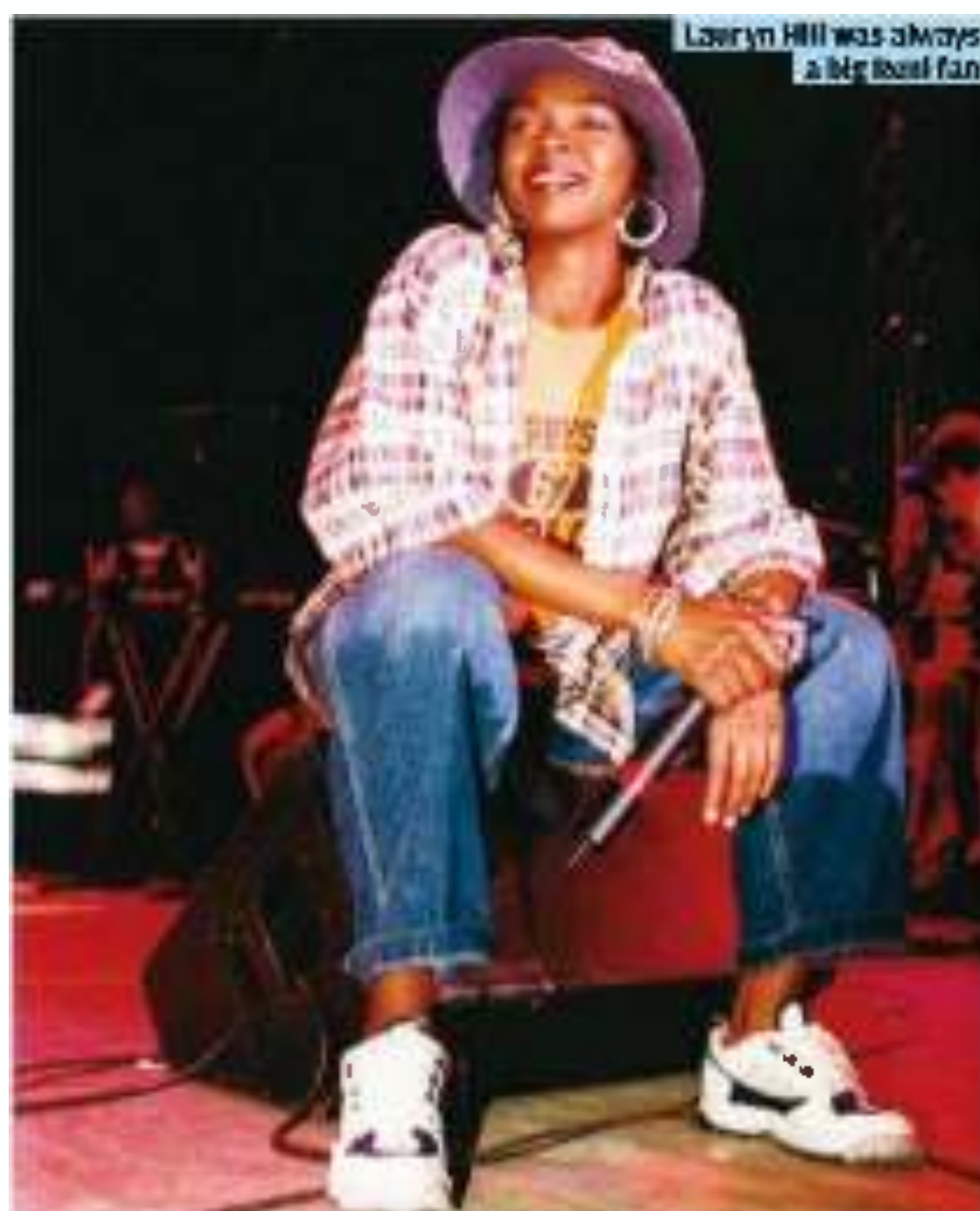
But it wasn't just women. Cultish, post-grunge songwriters like Elliott Smith captured the introverted, agonised mood of Generation X, while Jeff Buckley gave his father Tim, a key figure in the '70s cosmic folkie singer-songwriter scene, a histrionic, romantic update for an even more navel gazing decade. Beck, meanwhile, gave the folk troubadour a slackerish spin, picking restlessly from all genres to create a unique mongrel pop that gave a fresh, skewed twist to the singer-songwriter mould.

In the UK, the tail end of Britpop brought huge success for the breezy acoustic mopings of Travis; a first



James Morrison: no, us neither



Ed Sheeran: what's  
not to like?Lauryn Hill was always  
a big vocal fan

step towards the 'stool rock' of Turin Brakes, Starsailor and Tom McRae that blighted the turn of the new millennium. Even that, though, was a weak omen for the darkness that was about to embrace singer-songwriting.

## THE ALBUMS

**Tori Amos** 'Little Earthquakes'

The seismic shocks of Amos' intricate piano psychodramas set off a thousand pale imitators.

**Alanis Morissette** 'Jagged Little Pill'

As did Alanis Morissette, whose angry-young-woman yowling and idiosyncratic pop broke the mould only to create another one.

**Beck** 'Odelay'

Stretching the limits of what a solo singer-songwriter could do, Beck's biggest-selling album loped casually around hip-hop, lo-fi electronica, pop and rock.

**Elliott Smith** 'Either/Or'

Emotional lyrics, delicate melodies and intense, quavering vocals and snapshots of urban lowlife. A Generation X classic. **Lauryn Hill** 'The Miseducation Of Lauryn Hill' One-time Fugee Lauryn drew on her love of Roberta Flack and Nina Simone for a frank, sassy and gorgeous album that recalled Marvin Gaye's 'What's Going On'.

## THE NOUGHTIES OH DEAR...

This was the decade when 'singer-songwriter' became a dirty phrase. The start of the new millennium was dominated by the idea of the band: The Strokes, The Libertines, The White Stripes and Yeah Yeah Yeahs all made it cool to be a gang again. While attention was elsewhere, the likes of surf-hippy berk Jack Johnson, James Morrison, James Blunt and Damien Rice were allowed to drag the image of the acoustic-toting sensitive type through the mire of the maudlin. Rice's mopey 'Cannonball' has now been adopted by increasingly desperate contestants on *The X Factor*, a mark of how diluted the idea of singer-songwriting had become. And let's also recall Dido, whose mealy-mouthed dinner party simperings came to seem a bastion of integrity compared to the likes of KT Tunstall, Amy Macdonald and – errk – Sandi Thom, with their faux authenticity.

"The trouble with Nick Drake," says Steve Sutherland, editor of *NME* between 1992 and 2000, "was that if you were really into music you knew about him and no-one else did, and then Volkswagen rediscovered him [the title track from Drake's third and final album 'Pink Moon' was used in an ad for the car manufacturers in 1999] and he became the patron saint of Starbucks. Then you get your James Morrisons and people who kind of hear it through the filter of a different kind of commercialisation." Suddenly 'singer-songwriter' was shorthand for 'sentimental charlatan'.

## THE ALBUMS

**Badly Drawn Boy** 'The Hour Of Bewilderbeast'

A rare rough diamond of decent singer-songwriting at the dawn of the millennium, Damon Gough expanded the folky template of his debut with some lo-fi psychy weirdness.

**David Gray** 'White Ladder'

Mr Head Wobble himself, Gray's charismatic voice and rom-com-sad-bit cover of Soft Cell's 'Say Hello, Wave Goodbye' melted the hearts of a thousand mothers.

**Dido** 'No Angel'

Dido Florian Cloud de Bouneville O'Malley Armstrong may have the best name ever, but her breathy chimrup is still enough to drive music listeners of a certain age into a murderous frenzy.

**James Blunt** 'Back To Bedlam'

'You're Beautiful', the song that made former soldier Blunt's name, was about seeing a girl once on a crowded underground (sorry, "subway") train and deciding you've fallen in love with her. That's not romantic. That's quite disturbed. And he sang like a posh goat.

**James Morrison** 'Undiscovered'

Say what you like about Blunt, but at least you knew who he was. Two years later, Morrison's 'Wonderful World' reached the pinnacle of "Which one of those acoustic guys is this again?" anonymity.

## TODAY THE RESURRECTION

Who'd be a singer-songwriter today, then? Everything spins around, and the idea of the individual troubadour

is starting to ride high again. But not always in a good way – Ed Sheeran is probably the biggest artist in the UK right now. Back in the realms of the bearable, though, the new folk movement headed up by Laura Marling has put the folk songcraft that's the core of the singer-songwriter ideal back on top.

As the folkies move on and grow up, their successors, including the impish likes of Jake Bugg, are ready and waiting to take the idea of the lone voice in the wilderness back for the forces of good. Here's a few more we think could champion the singer-songwriter ideal into the future...

## THE NEXT GENERATION

The new wave of brothers and sisters doing it for themselves

### LUCY ROSE



Her soft but steely ballads draw on the likes of Beth Orton, who drew on the likes of Terry Callier, Joni and the classic '70s folk singer-songwriter sound, but Rose's emotional fire is all her own.

### KING KRULE



Taking the singer-songwriter role into the post-dubstep era, young, Burberry-clad south Londoner Archy Marshall blends subtle electronica with socially focused acoustic sketches.

### GABRIEL BRUCE



The latest inheritor of Leonard Cohen's darker strain of singer-songwriting, Bruce infuses it with Nick Cave's goth camp and Springsteen's air-punch choruses. Total winner.

### SPECTRALS



Lovelorn Leeds lad Louis Jones' sweet, sad Northern musings betray his interest in classic songwriting – Phil Spector, girl groups, doo-wop – and his sharp words catch you unawares.

### JAKE BUGG



Leading the charge with his rough-diamond charm and brilliantly cut songcraft, the Nottingham-based teenage sensation is sure to open the floodgates for many more lone warriors.





Amazing what  
you can do with  
some leftover  
parcel paper



# TO INFINITY AND B-JORK!

Teaming up with Death Grips, These New Puritans, Hudson Mohawke and more, **Björk** is blasting off to the future with her new remix project. **Lucy Jones** joins her

my version the way I want it to be. I ask people I already like, it's not like I'm asking just anybody." She subscribes to the idea that there is more than one correct version of a song. "I sometimes compare it to jazz standards. You hear two different versions of 'My Funny Valentine' by Billie Holiday and Miles Davis and neither of them are correct. I like the remix platform. There are invisible rules but a lot of freedom. Lots of people – when they do remixes it's like a holiday. They don't have to think about their universe, they can just do something else."

**A**lthough it's experimental-sounding, 'Bastards' shoves Björk towards the dancefloor – as she puts it, to "give the songs legs to dance on". She talks about a tiny bar in Brooklyn she goes to with her friends. "We plug our iPhones in, and then after a few cocktails, do some naughty dancing," she explains. "We like AlunaGeorge, Azealia Banks, MIA. We start off with intellectual stuff like Dirty Projectors and then at three in the morning it's fucking Rihanna. I love it!"

As for the future, she's cagey on the subject. "After all this effort [of 'Biophilia'] I have all these instruments," she explains. "In the beginning, I was writing with instruments in mind but now I actually have them." She refers to the MIDI-controlled pipe organ, gameleste, an enormous pin-barrel harp called the Sharpsichord, Tesla coils and gravity pendulum harp. "You can never promise..." she insists, although it would be a shame not to hear more from this bespoke orchestra.

First, though, the highly anticipated documentary about the evolution of music she made with David Attenborough will hit TV screens soon. She recalls a day of filming the pair did at the Natural History Museum in London, when they worked a long day without any food or drinks. Björk's blood-sugar levels dropped, and she was suffering from the lack of coffee. "He's not a spring chicken, but you can imagine all these years where he was just filming in New Guinea and waiting for a rare bird," she smiles. "He just closes up and sits there, reserves his energy and then they say 'Action!' and he suddenly comes out with a fully formed sentence."

Her attention returns to the Iceland Airwaves festival. She says she's been impressed by Seattle hip-hop duo THEESatisfaction and Samaris, an electronic trip-hop group. But those sweating on a collaboration should calm down – it's not often Björk goes the whole hog with a new hook-up.

"Usually when I find someone amazing, I'm just so happy that music isn't dying!" she says. It's an attitude that's helping her sound more alive than ever, too.

Turn over for Björk:  
Album By Album ➔

**B**jörk is excited. She's looking at the long list of bands on her Iceland Airwaves festival app that she wants to see tonight. There's Ólaf Arnalds, Dirty Projectors, and newer artists including Ghostpoet, Kwes and Daughter. A swim in the hot pools to warm up is mentioned; it's snowing outside. She guzzles coffee in the hotel bar we've met in and fidgets a lot. She's wearing a grass-green playsuit, the lace-up tie-dye wedges on her feet are extraordinary and the tips of her hair are royal blue. She's like nothing else on the planet. Interviewing Björk is more like talking to

a wise, thoughtful aunt than the elfin eccentric she's renowned as. She's spent the last few years working on 'Biophilia', an enormous musical project which involved inventing new instruments and ground-breaking apps as well as writing an education programme for schools all over the world (it's now part of Iceland's national curriculum). Oh, and there were some pretty good songs on it too.

Yet she's not as holed up in her own glacial world as one might imagine. The final stage in the 'Biophilia' saga has seen her moving away from volcanoes, celestial bodies and Tesla coils to entrust her work to the new generation. 'Bastards', a compilation of remixes from 'Biophilia', features a line-up of Death Grips, These New Puritans and Hudson Mohawke, as well as comparative old-timers Omar Souleyman and Matthew Herbert, and others.

The story behind each re-imagining is different. Glaswegian Hudson Mohawke, for example, emailed her to suggest he should remix 'Virus', the most gorgeous track on 'Biophilia'. He adds distorted vocals, handclaps and a synthesized motif to epic effect. The versions you hear on the album haven't been edited by Björk – she just lets them get on with it. "He took that song somewhere else and that was pretty excellent," she says.

It was the other way around with These New Puritans. "I got totally obsessed with him [TNP mainman Jack Barnett] two years after everyone else," she says. "I fell in love and listened to nothing else for two months.

I thought, 'God, I have to ask him'. He said yes and I was really surprised." Surprised that a cult-y band from Southend-On-Sea would want to work with her? "They were making their own album, for a start, and that's hard enough..."

The first Death Grips song she heard, 'Full Moon', was sent to her by her friend, Iranian Warp artist Leila Arab. "I couldn't believe it. It was really raw and fresh and I like that they aren't any one genre," she says. "I emailed Zach [Hill, Death Grips drummer] and said, 'How do you feel about doing a mash-up of 'Full Moon' and 'Sacrifice'? Is it crazy, lazy or wrong?'" The hybrid on 'Bastards' is a writhing, polyrhythmic whurr that sticks in your brain.

One of the album's best tracks is a dubstep version of 'Solstice' by Current Value. Is Björk joining the likes of Korn, Cypress Hill and Muse on the dubstep bandwagon? "The dubstep sound appeals to me," she nods. "I like it because it's quite prankster-like – it's trying to surprise you." Would she work with Skrillex, arguably the world's biggest pedlar (and bastardiser) of the genre? "I bumped into Skrillex at a festival," she laughs. "We did talk about maybe doing remixes, so I don't know, but sometimes after a few drinks there's a lot of talk..."

Historically, remix albums are often met with cynicism. Björk's first, 'Telegram', was given a lukewarm 5/10 review by *NME* in 1996 and the less said about the Mick Hucknall remix of 'Venus As A Boy', the better. Recently, 'TKOL RMX 1234567', Radiohead's remix album, was criticised for alienating fans with its 'impenetrable' electronica. But her old pal Thom Yorke's experiment was one of the main reasons she decided to make 'Bastards'. "I couldn't be bothered to find all those Radiohead remixes," she says. "It was one remix here, and another one there... I went to my favourite record shop in New York and it was all there in one CD, very convenient."

Does she ever feel nervous about handing her songs over? "I'm in a protected situation," she reasons. "I've already done

## "I'M JUST SO HAPPY MUSIC ISN'T DYING"

**BJÖRK**





# A STEP BJÖRK IN TIME

From platinum-selling, piano-playing 11-year-old to laying prosthetic eggs and working with David Attenborough, **Alex Denney** delves into Björk's bizarre but brilliant back catalogue



Björk goes all (flower) potty in 1998

## BJÖRK 1977

**TAKING UP** piano at 11, Björk's break came when her school instructor sent a recording of her singing Tina Charles' 'I Love To Love' to Icelandic radio station RÚV. A label got in touch after the song was broadcast, and she went on to record her debut, 1977's 'Björk', which went platinum at home. She fell for punk in a big way in the late '70s, and fledgling outfit Kukl even toured with UK anarcho legends Crass. She formed The Sugarcubes in 1986, who became a surprise international success after dreamy first single 'Birthday' became an indie hit. Debut 'Life's Too Good' fared well and a couple more followed, but tensions deepened as co-founder Einar Örn Benediktsson grew peeved with Björk stealing all the headlines. They disbanded in 1992.



## DEBUT 1993



**A GUEST** spot on 808 State's 'Ooops' fired Björk's

interest in dance music, prompting her to work with Nellee Hooper (who helped produce Massive Attack's 'Blue Lines') on 'Debut' in London. Pairing club sounds with wide-eyed melody and sensual vocals, the album helped cement the image of Björk as a free-spirited

'Eskimo elf'. Despite her success, Björk remembers telling One Little Indian label boss Derek Birkett: "[I said], 'I want to do an album, but it's not going to be what you think, because I am in no mood to please anyone, and it's not going to be your chanteuse, easy-to-sell album'." A collab with Michel Gondry on the video for 'Human Behaviour' marked the beginning of another fruitful relationship.





## SELMASONGS 2000



**DANISH DIRECTOR**  
Lars von Trier asked Björk to soundtrack *Dancer In The Dark*, a gleefully sadistic musical about a blind lady unjustly sentenced to death, then asked her to play the lead role. Björk won Best Actress at Cannes for her performance, but was emotionally traumatised by the experience and later accused von Trier of being a "sexist". The soundtrack was released as 'Selmasongs' after her character, and an appearance at the Oscars wearing a swan dress prompted over-literal Americans to think she was actually mental. Brilliantly, she even 'layed' a prosthetic egg on the red carpet.

## VESPERTINE 2001



**"IT'S MORE** electronic folk music for the home," said Björk

of the follow-up proper to 'Homogenic'. "It's corny to make a soundtrack for making a sandwich, but I quite like it." Some sarnie: 'Vespertine' is regarded as one of her finest efforts to date. The video to 'Pagan Poetry' attracted controversy for its semi-obsured sex scenes which director Nick Knight says were made after he told Björk to "film your love life". Other mad stuff: *Gummo* director Harmony Korine writes a track about Will Oldham ('Harm Of Will') on the record, which is also inspired by poet EE Cummings and tortured playwright Sarah Kane's penultimate piece, *Crave*.

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## POST 1995



**A VERY** "musically promiscuous" set written

entirely after her move to Britain, 'Post' spawned all three of Björk's Top 10 UK hits to date ('It's Oh So Quiet', 'Army Of Me', 'Hyperballad'). This teeming, colourful album was followed by a turbulent period for the then 30-year-old songwriter. Unsurprisingly for a one-time child star, fame was no fun at all for Björk: "It feels like a service job, a bit like washing toilets or something," she said. "It feels like you are somebody else's servant." In 1996, she decked a female

reporter after requests not to ask questions of her and her son, Sindri, went unheeded by press at an airport in Bangkok. Most troublingly, she was the subject of a murder plot by an American fan, Ricardo López, who mailed her an acid bomb before killing himself on camera at home. The package was intercepted by police, but the bleak episode devastated Björk, who expressed grief for López and sent his family flowers and a card.

## HOMOGENIC 1997



**FOLLOWING 'POST'** with a more experimental album, Björk decamped to Malaga, Spain to record 'Homogenic' away from media interest

in the foiled bomb plot. She had been romantically linked to trip-hopper Tricky and drum'n'bass nutter Goldie – the pair are said to have fought over her – and both failed relationships provide subject matter for the record, which also ruminates on some of the parallels between nature and technology later explored on 'Biophilia'. A win in the Best International Female category at the Brits in 1998 prompted the very Björk-like acceptance speech: "I am grateful grapefruit."



## MEDÚLLA 2004



**'MEDÚLLA'** MARKED the start of more political

songwriting for Björk, who was dividing her time between New York and Iceland. She told *The Guardian* in 2008 that the record had been intended in part as a response to feeling "repulsed by the racism and patriotism that swept through America" after 9/11. The album featured a Canadian

Inuit throat singer (named Tagaq), and beatboxer Shlomo. In August 2004, Björk performed the 'Medúlla' track 'Oceania' at the opening ceremony of the summer Olympics in Athens. She wore a 10,000-square-foot dress bearing a map of the world, which amazingly was still only the second most outlandish wardrobe decision of her career.

## DRAWING RESTRAINT 9 2005



**BJÖRK'S SECOND** soundtrack album was for long-term boyfriend Matthew Barney's film of the same name, and drew heavily on the ancient Japanese music she'd been studying. Featuring Mayumi Miyata, the world's

greatest player of the sho – a Japanese reed instrument – on several tracks, the piece is intended to accompany a dialogue-free feature starring Björk and Barney as passengers on a whaling vessel who fall in love and turn into whales, hacking each other's legs off with flensing knives along the way. Needless to say, it's a bit weird.



## VOLTA 2009

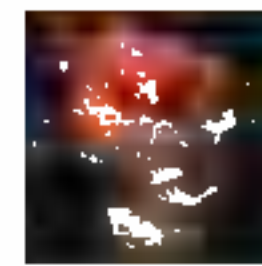


**BJÖRK'S MOST** political album to date

included the defiant stomp of 'Declare Independence', which landed her in hot water with the Chinese authorities after she dedicated it to Tibet at a concert in Shanghai. 'Volta' is also the first and possibly last time Timbaland

and Antony Hegarty will appear on a record together. Björk's activism grew throughout this period: she protested about aluminium smelters in Iceland, founded the Náttúra organisation to promote nature and grassroots industry, and wrote passionately for *The Times* about Iceland's financial affairs in 2008.

## BIOPHILIA 2011



**MANY MUSICIANS** moan about the challenges presented by the digital era, but Björk just decided 'Fuck it, I'll make a suite of apps featuring David Attenborough'. Never one to do things the easy way, she created a new

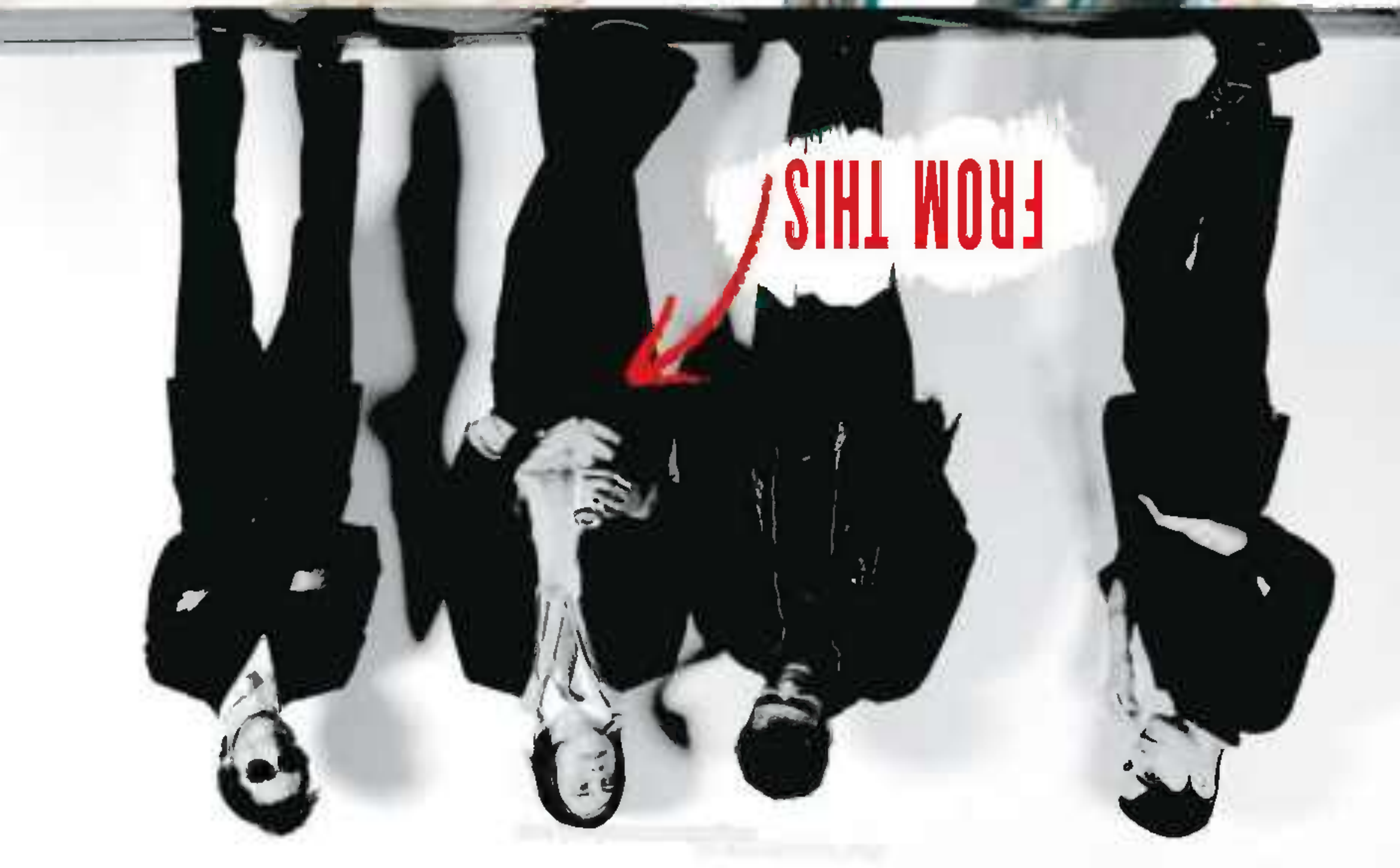
instrument especially for 'Biophilia', the gameleste, and used other instruments that created sound by actually harnessing lightning. And all this with a voiceover from Attenborough. She's now releasing a remix album from the project, 'Bastards', and has a music/nature-doc collaboration with Attenborough in the works. How does she explain her friendship with the TV legend? Well, she did once confess to having "really lusted after" him when she was younger.







TO THIS



FROM THIS



# WHAT THE HELL HAPPENED TO PAUL BANKS?

Once a “pro-level drinker”, Interpol’s **Paul Banks** is now sober and re-igniting a solo career. But is NYC’s gloomiest any happier? **Hazel Sheffield** finds out

PORTRAIT: **RICHARD JOHNSON**

**G**rocers of Union Square are packing up their veg stalls for the night. Across the street, Paul Banks stands in pedestrian traffic holding an empty coffee cup. Paul Banks buys a lot of coffee since he stopped drinking six years ago. Quitting booze turned him into something of a recluse. He bought Logic, a music program, and holed up in hotel rooms, reworking old songs he’d written as a teenager for the rock star he once hoped to become – a fictional singer called Julian Plenti.

Banks originally killed off Julian Plenti sometime in 1997, when friends convinced him to put his ambitions as a solo artist aside and sing in a band called Interpol started by a fellow student at New York University, Daniel Kessler. He joined reluctantly and tried to write lyrics that could live up to the steady grind of Kessler’s riffs, the clean intricacies of Carlos Dengler’s basslines and, after he joined in 2000, Sam Fogarino’s metronomic drum patterns. Onstage with them Banks looked small. He sometimes wore beanie hats pulled down over long hair, incongruous in the middle of the slick, black-suited engine of the band.

When his drinking got too much, Banks found solace in his teenage alter-ego and in DJing the hip-hop records he loved under the name DJ Fancypants. Then in 2009, he decided to put out some of his old songs without fanfare on ‘Julian Plenti is... Skyscraper’. He tried to stay anonymous because he wanted Julian Plenti to stand alone, apart from Interpol. He still does.

His new effort, ‘Banks’, is released under his own name – although Julian Plenti lives on. In June there was a new EP of more old songs, under that name. But Banks is older now, a bit less fucked up, and a bit more ready to put his real name to his complex bedroom compositions.

‘Banks’ is a record that dwells on the past (‘Paid For That’, ‘Young Again’) as much as it tries to build something new (‘Summertime Is Coming’, ‘No Mistakes’). For the cover, he chose a photograph he took on one of his many surfing trips of a skyscraper under construction in Panama. He liked the idea that he

could capture an image of something that would soon be just another city spire.

Under a canopy of trees between his own city’s spires, Banks smokes, chews toothpicks, smokes more, and smiles. His fair hair is neat and sideswept away from the slight squint in one of his blue eyes. He pulls the collar of his black coat about him as darkness descends with a chill.

**“I HAVE MY OWN SYSTEM TO COPE WITH SHIT”**  
**PAUL BANKS**

**NME: How much of an adjustment is writing solo for you?**

“Interpol is easier because the songs originate from Daniel, and then I feed off that. But I’m a pain to be in a band with, because I will try to get my fingers on everyone’s parts. So it’s good for me to work solo because I can do all my ideas.”

**Were you frustrated at not having control?**

“It’s not so much frustration. Interpol is not an outlet for my songwriting, period. But I liked Interpol so much that I didn’t do my solo work for the first three albums of Interpol. That’s why the first solo record came out as Julian Plenti – that’s what I was set to do before I was seduced into this band. I wanted to be a performer and have a fake name and an alter ego. But now it seems like effort that I don’t really need.”



**So there aren’t going to be any more alter egos?**

“I had another alter ego. For my hip-hop instrumental music.”

**DJ Fancypants?**

“No, that was my DJ name. This was my other alter ego, Jacques Zelade. Which is like, if you’re French and you’re trying to say ‘Jack The Lad’. He was from Nice, because he’s nice.”

**Nice. If you were going to get someone to rap over that stuff, who would it be?**

“Nas, Talib Kweli, RZA, Kool Keith. At the end of the day, Kool Keith might be my favourite artist. The stories about his real-life behaviour are crazy. But he can’t help himself but be that guy. He never lost that inner voice of who he is as an artist. And then because he deeply does not give a fuck.”

**Back to your solo stuff: the film clip sampled at the start of ‘Another Chance’, on the album, seems rather insightful to your state of mind...**

“That’s a movie that my friend Sebastian Ischer made, called *Black Out*. I isolate that line, ‘There’s something wrong with my brain’. Don’t get me started on how resonant of a phrase that is. People have predispositions. Your effort of will will take you to one place, but that same effort of will will not fix someone else’s situation.”

**You quit drinking after it became a problem in Interpol. Has that changed you?**

“I never talked about that, but yeah. I’ve been sober for six years. I must have gotten Logic in 2006. I had to stay home out of bars. I was chumping myself. I think that some people are high-functioning addicts, where they can still get the job done, but I was not living up to my potential. I didn’t want to be a chump. I had too much to do.” ▶





Interpol at the ties-compulsory venue, the Cardiff Barfly, in '02



Interpol in 2004, at the time of their first album, *Turn On The Bright Lights*



Banks going casual in October 2007

#### Why did you drink?

"Because it was fun as shit. It's like, 'I can get wasted tonight because I don't have to get up tomorrow and let's go have fun with strangers in a foreign city and get ranked.' It's a pretty standard thought process. But I was never the kind of drinker who would climb a bridge and take my pants off. I was like, 'I'm a pro. I'm a pro-level boozier.' And that's why I retired, to give everyone else a chance."

#### Are you nostalgic for the early days of Interpol?

"No. But memories of touring the States and Europe in a van will probably always be my favourite memories, because there is that kind of, 'Wow, this is fucking crazy what is happening right now.' It felt like at that time we all got along in a really good way."

#### Did you feel like you were part of a scene?

"It wasn't really a scene that we felt that we were a part of, but it was a historic moment, because there were some very serious bands that came up at the same time. I remember going to see Liars for their first record. TV On The Radio shortly thereafter; Yeah Yeah Yeahs and The Walkmen were happening right then. With The Strokes it was like, 'Where the fuck did they come from?' Because we'd been toiling in the city for a few years, and they just exploded. There was a lot of good shit happening in New York at that time, so in that sense there was a scene, but it wasn't like 'The Factory or something.' Have you been in touch with Daniel lately?"

"Well, we met up a couple of months ago. He, Sam [Fogarino, drums] and I met up and jammed on five songs that he introduced. Daniel's the man with the masterplan."

#### Do you still speak to Carlos?

"No."

#### What happened?

"I could write a book about what happened with Carlos."

## "CARLOS IS A LUNATIC LIKE ME. HE'S hardcore"

PAUL BANKS

Carlos and I are both lunatics in our own right, but for the most part in our career we always knew as well that this was what was important in life, and that it was very important to keep it going and not fuck it up. Now there is other stuff that he wants to do. He's a hardcore guy, he doesn't do anything by halves.

For him, venturing into new territory meant cutting us off. You brought in keyboard player Brandon Curtis and bassist David Pajo to bulk up the sound after Carlos left. But do you think Interpol still miss him?

"Well, he was an incredible musician, and he was absolutely integral to our sound. You can't replace Carlos and I think there definitely will be something different in our sound, but I don't think that we're a band who can't write songs without him. I don't think he expected us to just disappear, as a band. Well, maybe on some level. But we still haven't really had to brace

figuring out what is next."

The first Interpol album, 'Turn On The Bright Lights', was a slow burner. Did you know it would do well at the time?

"I didn't know it was going to take off like it did, but I knew it was going to be good. I was really impressed with the other guys in the band. A lot of my motivation in Interpol was to live up to what I felt was their talent level. I wouldn't change a note on the first record. Part of the charm is

the newness and the greenness of it. If I wince when I hear it it's because I was a new singer. It's a nice anniversary, a decade. Funny how 10 years can mean a lot."

#### Do you think you'd be where you are now if you hadn't been in Interpol?

"No, I'd be somewhere else. I'd be eight albums in, probably." But you're on your second solo one. Lyrically, there are a lot of double meanings. "Yeah, you're totally right. There's always a flip-side for me. For example, 'No Mistakes' could also be interpreted as 'know mistakes', which is probably more my philosophy, personally. It's better to know them than to ever feel like I can't make them. The idea of having one simple message in a song, to me, is ridiculous. There's nothing that's really one way in life."

A phone rings. It's Banks' manager – he's been trying to find us for an hour because he has to soundcheck. We stumble out of the park in the dark and Banks goes to find coffee. A few days after our interview, 'Banks' comes out, and when I call for a quick catch-up chat, he admits he's been going crazy over the release. He's not read the paper in days.

"However much I have matured and built my own systems of how to cope with shit, it totally fucking shook me up," he admits. I can hear him reach for his latest coffee and take a big gulp. "But it didn't shake me up nearly as much as it used to. Now, literally, I'm good."

## NOUGHTIES SOLO ACTION!

### Three more Interpol-era singers who made the leap



JACK WHITE  
The White Stripes, The Dead Weather, The Raconteurs

After three great solo releases, White is now the most prolific of the 'Interpol-era' trio.

Did he survive the leap? He's thriving.



JULIAN CASABLANCAS  
The Strokes

After the success of 2007's *Room on Fire*, the band released their second album, *First One Out The Door*, in October 2010.

Did he survive the leap? Pretty much, although the band were smaller.



KAREN O  
Yeah Yeah Yeahs

Released her first solo album, *Taboo*, in 2008. She's now the most prolific of the 'Interpol-era' trio.

Did she survive the leap? Mostly, yes. She's still going strong.



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# REVIEWS

THE BIG OPINIONS ON THIS WEEK'S IMPORTANT RELEASES

Edited by Tom Howard



## EXAMPLE

### THE EVOLUTION OF MAN MINISTRY OF SOUND

*The king of bosh-pop 'goes rock', aided by Blur's Graham Coxon – but the evolution is more in the lyrical department than the tunes*



**T**he problem with this 'going rock' business is that nobody ever seems to 'go rock' the right way. As pop, rap and dance continue to gleefully trumpet their global commercial prowess over poor old rock'n'roll, there's been no bloody end of hip-hoppers, poppers and brosteppers lining up to proclaim "Ooh baby, I'm a rock star" and plant their flags into a fat pile of riffs. But from Rihanna to Lil Wayne to Tinie Tempah, the mainstream's idea of what a rock star looks and sounds like always seems to come either from an '80s chewing gum advert or from the bottom of Fred Durst's baggy jeans pocket.

The news, then, that Example's fourth album 'The Evolution Of Man' was to be his 'rock album' – and that the crown prince of bosh-pop would be working with universally

beloved indie guitar hero Graham Coxon – was a welcome surprise. It suggested that Elliot Gleave had some imagination when it came to this rock thing (of course, maybe Slash was just busy). The idea of a meeting point between the scrappy raw-edged pop of, say, Coxon's 2004 classic 'Freakin' Out' and Example's uber-exuberance was... intriguing.

So when 'Come Taste The Rainbow' opens on a melodramatic, grating and stabbing staccato riff straight from a trailer for *The Expendables 2*, sounding more like '80s goth rockers Fields Of The Nephilim than 'Under The Westway', it's hard not to heave a sigh of disappointment. Its seething, Middle Eastern-sounding heavy-metal resentment sets the tone for much of the album, with hints of

beyond-the-pale hedonism and a frayed mental state.

As the sleeve suggests, with its picture of Example as a small boy superimposed onto a huge festival crowd, this is the 30-year-old's psychological post-therapy album. Accordingly, the hooves of the Four Horsemen Of Fame (Addiction, Ego, Money and Wimm'n) are always clattering near. On 'Crying Out For Help', driven by an evil electric hum and a rhythm that redoubles halfway through before a squalling, scratchy Coxo-solo cuts loose, Example spits, "I love success, but I didn't find success in love/I just surrendered to drugs/I'm just a half empty mug... AND NO ONE EVER LISTENS TO MEEEEEEEEEE". The hint of self-mockery in that last wail is what makes Example's very own 'A Grand Don't Come For Free' work – the humour and force of his persona (as well as his endearingly rubbish singing voice and often ludicrous rhymes) do a better job than most of making you care about his struggles with success.

The other theme to which the album circles obsessively back is "the one that got away" mentioned on the New Orderish shimmer of 'Queen Of Your Dreams'. Sometimes this lost love is addressed mockingly and triumphantly, as on 'Perfect Replacement'. Elsewhere it's moped over, as on the glossy, strum-flecked pop of recent single 'Close Enemies'. Then things come to a sort of closure on 'All My Lows', where Example ruefully croons, "We could have a daughter or maybe a son/A baby born with my eyes and his mum's perfect smile". But don't worry everyone – he's got a new fiancée now and is "getting better, living better".

For all that, though, the album takes a turn towards the nasty in every sense as it nears its end. The positively evil 'Snakeskin' (again featuring Coxon) and 'Blood From A Stone' update a Marilyn Manson/Prodigy-style beat-and-snarl crossover, while 'Are You Sitting Comfortably?' is breathtaking in its venom. Impressive as they are, though, you can't help but think Example might have matched the bravery of his lyrical self-exposure with a more unexpected sonic leap. This is a rock album for those whose idea of rock heroism is

Red Hot Chili Peppers, U2, or maybe Muse if they're feeling a bit crazy. If that's you, you'll bloody love it. Everyone else will have to hope Example's evolution is just the beginning. *Emily Mackay*

**BEST TRACKS:** 'Are You Sitting Comfortably?', 'Snakeskin', 'Perfect Replacement'

### HOW TO BE A POP STAR THE EXAMPLE WAY

#### STEP ONE

Self-release your first three singles. Get noticed by Mike Skinner.

#### STEP TWO

Have a go at a loved pop star, as on Example's 'Vile' – a retort to Lily Allen's 'Smile' from 2006.

#### STEP THREE

Get a womp specialist (Sub Focus) to produce your first proper banger ('Kickstarts') for your second album ('Won't Go Quietly') in 2009.

#### STEP FOUR

Up the wumps on 2011's 'Playing In The Shadows', and transform your gigs into relentless rave-ups.

#### STEP FIVE

Get Graham Coxon to play on your fourth album. Congratulations! You are Example.



## WILD BELLE

IT'S TOO LATE EP SONY/COLUMBIA



The natural habitat for brother-sister duo Wild Belle's debut EP would be in the VIP area at a dry festival full of weekend music fans drinking innocent smoothies while perched on hay bales talking about next season's Ikea catalogue. If this writer had a lover who sang "I'm in love" the way Natalie Bergman does on the song of the same name, it would definitely be over straight away. No questions asked. The lady's got about as much passion as an egg sandwich. Lead track 'It's Too Late' isn't obviously agonising, until you hear it more than once. What it does make clear is that the time has come to ban cod-reggae forever. **Lucy Jones**

**BEST TRACK:** 'It's Too Late' (Dave Sitek Remix)

4

## ZOMBIE ZOMBIE

RITUELS D'UN NOUVEAU MONDE  
VERSATILE RECORDS

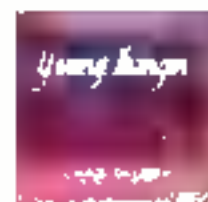
The last time French drum'n'synth krautrock revivalists Zombie Zombie got together, it was to add driving beats to the soundtrack work of one-finger synth maestro John Carpenter. It's a groove they clearly got stuck in: second album proper 'Rituels D'un Nouveau Monde' (Rituals Of A New World, in English) maintains that air of creeping threat and otherworldliness. Your enjoyment of it will be limited by your appreciation of largely instrumental music: if you can get past the sensation that you're listening to the bedding tracks from '90s gameshow *The Crystal Maze*, there's plenty to enjoy here. **Dan Stubbs**

**BEST TRACK:** 'Illumination'

7

## CHAD VALLEY

YOUNG HUNGER LOOSE LIPS



Ditching the lo-fi elements of his early EPs, Chad Valley's full-length debut turns its head instead to the slicker jams of late '80s and early '90s disco-pop. But enlisting a cast of contemporary electro whizz-kids (Twin Shadow, TEED, Glasser) does little to save this record. Disappointingly, given his previous sterling output, this is a pretty boneless pastiche of the genre. While the Chaka Khan-esque stomp of TEED collaboration 'My Life Is Complete' and the rippling garage patter of 'Fathering/Mothering' are well worth a listen, the rest is sadly lacking the hook-fuelled punches and euphoric choruses which are necessary to rouse a dancefloor. **Jenny Stevens**

**BEST TRACK:** 'My Life Is Complete'

5

## JAMES IHA

LOOK TO THE SKY THE END RECORDS



Yeah, him: the guitarist who co-founded The Smashing Pumpkins with Billy Corgan in 1987, left in 2000, and is now a solo artist. 'Look To The Sky' is the long-time-coming follow-up to the 44-year-old's 1998 debut 'Let It Come Down', and features some almost exciting guest spots. Yeah Yeah Yeahs' Karen O provides backing vocals on the electro-throb of 'Waves', but you wouldn't know she was there unless someone told you. Unfortunately the same goes for O's bandmate Nick Zinner's guitar work on the acoustic 'Dream Tonight', plus Television's Tom Verlaine on the mid-tempo plod of 'Till Next Tuesday' and the piano and bass squelch on 'Appetite'. Intriguing, but unsatisfying. **Tom Howard**

**BEST TRACK:** 'Waves'

6

## FACES TO NAMES...

What the reviewers are doing this week



**JENNY STEVENS**

"Spent an entire weekend dressed as a mermaid and reacquainted myself with the brilliant Merchandise album. A gloomwave mermaid. Believe."



**LUCY JONES**

"Apparently, repeated listening can send you insane. I've OD'd on Kendrick Lamar and started sprinkling salt on ice cream. Send help."



**LISA WRIGHT**

"Had a conversation with Lee 'Scratch' Perry during which he talked about his balls, barked a lot, sang a bit and proclaimed how all human musicians were inferior to robots. Pretty standard day."



## COLDPLAY

LIVE 2012 EMI/PARLOPHONE

The band's most spectacular tour, like, *EVER* is captured here in all of its neon wristband-fuelled glory

DVD  
OF THE  
WEEK

How could you possibly recreate a gig from Coldplay's spectacular Mylo Xyloto tour in your own front room? You'd have to have your entire flat destroyed by shit graffiti for a start. Then you'd have to collect 120,000 gnats, paint each of them a luminous colour, and individually glue them to your walls to recreate a stadium of flashing wristbands for 'Hurts Like Heaven'. You'd need to shower yourself with

heaps of shredded cash to relive the confetti monsoons of 'In My Place'. Then you'd have to get Rihanna to come round. Impossible.

So Coldplay have provided the next best thing. *Live 2012* follows easily the most eye-popping tour of the past two years around the globe, sticking to the tour set's running order but splitting its live footage between the Stade De France in Paris, their Glasto 2011 headline slot, warm-up shows in Madrid and tiny theatre gigs. Between the live songs, we're drawn behind the curtain for some hyper-colour visuals – a mix of global mapping graphics and high-speed car rides around Paris – and some spoken-word segments. The band describe the Brotherhood Of Coldplay and the transportive joys of playing stadiums, hint at the 'dark side' ("We've been through the addictions, money

issues..."), detail the loneliness of hotel rooms and delve into backstage problems, "like Guy becoming too handsome to be lit properly".

The highlights are relentless. On a stage done out like a Bronx subway train cleaner's worst nightmare, 'Viva La Vida', 'In My Place', 'Fix You' and 'Yellow' roar pure magnificence, with Chris Martin dashing around like a demented puppy and leaping through ticker-tape eruptions like a Teletubby's just burst. In the tiny La Cigalle club, he dons a sleeveless vest and pounds through a brilliant 'Violet Hill' like a posh Boss. At the Hollywood Bowl they turn the stage arch into one enormous wristband. In Paris, Rihanna shows up to strut with Chris through a catchy 'Princess Of China' before we follow the band's trolley-dash to a tiny stage at the back of the stadium for a stripped-down 'Us Against The World'. The film, like the tour, brims with colour, excitement and fresh ideas to involve the viewer, to help you share their experience.

It's impossible to buy into *all* of it – as genuinely moving as the stories about being stuck in Vegas hotel rooms when your child's taken to hospital back home can be, some of the black-and-white interludes do start to resemble a Comic Relief charity appeal. But as 'Paradise', 'Charlie Brown' and 'Every Teardrop Is A Waterfall' fire up the wristbands again, turning the entire crowd into a gigantic neon Pollock, you know that if they could reach out through your TV and blast a massive laser spray into your eyeballs, they would. Dazzling. **Mark Beaumont**

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# HIT SO HARD: THE LIFE AND NEAR-DEATH STORY OF PATTY SCHEMEL

*The former Hole drummer survived the pointy end of grunge, addiction and Courtney Love – respect is due*



in 1992, when her life began to change. "I could be going out with Angelina Jolie, but I'll hang out with the bum with the crackpipe," explains Patty of the worst days of her addiction,

Playing drums for Hole, a band led by Courtney Love, must be difficult enough. Playing drums for Hole when alcohol and class A drugs are two of your favourite things sounds like the most difficult thing in the world.

After the stress of growing up gay in closed-minded Marysville, Washington, Patty Schemel hightailed it to Seattle, sacking off a respectable job with Microsoft to join Hole

which, after her relationship with Hole disintegrated, saw her homeless in Los Angeles. Now seven years sober, she looks back on her darkest days with humour, and a massive amount of relief about making it out alive.

What sets *Hit So Hard* apart is the mesmerising camcorder footage shot by Patty. The home videos include appearances by Schemel's Hole bandmates as well as The Lemonheads' Evan Dando, Drew Barrymore and a baby Frances Bean Cobain.

These eye-opening dispatches from the grunge frontlines are funny, revelatory and touching. From Courtney cooing to Kurt, "Mommy worries about daddy, thinks he's going to leave his girls", to shots of the Nirvana frontman eating birthday cake and jokingly dancing with his daughter, this kind of insider access hits just as hard as the riveting tale of Patty's undeniable talent and her thirst for survival. **Leonie Cooper**

8

## MOGWAI

**A WRENCHED VIRILE LORE** ROCK ACTION



Mogwai's second remix album is a good reason to dig up their first, 1998's 'Kicking A Dead Pig', and have a think about where those 14 years have gone.

The Scottish prog-rockers have released six albums in that time, so they've earned a gently indulgent venture like this. Their taste in remixers still tends to the indie-friendly, but their imposing guitar squalls are repeatedly processed into a wildly different beast. Klad Hest's Megadrive-era rave take on 'Rano Pano', Zombi's sweeping, epic synths on 'Letters To The Metro' and RM Hubbert's 'Mexican Grand Prix' – a cover not a remix – are the keepers here, but the overall standard is high. **Noel Gardner**

**BEST TRACK: 'Letters To The Metro (Zombi Remix)'**

6

## TIMES NEW VIKING

**OVER & OVER EP** WICHITA



'Over & Over' follows 2011's 'Dancer Equired' down Times New Viking's newfound melodic path. Though the rough-hewn edges and shambling

vocals of the trio's early years are still present, there's something simpler and more direct about them these days. There are still oddities ('Y2K2', for instance, sounds like it got a particularly discordant millennium bug somewhere around its conception), but the sweetly distorted guitars on 'Telephone Wires' or the Fisher-Price bounce of 'Middle Class Drags' make for some of the most easily accessible and pleasantly budget-sounding pop songs they've ever produced. **Lisa Wright**

**BEST TRACK: 'Middle Class Drags'**

7

## THE RIDER

*What we're reading, watching and laughing at this week*



**Film**

**The Twilight Saga: Breaking Dawn Part 2** Peril! Lust! Sickly indie songs! The final meeting between R.P. and K.Stew's vampire alter egos is here. Good news for some, bad news for others, confusing news for those who secretly love it.

**See it:** cinemas nationwide



**Book**

**The City Is Ablaze** Think the old days were better? Find a friend in this history of Manchester fanzine *Ablaze*. Includes chats with The Stone Roses, The Breeders, Nirvana, and an angry letter from Thurston Moore.

**Buy it:** £25 from [thecityisablaze.com](http://thecityisablaze.com)



**DVD**

**Jack Whitehall Live** Star of *Fresh Meat* and former NME Awards presenter's first stand-up DVD. Expect posh jokes about posh people and posh things.

**Buy it:** £13 at [amazon.co.uk](http://amazon.co.uk)

## THIS WEEK'S SINGLES

reviewed by NME's  
**LOUIS PATTISON**



## DEAP VALLY

**END OF THE WORLD** ISLAND/COMMUNION



Some think we'll be turned to grey goo by an army of nanobots. On 'End of the World', Deap Vally deduce it'll be "hate" that finally does it for planet Earth.

Which is kinda vague as apocalyptic visions go, but I like the idea of the four horsemen touching down to this lurching chug of gutter-rock riffs and preacher-gal vocals, having swapped their dark cowls for some nice fringed jackets and microscopic hotpants.

## GIRLS ALOUD

**SOMETHING NEW** POLYDOR

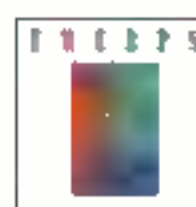


It's a weird moment when you realise that the current wave of club music is not meant for the club, but the department store. So it is with Girls

Aloud's comeback single, an assault of high-octane aspiration and strip-light trance synth that should prove the perfect soundtrack to watching anxious young women strip the sales rail of Topshop Oxford Street like a shoal of hungry piranha.

## TWERPS

**WORK IT OUT** CHAPTER MUSIC



Wassup, Australian indie dudes Twerps. Dig your laconic, couldn't-give-a-dingo's-shit vocals. Vibing to your rad, slightly-out-of-tune guitar crunch. Only

slightly perturbed by the way that this break-up number shambles along forever on the brink of becoming 'I Got You Babe' by Sonny And Cher. Which would be pretty weird, let's be honest.

## TWO DOOR CINEMA CLUB

**SUN KITSUNE**



"Drawn apart, New York and London" coos Alex Trimble, "all I see now are distant drumlins..." Two Door reach to articulate an eternal rock star dilemma:

just as the whole world decides it wants a piece of your rump-shaking indie, your little heart cracks with longing for your girl back home. This time, with added "drumlins" – "an elongated hill in the shape of an inverted spoon". Thanks, as ever, Wikipedia.

## DAWN MCCARTHY AND BONNIE 'PRINCE' BILLY

**CHRISTMAS EVE CAN KILL YOU** DOMINO



Ease yourself into a bottle of spirits with this winterval lament. It's not quite as wrist-slashingly morose as the darkest

evocations of a wandering hobo adrift on some snow-covered path couldn't be much sadder even if Aled Jones turned up and warbled something about his dead snowman friend during the middle eight.

## CHILDHOOD

**BLUE VELVET** HOUSE ANXIETY



Fresh off tour with Palma Violets, Nottingham's Childhood drop their debut single – and whaddayouknow, it's the sound of another fully formed

talent. A pinch of Creation Records shoegaze, a fistful of Sarah Records jangle, some baggy swagger and the right mix of laconic dreaminess and croon-along hooks – oh, just go buy it, OK?



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## LIVE

FROM PUBS TO ARENAS,  
THE WEEK'S TOP GIGS

Edited by Tom Howard

Kev remained  
unaware of the risk  
of a big cat attack

## TAME IMPALA

O2 ABC, GLASGOW SATURDAY, NOVEMBER 3

*Kevin Parker's lonerism is put to the test as his psych crew grow ever huger*

**J**ust by looking around this venue tonight, you can tell that Tame Impala have made one of the albums of the year. The venue is so crowded there's barely a postage-stamp's-worth of space to move around in. The demographics of the crowd range from veterans who look like they were around for the first flowering of psychedelia, to teenagers who've just discovered the sartorial worth of the headband. If there is a cure for Kevin Parker's lonerism, the total immersion therapy of spending night after night playing in front

of audiences as large, expectant and enthusiastic as this is surely it.

And yet, watching Tame Impala still feels a bit voyeuristic. It's certainly more of a solitary experience than a communal one: for much of tonight's set the crowd stand, hushed and reverent, as though trying not to be noticed. They seem as lost in the cul-de-sacs of Parker's mind as he is.

What a privileged place to lose yourself in, though. While some of the sonic density of 'Lonerism' is necessarily lost when there are

only five pairs of hands to try and convey it live, you can still close your eyes during the likes of 'Be Above It' or 'Apocalypse Dreams' and be utterly transported. Occasionally, they even manage to surpass the recorded versions by tacking a freeform jazz coda onto the end of 'Elephant', or giving bowel-quaking prominence to the intricate,

vintage R&B bass wanderings of 'Feels Like We Only Go Backwards'.

Parker, while he's hardly a world-class banterer, also seems a little more at ease than he has been in the past; given the size of the rooms they're now playing to, necessity probably demands as much. By the time we've come out the other side of the kaleidoscopic fugue that is

*It feels like a pre-emptive victory lap for those end-of-year best album lists*

'Half Full Glass Of Wine', it feels like this show is a pre-emptive victory lap for the year-end lists that 'Lonerism' will undoubtedly dominate.

Tame Impala are not really a band, but a headspace; by their very nature, they're something insular and self-absorbed, concerned only with the neuroses and anxieties of one man. How they'll cope with the attentions of the many should be fascinating to watch. **Barry Nicolson**

CHIEF IMPALA  
KEVIN PARKER  
ON......THE BIG  
VENUES

"It's been really good. I've been having the most fun I've had onstage in a long time on this tour. It is a bit weird playing these larger venues, though. In the past, maybe only once on a tour would we get to play a massive venue like this."

...THE  
PEOPLE

"We're playing to at least 1,000 people. Once we're onstage, though, it feels like we're playing to ourselves and it just so happens that there are people out there enjoying it."

...BEING A  
'ROCK GOD'

"The audience can engulf you - you have to try and not let them trick you into acting like some sort of rock god."



"Guess what? The next one's a bit psychedelic"





# DEATH GRIPS

PITCHFORK PARIS FESTIVAL SATURDAY, NOVEMBER 3

*No remorse at the noise-rappers' first show since being dropped by Epic*

It's Saturday morning and Death Grips have shared a picture of a rusty hammer via their Facebook. "TONIGHT PARIS" they write. Previous gigs in Brussels and Copenhagen have been previewed with images of a broken pipe and a small metal bin. What does it mean? Death Grips are leaving the game to start a hardware shop? After all, the Sacramento rap noise band may soon need alternative employment – because recently, on their website, they published emails sent to them by their pissed-off major label after Death Grips released the album 'No Love Deep Web' online for free. The band response was "HAHAHAHAHAHAHA. NOW FUCK OFF." The label, Epic, retaliated by dropping them and writing: "Unfortunately, when marketing and publicity stunts trump the actual music, we must remind ourselves of our core values." It's funny, because Death Grips are one of the most prolific creators of 'actual music' in the last two years. Since March 2011 they've released an EP, a mixtape and two full albums.

They just don't make any money. In April, 'The Money Store' sold just 3,200 copies. BitTorrent announced that the follow-up had been downloaded over 34 million times for free.

Today they look like they've come straight from the airport. Stefan 'MC Ride' Burnett and drummer Zach Hill stroll onstage, put down their bags and zip down their black jackets. Ride presses play on the computer and starts to stretch. Hill squats behind his kit and hammers a few bars. The crowd look worried. That's because Death Grips' music has a physical effect on your body. They grab you in the gut with churning gutter synths, and the offbeat drums hurt parts of the brain you never knew existed.

'Get Get' has the crowd whooping, barely audible over the angry cracking of the kit. 'Guillotine' (appropriate for France) suddenly feels like a mild tickle rather than its usual invasive hammering. Burnett's scream of "Guilloooooootinne" disappears in the thick soupy fug of samples. But it's not until 'I've Seen Footage' that people

finally lose their shit (not literally, although who knows what this sound does to some people's bowels). Ride flexes some more, drops to his knees, springs up and heads to the precipice of the stage. Is he going to jump? No. He just stares into the huge gap between

the big stage and the pit. The red smoke grows thicker. They finish with ear-splitting noise. They don't say anything about the controversy. They don't pull another stunt. They say their only words of the set, a booming "THANK YOU". *Siân Rowe*

## VIEW FROM THE CROWD

DEATH GRIPS ARE AMAZING LIVE, YES?



**Scout, Manchester, 24**  
"I thought it was awesome. I danced the whole way through the set, just throwing my body around to the music."



**Chris, Sheffield, 24**  
"They're pretty cool. The hype about the label stuff makes them bigger. I'm surprised so many people came to see them."



**Kabir, New York, 20**  
"It was awesome, just amazing. There's so much energy... despite the general incomprehensibility of the lyrics."



**Melissa, Paris, 19**  
"It's too noisy for me. There's too much drumming. I'm here to see Grizzly Bear and am just waiting for them."



Young Parisians lose their shit, stylishly



James Blake:  
more keyboards  
than tunes?Purity Ring try to  
earn their stripes

# ROBYN

O2 ACADEMY BRIXTON, LONDON

THURSDAY, NOVEMBER 1

*The robotic, pint-sized Swede mashes up electro-house, intelligent pop and heartbreak disco*

**F**rom Solange's shimmy to 'Gangnam Style' star Psy's invisible horse groove, 2012 has been a big year for dance moves. Robyn has her bag full of moves too, although she's not really into traditional choreography, and spends her time buzzing across the stage this evening like a clockwork toy wound up too far by an over-enthusiastic child. Her legs flail one way as her arms go the other, and the moves rarely correspond directly to the ice-cool Scandi-pop being played by her four boiler suit-clad bandmates. But Robyn has rarely played by the rules, be it ditching a conveyor-belt pop career to take a more indie route, or releasing three albums in a year, as with the 'Body Talk' trilogy in 2011.

So this London show is a victory lap for that last brave creative move, with the majority of the set gleaned from the trio of records. Wearing a canary yellow dress – a highlighter mark over the blank page that is her band – 'Fembot' and 'Don't Fucking Tell Me What To Do' set Robyn up as a robotic machine synthesizing the electro-house beat through her flailing eyes. She's cold and detached but in control. However, it's at her more distraught and broken moments that Robyn really comes to life. The stunning set highlight 'Dancing On

My Own' is confidently thrown out just four songs into the show. "Love is hard, it isn't fun", she tells the audience, all of whom are dancing with the confidence that white wine and memories of a painful break up give you. Robyn ends the song with her back to the crowd, holding herself in a way loners know all too well. It takes a fair amount of skill to make a song about stalking your ex-boyfriend sound sympathetic.

Heartbreak-disco ballads are Robyn's forte though and Brixton gets the full run of 'Body Talk' highlights tonight, from 'Hang With Me' and 'Indestructible' to 'Call Your Girlfriend' with its euphoric crescendo. Of course, each song comes with more avant-garde dancing, including a move that looks like the diminutive Swede boxing an opponent a good two feet taller than herself. In many ways, it's the perfect metaphor for Robyn and her career right now. Intelligent, independent pop music does not tend to work out well – just ask the three people who bought Nicola Roberts' album. Yet here stand Robyn, playing a 5,000 capacity show a good year since she last released anything. In a time where pop feels ever more predictable and reliant on one sound, it's a joy to see this risk-taker triumph.

David Renshaw

That reminds me,  
I haven't had  
a banana in ages

## BEST OF THE REST

*A pick of the highlights from the Parisian bash*

**Factory Floor** shouldn't play at 7pm.

Even if they were making sounds that were industrial and guitar-driven they always sounded better in the twilight hours. Now they've let their techno side out, even more so.

In contrast, James Blake's piano-heavy live performances always feel a bit limp. Not so tonight. 'I Never Learnt To Share' (the emo one where he's sad about his brother and sister not speaking to him) comes with ground-shaking wobble and a dramatic smoke screen. 'Limit To Your Love' is icy but loud. It's a cheeky reminder that Blakey still works as well at a club as at a dinner party. "Thank you, Paris," he says at the end, politely (obvs). "We'll be back with new songs soon."

Ratking are second on the bill the following day, and the New York quartet don't break the crowd gently. They intro their EP 'Wiki 1993' with force, forwarding 'Pretty Picture' with an attitude. "What does it all mean? Dirty money never brings any luck". They're not there yet, but there's a friendly battle developing between MCs Wiki (hyperactive, energetic) and Hak (sometimes slips into singing, at

others, tries a grime beat). And there's a moment in 'Piece Of Shit' where Wiki is so fast, raw and sharp there are audible wows from the small crowd.

Purity Ring are surrounded by Ikea lamps for their Saturday set – or is it a digital light installation? Either way, it's broken. Not that it stops their twisted takes on electronic pop from sounding eerily charming. Megan looks like Goldilocks if she had an awkward 13-year-old emo phase, spookily smiling about "pumping earthly hearts". There are big cheers for the sinister gloop of 'Lofticries' but the whole thing could do with being a little bit bassier.

Even the rumble of Twin Shadow soundchecking can be heard from the opposite stage. Talking of George Lewis Jr, he tries his best to get the lukewarm crowd riled up. 'Run My Heart' is like Bruce Springsteen's 'Dancing In The Dark' if Bruce had loved mesh shirts and synthesizers. He tells everyone to take off his or her top and swirl them over their heads.

Saturday night belongs to UK electronica. Disclosure's 80s garage-inspired dance 'Infrared' is a bit of crowdsurfing, and by the time Warp maximalist Rustie DJs at 2am it's all going off. Brits abroad slamdancing at the front to beastly tracks from TNGHT. Kanye and Rustie's own 'Glass Swords'. Some are shirtless. All are jumping over the barrier to get to the front.

Twin Shadow  
in shadow  
(well, kind of)Ratking: a whisker  
away from greatness





# TWIN ATLANTIC

**HMV PICTURE HOUSE, EDINBURGH** TUESDAY, OCTOBER 30

*Two weeks ago they soundtracked Felix Baumgartner's space jump. This week: a sold-out homecoming show*

**W**hen Austrian nutjob – sorry, heroic space-jumper – Felix Baumgartner stepped out of his pod on October 14 and skydived for 24 miles, spinning towards Earth, the world held its collective breath. And when he landed safely back on terra firma having broken the sound barrier, the world collectively cheered. None more so than the members of Glaswegian quartet Twin Atlantic, who – probably – let out a collective, joyful weep as their track 'Free' soundtracked the whole bloody magnificent feat.

It helps, we suppose, that Sam, Barry, Ross and Craig share the same company allegiance as Mr Baumgartner – he was sponsored by Red Bull; they are signed to the energy drink's record label offshoot – but, nevertheless, it's a stunning achievement for a band who, not so long ago, played in front of around 20 people at a bar-cum-Chinese-restaurant up the road from tonight's venue.

After two career-defining gigs at Glasgow's Barrowland at the weekend, Twin Atlantic's biggest ever tour rolls into Edinburgh as their victory lap around the UK continues to thrill fans with their undiluted enthusiasm for RAWK.

Walking onstage to Queen's 'Bohemian Rhapsody', TA launch into 'Time For You To Stand Up', as a thousand screaming youngsters split eardrums with deafening fandom. This may be some people's first gig, but TA's anthems unite rock music's newcomers and open them up to a world ignored by TV and commercial radio. 'Apocalyptic Renegade' is fun, and 'Lightspeed' sounds like the band upping their game, but 'Human After All' sounds Buffy Clyro mega. Its stylistic daytime rock builds and builds until Sam McTrusty instructs: "When this kicks in, you lose your fucking mind." You can guess what happens next.

The band finish their set, rather predictably, with the aforementioned Red Bull-endorsed track 'Free', before returning for a lame cover of The Beatles' 1964 classic 'All My Loving' and the rad 'Crash Land'. But as massive, arena-sized balloons rain down on the crowd during the appropriately glorious finale of 'Make A Beast Of Myself', it's obvious there is no limit to their future success. In the words of Baumgartner, the whole world is watching now. *Jamie Crossan*

## SINGER SAM MCTRUSTY ON...



**...THEIR BIGGEST SHOWS YET**

"We've toured a lot and played all the shitty venues. It's so surreal playing rooms like this that you can't digest it. I don't think we'll realise what we've achieved until the week after this tour finishes."

**...FELIX BAUMGARTNER**

"It was mad to be associated with him. I was watching it and thinking, 'This is the

most amazing thing', and then our song kicked in. I had totally forgotten it was going to be used! It was unbelievable. I've not met him, but I got told it was him who chose to use our song. The guy's a legend."

**...ON WHAT HAPPENS NEXT**

"Everyone's been saying what a great year we've had and asking where we go from here. I have no idea. We're just loving every minute of it. It's been a really exciting time."

## ANIMAL COLLECTIVE

**THE ROUNDHOUSE, LONDON** SUNDAY, NOVEMBER 4

**A** serpentine tongue swirls inside a giant mouth with enormous dentures that's engulfing the stage. Tonight the Roundhouse plays host to Baltimore's Animal Collective, an 'underground' phenomenon too big to be called that any more. Like Radiohead or Björk, it's encouraging that something so leftfield can be so popular. This isn't so much a concert as a giant art installation, with static noise interference and projections negating any embarrassing between-song banter. 'Rosie Oh' kicks things off, and with its catchier moments thwarted by a confetti spill of arbitrary sounds, it's a fair indicator of what's to come. The set relies heavily on 'Centipede Hz', an album that some say is impenetrable even by Animal Collective's impenetrable standards, and while one must doff a cap to the virtuosity, live it's still hard to embrace emotionally. 'Monkey Riches', for instance, is so protracted, meandering and then violent and menacing that at times it feels like some intense, experiential, trauma-based psychotherapy, and it's hard to contain screams of "MOTHER!" as images of Beelzebub rogering Brian Wilson for eternity flood frightened minds. Thankfully it lightens up come the encore, with everyone singing along cheerily to 'My Girls' like nothing's happened, and as the crowd exit to the final strains of 'Amanita', it's too early yet to tell if they've been cleansed or scarred for life. *Jeremy Allen*

## THE BOTS

**KING TUT'S WAH WAH HUT, GLASGOW**

THURSDAY, NOVEMBER 1

**T**he first remarkable thing about The Bots is, of course, their age. Considering Mikahiah Lei and brother Anaiah are just 18 and 14 years old respectively, the raw stats of their six-year career thus far seem positively Dickensian: one full-length album and two EPs, two consecutive years on the Vans Warped Tour, and shows with everyone from Bad Brains to Blur. The truly remarkable thing, however, occurs when these two young black Californian teenagers cover 'Holiday' by Micachu & The Shapes, describing it as "our favourite song from our favourite album". Who knew that experimental grindie-folk could transcend such geographical and generational barriers? Anyway, The Bots' greatest strength is still playing like no-one's watching. During 'I Like Your Style', Mikahiah (think of him as the Jack to Anaiah's Meg) spasms and contorts around the stage like a talent-show extrovert, while later on, Anaiah downs tools mid-song and comes out from behind his drumkit for a boogie. Naturally, they do it all with massive grins on their faces. Musically, their rudimentary blues-punk may be unrefined (and plagued by technical difficulties) but the brothers' enthusiasm is infectious, and the songs that shine through – particularly 'Stop' and 'Northern Lights' – are sufficient proof that this isn't kids' stuff, but like we said, remarkable. *Barry Nicolson*

## LEIF

**BIRTHDAYS, LONDON** THURSDAY, NOVEMBER 1

**T**wo hours before Leif hits the stage, he tweets: "OMG LONDON I MIGHT GO MENTAL AT THIS SHOW TONIGHT. I'M FEELING THAT RAGE SURGE TOWARDS MY FACE. BLOOD RUSH. IMMA THROW UP ALL OVER Y'ALL". When he comes on, he stops short of puking on the assorted trendies in their fezzes, top-knots and Pikachu onesies, but his performance is still raw. Any attempt to call what he does "gay rap" must be approached cautiously (a journalist probing him for a quote on this trend is what sparked the Twitter rage), but the New Yorker's confidence to dance like a rapper's girl while rattling off lines at 4G speeds is what makes him so special. Taking the choicest cuts from this year's 'Dark York' mixtape, he glides across the stage, signing out lyrics in case his tommy gun flow and fuzzy bass renders them unintelligible. Leaning on the ceiling (he's tall), he eyeballs the crowd, drawing them in with jibber-jabbering, filthy chants. The sexuality sure is different. Not because Leif's gay ("Are there any hot girls in the crowd tonight? I'm feeling bisexual!"), but because he's talking about actual sex. Instead of simulating rutting during 'My Oozy', he tenderly trails his hand down his chest. His sass, too, makes Mutya Buena look like Holly Willoughby. When a girl screams, "I LOVE THIS SONG", he stretches out his arm, squealing back, before abruptly cutting her off with an empire-melting dead-eye. It doesn't make him less likeable. We are all drawn in as if by osmosis. *Sophie Wilkinson*



Ruby Amanfu wonders whether to say something about Jack's split ends



# JACK WHITE/ THE KILLS

ALEXANDRA PALACE, LONDON SATURDAY, NOVEMBER 3

*Jack and Alison Mosshart are under the same roof, but there's no Dead Weather collabs, just career-spanning classics from both of them*

**T**ea and biscuits. Pete and Carl. This year's *X Factor* and a sense of total apathy – some things just fit. Unless you dug Meg out of hiding and plonked her in Brendan Benson's backing band, you couldn't get anyone more suited to back up Jack White than The Kills. But, as Spiderman didn't ever quite say, with great correlation comes great expectation, and having Jack and Alison Mosshart under the same roof hints at only one thing.

But the pair shun any Dead Weather collaborations, and onstage at Ally Pally that band's canon is easily the least represented of all White's endeavours. As Mosshart twirls and prowls her way through The Kills' earlier slot, Jamie Hince providing the solid backbone to her feral, feline skulk, it's clear the singer doesn't need a famous mate to grab every fibre of your attention. The Dead Weather may be a meeting of musical

minds made in analogue heaven, but this is her real baby and, from the undulating allure of 'Satellite' to the stuttering hiss of 'No Wow', it sounds in rude health.

Jack White, on the other hand, has no problem with pulling out every crowd-pleasing trick in the book. If this wild-haired man hadn't masterminded every single one of these offerings (that's four bands and counting), it would almost seem like karaoke. But, of course, he did, and, of course, the overwhelming hit-rate is testament to just how prolific and prodigious a musician White really is.

Backed by all-female band The Peacocks, White makes for a brilliantly wild ringleader, the explosive energy of yore magnified by having so many extra onstage foils. Tonight's setlist, despite having a full solo LP to hand, is predominantly a White Stripes-heavy affair – albeit one often twisted and manipulated into something altogether new. 'Hotel Yorba' gets a full-on country makeover, as does 'We're Going To Be

Friends', while 'Ball And Biscuit' – beefed up by the added musicians and some almost unintelligible ad libs – becomes an entirely different beast. Raconteurs track 'Top Yourself', meanwhile, sounds better than ever with its new, heavier slant. It's a savvy way of ensuring that, although these tracks reach across a 13-year stretch (from 'Cannon', taken from the Stripes' 1999 debut, to the likes of 'Love Interruption' and 'Hypocritical Kiss' from this year's 'Blunderbuss'), everything flows with total cohesion. To emphasise this, the encore is an alliterative, career-spanning masterstroke: 'Sixteen



Alison Mosshart reveals her evil plan. Muhaha!

Saltines', 'Steady, As She Goes', 'Seven Nation Army' Perfect.

"You've been incredible, and I've been Jack White," he winks as he exits. Jack, you weren't half bad either. *Lisa Wright*

## WHAT TWITTER THOUGHT

@gotthadoortor  
"Seven Nation Army on my iTunes will never sound the same after hearing 500 people sing the bassline live"

@danicapriest  
"Opened with dead leaves and cannon! 2 of my favs!"

@miss\_practical  
"I doff my cap to #jackwhite epic gig #allypally ears ringing big time"

@fayanne  
"Acknowledging that they will never hear anything better, my ears have rendered me deaf"

@thomholbrook  
"Rock'n'roll heaven with #thekills and #jackwhite at #allypally- the perfect venue"

@elle\_styles8  
"Jack White's show blew me away – the best musician of this generation"



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## THE STONE ROSES

**STARTS:** London Finsbury Park, June 7, 2013

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Ian, Mani, John and Reni have announced they'll be back for three more dates next June. Three more dates that happen just before... Glastonbury? You never know, eh? It's unknown at this moment in time whether they'll be playing new songs or not, but it's guaranteed they'll run through the classics. Many doubt the shows will be better than Heaton Park – something about the drugs not being as good – but there's a lot to look forward to, especially as the Roses are revisiting a venue where they played one of their best ever shows, Glasgow Green. That's on June 15 with support from Primal Scream, Jake Bugg and The View, and prior to that they'll play two London shows at Finsbury Park on June 7 and 8. The capital "guests" are yet to be announced but are promised to be "very special".



## KITSUNE WINTER PARTY

**STARTS:** London Fire, Nov 24

The French label's "winter season starter". Punks Jump Up, DFA's Nancy Whang and Deep Shit (Edwin Foals and Jack Friendly Fires) all DJ.



## MS MR

**STARTS:** Manchester Soup Kitchen, Nov 28

The Tumblr-obsessed NYC duo play Manchester's café/music venue. FYI: it's pronounced "mizz mister", not in letters like some terrible infectious disease.



## ULTRAISTA

**STARTS:** London Cable, Dec 4

Nigel 'Radiohead' Godrich and band play four UK dates next month. They'll play tracks from their self-titled album, starting in London and ending in Dublin.



## CANCER BATS

**STARTS:** York Fibbers, Dec 8

As well as being support on Enter Shikari's A Flash Flood Of Xmas tour, the hardcore Canadian four-piece will headline in York, Nottingham (Dec 12) and Stoke (13).



## BAAIER

**STARTS:** London KOKO, Dec 8

The young New York producer puts on a lively set and will undoubtedly make the room go wild for his 'Harlem Shake'. Vocalist Roses Gabor also appears.



## CHRISTOPHER OWENS

**STARTS:** London St Giles In The Fields, Dec 10

A post-Girls Christopher will be back onstage as part of a short European tour and intro to album 'Lysandre'. Doesn't he scrub up well?



## PALMA VIOLETS

**STARTS:** London Boston Arms, Jan 10

Following a year when they barely had a night in, Parma Violets kick off a string of 2013 dates with this gig in Tufnell Park. Maybe they'll have another single by then?



## EVERYTHING EVERYTHING

**STARTS:** Portsmouth Wedgewood Rooms, Feb 6

Following a tour supporting Muse, EE embark on their own 12-date tour next year. Ends in Manchester (Feb 22).



## ESBEN AND THE WITCH

**STARTS:** Birmingham Hare & Hounds, Feb 7

The quite gothic Brighton three-piece follow new track 'Deathwaltz' with a new four-date UK tour, kicking off in Birmingham.



## BASTILLE

**STARTS:** Liverpool O2 Academy, Feb 28

On the back of Top 20 single 'Flaws', piano-pop band Bastille set out on a 16-date UK tour. Expect singer Dan Smith's hair to reach Robert Smith levels of big.



## BEACH HOUSE

**STARTS:** London Shepherds Bush Empire, Mar 25

They've barely finished their current UK tour but the duo already have two UK dates for next year. Expect gauzy loveliness and cuddles.



## LANA DEL REY

**STARTS:** Birmingham Academy, May 12

She wowed everyone with 'Born To Die', but now the hard work starts for Lana. Can she do it? Five dates next year will help keep the hype moving.



# PICK of the WEEK

What to see this week? Let us help



FOR  
TICKETS  
GO TO  
NME.COM/  
TICKETS  
NOW!

## THE VACCINES

STARTS: Plymouth Pavilions, Nov 15

NME  
PICK

Before The Vaccines can swagger on to next year's five arena dates, they've got to keep it real in the venues that made them – the academies. Sorry Justin, no diamond-encrusted sleeveless jackets for you just yet. They're stopping at 12 different cities before playing their biggest ever gig at London's Alexandra Palace. Just like when The Maccabees played the same venue last year, expect a joyful homecoming, with over 10,000 fans screaming that they're "no teenage icon" back at them. They're not taking any chances with the support bands either. Fucked Up (warming up at Ally Pally) have a deserved reputation for starting surreal sweatfests. Then there's Deap Vally, with their bare-bones rattle-and-roll rock, and DIIV, who will no doubt prove that shoegaze isn't just for venues smaller than your living room. It might be your last chance to be so close to Freddie you can smell his cologne, so don't miss it.



**Everyone's Talking About ALUNAGEORGE**  
STARTS: Birmingham Hare & Hounds, Nov 15  
AlunaGeorge prove that shiny R&B-dance kids can still slog it out in rock venues. Debuting songs from their album (out in 2013), they'll play Birmingham, Glasgow (Nov 16), Nottingham (17), Bristol (18) and Leeds (20), then head to Manchester, London and Brighton next week (ends Nov 24).



**Don't Miss: MAGNETIC MAN**  
STARTS: Leeds O2 Academy, Nov 16  
'UK All The Way' might sound a bit like a slogan on a lads' holiday T-shirt, but it's actually the latest event from UK dance champion Annie Mac. Magnetic Man lead the way on the decks while Hackney quartet Rudimental play their Number One single 'Feel The Love' and Disclosure do even more DJing in support.



**Radar Star MAC DEMARCO**  
STARTS: London Birthdays, Nov 19  
Mac De Marco released two albums in 2012. 'Rock And Roll Night Club' was glam and unhinged garage, while '2' focused on soul-searching lyrics and tunes. Which will appear in the UK? Who cares! Either will be a lot of fun. Mac plays London and Manchester Deaf Institute (Nov 20), and Bristol (21) and Brighton (Nov 22) next week.

# WEDNESDAY

November 14

## ABERDEEN

Broadway/Atlantis The Tunnels  
01224 211121

## BATH

Grandmaster Flash Moles  
01225 404445

## BELFAST

Rufus Wainwright Ulster Hall  
028 9032 3900

## BIRMINGHAM

Calories/Bombers Bulls Head  
DJ Fresh HMV Institute  
0844 248 5037

The Karma Suits Adam & Eve  
0121 693 1500

Parkway Drive The Ballroom  
0121 448 0797

The Variables O2 Academy 3  
0870 477 2000

## BRIGHTON

Laethia Sadler Sticky Mike's Frog Bar  
01273 749 465

Marous Foster Komedia  
01273 477 100

Sea Of Bees Blind Tiger  
01273 461228

[Spunge] The Hunt  
01273 775 877

## BRISTOL

Destroyer/Welrd Dreams Fleece  
0117 945 0996

Jessie Ware Thekla 08713 100000

Raiders Louisiana 0117 926 5978

Ruins Croft (Main Room)  
0117 987 4144

## CAMBRIDGE

Levelers Corn Exchange  
02234 31831

P. J. Jones 01223 508 503

## CARDIFF

Andi Osho Glee Club 0870 241 5093

Oh No! Yoko/Samoans Gwdihw Cafe  
Bar 029 2039 7933

## DERBY

Hope & Social The Vic Inn  
01332 74 00 91

## EDINBURGH

Citizens! Electric Circus  
0131 226 4224

## EXETER

Gojira University 01392 263519

## GLASGOW

Architects The Garage 0141 332 1120

Avital Raz Nice'n'Sleazy  
0141 333 9637

Billy Talent O2 ABC 0870 903 3444

Ed Sheeran Barrowlands  
0141 552 4601

Jakwob O2 ABC2 0141 204 5151

## HULL

The Tricks Fruit Hull 01482 221113

## LEEDS

Ashtray Navigations Fox & Newt  
0113 243612

Ben Howard/Willy Mason O2  
Academy 0870 477 2000

The Straws Brudenell Social Club  
0113 243 5866

Trampled By Turtles HiFi Club  
0113 242 7353

## LIVERPOOL

Mystery Jets Kazziker 0871 230 1094

## LONDON

Adam Green & Mink! Shapiro Bush  
Hall 020 8222 6955

Antibalas Assembly Hall  
020 8577 6969

The Badheads Enterprise  
020 7485 2659

Club Smith/Damn Vandals Garage  
(Upstairs) 0871 230 1094

Drugs/Fla Power Lunches Arts Cafe

DIIV Garage 020 7607 1818

Eugene McGuinness 100 Club  
020 7536 3933

Fierce Country MacBeth  
020 7730 5096

Hallway/Death At Sea King's College  
Students Union 0130 7848 1580

The Henry Brothers Windmill  
020 8471 0700

Julio Rugg Koko 020 7394 3232

Joey Bada\$\$ Koko 020 7724 5959

Ladyhawke HMV Forum  
020 7544 0344

Moon Duo/H&M-P Corsica Studios  
0207 703 1700

M.Y.A. Dublin Castle  
020 7485 1772

The Neighbourhood Isordline  
020 7731 5547

Night Beats Shacklewell Arms  
020 7649 0810

The Promenade/We're No Heroes  
93 Park East 020 7447 6095

Sandro Perri The Lexington  
021 7637 5387

Sisto Rodriguez Roundhouse  
020 7482 7316

Speech Debelie Village Underground  
020 7422 7505

Steve & Nick/Bombers Buffalo Bar  
020 7559 5191

The Suburbans Barfly  
0870 907 0999

Voyezirz/Blacktooth New Cross Inn  
020 8592 1846

Woodpecker Woolams Old Queen's  
Head 020 7354 9549

Z Chairz/DJ Scent Electric Brighton  
020 7274 2200

## MANCHESTER

Blood On The Dancefloor Academy 3  
0161 832 1111

Chuck Ragan Academy 2  
0161 832 1111

Fucked Up/Fair Ohs Deaf Institute  
0161 330 4019

The Killers/Tegan And Sara Arena  
Nolsettes HMV Ritz 0161 236 4355

Saint Lou Lou Soup Kitchen  
0161 236 5100

Soft Bullets Night & Day Cafe  
0161 236 1822

## NEWCASTLE

The Crookes Cluny 2 0191 230 4474

## NEWCASTLE UNDER LYME

The Carpels Old Brown Jug  
0191 478 6204

## NORWICH

Lywyd Skynrd 1111  
01603 505400

Mumfry Trail/Yashin Wavefront  
01603 632 717

## NOTTINGHAM

Holograms Bodega Social Club  
08713 100000

The Wedding Present Rescue Rooms  
0115 958 8484

## OXFORD

Imagine Dragons O2 Academy 2  
0870 477 2000

## PORTSMOUTH

Deaf Havana Pyramids  
023 9235 8608

Motörhead Guildhall  
023 9282 4355

## PRISTON

Magnetic Northwest Continental  
01752 499 426

## READING

The Bronx Sub89  
0871 230 1094

## SHREWSBURY

Chad Valley The Great Gatsby  
0114 750 1934

Clock Opera/Bright Light Bright  
Light Harley  
0114 275 2216

## SOUTHAMPTON

Lucy Rose Joiners  
023 8022 5612

Steel Panther Guildhall  
023 8063 2601

Stoke On Trent

The Black Mirrors Sugarmill  
01782 214 991

## SWANSEA

Frank Turner Brangwyn Hall  
01792 635489

## WARRINGTON

Brannigan Snooty Duck  
01524 374455

## WOLVERHAMPTON

Royal Republic Slade Room  
0870 320 7000

## YORK

Empire 1111  
01904 651 250

Neil Halstead Basement  
01904 612 940



DANDENISON, RICHARD JOHNSON, JENNIFER, GUY EPPLE, TOM MARTIN, ELMAN ROBERTSON, ANDY WILSON, VICTOR FRANKOWSKI



## THURSDAY

November 15

## BELFAST

**Hooded Fang** Limelight  
028 9032 5942

## BIRMINGHAM

**AlunaGeorge** Hare & Hounds  
0870 264 3333  
**Band Of Horses** HMV Institute  
(Library) 0844 248 5037  
**Club Smith** Flapper 0121 236 2421  
**Cosmo Jarvis** HMV Institute (Temple)  
0844 248 5037  
**Fucked Up** Rainbow 0121 772 8174  
**Kids We Used To Be** Roadhouse  
0121 624 2920  
**VeXen/Moody Bomber** O2 Academy  
3 0870 477 2000  
**The Wedding Present** O2 Academy 2  
0870 477 2000

## BOURNEMOUTH

**Motörhead** BIC 01202 456400

## GLASGOW

**Grasscut** Green Door Store  
07894 267 053  
**Kathryn Roberts & Sean Lakeman**  
Komedie 01273 647 100  
**The Milk Coalition** 01273 726858

## BRISTOL

**Jake Bugg/Findlay/Tom Odell**  
Thekla 08713 100000  
**Joe Driscoll** Croft 0117 987 4144  
**Lucy Rose** Flace 0117 945 0996  
**Running From Zombies** Mother's  
Ruin 0117 925 6909  
**Speech Debelle** Start The Bus  
0117 930 4370

## AMSTERDAM

**Clock Opera** Portland Arms  
01223 357268

## CARDIFF

**Caves** Gwdihw Cafe Bar  
029 2039 7933  
University 029 2023 0130

## LONDON

**Sink Or Swim** The Imp 01270 255899

## DERBY

**Get Cuts/Redwire** Venue  
01332 203545

**Kunt And The Gang** Beat Generator  
01382 229226

## EDINBURGH

**Trampled By Turtles** Sneaky Pete's  
0131 225 1757

## EXETER

**From This Day On** Cavern Club  
01392 495 370

## GLASGOW

**Another Years Efforts** The Attic  
**The Crookes** King Tut's Wah Wah Hut  
0141 221 5279

**Ed Sheeran** Barrowlands  
0141 552 4601

**Imagine Dragons** Nice'n'Sleazy  
0141 333 9637

**Noisettes** Oran Mor 0141 552 9224  
**Supersilent** The Arches  
0141 565 1000

**Walls** Mono 0141 553 2400

## LOUGESTER

**Simon McBride** Guildhall Arts Centre  
01452 503050

## HULL

**Secret Affair** Fruit Hu 01482 221113

## LONDON

**Beak>/Thoughtforms/Hookworms**  
Brudenell Social Club 0113 243 5866  
**Capitals** The Well 0113 2440474

**Dirty Green Vinyl** Empire  
01132 420868

**Jakwob** Cockpit 0113 244 3446  
**Nights On Mars** Chemic Tavern  
0113 245 7977

**Opeth** LMUSU  
**Passion Pit** O2 Academy  
0870 477 2000

## LIVERPOOL

**Mummy Troll/Echotape** Mello Mello  
0151 707 0898

**Deap Vally, Pavilions,**  
Plymouth



**Shabazz Palaces/Theesatisfaction**  
Kazimier 0871 230 1094

## LONDON

**The Comet Line** Buffalo Bar  
020 7359 6191

**Gabby Young & Other Animals** Bush  
Hall 020 8222 6955

**Holograms** Shackwell Arms  
020 7249 0810

**The Howling** Sebright Arms  
020 7729 0937

**Kissy Sell Out** Ministry Of Sound  
020 7378 6528

**Larry Gus** MacBeth 020 7739 5095

**The Lumineers** The Lexington  
020 7837 5387

**Mark Ronson (DJ Set)/A-Trak**  
Electric Brixton 020 7274 2290

**The Nameless Girl** Zigfrid Von  
Underbelly 020 7613 1988

**The Red Paintings** Underworld  
020 7482 1932

**The Reptilian** Black Heart  
020 7428 9730

**Rizzle Kicks** Roundhouse  
020 7482 7318

**Seether** Electric Ballroom  
020 7485 9006

**Steel Panther** HMV Hammersmith  
Apollo 0870 606 3400

**Strangers/Decibels** Queen Of Hoxton  
020 7422 0958

**Swans** KOKO 020 7388 3222

**Tegan And Sara** HMV Forum  
020 7344 0044

**Tribes/Splashh/Temples** Barfly  
0870 907 0999

**TNGHT** Oval Space 0 20 7033 9932

**Victor Talking Machine** Lock Tavern  
020 7485 0909

**Woodkid** Queen Elizabeth Hall  
020 7960 4242

## MANCHESTER

**Citizens! The New Horse** 0161 661 1041

**Gotye** O2 Apollo 0870 401 8000

**Moulettes** Soul Kitchen  
0161 231 5100

**The Neighbourhood** Deaf Institute  
0161 330 4019

**Nell Halstead** Kings Arms  
0161 832 3605

**Parkway Drive** Manchester Academy  
0161 832 1111

**Royal Republic** Academy 3  
0161 832 1111

**Tenebrous Llar** Craak 07855 939 129

**Tim Burgess** Cathedral 0161 832 1111

## LONDON

**Stiff Little Fingers** Empire  
01603 555553

## NEWCASTLE

**Apostille** Star And Shadow Cinema  
0161 211 66

**Architects** Northumbria University  
**Blood On The Dancefloor** O2  
Academy 2 0870 477 2000

**Half Man Half Biscuit** O2 Academy  
0870 477 2000

**Tiny Afro** Cluny 0191 230 4474

## NOTTINGHAM

**Deaf Havana/Canterbury** UEA  
01603 555553

**Port Isla/Polly & The Billets Doux**  
Waterfront 01603 632 717

**The Yow Yows** Brickmakers  
01603 441 118

## NOTTINGHAM

**La Shark** Bodega Social Club  
08713 100000

**Paper Aeroplanes** Glee Club  
0871 472 0400

## OXFORD

**Gravenhurst** Cellar 01865 244 761

## PLYMOUTH

**Sonic Boom** Six White Rabbit  
01752 227522

**The Vaccines/Deap Vally**  
Plymouth Pavilions  
01752 229922

## PORTSMOUTH

**DJ Fresh** Pyramids 023 9235 8608

## READING

**Frank Turner** Hexagon  
0118 960 6060

**[Spunge]** Sub89 0871 230 1094

## SOUTHAMPTON

**Gojira** MoClub 023 8022 6439

**Run From Robots** Avondale House  
023 8022 3405

## ST ALBANS

**The Carpels/Idol Bones** Horn  
01727 853 143

## SWANSEA

**Amy Wadge** Chatterbox 01792 463980

## WOLVERHAMPTON

**Yashin** Slade Room 0870 320 7000

## WREXHAM

**Moon Duo** Central Station  
01978 358780

**The Black Dogs/The Orchard** Stereo  
01904 612237

## FRIDAY

November 16

## ABERDEEN

**The Coronas** Lemon Tree  
01224 642230

## BEDFORD

**The Dreaming** Spire Esquires  
01234 340120

## BIRMINGHAM

**Stiff Little Fingers** Ulster  
Hall 028 9032 3900

**Trampled By Turtles** McHugh's  
028 9050 9999

## BIRMINGHAM

**Occour/Many Eyes** The End  
0121 448 0797

**Primer** Flapper 0121 236 2421

**[Spunge]** O2 Academy 3  
0870 477 2000

## BURNLEY

## DJ Fresh V

## BRIGHTON

**British Sea Power** Duke Of York  
Cinema 01273 602503

**The Cryptics/Rising Tides** Sticky  
Mile's Frog Bar 01273 749 465

**Fucked Up/Fair Ohs/Gnarwolves**  
Coalition 01273 726858

**Milk Mald/Traams** Blind Tiger  
01273 681228

## BIRMINGHAM

**Conflict/Grand Collapse** Fleece  
0117 945 0996

**King Porter Somp** Mr Wolf's  
0117 927 3221

**Madeleine Black** Croft (Front Bar)  
0117 987 4144

**The Milk** Thekla 08713 100000

**Moon Duo** Croft (Main Room)  
0117 987 4144

## CARDIFF

**Lucy Rose** The Gate 0871 230 1094

**Nell Halstead** 10 Feet Tall  
02920 228883

**The Vaccines** University  
029 2023 0130

**The Vanities/Massive Horse** Buffalo  
Bar 02920 310312

## SOUTHAMPTON

**The Dead** Formats Hooga  
01245 356 811

## COVENTRY

**Peter Hook & The Light** Kasbah  
024 7655 4473

**Spectrasoul** Carey's Bar  
07714 105091

## GLASGOW

**Dark Fortress** The Vic Inn  
01332 74 00 91

## DUNDEE

**UK Subs** Beat Generator 01382 229226

## GLASGOW

**SOS Voodoo Rooms** 0131 556 7060

## GLASGOW

**AlunaGeorge** Nice'n'Sleazy  
0141 333 9637

**The Boscors/We Found Out** O2 ABC2  
0141 204 5151

**Daemonolith/Necro Ritual** Ivory  
Blacks 0141 221 7871

**Ed Sheeran** Barrowlands  
0141 552 4601

**The Neighbourhood** King Tut's Wah  
Wah Hut 0141 221 5279

**Swans** The Arches 0141 565 1000

## LEEDS

**Canaya/Empress** Packhorse  
0113 245 3980

**Catfish and the Bottlemen** Empire  
01132 420868

**Hot Club Of Cowtown** Brudenell  
Social Club 0113 243 5866

**Japanese Fighting Fish** The Library  
0113 2440794

**Magnetic Man/Redlight/Disclosure**  
(DJ set) O2 Academy 0870 477 2000

**Super Models** New Roscoe  
0113 246 0778

## LEICESTER

**Awaken Demons** The Cookie Jar  
0116 2531212

**The Crookes** O2 Academy 3  
0870 477 2000

**The Tricks** Lock 42

**CLUB NME**

**LONDON**

**DEXTERS/THE YOUNG AVIATORS**

**KOKO**

**0844 847 2258**

## VERPO

**Moulettes** Mello Mello 0151 707 0898

**Ugly Duckling** Kazimier  
0871 230 1094

## LONDON

**Alabama Shakes** Coronet  
020 7701 1500

**Blood On The Dancefloor** King's  
College Student Union 020 7848 1588

**The Bronx Peel** 020 8546 3516

**Buck 65** Garage 020 7607 1818

**Deaf Havana/Canterbury**  
O2 Shepherds Bush Empire  
0870 771 2000

**Dexters/The Young Aviators** Club  
NME @ Koko 0870 4325527



**The Elijah/Hello Mexico** Underworld  
020 7482 1932

**Flying Lotus/Thundercat** Troxy  
020 7734 3922

**Gravenhurst/Woodpecker**  
**Wooliams/Eyes & No Eyes** King's  
Head 020 7293 2830

**The Killers** O2 0870 701 4444

**Lindstrom/Joakim** XOYO  
020 7729 5959

**Modern Faces** Garage (Upstairs)  
0871 230 1094

**New Subjects** Camden Rock  
0871 230 1094

**Nouvelle Vague** HMV Hammersmith  
Apollo 0870 606 3400

**Opeth** Union Chapel 020 7226 1686

**The Others** Club Surya 020 7713 6262

**Piastidan** Fabric 020 7336 8898

**Pop Levi** The Lexington 020 7837 5387

**Rizzle Kicks** O2 Academy Brixton  
0870 477 2000

**Sixto** Rodriguez Roundhouse  
020 7482 7318

**Snowgoose** Barfly 0870 907 0999

**Soft Bullets** Wilmington Arms  
020 7837 1384

**Sue Denim** Roadtrip 020 7253 6787

**Throwing Snow/Hyetal** Shackwell  
Arms 020 7249 0810

**Wiley/Skepta** Proud2

**MANCHESTER**

**Beak>** Deaf Institute 0161 330 4019

**Destroyer** Sound Control  
0161 236 0340

**Imagine** Dragons Ruby Lounge  
0161 834 1392

**La Shark** The Castle 0161 237 9485

**Passion Pit/Chad Valley/CHVRCHES**  
Academy 0161 832 1111

**Secret Affair** Band On The Wall  
0161 832 6625

**Seether** Academy 2 0161 832 1111</



## SATURDAY

November 17

March 11

## ABERDEEN

Ben Howard/Willy Mason Aberdeen Music Hall 01224 641122

## BELFAST

Nhla Kraviz Stiff (Glen) 028 9023 8700

## BIRMINGHAM

The Crookes/Hey Sholay Sunflower Lounge 0121 632 6756

Magnetic Man/Redlight/Disclosure (DJ set) Rainbow 0121 772 8174

Post Descartes/Japanese Fighting Fish Flapper 0121 236 2421

Rizzle Kicks O2 Academy 2 0870 477 2000

Rufus Wainwright Symphony Hall 0121 780 3333

Speech DeBelle HMV Institute (Temple) 0844 248 5037

## BOURNEMOUTH

Mark Ronson (DJ Set) Old Fire Station 01202 503888

## BRIGHTON

Dylan LeBlanc The Hope 01273 723 568

Gnarwolves/The Reptilian Green Door Store 07894 267 053

Plaid/Anchorsong/Anneka Concorde 2 01273 673 311

Shoot The Dead Sticky Mike's Frog Bar 01273 749 465

Stanton Warriors Digital 01273 202407

## BRISTOL

Black Sun Empire Lakota 0117 942 6139

Bosc Monitor Croft (Front Bar) 0117 987 4144

Halm/Death at Sea Exchange 0117 9304538

Knife Party O2 Academy 0870 477 2000

The Others Horts 0117 9252520

Shackleton/Koreless Motion 01179 723111

Zounds Croft (Main Room) 0117 987 4144

## CA

Oneman/Youngsta Junction 01223 511511

The Scene/The Teenbeats The Cornerhouse 01223 352047

## CARDIFF

RDF/The Witches Drum The Globe 07738 983947

## EDINBURGH

Matt Corby/Bear's Den Electric Circus 0131 226 4224

Seether/Heaven's Basement The Liquidroom 0131 225 2564

Vantage Point Wee Red Bar 0131 229 1442

## FALMOUTH

Gong Princess Pavilion 01326 211222

## GLASGOW

Beak> Stereo 0141 576 5018

The Coronas King Tut's Wah Wah Hut 0141 221 5279

La Shark Nice'n'Sleazy 0141 333 9637

Yashin O2 ABC 0870 903 3444

2 Many DJs The Arches 0191 565 1000

## HULL

Friends Fruit Hu 01482 221113

Clock Opera Tokyo 07711 580912

## LIVERPOOL

Billy Talent O2 Academy 0870 477 2000

Boneyard New Roscoe 0113 246 0778

Glissando Left Bank 07869 107647

Hope & Social Brudenell Social Club 0113 243 5866

Idiotbox/Beacon Street Carpe Diem 0113 243 6264

The Kill Van Kulis/British Racing Green Carpenters 0113 2441573

Nasty/Silent Screams/Ingested The Well 0113 2441044

Arms Of Atlas/Violet O2 Academy 3 0870 477 2000

Club Smith Lock 42

Gravenhurst Scandinavian Church 0151 709 7763

Lawson/Cold Shoulder The Dome 0151 709 7074

Simian Mobile Disco/Errol Alkan Masque 0117 707 6171

The Tonks/The Valentine Brothers O2 Academy 2 0870 477 2000

LONDON

Alabama Shakes HMV Forum 020 7344 0044

Basement/Breaking Point Underworld 020 7482 1932

Bay Of Plenty/The Vinyls Hope & Anchor 020 754 1312

Bonobo/Kelpe KOKO 020 7388 3222

Crocodiles Barfly 0870 907 0999

Dark Fortress/Ethereal/Triflexion Bull & Gate 020 7485 5358

Ellen Allien The Sidings 020 7403 9643

The Killers/Tegan And Sara O2 0870 701 4444

The Lovebirds/Yngve & The Innocent Windmill 020 8671 0700

Mala In Cuba Electric Brixton 020 7274 2290

Motörhead O2 Academy Brixton 0870 477 2000

My Best Day Nambucca 020 7272 7366

Novella Old Blue Last 020 7613 2478

Parkway Drive Roundhouse 020 7482 7318

The Pastels Bush Hall 020 8222 6955

Silverbox 100 Club 020 7636 0933

The Vaccines/Fucked Up/DHJ/Deap Vally Alexandra Palace 020 8365 2121

[Spunge] Borderline 020 7734 5547

MANCHESTER

Jake Bugg Club Academy 0161 832 1111

Little Barrie FAC 251 0161 27 27 251

Mystery Jets/Swim Deep HMV Ritz 0161 216 4155

Swans Sound Control 0161 236 0340

NEWCASTLE

O2 Deathways Hoults Yard 0191 265 4282

Frank Turner O2 Academy 0870 477 2000

NOTTINGHAM

Aluna George Stealth 08713 100000

Buzzcocks Rock City 08713 100000

CHESHIRE

Chew Lips/Grudle Bay O2 Academy 2 0870 477 2000

Sea Of Bees Jericho Tavern 01865 311 775

The Wedding Present O2 Academy 0870 477 2000

PORTSMOUTH

Opeth Pyramids 023 9235 8608

## MANCHESTER

Jake Bugg Club Academy 0161 832 1111

Little Barrie FAC 251 0161 27 27 251

Mystery Jets/Swim Deep HMV Ritz 0161 216 4155

Swans Sound Control 0161 236 0340

NEWCASTLE

O2 Deathways Hoults Yard 0191 265 4282

Frank Turner O2 Academy 0870 477 2000

NOTTINGHAM

Aluna George Stealth 08713 100000

Buzzcocks Rock City 08713 100000

CHESHIRE

Chew Lips/Grudle Bay O2 Academy 2 0870 477 2000

Sea Of Bees Jericho Tavern 01865 311 775

The Wedding Present O2 Academy 0870 477 2000

PORTSMOUTH

Opeth Pyramids 023 9235 8608

PRESTON

Peter Hook & The Light 53 Degrees 01772 893 000

READING

Ben Marwood Rising Sun Arts Centre 0118 986 6788

Lucy Rose Minster Church 0118 957 1057

SHEFFIELD

The Milk Leadmill 0114 221 2828

Zinc/Bondax Plug 0114 276 7093

SOUTHAMPTON

The Carrels Lennons 023 8057 0460

STOCKTON

Dead Sons/Soviet Disco Georgian Theatre 01642 674115

STOKE ON TRENT

Paper Tigers Sugarmill 01782 214 991

The Speed Kings The Famous Lion 01782 846780

TUNBRIDGE WELLS

The Bronx The Forum 0871 277 7101

WOLVERHAMPTON

Henna Newhampton Arts Centre 01902 572090

YORK

Penetration Fibbers 01904 651 250



## SUNDAY

November 18

Tribes,  
Assembly Hall,  
London



## BIRMINGHAM

La Shark O2 Academy 3 0870 477 2000

Rizzle Kicks O2 Academy 2 0870 477 2000

Seether HMV Institute 0844 248 5037

Stars And Flights/Luna Kiss Roadhouse 0121 624 2920

Halm/Death at Sea The Haunt 01273 770 847

Saint Saviour The Hope 01273 723 568

Wonk Unit/Slaves Prince Albert 01273 730 499

BRISTOL

Aluna George Start The Bus 0117 930 4370

Dark Fortress Croft (Main Room) 0117 987 4144

Empty Pools/She Makes War The Lanes 0117 325 1979

Kathryn Roberts & Sean Lakeman Fleece 0117 945 0996

Last Nights Victory/Taking Chances Croft (Front Bar) 0117 987 4144

Motörhead Colston Hall 0117 922 3683

Sea Of Bees Louisiana 0117 926 5978

The Staves/Luke Sital-Singh Thekla 08713 100000

CAM

Passion Pit Junction 01223 511511

CARDIFF

Billy Talent University 029 2023 0130

Poily & The Billets Doux 10 Feet Tall 02920 228883

Run From Robots/Only The Young Gwdihw Cafe Bar 029 2039 7933

Van Morrison Millennium Music Hall 0871 230 1094

COLCHESTER

Soweto Klnch Arts Centre 01206 500900

## EDINBURGH

Communion/Thomas J Speight Sneaky Pete's 0131 225 1757

The Coronas Electric Circus 0131 226 4224

Frank Turner HMV Picture House 0844 847 1740

EXETER

I Divide/Violet Cavern Club 01392 495 370

GLASGOW

Royal Republic King Tut's Wah Wah Hut 0141 221 5279

Ugly Duckling Winchester Club 0141 552 3586

HAVANT

Ian Slegall Spring Arts 023 9247 2700

HULL

Hate Mondays New Adelphi 01482 348 216

LEEDS

Jake Bugg Cockpit 0113 244 3446

King Porter Stomp HiFi Club 0113 242 7353

Pay No Respect/Malefic The Well 0113 240 474

Symphony Of The Magnetic North Brudenell Social Club 0113 243 5866

LEICESTER

Gideon Conn Soundhouse 07830 425555

LINCOLN

The Pigeon Detectives Tokyo 01522 262903

LIVERPOOL

Broken Links Zanzibar 0151 707 0633

The Milk O2 Academy 0870 477 2000

CULTURA

Cultura Tres/Solaris Purple Turtle 020 7383 4976

Glissando Cafe Oto 0871 230 1094

Macy Gray Barbican Centre 020 7638 8891

Paddy Johnston & The Love Explosion Bull & Gate 020 7485 5358

Reggie Watts Union Chapel 020 7226 1686

Rufus Wainwright HMV Hammersmith Apollo 0870 606 3400

Scholars Dublin Castle 020 7485 1773

Sixto Rodriguez Roundhouse 020 7482 7318

Sodom/Gospel of the Horns Underworld 020 7482 1932

Tender Trap/Pipas The Lexington 020 7837 5387

Tower Of Power O2 Shepherds Bush Empire 0870 771 2000

Tribes/Steve Neale Assembly Hall 020 8577 6969

We Three And The Death Rattle Shackellew Arms 020 7249 0810

MANCHESTER

O2 Deathways FAC 251 0161 27 27 251

Feeder Academy 0161 832 1111

Gravenhurst Night & Day Cafe 0161 236 1822

NOTTINGHAM

Clock Opera University 0191 261 2606

Park Bench Society Bodega Social Club 08713 100000

READING

Sonic Boom Six Wedgewood Rooms 023 9286 3911

SHEFFIELD

Mystery Jets Leadmill 0114 221 2828

STANTON

Housefires/All The Best Tapes The Famous Lion 01782 846780

WAKEFIELD

Estrella Snooty Fox 01924 374455

THE STRAWBS

The Strawbs Robin 2 01902 497860

WREXHAM

Revoker Central Station 01978 358780

YORK

Citizens! Fibbers 01904 651 250

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# MONDAY

November 19

## BIRMINGHAM

Juan Zelada O2 Academy 3  
0870 477 2000  
Mystery Jets HMV Institute (Library)  
0844 248 5037  
Passion Pit/CHVRCHES/Chad Valley  
HMV Institute  
0844 248 5037

## BRIGHTON

Citizens! The Haunt  
01273 770 847

## GLoucester

Billy Talent O2 Academy  
0870 477 2000  
Dan Mur Croft (Front Bar)  
0117 987 4144  
Dylan LeBlanc St Bonaventure  
0117 929 9008

## CAMBRIDGE

Ben Howard/Willy Mason  
Corn Exchange  
01223 357851

## CARDIFF

Gravenhurst/The Caves Buffalo Bar  
02920 310312  
Save Your Breath Clwb Ifor Bach  
029 2023 2199

## DERBY

Schande The Vic Inn  
01332 74 00 91

## EDINBURGH

Keane Usher Hall  
0131 228 1155  
Stiff Little Fingers  
HMV Picture House  
0844 647 1740

## EXETER

DJ Fresh University  
01392 263519

## GLoucester

The Alsers Set Mono  
0141 553 2400

Clock Opera King Tut's Wah Wah Hut  
0141 221 5279

Ryan O'Shaughnessy O2 ABC2  
0141 204 5151

## MULL

The Pigeon Detectives Tokyo  
07711 580912

## NOTTINGHAM

Mark Wynn Oporto  
0113 245 4444

Troyka Sela Bar  
0113 242 9442

## LEICESTER

Small Town Jones Soundhouse  
07830 425555

The Vaccines/Deap Vally  
De Montfort Hall  
0116 233 3111

## LIV

Beak>/Thought Forms Kazimier  
0871 230 1094

The Rifles O2 Academy 2  
0870 477 2000

## LONDON

The All New Adventures Of Us  
Bull & Gate  
020 7485 5358

The Band Perry KOKO  
020 7388 3222

Canvas Wall Barfly  
0470 907 0999

Childhood Sebright Arms  
020 7729 0937

Gong O2 Shepherds Bush Empire  
0870 771 2000

Horse Feathers Borderline  
020 7734 5547

Mac DeMarco/Sean Nicholas Savage  
Birthdays

Phantogram Hoxton Square  
Bar And Kitchen  
020 7613 0709

Sea Of Bees Union Chapel  
020 7226 1686

Sheen Old Blue Last  
020 7613 2478

The Slurps Dublin Castle  
020 7485 1773

The Statue Thieves The Social  
The Staves/Luke Sital-Singh Village  
Underground  
020 7422 7505

Z'ev Corsica Studios  
0207 703 4760

## MANCHESTER

Band Of Horses Academy  
0161 832 1111

Broken Links Retro Bar  
0161 274 4892

Honningbarn Sound Control  
0161 236 0340

Meursault Night & Day Cafe  
0161 236 1622

## NEWCASTLE

The Boneshakers Tyne Ba  
0191 236 1622

Royal Republic O2 Academy 2  
0870 477 2000

## NOTTINGHAM

Netsky Waterfront  
01603 672 717

Ugly Duckling Arts Centre  
01603 660 352

## SHEFFIELD

Frank Turner O2 Academy  
0870 477 2000

Our Lost Infantry Avondale House  
023 8022 3405

Saint Saviour Joiners  
023 8022 5612

## YORK

Jake Bugg Fibbers 01904 651 250  
Revoker The Duchess 01904 641 413

# TUESDAY

November 20



Frankie & The Heartstrings, The Keys, Middlesbrough

## ABERDEEN

The Overtones Music Hall  
01224 641122

## BAM

The Feelers O2 Academy 3  
0870 477 2000

Thea Gilmore Glee Club  
0870 241 5093

## BRIGHTON

Out Love Blind Tiger 01273 681228

The Staves Komedia 01273 647 100

Verses/Attention Thieves Sticky  
Mike's Frog Bar 01273 749 465

## BRISTOL

DJ Fresh O2 Academy 0870 477 2000

Goodnight Harvey/Disruptive  
Influence Croft (Front Bar)  
0117 987 4144

Gravenhurst Louisiana 0117 926 5978

Mad Caddies Fleece 0117 945 0996

Pseudo Nippon Croft (Main Room)  
0117 987 4144

## CAMBRIDGE

Rizzle Kicks Corn Exchange  
01223 357851

## CARDIFF

Fjords/The Blags Gwdihw Cafe Bar  
029 2039 7933

## DUNDEE

Clock Opera/Bright Light Bright  
Light Doghouse 01382 227080

## GLASGOW

Peter Hook & The Light Phoenix  
01392 667080

## LEEDS

AlunaGeorge Nation Of Shopkeepers  
0113 203 1631

Chasing Dragons Cockpit Room 3  
0113 2441573

Matt Corby/Bear's Den Brudenell  
Social Club 0113 243 5866

Max Milner The Well 0113 2440474

Royal Republic Cockpit  
0113 244 3446

## LEICESTER

Out Of The Shadows Sumo  
0116 285 6536

Paper Aeroplanes The Cookie Jar  
0116 2531212

## LONDON

Band Of Horses HMV Hammersmith  
Apollo 0870 606 3400

Bhi Bhiman The Social  
Bud And The Stoneriders Garage  
(Upstairs) 0871 230 1094

Buffalo Bones/Human Wave Attack  
MacBeth 020 7739 5095

Citizens! XOYO 020 7729 5959

Daley KOKO 020 7388 3222

Dylan LeBlanc Borderline  
020 7734 5547

First Aid Kit O2 Shepherds Bush  
Empire 0870 771 2000

Hell Is For Heroes Peel 020 8546 3516

HONIG/Umez Power Lunches  
Arts Cafe

I Am Kloot Assembly Hall  
020 8577 6969

Laurel Halo/The Haxan Cloak Plastic  
People 020 7739 6471

Oily Murs/Loveable Rogues St John  
At Hackney Church 020 8985 5374

Passion Pit HMV Forum  
020 7344 0044

Purity Ring Scala 020 7833 2022

Saint Saviour The Lexington  
020 7837 5387

Silver Arm/Across Of Lions Buffalo  
Bar 020 7359 6191

The Spinto Band O2 Academy  
Islington 0870 477 2000

The Struts Barfly 0870 907 0999

Stubborn Heart Birthdays  
Teeth Of The Sea/Blitches/Vision  
Fortune Madame Jojo's 020 7734 2473

Waves Of Fury/The Brute Chorus  
Shackwell Arms 020 7249 0810

## MANCHESTER

Angel Ruby Lounge 0161 834 1392

DHV/Mac DeMarco/TOPS Deaf  
Institute 0161 330 4019

Goodnight Lenin Castle Hotel  
0161 237 9485

Matthew Collings Kraak  
07855 939 129

The Revival Hour Sand On The Wall  
0161 832 6625

## MIDDLESBROUGH

Frankie & The Heartstrings The Keys  
01642 782 534

## NEWCASTLE

The Coronas O2 Academy 2  
0870 477 2000

The Elephant Sessions Cumberland  
Arms 0191 265 6151

## NORWICH

Frank Turner UEA 01603 505401

Neil Halstead Bicycle Shop  
01603 625 777

Save Ferris Brickmakers  
01603 441 118

Sonic Boom Six Waterfront  
01603 632 717

## NOTTINGHAM

Buckcherry Rock City 08713 100000

Rufus Wainwright Royal Centre  
0115 948 2575

Thought Forms Chameleon  
0115 9505097

## PLYMOUTH

Squeeze Pavilions 01752 229922

## PORTSMOUTH

Feeder Guildhall 023 9282 4355

## READING

Ugly Duckling Sub89 0871 230 1094

## SHEFFIELD

Juan Zelada Harley 0114 275 2288

Netsky Plug 0114 276 7093

## SOUTHAMPTON

Revoker Joiners 023 8022 5612

## YORK

The Pigeon Detectives Fibbers  
01904 651 250



Sebright Arms, London



# THIS WEEK IN 1991

RYDER IN A STORM, NIRVANA RISING, SLADE IN THE FRAME

16 November 1991 65p £(US) 3.25



## REVENGE OF THE NIRVS



## HOLDER BUT



### KURT IN THE UK

Two months on from 'Nevermind', a live review predicts they "are about to be catapulted to a dizzying pinnacle which they will probably resent, sourly". After the show Kurt Cobain mumbles about "fatigue" while kids queue up to get things signed. "'Nevermind' is alerting every kind of music fan beast to the Nirvana tour van to oblivion," writes Simon Williams. "That's why, in spite of their stultifying, nonchalant outlook on life, Nirvana are so fucking IMPORTANT."

### STILL CRAZEE

With their single 'Radio Wall Of Sound', Slade are back in the Top 40 for the first time in nearly eight years. But Noddy Holder, as well as reminiscing about the time he used to roadie for members of Led Zeppelin in his dad's window cleaning van, is moaning about the state of the youth. "You've got bands into this health kick," he says. "You didn't have that in our day... I've been in the hotel lobby drinking and the bloke behind the counter's come up and said, 'It's your wake-up call, sir.'"

## MONDAY BLUES

**I**n 1990 Happy Mondays could do no wrong," runs the introduction to this week's cover story. "But this year they've made more headlines than records – Ronnie Biggs [they went to meet him with Piers Morgan for *The Sun*], editing *Penthouse*, the rent boy furore [Shaun has just had a non-existent past "exposed" by the *News Of The World*], making a film with Malcolm McLaren, smashing up the Dry bar... and Madchester has lost its momentum."

Dispatched to discuss all of this is NME's Steven Wells, who quickly finds himself appalled by Shaun Ryder's use of the words "faggot" and "pervert" in the same sentence when discussing the rent boy debacle. "I don't give a fuck!" he snaps. "Before I came into this business I'd never met a fucking homo." He then claims to have "no problem" with gay people, but Bez disagrees, blasting that "to anyone who's a straight person, faggots are disgusting" and that "we find shagging a bloke not right". Shaun then stresses "That's BEZ! Not MY quote! Bez does not like gays, yeah? But he will stand there and say hiya to Boy George."

The interview continues in such a fashion, with Steven Wells taking his subjects to task on this and other issues. "I'm in the red corner," he writes, "spouting my Bolshevik claptrap, and they're in the blue, articulating bootstrap Thatcherism." The encounter comes to an ugly end, Wells declaring that "it doesn't wash". The last line of the piece runs, "Shaun, you've run out of excuses."

With this and the drug-addled mess that will be next year's 'Yes Please' album, these are not to be good times for Happy Mondays. Not good at all.

### ALSO IN THE ISSUE THAT WEEK

• Kiss are suing Teenage Fanclub, after Gene Simmons spotted the sleeve of their latest album 'Bandwagonesque' and decided it looks "virtually identical" to his own Loot label logo.

• Seized by the Obscene Publications Squad, NWA's album 'Efil4zaggin' has now been given the go-ahead for release. A defending QC told Redbridge magistrates that the likes of 'To Kill A Hooker' and 'Findum, Fuckum And Flee' are "the black equivalent of our rugby songs".

• 'Back To Mono: 1958-69', a new box set compiling the work of Phil Spector, is awarded 10 out of 10 and called "testament to one of the few who could wear the badge of genius without fear of contradiction".

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Compiled by Trevor Hungerford

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### CLUES ACROSS

- 1+6A I'm about to receive some personal male. That bit was partly 'Handwritten' (4-5-2-3)  
 9 Bob Dylan's latest album has created quite a storm (7)  
 10 Record tracks in a studio as both Alberta Cross and The Strawbs have done (3 4)  
 11 "Give my regards to soul and romance, they always did the best they could", 2008 (5)  
 12 Hang about! This is a Cranberries' song (6)  
 13+18D Foo Fighters' single or a TV sitcom (2 4)  
 14+27A Somehow Ken shot big film of Radiohead (3-4-2-5)  
 16+35A "To change the mood a little I've been posing down the pub", 1979 (4-3-4)  
 19 Bruce Springsteen single '\_\_\_ Days' or Portishead single '\_\_\_ Box' (5)  
 20 They played their final gig at the V Festival in Stafford in 2009 (5)  
 21 "And the message coming from my \_\_\_ says 'leave it alone'", from The White Stripes' 'Seven Nation Army' (4)  
 23 REM music taken from Supertramp (2)  
 25 Primal Scream number that made them sound bigger than the Stones (5)  
 27 (See 14 across)  
 31 The Spanish one with a Green Day album (3)  
 32 Kasabian music not intended for 'Unplugged' series (2-5)  
 34 Newspaper reveals name of Two Door Cinema Club single (3)  
 35 (See 16 across)  
 36 (See 4 down)  
 37 Gradually get your way into U2 (4)

### CLUES DOWN

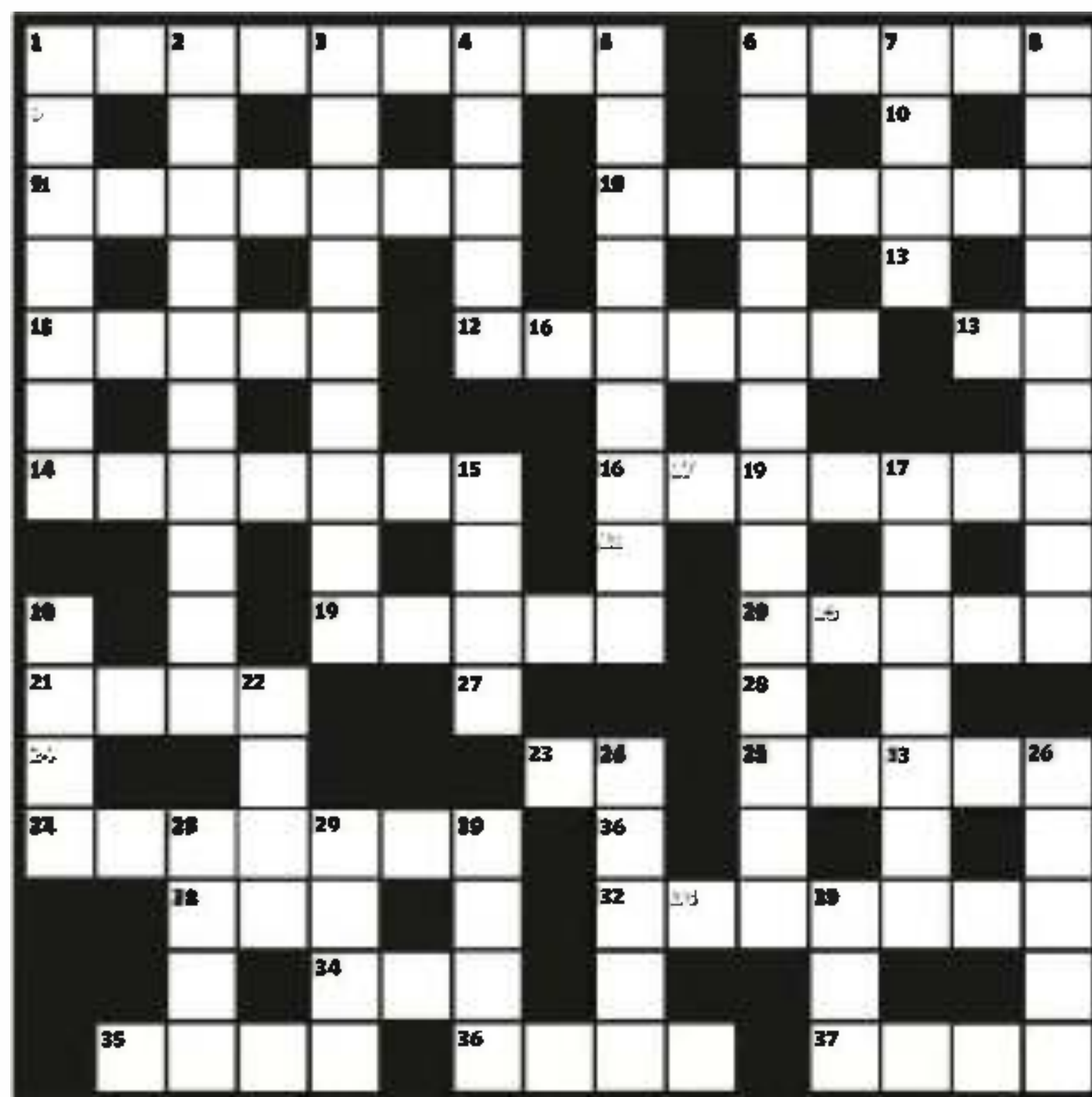
- 1 Chart entry single identified as being by Offspring (3 4)  
 2 Don't forget I'm with British Sea Power as well as The Zutons and Diana Ross (8-2)  
 3 Glances in different direction to see album from heavy metal band Prong (9)

- 4+36A "\_\_\_, is it true, \_\_\_ is it true? / All alone without a telephone, oh yeah", 1972 (5-4)  
 5 Having a sob on the quiet to Feeder album (6 3)  
 6 A Stereophonics' song? Well, perhaps later (5-8)  
 7 "Johnny take a walk with your sister the \_\_\_ / Let her pale light in to fill up your room", from U2's 'Mysterious Ways' (4)  
 8 Ray Dennis upset by London R&B act having 27 feet (4-5)  
 15+30D Blur single, and it's not bad (4-4)  
 17 "I got no plans, I ain't going nowhere / So take your \_\_\_ and keep on driving", 1988 (4-3)  
 18 (See 13 across)  
 22 Skunk Anansie's vocalist who got 'Trashed' going solo (4)  
 24 A more innocent word needed to complete Mystery Jets' single 'Someone \_\_\_' (5)  
 26 Turned aside as 'Sexy \_\_\_' arrived from 'The Beatles White Album' (5)  
 28 American band named after a moon goddess who left us 'Bewitched' (4)  
 29 Drummer for Culture Club (and not The Rolling Stones, I gather) (4)  
 30 (See 15 down)  
 33 Frank Turner's anger at completing the album 'Love, \_\_\_ & Song' (3)

### OCTOBER 13 ANSWERS

**ACROSS**  
 1 I'm Shakin', 6+27A Bend Sinister, 11+12A Wolf's Law, 13 Flaws, 14 FBI, 15 Easterhouse, 16 Nesmith, 18+32D Eddie's Gun, 20+34A Echo Park, 22 Bug, 24 Youth, 29 Shout, 32 Grid, 33+26A Emeli Sandé, 36 No Good, 37 Style

**DOWN**  
 2 Melvins, 3 Hysteria, 4 Kills, 5 Nowhere, 7 Erasure, 8 Des'ree, 9 Two Fingers, 10 If I Had Eyes, 19+31D That Kiss, 21+23D Hanging Garden, 25 Uno, 28 The Id, 30+17D Happy House, 35 Rae



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## COLLECTORS' CORNER

### SIMON & GARFUNKEL

Here are the music gems that no Simon & Garfunkel fan should be without



### HEY, SCHOOLGIRL (1965)



Recorded under the name Tom (Garfunkel) and Jerry

(Landis), two years after the duo began writing together, their first release reached 49 on the Billboard chart, but subsequent ones didn't fare as well and the duo shelved their musical career to go to college.

**Need To Know:** The pair have long acknowledged the influence of the Everly Brothers on their Tom & Jerry recordings, and invited the group to support them on their reunion tour of 2003/2004.

### THE PAUL SIMON SONGBOOK (1981)



The singer's debut solo album was recorded while he was over

in England trying to make his name as a singer/songwriter, and came a year after the US release of Simon & Garfunkel's debut album 'Wednesday Morning, 3AM'. Many of the songs were later recorded by the duo, including 'I Am A Rock' and 'Leaves That Are Green'.

**Need To Know:** While he was in England, Simon famously wrote the future classic 'Homeward Bound' while waiting for a train at Widnes railway station.

### THE GRADUATE OST (1968)



The duo dominate the soundtrack to the film which made a star

of Dustin Hoffman, and helped increase their already growing profile after their acclaimed performance at the Monterey Pop Festival the previous year. Asked to contribute three new songs, the group were so busy just one made it onto the album - 'Mrs Robinson', adapted from a song Simon had written about President Roosevelt's wife.

**Need To Know:** 'The Sound Of Silence' features in the film three times.

### THE CONCERT IN CENTRAL PARK (1981)



A performance recorded at the duo's reunion show on September

1981 in New York City's Central Park - their first show proper since their split in the early '70s attracted a crowd of around 500,000. Although it was a huge success, lingering tension meant a permanent reunion didn't happen, although they have toured together many times since.

**Need To Know:** As well as a host of S&G classics, the setlist featured a number of Simon's solo songs.



# FANMAIL

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

Edited by Dan Martin



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## Letter of the week

The best of the NME mailbag



## A FIRE WILL RISE

From: Ross Wales  
To: NME

It's such an attractive sight to see Crystal Castles fronting the cover of this week's NME (November 31). I realised it was perfect to place these two electro misfits right up front when I got to college that morning and a vocal outpouring of heated commentary ensued between friends as to whether or not CC deserved this much attention from NME. Coming from someone who's cherished and often defended them many times over the years it's wonderfully lovely to see them being written about in your pages so much if not for anything but the sheer sake of having such an arguable bickering back and forth between friends before college starts.

### NME's response...

What's this? A renegade rock'n'roll group, leaving righteous trails of blood and sweat across the globe, calling out the patriarchy and sparking fierce debates in common rooms everywhere?

Remember this moment, people, the next time someone's bleating on about how The New Boring stole this generation's fun. Rock'n'rave rebellion is still alive, apparently with blue hair. And with a band like

Crystal Castles you don't even have to look very hard. To be honest, Alice and Ethan have defied all logic and expectation by even lasting this long. And, aside from the fact that it's going to take more to solve

gender inequality than a few cheap pot-shots at Katy Perry, let's hope they continue to be an extreme irritant for years and years to come. Thanks Ross, BTW, it's just what we do - DM

## CRYSTAL CASTLES LETTERS (II) AND (III)

From: Emily Palmer

To: NME

I always thought Crystal Castles were some hipster crap that is always littered over my Tumblr dashboard. I was shocked to see them on the NME cover this week. I thought I should listen to some of their music after all, NME can't be wrong can they? After listening to them I realised what a great band they were! Thanks NME, you never get it wrong!

From: NME

To: Emily Palmer

Tumblr hipster crap has feelings too Emily, and sometimes it makes great records as well. I know, I was as surprised as you when I first found out - DM

From: Olivia Tweedale

To: NME

I just wanted to say how brilliant and intelligent the article on CC was by Alex Miller.

I have been a fan of CC ever since the days of MySpace, and that interview was one of the best I have ever read.

It was interesting, intellectual and inspiring, especially reading about Alice Glass' thoughts on how women are treated (especially in the media!). It is refreshing to see a woman standing up for her rights and addressing how young females are victimised these days, giving a big 'fuck you' to misogynistic men. I hope to see more articles like this one, and definitely more musicians like Alice and Ethan in the industry!

## MERCURY PRIZE IN 'ACTUALLY OK' SHOCKER

From: Amber Pickering

To: NME

Having watched Alt-J progress

through the past two years, I was crossing my fingers all the way through the announcement of the Barclaycard Mercury Prize Award. I was delighted to know that their unique talent was the bookies' favourite and that they had so much support from the people of Britain. Listening to 'Tessellate' as the announcement was made, I jumped off my bed with joy as I realised they had won. Although the other 11 nominees equally deserved to win it, especially Django Django, Ben Howard and The Maccabees, I was still ecstatic about Alt-J's win. The more I listen to 'An Awesome Wave' the more I anticipate the success of their next album. Roll on album two!

From: NME

To: Amber Pickering

Too right, Amber. The fuss around Alt-J in the run-up to the Mercury was so much that even they figured they wouldn't win because it was just too obvious. In hindsight, the whole thing of naming them as favourites before the nominations were even announced was more than a little unfair on such gentle boys. But on the night there was an overwhelming feeling of 'Who else was it ever going to be?' Sometimes a record comes along that only a misery could fail to be enraptured by. And that something so interesting can break out of its bloggy beginnings and emerge as the year's defining indie record is a cause for us all to celebrate - DM

## MAGIC SOUNDZ

From: Daisy Edwards

To: NME

I managed to get to Brighton for the the NME Generation Next tour this week and just wanted to say it was awesome. Howler & The Cast Of Cheers are both absolutely ace live acts but Gross Magic completely stole the show, and their 'Teen Jamz' EP is one of the best releases I've heard all year. One of the best gigs I've been to in a while, cheers for putting it on.



## STOP THIS MADNESS!

From: Christopher Sharp  
To: NME

Just read the review by numpty boy Hewitt regarding the new Madness album. What a piss-poor review – obviously he'd not listened to it enough times. Also seems the chart position of the album at the moment says it all really – not bad for a band who “should give it up”. The general buying public have made you look a proper twat, Ben. You can't argue with the buying public and chart position. May I suggest something to you? Well, I'm going to anyway. You should give it up mate, 'cos you're obviously no good at album reviews!

From: NME

To: Christopher Sharp

Really, Christopher? Ben always speaks very highly of you, but then he's a nicer man than I am. I mean, I could never stand Madness anyway, but... really? We're going to take “buying public and chart position” as ultimate gospel? By that logic we'd have lost The Velvet Underground 30 years ago, LMFAO would get to live, and Michael Bublé would mean more than Solange. Sorry, but nah, mate – DM

## RESURRECTION (PT 3,062)

From: Cath Mackay  
To: NME

I know I should be excited about The Stone Roses playing



## STALKER

From: Jade Byrom  
To: NME

“After their Halloween gig in Newcastle, me and my friends were lucky enough to meet Spector and Swim Deep. They were all very lovely and it was a great way to end a brilliant night. The band's costumes rocked, although Fred got fake blood everywhere.”

Glasgow Green but I've got my reservations. I know it's the scene of what's been regarded as their greatest gig, but maybe the level of expectancy will be too much this time around. Also, they've been popping up at various venues throughout the world since the summer so how are they going to approach the Glasgow concert? With new material that will throw the audience? With the exact setlist from all those years ago? Bagpipes halfway through ‘Fools Gold’? I was too young to see them at that legendary show so I have no idea how good it really was, and having seen them in Manchester in June I can testify that when they're in full flow there's not many acts who can match

# Web Slinging

The highlight of this week's NME.COM action

## “WHY ARE BANDS GIVING STARBUCKS CRED?”

Drop those twee red cups and step away from the seasonal shortbread – Starbucks are releasing their very own Christmas album. It's called ‘Holidays Rule’ and features actual real-life Beatle Paul McCartney alongside the likes of The Shins and Rufus Wainwright (right). Apart from the face-punching banality of yet another sleighful of indie darlings being shoved out to jangle their way through Christmas standards, there's a far more insidious evil at work here – a recent investigation has revealed that the company haven't paid a penny in corporation tax in Britain for the last three years.

Read Kevin EG Perry's article in full at [NME.COM/blogs](http://NME.COM/blogs)



### Best of the responses...

Starbucks: smart, sharp and tasty. I drink my coffee there because it is relaxing and tastes good, not because of their social consciousness or lack of it. The fact that they are capable capitalists is just the sweetener.  
Johnny Crow

Starbucks' coffee is watery mud. Anyone heard of Nescafé Gold Blend? That's the proper stuff... Jon Stratton

Why do you care who puts the CD out? You should just care about what music is on it. I'm listening to it right now, and it

is full of great renditions of great songs. Keri Metcalf

Welcome to the music industry in the 21st century. With artists unable to guarantee an income from music sales any more, they're having to look to other sources

to try and guarantee a way to make a living. It's just the way it is. Jethro Palmer

We should be petitioning the government to close tax loopholes, not moaning about companies who legally exploit them. Patrick Cragg

them. I can't help but feel that it's maybe one trip too many down the road of nostalgia. Then again, if there's a chance of lightning striking twice it may well be on those wearing flared jeans and a beanie hat.

From: NME

To: Cath Mackay

Don't think you've got too much to worry about here. I was lucky enough to see the Roses four times this summer and the thrill doesn't subside. There's still enough people who didn't make it to those shows to forgive them extending their victory lap a little further. But if there isn't any sign of this promised new album after that, then we'll be onto them, just you mark our words – DM

## NON-CELEBRITY JUICE

From: Neil Renton

To: NME

Edwyn Collins has had the kind of life that would make him a prime candidate for an X Factor

sob story. To come back from a double brain haemorrhage and perform on a stage again is something we're used to on a Saturday night as a Snow Patrol number swells up in the background and Louis Walsh talks of a contestant going on ‘a journey’. Collins is too good for that. Throughout his career he's always been a maverick and responsible for some of the smartest pop in recent memory, and for that alone he deserved his recent Outstanding Contribution To Music accolade at the AIM Awards. The fact that he's continued his career despite his health problems is something that puts most of us to shame, while giving us inspiration at the same time. If nothing else, he deserves every bit of praise he gets for getting the word “allegorically” in a song that makes it into the Top 10. Beat that, Rylan.

From: NME

To: Neil Renton

Oh, I wouldn't rule out Rylan using words like that just yet –

everything else he's done has been magnificently strange. But yes, I was there at the AIM Awards, and while an indie awards ceremony turns out to be as backslappy as any other, when Mr Collins got his recognition there wasn't a dry eye in the house. What a true giant of a man – DM

## PROPER RADIOHEAD HEAD

From: Grace Lovelady

To: NME

Right, it really grinds my gears when I am listening to Radiohead and someone asks, “Hey Grace, what are you listening to?” and I'm like, “Oh I'm listening to some Radiohead”, and then they screw up their face in disgust and spit out, “Radiohead are so depressing and sh\*t”. EXCUSE MEEEE!!! Radiohead ARE NOT depressing, well not that much any more. People just judge everything on their oldest song ‘Creep’ and it upsets me NME, it upsets me so frickin' much.



## STALKER

From: Kyla  
To: NME

“My best friend and I attended a Tame Impala gig in Sheffield. As soon as we got there at 11am we met the band and they were all so nice! Towards 2pm, Kevin Parker was locked out of the venue and he decided to sit with us for nearly an hour. After this he invited us inside the venue, gave us food, and let us watch the soundcheck!”

I LOVE RADIOHEAD. That is all. Peace.

From: NME

To: Grace Lovelady

Er, so 1997 called us - it wants its complaint back – DM

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# DOES ROCK'N'ROLL KILL BRAINCELLS?

TESTING MUSICIANS' MEMORIES AFTER A LIFETIME OF ABUSE

*This Week*

## FRED MACPHERSON SPECTOR

### QUESTION 1

With whom did the locals in a Mexican bar confuse Spector guitarist Christopher Burman while filming the video to 'Chevy Thunder'?

"Prince Harry."

**Correct.** Does he often get mistaken for royalty?

"Only by people who live in towns with populations of 10,000 in the outback of California. But he does have a similar penchant for naked Las Vegas nights."



Separated at birth (by quite a way)

### QUESTION 2

What did you tell *Shortlist* magazine was your new year's resolution for 2012?

"To be more obnoxious."

**Correct.** How's that going?

"Everyone thinks I'm a dickhead so I must have succeeded. Next year I'm going to be nice."

### QUESTION 3

How many legs are visible on the front cover of Spector's album, 'Enjoy It While It Lasts'?

"I think you can see both of the woman's legs and two of the leopard's, so I'm going to say four."

**Wrong.** One lady leg and one leopard leg

"Fuck. I knew I should have bought the CD or vinyl rather than the digital copy."

### QUESTION 4

Name the two Italian horror film directors that you agreed were "at the forefront of a generation" when discussing your love of Italian horror cinema in an interview in February.

"Lucio Fulci and, I assume, Dario Argento."

**Correct.** Erm, are we missing out?

"Absolutely. If I was going to recommend



David Walliams, Fred's punk poet of choice

someone to watch only one type of film, that could keep you going for a while."

### QUESTION 5

You used to be in the band *Les Incompétents*, and comedian David Walliams did the spoken-word intro to your post-split compilation, 'End Of An Error'. In it, who does he quote as saying, "One should judge a gig by the quality of the songs, not

the quantity of the people"?

"Barry Chuckle?"

**Wrong.** Anthea Turner

### QUESTION 6

What brand of sunglasses sponsored the bus you jumped on with NME and Florence Welch to play a DJ set at the Isle Of Wight Festival in 2009?

"Our good friends at Ray-Ban."

**Correct.** Did you get paid in sunglasses?

"We got paid in the friendship of a great company, which is so much more important to me than free stuff."

### QUESTION 7

What was the name of the man Spector fan Rachel Singleton proposed to onstage during a show at Sheffield Leadmill this October?

"I had to shout for him to come because he was drinking at the bar at the time. I think it was Ian."

**Correct**



It's like stagediving, but for life

### QUESTION 8

At what number did 'Never Fade Away' appear in NME's list of The Best 50 Tracks Of 2011?

"I can remember I was 39 in the Cool List, which is clearly more important to me than the quality of our tracks. I'm going to say 28?"

**Wrong.** It was 15

"Wow."

### QUESTION 9

According to the Bible, the animals Ox, Eagle, Lion, Man – the name of your old band – represent the four cardinal attributes of God. What are they?

"Let me go and pray and ask. Truth? Love?"

**Wrong.** Power, wisdom, justice, love

### QUESTION 10

What outfit are you wearing in the tattoo of your head and shoulders (left) that impressively devoted Spector fan Tariq Khan recently had inked on his neck?

"A black jacket, a white shirt and a black tie."

**Correct**



Billy Bunter is a folk hero among Hell's Angels, y'know

*Total Score*  
**6/10**

"That means rock'n'roll has killed braincells. At least four of them anyway."



**ON THE ROAD SPECIAL**  
Inside Toy and Rolo Tomassi's UK tours

**MICHAEL JACKSON'S 'THRILLER'**  
Massive 30th anniversary celebration

The most talked-about album of 2012 dissected by the band themselves!

# ALT-J

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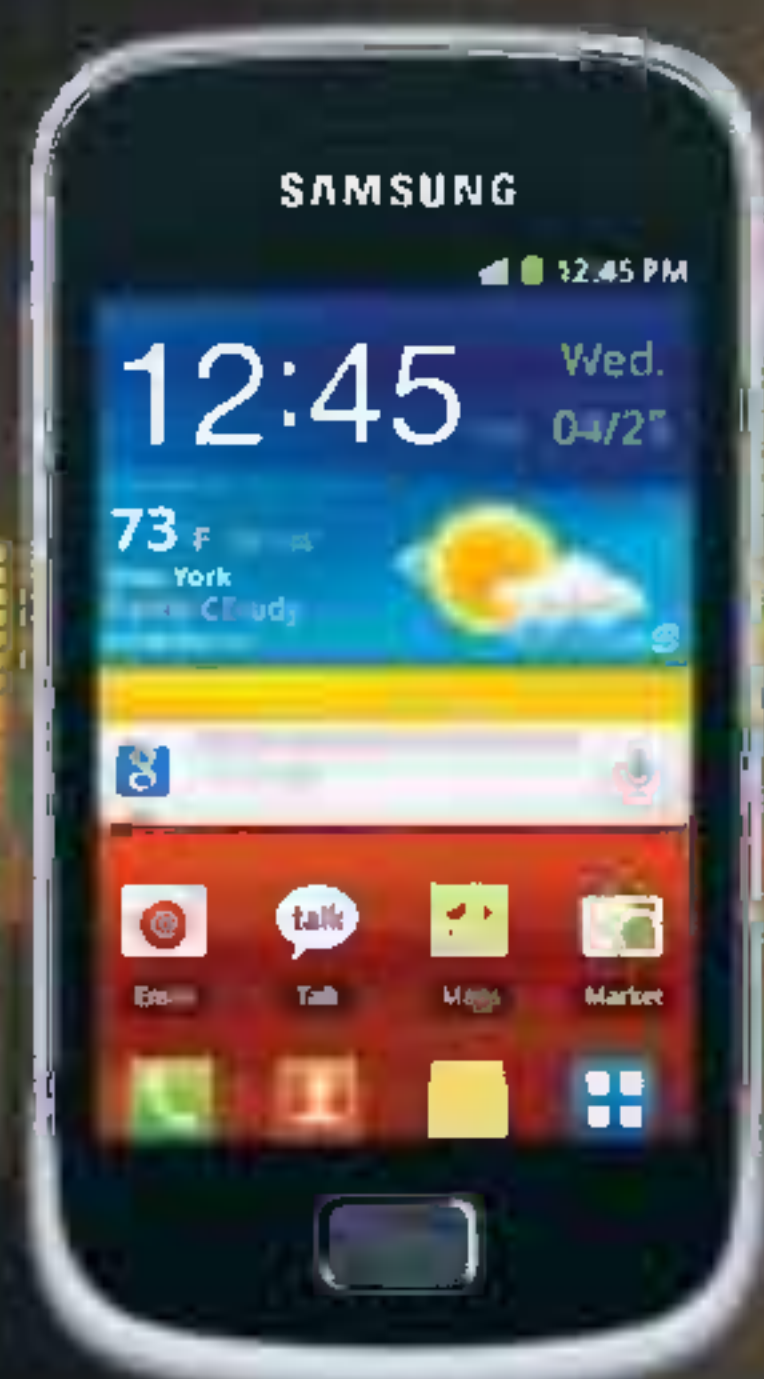
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