

17 August 2013 £2.40

NME

WIN
10 PAIRS
OF TICKETS TO
READING
& **LEEDS**

THE STROKES
Exclusive
Albert
Hammond Jr
interview



DISCLOSURE

Hanging loose with the brothers who've turned
British dance music upside down

PLUS JAKE BUGG THE HORRORS BELLE & SEBASTIAN

33 >
9 770028 636277
US\$6.50 | £5.37 | CN\$6.99 www.nme.com
£2.40 17 AUGUST 2013



Sky Sports Mobile or Spotify Premium now included in our Red 4G-ready plans

New Vodafone Red 4G-ready plans

Packed with double our standard UK data allowance
and great entertainment. All from just £26 a month.

power to you



Terms apply. Subject to credit check. Prices may go up during your plan. Registration and subscription required. Compatible device required for Spotify. Sky Sports Mobile TV available on selected iPhone and Android smartphones, and will include Pack 1. Pack 1 includes Sky Sports 1 and 2 only. Content may vary from time to time. UK residents only. Content included for 6 months and chargeable thereafter.

INSIDE THIS WEEK

17/8/2013



28

"HE BLEW HIS BRAINS OFF - IT WAS GREAT PROMOTION"

NORWAY'S BLACK METAL SCENE, GRUESOMELY REVISITED



32

"WE'D PLAY FOOTBALL EVERY SUNDAY WITH ROBBIE WILLIAMS"

THE GLITTERING CELEBRITY PAST OF BELLE & SEBASTIAN



34

"WE COULD HAVE SERIAL KILLERS LISTENING TO US"

DRENGE - INCITING VIOLENCE THROUGHOUT THE PEAK DISTRICT?



6

"At some point we will do something and it will feel good"

STRAIGHT FROM ALBERT HAMMOND JR.'S MOUTH: A DEFINITE MAYBE ON FUTURE STROKES MATERIAL



16

"I REFUSE TO ADMIT WE'RE MAINSTREAM IN ANY WAY, EVER"

DISCLOSURE DEFEND THEIR ENORMO-CULT STATUS



24

"GLASTONBURY WAS OUR SWORD IN THE STONE MOMENT"

JAGWAR MA GO ALL DISNEY ABOUT THEIR SUMMER FESTIVAL TRIUMPH

PLUS

- 4 ON REPEAT
- 6 UPFRONT
- 12 PIECES OF ME
- 13 RADAR
- 16 FEATURES
- 36 REVIEWS
- 49 BOOKING NOW
- 50 GIG GUIDE
- 54 THIS WEEK IN...
- 55 CROSSWORD
- 56 FANMAIL
- 58 BRAINCELLS



8

"I DON'T HAVE ANY CONTROL OVER MY EMOTIONS"
ANNA CALVI EXPLAINS THE TURMOIL BEHIND HER NEW ALBUM

SUBSCRIBE TO NME TODAY • SUBSCRIBE TO NME TODAY • SUBSCRIBE TO NME TODAY

SUBSCRIBE TO NME FROM £7.50!*

Subscribe now at
WWW.NMESUBS.CO.UK/ICXE

Or call now on 0844 848 0848 quoting code MDXR
Lines are open between 8am and 9pm, 7 days a week

*when you subscribe by UK monthly Direct Debit saving 30% off the full subscription price. Offer open to new subscribers only. Offer closes 31.10.13



ON REPEAT

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

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



LOS PORCOS

Sunshine

Continuing their quest to break through the grey cloud Wu Lyf cast in their time, Los Porcos deliver yet more ebullient, shimmering disco. 'Sunshine' is total joy from start to finish, from the Nile Rodgers guitar funk to the vocals radiating fun and freedom. Let's all move to New Pork City now.

David Renshaw, News Reporter

BABYSHAMBLES

Picture Me In A Hospital

Written not about Peter D's persistent problems but those of bassist Drew following his road accident, this Smithsian corker is the perfect embodiment of where Babyshambles are at in 2013. Light as hell and hung on a two-second riff nabbed from Paul Heaton's back pocket, it's a world away from the messiness you might imagine.

Matt Wilkinson, New Music Editor

ZOLA JESUS

Fall Back

Nika Roza Danilova might have discovered the brighter side of life on 'Fall Back' but she's not ditching her grand tendencies just yet. "I would do anything to be the one with you", she calls over bouncing strings on the only new song on new album 'Versions', sounding cheerier than anyone could've expected.

Rhian Daly, writer

BILL CALLAHAN

Expanding Dub

The first taste of Bill's forthcoming LP is a dub version of 'Javelin Unlanding'. Here, it's rendered as a mystic drift down the 'Dream River' of the album's title, Bill's oblique lines about death and Armageddon swooping below a surface of swimmy flutes as the conga rhythm laps at the bass. Dive right on in.

Laura Snapes, Features Editor

WILEY

Comet

'Comet' is just a verse and a chorus, but it's got the potential to be a hit. Wiley's imagining himself "flying through the sky" and seeing "the solar system at its birth",

until a vocalist called Ari brings the grime legend down to earth with a chorus on solitude, identity and fear. Deep, man.

Lucy Jones, Deputy Editor, NME.COM

LONDON GRAMMAR

Feelings

London Grammar's Hannah Reid is probably best known for singing on Disclosure's 'Help Me Lose My Mind'. Expect that to change when 'Feelings' is released and gets played everywhere in the universe. It's like Florence Welch has packed away the bombast and brought in a jazz band.

Andy Welch, writer

KINGS OF LEON

Wait For Me

The Followill clan have talked up new album 'Mechanical Bull' as sounding like a cross between 'Youth & Young Manhood' and 'Because Of The Times', but you wouldn't guess it from this track. Shimmering, laid-back and downbeat, this is the growling, grown-up Kings Of Leon we've come to know.

Dan Stubbs, News Editor

LOVE INKS

Outta Sight

They are: a trio from Austin, Texas, featuring husband and wife Sherry LeBlanc and Kevin Dehan, plus guitarist Adam Linnell. This is: minimal pop riddled with a Young Marble Giants drum-and-vocal echo, pacy and grand enough to eradicate the xx comparisons that accompanied every single review of their 2011 debut album, 'ESP'. Progress.

Tom Howard, Reviews Editor



DRAKE

Hold On We're Going Home

This, from upcoming album 'Nothing Was The Same', finds Drake craving a romantic night in. Which, if the slick '80s vibe on this saccharine singalong is anything to go by, would involve drinks made using SodaStreams, *Space Invaders* arcade games and foggy Quincy Jones beats blaring from a bedroom boombox. More of the same please.

Al Horner, writer

TRACK OF THE WEEK

MGMT

Your Life Is A Lie

Are you sitting down? Then listen. *Mock The Week* is scripted. Your diet is mostly horse. Pharmaceutical companies won't allow you to be cured of whatever disease they say you've got. Social networking is merely surrendering to surveillance and advertising. TV and its resulting celebrity culture are designed to keep you distracted and uninformed. There's no God, religion is the world's oldest confidence scam, all wars are about money, all governments are liars and murderers and no-one will shag you for buying Apple products. Your whole life is one big, stinking falsehood – this is a fact, and MGMT have returned to try to make

us do the jerky-quirk dance in celebration of it. "Open your eyes". Donk! "They're not your friends". Donk! "Try not to cry". Donk! Like the most melodic evil voices in your head all speaking at once while cracking the inside of your skull with a blunt

MGMT pinpoint the futility of life in a slice of psych-fuzz gif-pop

mallet at the end of every line, Andrew VanWyngarden and Ben Goldwasser pinpoint the emptiness, loneliness and futility of life in a repetitive slice of psych-fuzz gif-pop, essentially repeating the same hookline for two minutes without variation and thus treading the thin line between Devo-style cult classic and wacky curiosity. It's a bit like your doctor inhaling helium to tell you your tumour is malignant, but it works perfectly as introduction to an album that's both challenging and unconventionally accessible, the art-pop answer to 'Kids'. **Mark Beaumont, writer**

LIVE CELEBRATIONS OF 40 YEARS OF DISRUPTIONS

A SERIES OF LIVE SHOWS TO MARK THE 40TH
BIRTHDAY OF THE LEGENDARY UK RECORD LABEL



LAURA MARLING

YORK HALL, BETHNAL GREEN
03.10.13

CHVRCHES

SHEPHERDS BUSH EMPIRE
17.10.13

PUBLIC IMAGE LIMITED

SHEPHERDS BUSH EMPIRE
21.10.13

VIRGIN 40TH EXHIBITION

SOUTHAMPTON ROW, WC1
24.10.13

JAKE BUGG

BRIXTON ACADEMY
24.10.13

EMELI SANDÉ PROFESSOR GREEN NAUGHTY BOY

KOKO, CAMDEN
04.11.13

BASTILLE JOSH RECORD

KOKO, CAMDEN
05.11.13

SIMPLE MINDS

KOKO, CAMDEN
07.11.13

BOY GEORGE

KOKO, CAMDEN
10.11.13

MARTYN WARE PRESENTS HEAVEN 17

KOKO, CAMDEN
11.11.13

JAZZIE B PRESENTS SOUL II SOUL [FULL LIVE SET]

KOKO, CAMDEN
12.11.13

Mike Oldfield Sex Pistols Club Massive Attack
Neneh Cherry Orchestral Swedish House Mafia Kelis
Manoeuvres in the Dark The Kooks KT Tunstall
N.E.R.D The Human League Public Image
Spice Girls George Michael The Rolling Stones Culture
Club Massive Attack Laura Marling
Professor Green

KT Tunstall
The Chemical

Brothers Mike Oldfield
Sex Pistols Neneh Cherry
Orchestral Manoeuvres
in the Dark N.E.R.D The
Human League Public
Image Ltd. Spice Girls
George Michael The
Rolling Stones Culture



Spice Girls George Michael
The Rolling Stones Culture
Club Massive Attack
Swedish House Mafia
The Kooks KT Tunstall
Bastille Heaven 17 The
Verve

Professor Green
The Smashing Pumpkins
Janet Jackson XTC UB40
Madonna Emeli
Sade Peter
Daft Punk
Neneh Cherry
Orchestral
Manoeuvres in the Dark
N.E.R.D The Human
League Public Image Ltd.
Spice Girls George Michael
The Rolling Stones Culture



FOR INFORMATION ON
TICKETS, VISIT
www.virgin40.com



UPFRONT

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

Edited by Dan Stubbs

ALBERT HAMMOND JR

“YOU HAVEN’T HEARD THE LAST OF THE STROKES...”

*Back with a new solo EP after his battle with addiction,
the guitarist reports that The Strokes aren’t over yet*

Albert's first DJing lesson: headphones should go on your head



MAIN EVENT

The Strokes may have returned with a fifth album, 'Comedown Machine', in March, but other than putting the music

out there, the comeback machine was not in motion. The five-piece didn't even pose for a photo to promote the album, let alone play a show or speak to a journalist. And that isn't about to stop now. "That was the whole thing, and to talk about it now would take away from saying we weren't going to talk about it," says Hammond Jr., speaking to *NME* after a DJ set for Converse in the basement of London tattoo parlour The Circle. But he does let slip that The Strokes' story has not reached its final chapter yet. "At some point we will do something and we will speak about it wholly and it will feel good. It just feels too one-sided or weird or not fun when it's not coming as a group effort, but everything's great. [Me and Julian Casablancas are] really good friends."

So there will be further material from The Strokes? "Yeah," he says, falteringly. "The Strokes are always open to... it's always going to have something. I'm not saying that's the word from the band, just how I look at it, how it feels – like we've gone past the point of *not* doing stuff."

In the meantime, Albert is back with a new five-track EP, his first solo material since 2008's '¿Como Te Llama?'. Comprising brand new tracks 'Cooker Ship', 'Rude Customer', 'Strange Tidings', 'Carnal Cruise' and 'Saint Justice', it's due for release on his pal Julian Casablancas' label Cult Records in September. Recorded in Albert's home studio, it's unlike his

special-guest-filled solo debut 'Yours To Keep' in that the only players you hear are Hammond and drummer Matt Romano, a long-time collaborator. It also sees the guitarist finding a new sound. "It's the most aggressive stuff I've ever written. Two of the songs are *really* aggressive and I'm excited to play them live. Overall I feel like it's the best stuff I've ever written, by far."

Hammond was so excited, in fact, he didn't know where to stop – the EP was meant to be a single. "I recorded a track with Gus Oberg, my producer. I showed it to Julian and he was like, 'Cool, let's put out a single.' I said, 'I have one more,' so we tried that too and before I knew it we were in danger of having a whole album. The idea was just to put something out sooner, because an album as a process is much, much bigger and we didn't want to wait that long." Sound-wise, the theme is variety: "Every song is a little different, but the common thread is my guitar playing," says Hammond. "I have a solo in every one, which is really exciting. When my mom heard one of them, she was like, 'Oh wow, is that you playing?' She meant it in a positive way!"

Albert says he doesn't know if there will be a full album to follow. "I just feel that the album and touring cycle is just so..." he trails off. "I figure things out with Julian, and we can do things pretty fast. Waiting five months to put something out that you've just spent five months doing is feeling a little old."

"My mom was like, 'Oh wow, is that you playing?'"

Hammond's overwhelming positivity follows some tough times – he struggled with drugs around the promotion of The Strokes' fourth album 'Angles' in 2011.

"I indulged in the rock'n'roll life, I guess," he says. "Instead of indulging over [the course of my] whole life, I indulged over a period of a few years. You do it at first to get yourself out of your head, so you think of things differently. Then it gets to the point where you're just out of your head and not thinking of anything, and once it gets to that situation it takes away from the music, so what's the point? Music was the first

drug that got [me] excited, and I think drugs take you in a new direction, then you forget that you have to stop."

Did that contribute to the delay in solo

work? "Partly, maybe, but we started doing Strokes stuff, so it's a give and take between doing that and doing your own things. You're either rehearsing or touring something so it's hard to find the time. But music is one of those things where you can't just sit down [and do it], you really need to be relaxed and not care about money or what you're doing, then the good stuff comes out. Just like when you were a kid, just playing music and it's fun and you get giddy. I've been a very lucky individual – I have an amazing band and amazing people around me who inspire me – and I'm getting to release what I think is the best thing I've ever done."

Trying out some new licks



Albert with his recording partner Matt Romano (left)

CULT HEROES

Albert is signed to Julian Casablancas' Cult Records. Meet his stablemates...



THE VIRGINS

New York punks, currently on tour with The Killers.

Julian Casablancas: "When I first saw The Virgins I was psyched there was such a rad new band from NYC... I think they've made a classic record and we're really excited they chose to work with us."

Release: Their 'Strike Gently' album was released in March



HAR MAR SUPERSTAR

A New York scenester from the band's early days, Har Mar looks like The Penguin but sings like Prince.

Julian Casablancas: "He's the man with the golden voice, and we're excited to try and turn people on to that fact... Like the dude himself, the record's just tough, sad, hilarious and rad."

Release: Album 'Bye Bye 17' was released in April



OUT OF THE BLACK

*Anna Calvi's dark new album 'One Breath' was made during a time of inner turmoil for the singer. She tells **Andy Welch** how she battled her depression*

It's a huge part of what life is about, having no control," says Anna Calvi, describing the depression that inspired her forthcoming second album 'One Breath', due for release on October 7. "How terrifying that is, but then soothing too – that's what love is about, what death is about, the whole thing is about not being in control. It seems to be something that always comes back in my writing, and it's expressed a *lot* on this record."

Just like its predecessor, the newly

announced 'One Breath' is a noirish thriller, brooding and bleak. But this time, the added layers of light and shade give the unmistakable gothicism of Calvi's 2011 self-titled debut a new sheen. But if the music sounds brighter, thematically and lyrically, things in Calvi's world are darker than ever. While there are specific moments spent dealing with the black dog at her door – most notably new track 'Suddenly' (see blue box opposite) – there's also an overarching theme of turmoil. "I don't think I have any control over my emotions," she says. "It's a problem in my life, but in my music it's great. I think the feeling of not being on stable ground is what makes art interesting."

Speaking from her London home, Calvi appears calm and confident despite the whirlwind of emotion on 'One Breath'. She says the really stressful part of her work came during initial writing sessions. Trying to do something she was happy with meant discarding vast swathes of material. "I didn't

want to do the same thing again," she explains, "so I had certain things I wanted from the record before I even started writing. I wanted my guitar to appear more as a moment of madness in the song, just letting rip occasionally with no strumming in the background. And I didn't always want to sing loud – I wanted to use the vulnerability of my voice to add variety." Working with producer John Congleton at Black Box Studio in Noyant-la-Gravoyère, France and in Dallas, Texas, Calvi also used tuned percussion to pick out interesting harmonies.

Another change for album number two was not feeling the need to make a defining statement. With her debut, Calvi pressured herself into believing it had to be a "single portrait to tell every story" she'd ever wanted to tell. "Now, I can see each album is just a photograph; you take one and move

"The feeling of not being on stable ground makes art interesting"

TRACK-BY-TRACK

ANNA CALVI ON KEY TRACKS FROM 'ONE BREATH'

SUDDENLY

"It's about a depression that you don't really know how to overcome, but you know that you don't want to feed it any more, so you just walk away from it. Is it autobiographical? Yes. This record is more about things that are going on in my life."

ELIZA

"It's about a woman I've seen who is beautiful, calm and serene. It's about wishing you could just take your soul out and become that person; about getting to a point where you're so stuck that you would be happy to forsake everything you are in order to become someone else."

PIECE BY PIECE

"This song is made up of pieces of a memory that gets deconstructed, and by the end of the song they're incomprehensible. It's about forgetting someone, which is really sad, but then if it's a bad memory, it can be a really good thing."

CRY

"This is about how you feel when someone expresses their love for you. The guitar comes in really strong because I wanted to use it as the emotional access point of the song. It can be any expression of love: affection, jealousy, whatever."

ONE BREATH

"It's about that moment before saying something that's going to change everything forever, and the time it takes to have that one breath before you do so. The song ends before I say whatever it is, so the listener can make up their own mind."

on. It's a calming feeling to know that," she says. If there's any pressure involved in following up a debut as acclaimed as hers, Calvi doesn't seem to be feeling it now the clouds have lifted. "I just really hope that people

like the record," she says. "I don't have any expectations, just as I didn't have any for the first album."

I'm already thinking about where I can go next." One possibility could be to collaborate with sworn Calvi supporters Nick Cave and Brian Eno. "I would love to work with both of them," she says. "I haven't spoken to Brian in a few weeks, but he was giving me advice about keyboard players when I was going to record. I need to get back in touch and get something sorted."



Anna Calvi making her new album... with her teeth

NEWS OF THE WEIRD

FROM THE NME NEWSROOM

DRAKE EXPECTATIONS

At his OVO Fest performance last week, Drake welcomed an incredible number of guests onstage – Kanye, A\$AP Rocky, J Cole, Miguel, The Weeknd, Wale, Big Sean, Lil Wayne, Diddy and TLC. Amazing the lengths people will go to to avoid doing any work.



Here's a Bruce bonus for all of you

WHEN BRUCE MEETS BRUCE

Iron Maiden singer Bruce Dickinson gave an O2 Arena shout-out to Bruce Forsyth after he had been to the band's show there the night before. *NME* looks forward to a new BBC series *Strictly Bring Your Daughter To The Slaughter*.

SNACK SABBATH

Ozzy Osbourne says Bill Ward, the Black Sabbath drummer absent from the reunion, was too fat to join the band's tour. "He's incredibly overweight," said the singer. When Ozzy thinks you're unhealthy, you know you're in trouble.

FLYING HIGH

Richard Branson has announced plans to host gigs on Virgin's new domestic airline, Little Red. Branson says he hopes to "shake up flying in the UK". Let's just hope they don't book a Buddy Holly tribute act.



"Best get the old band back together, eh?"

JOHNNY B BAD

After Johnny Borrell's debut solo album sold just 594 copies in week one, his label hailed it "the 15,678th bestselling album of the year to date". They handily calculated they'd achieved "0.00015 per cent of the sales of Adele's '21'."



OFWGKTA'S END OF TERM REPORT

With Earl Sweatshirt's debut album imminent, we assess where each member of the Odd Future crew stands now, three years since we first heard them

Teacher's pet



FRANK OCEAN

Since his debut album 'Channel Orange' was released, Frank has been

a lightning rod for praise, even scoring six Grammys. In the gaps, he has already begun work on a follow-up, saying he's keen to collaborate with Tame Impala and King Krule on what will be another concept album.

Verdict: He's the Stevie Wonder of future R&B, but he needs to look after himself: he tore his vocal cords at a recent performance.

Rating: A+

Top of the class



TYLER, THE CREATOR

Tyler bagged a Best New Artist Grammy for 2011's 'Goblin'. April 2013 saw the release of a third solo record, 'Wolf', which sold 90,000 in its first week. He still courts controversy – adverts he made for Mountain Dew were accused of being racist and belittling women.

Verdict: Tyler has fostered a prolific career and created a new brand of anti-hero.

Rating: A



EARL SWEATSHIRT

Achieving MIA status while in educational exile on Samoa, Sweatshirt returned in style playing this year's Coachella festival with Flying Lotus on the decks. He's

on the brink of releasing one of the most hotly anticipated debut albums of the year in 'Doris', due August 20.

Verdict: He may be the Odd Future rapper to achieve mainstream success.

Rating: A



HODGY BEATS

He forms one half of MellowHype. Mainstream success eludes them – 2012's

second album 'Numbers' failed to chart. A solo album is due soon.

Verdict: A talent whose hodge-podge output means he's still just orbiting the bigger stars in the OFWGKTA galaxy.

Rating: B-

Passable



LEFT BRAIN

The other half of MellowHype. As a rapper, he has been spotted on

The Internet's albums and 'Trash Wang', from Tyler's 'Wolf'. In 2011, he was charged with assault for allegedly slapping a female photographer.

Verdict: Perhaps it's time to branch out and work with artists outside of the collective.

Rating: B



MATT MARTIANS

Matt is half of The Internet, the jazzy, off-kilter duo who have

received plaudits for their two albums.

Verdict: Calling his band The Internet shows a disastrous lack of understanding of SEO.

Rating: B-



SYD THA KYD

Only girl allowed in the boys' treehouse, and the other half of The Internet.

Has done her own solo tracks: 2011's 'Flashlight' had shades of Prince.

Verdict: More solo stuff please.

Rating: B-



DOMO GENESIS

So far, Domo Genesis' career amounts to three politely received mixtapes, released in consecutive years.

Verdict: He could make some great beats from the sound of lethargic clapping that follows his output.

Rating: C

Must try harder



MIKE G

Between an album in 2010 and an EP in 2011, Mike's flow can be best

described as workmanlike.

Verdict: Unless he pulls his finger out, it's his career that will end up chopped and screwed, not just his mixtapes.

Rating: D-



HAL WILLIAMS

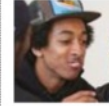
Dual citizen of two rap collectives: Atlanta-based NRK (Nobody Really

Knows) and Odd Future. Collaborated with The Internet, and under the name Pyramid Vritra released a free album, 'The Story Of Marsha Lotus', in 2012.

Verdict: Nobody Really Knows is about the size of it.

Rating: E

Fail



TACO BENNETT

Syd's brother, Tyler's friend, but Taco's chief contribution is to eat chips

and pass the mic, so far as anyone can tell from his low-quality verses.

Verdict: His talent for consuming potato products may not outlive him.

Rating: F



JASPER DOLPHIN

Tyler's mate, more famous for his ongoing role in

OFWGKTA's largely unfunny sketch and stunt show *Loiter Squad*, in which he was spotted being hit with a fish.

Verdict: Hard to make a living from a talent for being slapped by marine life.

Rating: F



LUCAS VERCETTI

Managed OFWGKTA LA pop-up store. Is dating

Bruce Willis and Demi Moore's daughter. Laid down an insufferable verse on 'Trash Wang'.

Verdict: Destined to be remembered as 'the white guy'.

Rating: F

IT'S ALL KICKING OFF!

With the Premier League starting on Saturday, four footy-mad musicians answer the big questions of the season



FELIX WHITE
The Maccabees,
Fulham supporter



FARIS BADWAN
The Horrors,
Blackburn Rovers supporter



JAMES SPENCE
Rolo Tomassi,
Arsenal supporter



FRANKIE FRANCIS
Frankie & The Heartstrings,
Sunderland

WHO DO YOU THINK WILL WIN THE PREMIER LEAGUE THIS SEASON?

"Chelsea. José Mourinho's got his own scriptwriter. It seems meant to be."

"Chelsea, largely because of Mourinho."

"Chelsea. They just have so much strength in their squad."

"I can't think of any team better than Manchester United."

WHO ARE YOUR TIPS FOR THE REST OF THE TOP FOUR?

"I reckon Manchester United will finish second, Manchester City third and Arsenal fourth."

"Man City second, Man United third, Arsenal fourth."

"Manchester City in second, Manchester United in third and Arsenal in fourth."

"Man City will be good, Arsenal do well regardless, and Chelsea too."

WHICH THREE TEAMS WILL GET RELEGATED?

"Crystal Palace are as good as down, bless their hearts. The I think Hull and Newcastle too."

"Crystal Palace, Hull (my mum's team) and Cardiff aren't quite strong enough, unfortunately."

"Crystal Palace, Hull and West Ham."

"Cardiff City, Hull and Crystal Palace."

WHO WILL BE THE LEAGUE'S TOP SCORER?

"Manchester United's Robin Van Persie (pictured right)."

"Van Persie. But Liverpool's Daniel Sturridge could be the top-scoring English player."

"Probably Van Persie again."

"Luís Suárez, if he doesn't get suspended for any crazy reason."

WHO WILL PROVE TO BE THE SIGNING OF THE SEASON?

"I'm hoping it will be Adel Taarabt on loan from QPR to my team, Fulham."

"Steven Caulker is a great signing and I'm excited to watch Jesús Navas and his snake eyes."

"Loïc Rémy signing for Newcastle is a shrewd deal."

"I have high hopes for Sunderland's new signing Emanuele Giaccherini."

FIRST MANAGER TO GET SACKED?

"Alan Pardew at Newcastle."

"The Newcastle situation looks precarious but anything could happen with Di Canio at Sunderland."

"Mark Hughes at Stoke City."

"There's a lot of pressure on David Moyes at Manchester United."



"IT'S MUSIC TO KILL PEOPLE TO"

Ex-Chili Peppers drummer **Cliff Martinez** tells us about his soundtrack to Ryan Gosling's new film

How did scoring *Only God Forgives* differ from *Drive*?

"I scored *Only God Forgives* as it was being made. *Drive* was complete – they'd even shot the credits."

Did you go to the shoot in Thailand?

"Shooting to me is like watching paint dry. I did go, but just barricaded myself in a hotel room for five weeks."

The film is ultra violent. How did you get in the right mood?

"I would usually start with one of the death-by-sword scenes. That and an espresso. I listened to the score without

the movie recently and thought, 'What activity would you do to this music?' Then I got an email from a soldier saying he listens to it on patrol. I thought, 'That's it – it's music to kill people to.' **You played with Red Hot Chili Peppers when they were inducted into the Rock And Roll Hall Of Fame last year. How was that?** "It was exhilarating. I hadn't touched the drums for 20 years – I had to practise every day for six weeks to make sure I didn't stink. I'm much happier working in the shadows."



A scene from *Only God Forgives*



CLIFF MARTINEZ'S THREE FAVOURITE FILM SCORES

1 Bernard Herrmann, *The Day The Earth Stood Still*, 1951

2 Ennio Morricone, *A Fistful Of Dollars*, 1964

3 Ennio Morricone, *For A Few Dollars More*, 1965

WIN 10 PAIRS OF TICKETS FOR READING & LEEDS!

We're just days away now from the festival event of late summer – Reading & Leeds 2013!

With headliners Biffy Clyro, Green Day and Eminem, a rare appearance by Nine Inch Nails and a host of exciting new bands including Drenge, Merchandise and Parquet Courts on the bill, Reading & Leeds 2013 promises to be a weekend bursting with brilliant performances.

This year, there's more to see than ever, with the brand new Radio 1 Dance Stage and 1Xtra Stage. And the NME Signing Tent is back – giving you the chance to meet and greet your favourite bands.

NME has five pairs of weekend camping tickets to give away for each of the two sites – getting you and a mate in to the big weekend on August 23–25. And as Reading weekend tickets are now sold out, this may well be your last hope!

HOW TO ENTER

Go to your smartphone's app store. Download a QR reader for your smartphone and scan the QR code below. You'll be automatically redirected to exclusive NME features, info and video footage. Mobile network and/or wi-fi charges may apply. No smartphone? Go to NME.COM/extra to enter



«READING
LEEDS»
2013

NME
MUSIC
PHOTOGRAPHY
AWARDS
With **Nikon**

HAVE YOU SHOT THE YEAR'S MOST ROCK'N'ROLL PICTURE? WELL, ENTER THE **NME MUSIC PHOTOGRAPHY AWARDS** NOW!

Enter your best photos taken in the past 12 months at any music event, of any music artist and you could win a top-of-the-range Nikon camera.

Open for entry now – amateur and professional photographers can upload pictures at nme.com/photoawards2013

FOR MORE DETAILS NME.COM/PHOTOAWARDS2013



Photos: David Edwards, Poonah Ghama, Aaron Parkey, Andy Ford.

PIECES OF ME JAKE BUGG

The Telecaster-toting teenager on unlikely operatic influences, how Japanese fans bewilder him and his nan's encounter with a rock'n'roll legend

My first album **BUDDY HOLLY**

"I think it might have been a horrible 'Best Of' or something. My nana was a big fan. She says she used to iron his clothes for him. He came to England once and she was working in the theatre he was playing at and she ironed his clothes. I don't know how true that is but she swears it is. So I could be sat here with a big pair of specs."

The first song I fell in love with **DON MCLEAN - 'VINCENT'**

"I first heard it when I was 12 years old. It didn't inspire me to just suddenly start playing music or pick up a guitar, but it was the first time I'd actually really liked a piece of music. It definitely led me to go and discover more stuff."

The first song I learned to play **GARY JULES - 'MAD WORLD'**

"It definitely wasn't the Tears For Fears version. God no. I was about 12 years old and I chose to learn it because it was only four chords. It was pretty easy."

My first gig **DON GIOVANNI AT NOTTINGHAM ROYAL CONCERT HALL, 2003**

"The first thing I ever saw was the opera *Don Giovanni*. I was nine years old and bored out of my mind. I appreciate it now, but at the time I didn't get it."

My favourite lyric **LEONARD COHEN - 'ONE OF US CANNOT BE WRONG'**

"I don't really have a favourite, but a really good one from this song is: 'And so I tortured the dress that you wore for the whole world to look through'. It's just very haunting - it paints a picture. I'm a big Leonard Cohen fan."

My favourite possession **1954 FENDER TELECASTER**

"My favourite possession has to be a guitar. I don't really have favourites out of my guitars but I have just got this new one that I'm very proud of. This might be really boring but the serial number is 8078, which mean it's the 8078th Telecaster ever made. I got it in Nashville, Tennessee. I've got my eye on it all the time."

Right now I love **BLACK SABBATH**

"The new album ('13') is great. It's not like 'Wow, it's amazing' - it's not got the songs that are like the classic Sabbath songs - but it is surprisingly good considering



they haven't made a record for 35 years. People think I just say that because they were in recording with Rick Rubin before me, but that's not true. If I don't like something I'm not going to say I like it. I really like that album. I haven't seen them live but I have heard they're meant to be really good."

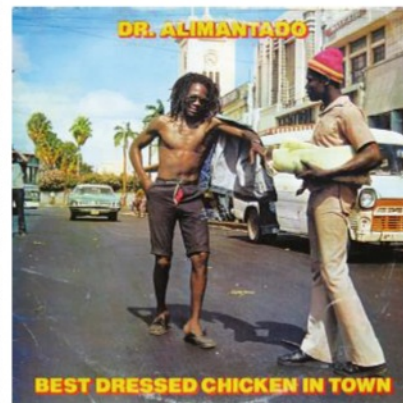
My favourite place **JAPAN**

"So far, Japan has had the most impact on me out of all the places I've been. I want to see every bit of the world though, I really do. It was weird there, but they appreciate

my songs written about my little town. I'm just singing about observations, really, yet they can appreciate it. Half of them can't even speak English. It's crazy, it really baffles me."

My favourite album sleeve **DR ALIMANTADO - 'BEST DRESSED CHICKEN IN TOWN'**

"Nick Drake's 'Pink Moon' is a weird one, but I just got this reggae album. It's just some guy in the street and there are a couple of chickens knocking about. He's wearing shorts. It's in Jamaica somewhere. It's really funny."



Clockwise from main: Jake Bugg; bespectacled legend Buddy Holly with his band The Crickets; Dr Alimantado's 'The Best Dressed Chicken In Town' sleeve; the reformed Black Sabbath; Gary Jules' version of Tears For Fears' 'Mad World'; The opera *Don Giovanni*, Jake's first 'gig'; Don McLean's 1971 single 'Vincent'

RADAR

FUTURE STARS, BREAKING SCENES, NEW SOUNDS

Edited by Matt Wilkinson



ABOUT
TO
BREAK

SIVU

The London-based electronicist gunning for Alt-J's glitch-pop crown

I worked with bailiffs. It was brutal," sighs James Page – the man also known as Sivu – when asked to recall how rubbish his life got when he first moved to London. "I hated that stuff! It was *really* horrible. It was just... *shit*."

Reflecting that learning the art of repossession isn't one of his proudest achievements, James is currently focusing on the happier times lying ahead. With his moniker taken from the Finnish translation of his surname, he's just signed to Atlantic, who've got him working on his debut album alongside producer Charlie Andrew – a guy who's hugely in demand at present following his work on Alt-J's Mercury-winning debut.

On paper, it's a near-perfect mix – James' fragile and introspective songwriting comes replete with touches of electronica and beats reminiscent of Beck, Fever Ray and Björk at their most forward-thinking. Speaking to *Radar* while holed up in Brixton's Iguana Studio, he describes the sessions as "daunting", but adds that he's still on course to have the album finished by October and ready for release in early 2014. As for

the sound? Expect a balance between the heartstring-tugging beauty of January's breakthrough track 'Better Man Than He' – one of the most uplifting and romantic songs of the year, with a strikingly effective video accompanying it to boot – and the glitchy ambience of his more recent work on the 'Bodies' EP. "I like being dead in the middle. If it goes more electronic I tend to say, 'That's too far,'" he says of his split personality.

Describing his new, as yet unheard material as "ballsier" and "darker" than his previous work, he seems to be on a quest to push boundaries with Sivu. James uses the word "challenging" when asked to describe the direction he sees his music taking in the future, adding with an air of quiet confidence: "I just know that I want to do something different."

And if he was given the chance to replicate the supermassive, award-winning success of Alt-J's 'An Awesome Wave', would he grab it with both hands? Sure as hell he would. "What they've done is amazing. It's definitely something I aspire to," he sniggers. Certainly beats breaking down doors for a living.

David Renshaw

NEED TO KNOW

BASED: London

FOR FANS OF: Beck, Alt-J

BUY IT NOW: The 'Bodies' EP is on iTunes now

SEE HIM LIVE: Sivu plays various festivals throughout the summer, and supports London Grammar in October/November

ON NME.COM: New song 'Over And Over' hits the web this week

BELIEVE IT OR NOT: The video for 'Better Man Than He' was filmed using an MRI scanner, showing an x-ray of James' skull. It's had half a million views on YouTube so far



Pinkunoizu: the great Danes of psych

PINKUNOIZU GET THE HORRORS' NOD OF APPROVAL

As their new album 'The Drop' is released, the Danes hit it big with the UK psych contingent

RADAR NEWS

Danish psych quartet Pinkunoizu might be relatively unknown to most, but since their performance at Glastonbury earlier

this year, things have been picking up pace for them. Their just-released second album 'The Drop' marks a more accomplished sonic assault, building on the lysergic foundations of debut 'Free Time!'. And one of those faces in the crowd at their Worthy Farm set – Tom Cowan from The Horrors – was suitably impressed by his new discovery.

Tom tells us he thinks the band fit in perfectly with the scene spawned by The Horrors – referencing the likes of east Londoners Toy and Telegram as well as Dutch minstrel Jacco Gardner. He's also keen to put the spotlight on Pinkunoizu drummer Jaleh Negari, whose performance at Glastonbury blew him away. "She was amazing," he explains. "She was constantly on the

edge of falling apart but then going back into the rhythm."

"For us it's obviously important that people have these kinds of experiences listening to us play live," says Pinkunoizu frontman Andreas Pallisgaard. "It doesn't really matter who it is."

'The Drop' should prove to be a catalyst for even more people seeing the value in the band. Speaking about the new record, Andreas admits: "[It's got] a little less of the collage spirit that was exhibited on 'Free Time!'. But I think it functions

well as a whole, despite the different directions presented on there."

The band seem to be happy to be part of the burgeoning psych scene – something Tom from The Horrors thinks can only be a good thing. "It seems when [The Horrors] started there were no bands like that, and now there's loads," he explains. "It could be because of the internet – or maybe it's because the drugs are better than 10 years ago!" *Rhian Daly*

Since their Glasto show, things have been picking up pace

The Buzz

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



1 TOBIAS JESSO JR

Way back in March, former Girls man Chet 'JR' White gave an interview mentioning a new artist he was soon to be working with. "The idea was for him to come here and we would work together, like with Girls," he said of Tobias Jesso Jr, the Vancouver-based songwriter he'd come across the week his former band split. Cut to early August, and the first fruits of Tobias' work appeared online in the form of demo 'Just A Dream'. A lament to a newborn child, the track sounds eerily like one of those great, lost John Lennon piano demos of the '70s – heaving with emotion, cracked vocals, perfect lyrics and ultra-smart songwriting chops. Little wonder White is so excited about working with him.



2 LET'S AWAY

Birthered in the same stuffy recording studio as Field Music, Sunderland's Let's Away are already mastering the art of cocooning kitchen-sink drama in layers of dewy reverb and poignant pop hooks. Bittersweet lullaby 'Blue' is a perfect snapshot of their Pulp-invoking poise.



3 THROWING SHADE

In street lingo, "throwing shade" means trash-talking your mates. However, it's also the moniker of DJ and producer Nabia Iqbal, a young west Londoner with a taste for R&B, UK bass and African and Asian beats. Check out her tracks 'Daydream' and 'Myſtic Places'. She's also got a killer radio show on NTS.



4 LIFE

Formerly The Neat, Hull four-piece Life are on a quest "to make you fall in love again" through catchy guitar hooks and raucous lyrics about "babes". They have matching Russian-gangster tattoos and a drummer known for ripping apples in half at house parties. 'Wanna Forget' is out this autumn via Birthday Records.



5 JR SEA

Jr's debut track 'Out Of Body Auto-Reply' was mixed by Tarek of Radar faves Spring King, who confesses even he has no idea who is behind the Vampire Weekend-straddling trop-pop tune. Email the man himself and you get a – yup, you guessed it – out-of-body auto-reply. Clever sod.

BAND CRUSH



ASAP Rocky on his new favourite act

"FKA Twigs is someone I've been feeling. I was lucky enough to work with her on something recently. She's got her own style, her own sound – which usually people work years to achieve, but for her it's natural. She's really fresh."

RADAR
REVIEWDESTRUCTION
UNIT

DEEP TRIP SACRED BONES

Prepare for an Arizonian triple-guitar assault on your senses

From an apartment in Tempe, Arizona, a city built on the baking sand of the Sonoran desert, two men named Jes Aurelius and Alex Jarson run an enterprise named Ascetic House. Exactly how one goes about defining it isn't totally clear: it's part record label (although they prefer cassettes), part publishing house (producing a variety of esoteric zines, occult pamphlets and cultural journals), and part musical collective, playing home to a panoply of bizarre, experimental groups like Marshstepper, Body Of Light, Jock Club and the band in which Jes plays guitar, Destruction Unit.

Destruction Unit are probably one of the more straightforward of the Ascetic House bands, although given the occult-S&M mindfuck that is a Marshstepper performance, that's not saying an awful lot. Funnily enough, the project has been around for some years – the late Jay Reatard spent a short time in an earlier incarnation of the group – but 'Deep Trip' finds them reconfigured into a five-piece, having honed their sound to a new level of lysergic extremity. Their noise-soaked garage-punk lurches between hardcore-pace burnouts ('The World On Drugs', 'God Trip') and drug-dusted psychedelic rock ('Bumpy Road', 'The Holy Ghost'). Vocalist Ryan Rousseau sings in a hoarse tremble, like a man who has, perhaps through the judicious application of narcotics, seen some wonderful and terrible things. But the real dynamic here is the interplay of DU's triple-guitar assault – basically, one rhythm, one lead, and one set to obliterate everything else with brain-melting feedback.

This isn't a sound for the faint-hearted. But that's a good thing. Most modern psych bands are still stuck in that paisley/patchouli thing, the stuff to which granddad and grandma sipped mushroom tea in the '60s. These days, we need a louder, heavier hit. Time to kneel down and press 'Deep Trip' against your third eye. **Louis Pattison**

8

BEST TRACKS: 'The World On Drugs', 'Bumpy Road', 'Night Loner'

Destruction Unit survey the desert they just destroyed

5
TO SEE
This week's unmissable new music shows



CHILDHOOD
(pictured)
Soup Kitchen,
Manchester, Aug 14

PUBLIC SERVICE BROADCASTING
South Street Arts
Centre, Reading,
Aug 15

DAN CROLL
Camp & Furnace,
Liverpool, Aug 17

CHAIN OF FLOWERS
Old Blue Last,
London, Aug 20

CHAMPS
Servant Jazz
Quarters, London,
Aug 20



Temple Songs: only their T-shirts are out of date

TEMPLE
SONGS**MADAME JOJO'S, LONDON TUESDAY, JULY 30**RADAR
LIVE

In front of the twinkling fairy lights and red velvet curtain that decorate Madame Jojo's stage stand Manchester's

Temple Songs. Sporting double denim and baseball-style T-shirts, they look like they've come straight from a '90s convention. But while there are elements of lo-fi slacker-rock to them, they're more than just another tuneless rehashing of the past.

Combining elements of surf-rock and Beatleque gloss-pop, tonight's set from the quartet should have them blowing the rest of the bill out of the water. But there's something not quite right, and instead of forging a lasting, spine-tingling memory, things seem slightly lacklustre. Whether it's the band, the venue or the crowd (most likely the latter – tonight's front row includes a couple taking selfies throughout, with their tongues rammed down each other's throats), something doesn't quite click for them. It means that what could – and perhaps should – be great is instead frustratingly stunted.

There are bursts of excitement. 'I Can't Look After You' is nonchalant '60s perfection, making up for the rest of the night's shortcomings in three minutes of wiry guitar, as frontman Jolan Lewis nasally affirms: "I lose my mind to find you there". Meanwhile 'Dinosaur Alley', a recent B-side, cuts through the room in a mess of jagged riffs that recall Blur's earlier moments if they were tangled up with Pavement's plaid-shirted aesthetic.

It's a mess of jagged, screeching riffs that recall early Blur

The highlight comes just before they leave the stage, in the form of 'Passed Caring', the flipside to 'Dinosaur Alley'. Its off-kilter whirrs make for a dizzying foundation, like a fairground waltzer teetering back and forth, while Jolan repeats the title like a slacker mantra. A mini-anthem for the blasé, it's ample proof that even with the stop-start nature of the set, Temple Songs do have something worth shouting about. **Rhian Daly**



**“You can call it
mainstream.
You can call it super
future mooncore
tech garage.
Whatever.
We just call it
dance music.”**

Disclosure’s debut album, ‘Settle’, shot straight to Number One in June, making British dance music *fun* again. But, as **Barry Nicolson** finds out in the midst of their hectic summer, the Lawrence brothers would rather read than rave, twiddle than twerk. How long can they resist?

PHOTOS: **DAVID EDWARDS**

I’m standing in the attic of an auction house in Bletchingley, at the top of a narrow flight of stairs strewn with the sort of dusty heirlooms and trinkets that would make David Dickinson’s magpie eyes light up. To our right is a toilet that appears to double as a vocal booth; to our left is Guy and Howard Lawrence’s studio, the place where, as Disclosure, they recorded ‘Settle’, the breakout British dance record of 2013. You’d be forgiven, however, for thinking you’d just trespassed into a teenage muso’s clubhouse. The walls are lined with Michael Jackson posters, photos ▶

of their friends and a cross-stitched tapestry depicting the cover of Genesis' 1976 album 'A Trick Of The Tail'. Festival wristbands and AAA laminates are hung around the room like Christmas decorations. There are a couple of shelves' worth of vinyl jammed into the far corner, and on the top one, neatly arranged in chronological order, are the sleeves of Disclosure's various releases to date. There's a bounty of instruments on hand – basses, keyboards, guitars, synthesizers and more – but the set-up is spartan and austere, a world away from the vast, bewildering dashboards of esoteric dials and blinking LEDs you'd find in most modern studios. Chart-topping albums have probably been made in less likely places, but I don't think I've never been in one.

"Do you want to see 'White Noise'?" asks Guy, double-clicking the original Logic file for their Number Two hit, with vocals from AlunaGeorge's Aluna Francis, offering a unique glimpse at the nuts and bolts of a track I must have heard a thousand times already this summer. Then Howard leans over his brother's shoulder and starts... twiddling.

"Stop twiddling, Howard!" snaps Guy, with an exasperated tone that only an older sibling can adopt.

"I'm twiddling; I twiddled," replies Howard cheerfully, before returning to his swivel chair, pulling on a curly blonde wig and rooting around for more memorabilia to show off. Guy, meanwhile, is explaining that although one of the barmaids in their local now knows who they are, "she doesn't know the studio is just across the road. We try to keep the location a secret, because our dad still works here. We try to keep things on the down-low..."

Disclosure's fortunes on that front have been mixed. At the time of writing, they have sold a million singles in Britain alone. In June, their

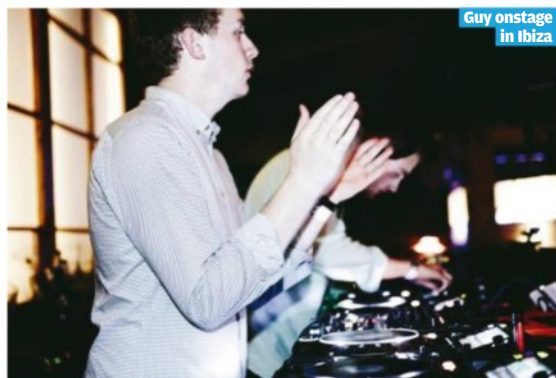
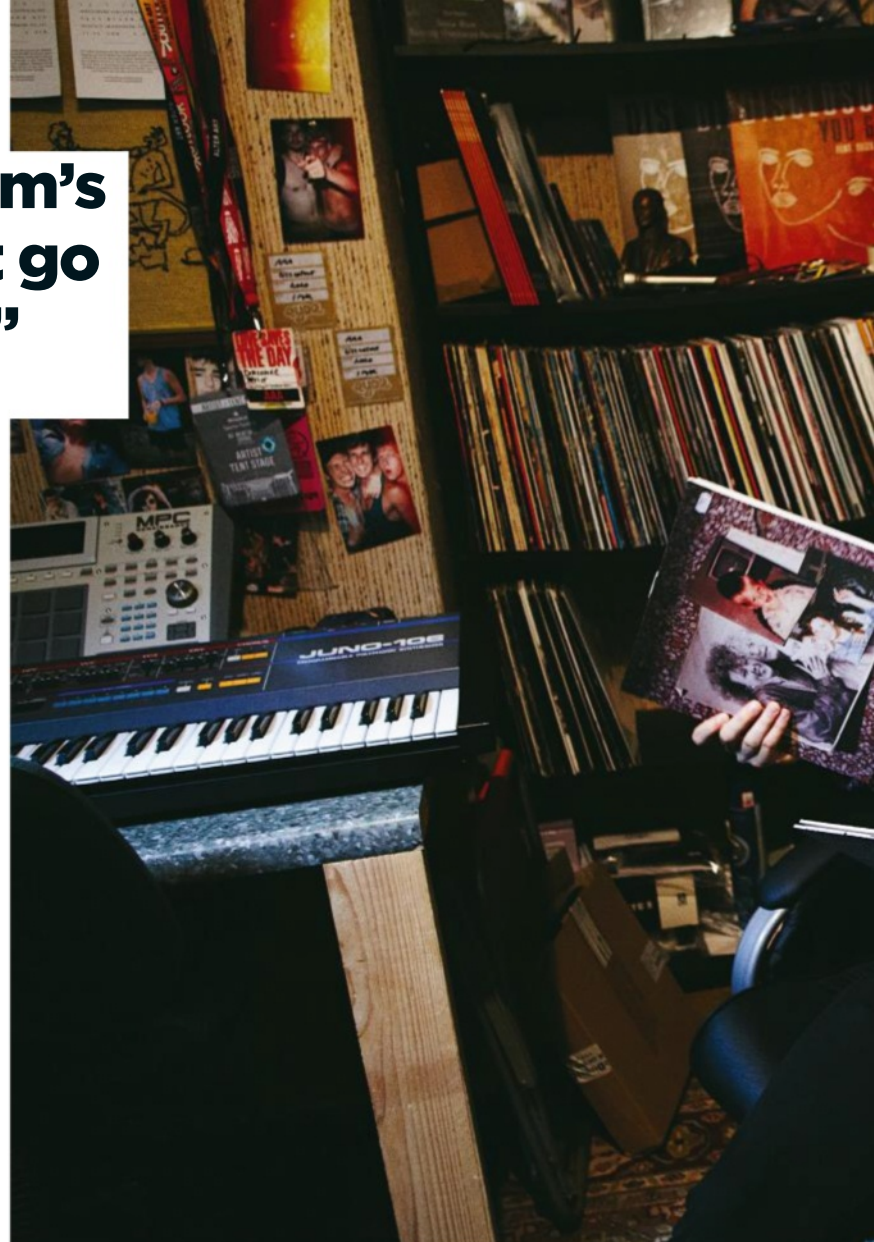
"After this album's done, we might go and do a Burial"

GUY LAWRENCE

debut album entered the charts at Number One, toppling Daft Punk from the summit and seeing off Queens Of The Stone Age for good measure. In the eight weeks since, 'Settle' has gone Gold and shipped 250,000 copies worldwide. They are adored by the public, fêted by the British dance community and so in-demand that Azealia Banks recently felt compelled to embellish the details of a joint session they did together. ("It was amazing!!!" she tweeted; "It was alright," they shrug.) Disclosure are many things, but "on the down-low" isn't really one of them.

first encounter
Guy and Howard
five days earlier
and 900 miles
away in Ibiza,
where the
landscape is scarred with so many
billboards of David Guetta's smug,
supremely punchable countenance
that you begin to wonder if the island hasn't
been renamed the Balearic Peoples' Republic
of EDM, and Guetta installed as
its effulgent, all-knowing Dear
Leader. "F*** ME I'M FAMOUS!"
the hoardings scream, alerting
new arrivals not only to Guetta's
Thursday-night residency at
Pacha but also to the glass ceiling
of celebrity through which he
and a handful of contemporaries
have recently managed to break.
Emboldened by the growth of
dance music into a billion-dollar
industry (albeit under the auspices
of an odious catch-all marketing
term designed to assuage American
guilt at ignoring it for the past 30
years), the current generation of
superstar DJs have gone global in
a way their forebears never dared
to dream. "The new rock'n'roll" –
that old chestnut – now feels too
parochial a term for what the likes
of Guetta, Calvin Harris and Avicii
do; as of right now, they are the
sound, and increasingly the face,
of popular music itself.

Disclosure have a thing about
faces: they almost never show
theirs in videos, and in press shots
they're often obscured by the
expressionless doodle that's become



Guy onstage
in Ibiza



Lovin' it: the
crowd in Ibiza



Guy can't resist
one final tweak
of 'White Noise'

colloquially known as 'the Disclosure face'. They're here in Ibiza at the request of minimal-techno titan Richie Hawtin, who has his own 12-week residency at Space, but the promoter who picked them up from the airport didn't even know there were two people in the band. As Howard tells it, "He was like, 'So your brother is also a DJ? And he's also playing at Space tonight?'" Later, Guy will suggest that "after this album's done, we might go and do a Burial. We nearly did that at the start, actually – we didn't know if we wanted to be anonymous or tell people who we were."



Howard at home in Disclosure's Surrey studio

Yet while you may or may not recognise the Lawrences if they passed you on the street, their music certainly has a habit of seeking you out. Simply put, it's everywhere: in the clubs, on the airwaves, at the festivals (they're playing a frankly ridiculous 39 of them this summer) and atop the charts. Their success has also put a face (or, more accurately, a doodle) on the resurgent UK garage scene, which has spent much of the last decade in the shadow of other genres – like 2-step, grime and dubstep – that grew out of it. Now, with first-wavers such as Todd Edwards, Wookie and Zed Bias returning to the skittery, pitch-shifted sound of UKG and newer artists like Disclosure and Joy Orbison putting their own lithe, modernised spin on it, it appears to be back from revival-night oblivion just in time to save us all from bro-step.

When asked why he thinks their UKG/deep house hybrid has been embraced so enthusiastically in 2013, Guy is quick to stress that Disclosure “are not pushing any boundaries”. Instead, he reasons, “we’ve found a crowd of kids who are all our age, who weren’t there the first time around. I was only three when garage was happening and Howard wasn’t even born, so it was completely irrelevant to our lives. For us, this is the first time around. So we’ve got that crowd of kids, but we’ve also got the 30- and 40-year-olds who were there, and have a real nostalgia for the sound. I think that’s why the album has been so popular: we’ve accidentally hit on two crowds.”

“They write great songs,” is the answer of PMR Records boss Ben Parmar, who signed Disclosure to the label after being impressed by their remix of Jessie Ware’s ‘Running’. “In some respects I was massively surprised [at how successful the album was], and in others I wasn’t. They’d been steadily building momentum through releasing quality singles and EPs over the last couple of years, and they just kept stepping things up at the right time. For me, the satisfaction comes from the fact that they’ve topped the charts with good-quality music. We don’t see that enough these days.”

Friendly Fires’ Ed Macfarlane, who co-wrote and sings on ‘Defeated No More’, is more succinct. “Their music sounds fun. That’s why it appeals to people: it isn’t contrived, it doesn’t sound like they’ve been slaving over it, or trying too hard. They don’t over-analyse things – if they like something, they’ll go with it. And they’re big fans of the art of pop songwriting.”

‘Songwriting’ isn’t a word that’s often associated with dance music, but it crops up frequently with Disclosure, and is an integral – even ingrained – part of what they’re about. Howard spent his youth listening to acoustic singer-

Guy and Howard enjoy the Ibiza effect



The boys with Bristol DJ Eats Everything (centre)

songwriters and “completely dismissing dance music”, while Guy was the drummer in a knotty indie band, although his bandmates eventually got annoyed with him because he wanted to write everyone’s parts for them. “I wanted to be in total control of the sound,” he says. But it was that grounding, he says, that taught him “if you’re not a musician, sometimes the music is irrelevant; people want words and chords and melodies”. As a result, almost every song on ‘Settle’ features full vocals and, if you were so inclined, you could easily strip tracks like ‘Latch’ and ‘You & Me’ down to their bare bones and play them on a guitar. (In fact, Peace, of all people, have done just that – their next single will feature a live version of ‘White Noise’ on the B-side.) Given the puritanical streak that runs through sections of the dance community, that level of accessibility, compounded with their youth and their ubiquity, has inevitably resulted in small pockets of dissent online.

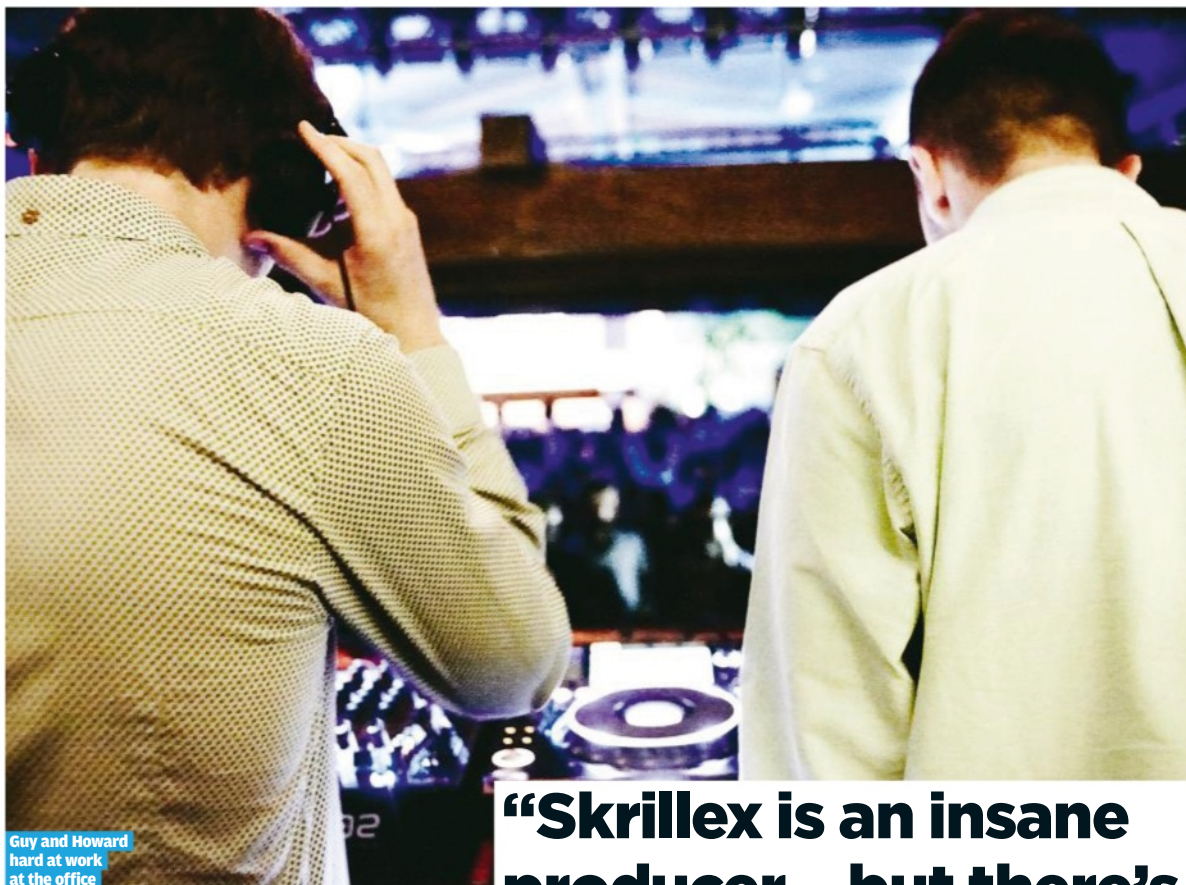
GARAGE GODFATHER SPEAKS

Disclosure remixed Artful Dodger’s UKG classic ‘Please Don’t Turn Me On’. Dodger Dave Low is a fan...



“We loved the remix as soon as we heard it. I was a fan of Disclosure’s sound from when I first heard their early track, ‘Tenderly’. We play a lot of their tracks in our sets and their album has been one of my favourites of this year so far. I can actually hear lots of different influences in their music beyond just garage. When you listen to their

album, there are some out-and-out UKG tracks and then you have the deeper-sounding tracks. Garage has had a big resurgence over the last couple of years and I think Disclosure especially have bought the sound back to the younger generation who weren’t around when UKG was in its prime. Their remix has been well received because people still remember the original vocal – which was a classic – and Disclosure put a fresh spin on it.”



Guy and Howard
hard at work
at the office

“Skrillex is an insane producer... but there’s no melodies in it”

GUY LAWRENCE

“We haven’t sold out,” protests Guy, who seems irked by the mere mention of it. “If you take all the vocals off our tunes, it’s still underground music. There’s something weird about how things are classified as ‘commercial’ or ‘mainstream’ these days. Take Breach’s tune, ‘Jack’, which is flying at the minute – nothing about that song is commercial, yet it was in the Top 10 the other week. Does that make it mainstream? Is anything that sounds remotely like ‘Jack’ from now on considered a sellout? For us, we don’t give a fuck. You can call it mainstream, or you can call it super-future-mooncore-tech-garage. Whatever; I just call it dance music. But I hate the misuse of the word ‘mainstream’, because it does get applied to us, and it’s not right, it’s not fair. You can define something as mainstream by the sound of it, or you can define it by its success. I can say that Rihanna is mainstream and I can say that we’re mainstream, because we’ve both had Number Ones. But in terms of sound, I refuse to admit that we are mainstream, in any way, ever.”

Howard, while he agrees in principle, doesn’t seem to share his brother’s conviction: “The majority of the tracks on the album are pop songs. The only reason they sound different

from other pop songs is because they’re produced in the style of house and garage music.” In fact, Howard’s influence is probably at the root of any grief they get about being too commercial. “It all stems back to the way me and Guy do things,” he explains. “Generally, he’ll set out to make a really cool deep house track, and then I’ll ruin it by sticking a pop chorus on it.”

Guy still listens to indie music – he name-checks Foals, Friendly Fires, Wild Beasts and Grizzly Bear as particular favourites – but got out of his old band because he felt that everything that could be achieved by guitar bands already has been. “There’s only so much you can do with it,” he says. “I was looking for something more, something fresh, something new. When I went to clubs and heard dubstep for the first time, I was like, ‘What the hell is this? What’s with this really low sub? What are all these huge snares and spaces and reverb?’ It was like a whole new realm of music that I hadn’t explored.”

Back then, he would listen to dubstep “in a big room with 500 lads, hoods pulled up, cans of Stella in our hands, and it was great. It was fun. But the dubstep that’s around now isn’t very musical. It’s just a production experiment, really – all these mental, intense sounds. The production is amazing – credit to Skrillex, he’s a fucking lovely guy and he’s an absolutely insane producer, but there’s no chords or melodies in it, and that’s literally all we like.”



Onstage at
Global Gathering,
Stratford-upon-Avon



The crowd at
Global Gathering

Both Lawrence brothers are, in the greatest possible way, *intense* about music. They’re the sort of guys who’ll geek out at length about James Blake’s chord changes, or titter at UK

garage’s wanton disregard for musical theory. After their 90-minute set at Space is over, they decamp to one of the other rooms, where Bristolian house DJ Eats Everything is on the decks, but I never see them venture out on to the floor; instead, they hang back in the booth, a pair of discreet observers. Later on, Howard – the quieter, more solitary of the two – will confess to feeling “a certain distance between myself and the people in clubs, because I’d never been to one before I started doing this”.

Unlike his brother, who started venturing out to dubstep nights in Brighton as soon as he secured his first fake ID, Howard’s first exposure to clubs came from playing in them. In America, where the band’s popularity is surging (‘Settle’ charted at 38 on the *Billboard* 200, and they recently sold out a 5,000-capacity show in New York’s Central Park), he’s not yet old enough to actually frequent many of the venues they’re playing in, which can sometimes make touring there an “unwelcoming and horrible” experience.

“Normally it ends up with the promoter insisting I stay backstage, stand in one spot, play the show, then leave immediately afterwards,” he sighs. “But I’m the polar opposite of your average clubber. I don’t drink and I don’t take drugs. I stay at home reading until the last minute, go onstage, play the set, then go back to my book.”

“I’ve been putting Howard in clubs since he was 15, and they’ve just become his office,” adds Guy. “They’re where he works. He enjoys his work, but he’d never go there to have fun. Howard’s idea of fun is sitting in a cottage in the Cotswolds.”

“Shut up! I’m not having that!”

“Go on then, tell him where you went on holiday.”

“Well, yeah, I have *been* on a Cotswolds holiday, but...”

“See? I’ve never done that. When I went on holiday, I went clubbing with my mates.”

But Guy isn’t really your average clubber either. He does drink, but he never takes drugs, and when he first started going out, “I didn’t go to get pissed or pick up girls. I only went to hear the music and watch the DJs. A lot of producers have told me that they got into dance music through drugs – they’d go out and get mashed up, then think to themselves afterwards, ‘Hang on, I quite like this music, maybe I’ll have a go at producing it myself.’ For me, it was always the other way around. The music’s first.”



CHARCOAL, PATIENCE AND A FEW GOOD FRIENDS.

IT'S LIKE JACK WAS MADE WITH BARBECUES IN MIND.

We've always found it interesting that three of the main ingredients that go into making Jack Daniel's are the same that go into making a proper barbecue. Maybe that explains why Lynchburg, Tennessee, hosts "The Jack," an annual tasting competition where people indulge in some of the finest barbecue in America. And while tastes may differ, everyone can agree that Jack Daniel's is the perfect way to toast the winner.

JACK DANIEL'S



TENNESSEE WHISKEY

BBQ is messy. You shouldn't be. Drink responsibly.

©2013 Jack Daniel's. All rights reserved. JACK DANIEL'S and OLD NO. 7 are registered trademarks.

for the facts drinkaware.co.uk



Guy orders a Dominos for after the show



Howard does his best Haim bass face

“I didn’t go to clubs to pick up girls. The music always comes first”

GUY LAWRENCE

The day after Ibiza, they’re booked to play at Global Gathering, an international dance festival that takes place just outside Stratford-upon-Avon, and where they’re prominently placed on the main stage, sandwiched between fellow breakout stars Rudimental and Plan B, who’s headlining. Aside from the hermetically sealed environment of their studio in Bletchingley, however, onstage is where Disclosure seem most at ease, and their live show – honed, no doubt, by a summer spent on the road – is notable for how tactile and involved it feels: Howard plays bass for large sections of it, while

Guy thrashes away at cymbals and drum pads. At the end, Sam Smith joins them onstage to sing ‘Latch’, to the crowd’s delight. It’s an actual performance, not a charade, which makes the uproar over their DJ set at the Capital FM Summertime Ball back in June (when they were forced by the organisers to mime, and went onstage without even bothering to plug in their mixers) seem even more farcical.

“Anyone who knows anything about Disclosure knows that we can play live,” says Guy tersely when we bring it up. “They know that we’re musicians. The only people who commented on that incident were the people online who love to hate.”

After the Global Gathering set (21 festivals down, only 18 more to go), I head back to their dressing room to see what’s happening. Not a lot, is the answer: they’re travelling down to Secret Garden Party tomorrow, and are conserving their energy. I’m put in mind of a little vignette I watched unfold on the flight over from Ibiza earlier in the day, when we spotted The Kooks’ Luke Pritchard (most recent UK Number One album: five years ago) on the other side of the velvet curtain, living the high life in premium economy, while Guy and Howard (most recent UK Number One album: two months ago) are slumming it in cattle class with the rest of us. But then, that’s Disclosure to a T: always doing their best to keep things on the down-low.



“Has our pizza arrived? A large Meateor?”



There’s always one person who ruins it for everyone else

ALL MIXED UP

Three artists celebrate their early Disclosure remixes – and the duo’s genius

JONATHAN HIGGS
EVERYTHING EVERYTHING
‘Photoshop Handsome’ (2010)



“Our manager knew somebody at their label, and told him there was this brilliant new group looking to get their name out and about, so we decided to go with them. The remix they did is one of my favourites, actually. It’s quite hard, which is nice, because we usually never sound like that – they’ve got a way of making us sound a bit cooler than we actually are. I think they have a strong appreciation of more song-like musical elements, like melody and harmony. They’ve got a sound that’s recognisable from the past, but it’s not unoriginal, and they’ve made it mean something to people again. I’d like to work with them again in future.”

ALPHONSE LANZA III
AZARI & III
‘Manic’ (2011)



“We were working with Turbo Records at that time, and we were talking with them about different remixers – Disclosure’s name came up. We loved what they came back to us with; their take felt unique. Their success doesn’t surprise me at all, because that’s the great thing about the UK: I’ve always liked that you can go from the underground straight to the top there. I like that they’re bringing back songwriting, too. For a long time, people didn’t want that: why have a song interrupt your transcendental dance experience? You just wanted aggressive techno-noise, orchestrated into vicious danceable beats. But people have had enough of that.”

JACK DIXON
‘Coconuts’ (2011)



“We knew of each other and we were both fans of each other’s music. Guy dropped me a line about remixing my track, just for fun, and the rest is history. Guy and Howard are exceptionally talented, which was apparent when they appeared from nowhere with ‘Offline Dexterity’. The thing that struck me most about their sound was not only the level of sophistication, but the amount of soul and groove behind everything. Guy and I used to share demos and I’d always be amazed at the quality of the ‘sketches’ he was sending over to me. ‘Settle’ is a really impressive album – I think it shows how much they’ve progressed from bedroom producers to fully flourished stars. It’s a great beacon for UK music, I’m very proud.”

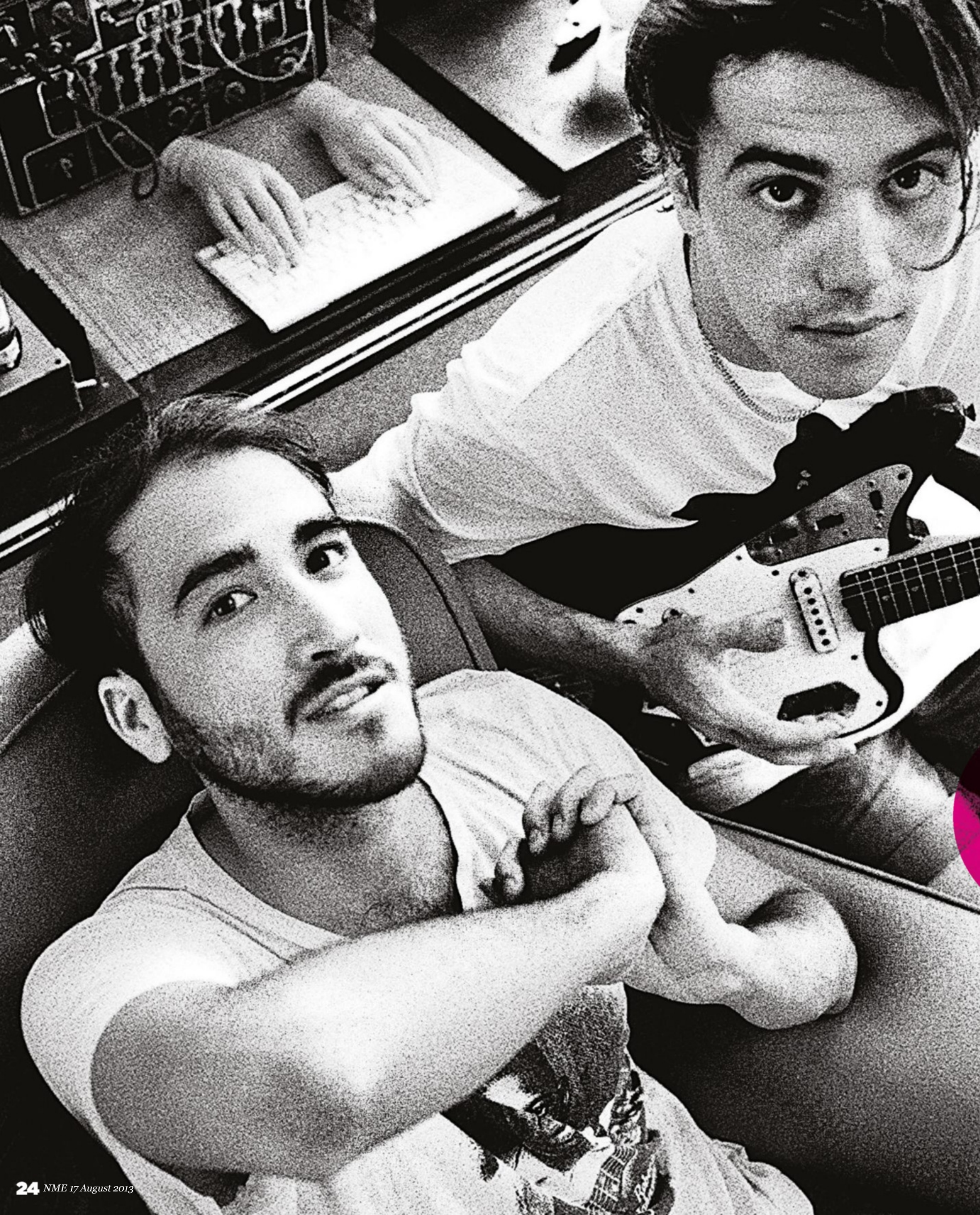
ARCTIC MONKEYS tickets from £50

QUEENS OF THE STONE AGE tickets from £40

VAMPIRE WEEKEND tickets from £40

JAKE BUGG tickets from £25





IN PSYCHNESS AND IN HEALTH

The making of **Jagwar Ma**'s debut album, 'Howlin', opened up a world of Berlin raves and French boltholes for the Sydney duo – that is, until a mystery illness threatened to derail it all. **Kevin EG Perry** meets them on the road to recovery



Jagwar Ma know you should never make plans with a raver too early after a big Friday night. At this year's Glastonbury, they weren't too surprised or disappointed to see the tent housing the John Peel Stage nearly empty when they started setting up for their show early on Saturday afternoon. They knew people had

hangovers to nurse. They assumed it would be a quiet one. They were wrong. "At some point the whole tent filled up with what they told us was 8,000 people," says keyboardist and beatmaker Jono Ma. "That was life-changing for me, playing to a crowd like that."

"It was a *Sword In The Stone* moment," adds frontman Gabriel Winterfield. "Little things always go wrong at a gig, but this was seamless."

Lured in by the ecstatic groove the band showcased on their debut record 'Howlin', released earlier in June, the Glastonbury crowds were rewarded for dragging themselves out of their tents with one of the weekend's biggest parties. Jono and Gabriel were joined by bassist Jack Freeman, and they turned their early afternoon set into an all-out rave that pushed psychedelic guitar and old-school house piano into a massive wall of sound.

What the gathered masses didn't know is that the show almost didn't happen at all. In the months leading up to the festival, Jono had been laid low by a mysterious and debilitating chronic illness. He lost 20 per cent of his body weight. As he watched the crowds dance, those memories rushed through his mind. "A couple of weeks earlier I was in bed. I wasn't sure whether I was ever going to be able to play live music again."

Watching the Glastonbury crowd lose their shit was the culmination of a journey that started in the suburbs of Sydney. Jono and his brother Dave grew up with a father whose hobby was training racing dogs, living in what Jono calls a "shitty fibre house in a shitty suburb, with six or seven greyhounds at any given time". They escaped into music and art; Dave eventually found his way to England, where he became essentially the seventh member of Foals for a while (when former Youthmovies man and Blessing Force's *de facto* leader Andrew Mears was number six), creating all the band's early artwork and most of their music videos into the 'Holy Fire' era.

Gabriel, meanwhile, had music in his blood. His dad was a professional session musician who also played

live in a jazz duo; one of Gabriel's earliest memories is of standing at the side of the stage watching his father play. Gabriel first started playing guitar at the age of four. By the time he was 12, he had got heavily into

Nirvana and Hendrix, and decided that if he was going to play guitar, he'd have to try out singing, too.

Growing up, the pair would regularly see each other playing around Sydney's small venues. Jono was in an electronic techno band called Lost Valentinos, who were reviewed in *NME* but whose claim to fame was probably being forced to add the 'Lost' to their name in 2007 after they were hassled by Bobby Womack and his group The Valentinos. Gabriel learned his trade in Ghostwood, a band influenced by The Jesus And Mary Chain. Traces of both sounds can be heard in the music they make now, particularly live. "I've got that muscle memory from playing those shows, for sure," says Gabriel. "You

carry those experiences with you."

When their individual bands went on hiatus, they both continued to write and record. In 2011, Jono worked with his brothers' mates Foals on the early

**"I THOUGHT
I MIGHT NOT
BE ABLE TO
BE A TOURING
MUSICIAN
AGAIN"**

JONO MA

sessions for 'Holy Fire', taking the band to record in the wilds of the Australian outback and pushing them to experiment with new synths and instruments. ("There was insect life getting recorded as we did vocal takes," Yannis said. "I wanted that swampy, organic presence.") Meanwhile, Gabriel was writing '60s-influenced songs that he eventually hoped to record. When the time came, Jono was the natural choice as producer. Jono had other ideas.

"When he came in, I played Gabriel a track I had," he says. "It was [2012 debut single] 'Come Save Me' without the vocals, and Gabriel had an idea for what they should be. We recorded it, put the vocals on, and that became our first track and the beginning of the band. It's grown organically since then."

What started as an almost accidental collaboration has been tagged as a sort of "baggy revival", harking back to the late '80s/early '90s Madchester scene. Jono argues that relationship has been overstated, even as he

accepts they share DNA: "It's funny, I heard that during the recording of 'Screamadelica', Primal Scream were really into Phil Spector. Shaun Ryder was really into Sly And The Family Stone, and The Stone Roses were obviously really into Hendrix. They're three of our favourite

"WE HAVE COMMON ANCESTRY WITH SHAUN RYDER AND THE ROSES"

JONO MA

Jagwar Ma: Gabriel Winterfield (left) and Jono Ma

artists. Then you have the whole Chicago house, Detroit techno and acid house scene, which influenced Madchester and us as well. We have common ancestry."

The pair kept writing in Sydney, but when it came to recording the album proper they decided they would benefit from distance and isolation. They found it in a remote studio in France, which Jono had previously helped to kit out with a friend. "It meant we could go and live there and just focus on making music, which is what we did," says Jono. "That's where the record really evolved and we defined ourselves as an act."

The band were aided at various points by Warpaint drummer Stella Mozgawa, who's an old family friend of Jono's, and by producer Ewan Pearson, who took them to Berlin's 24-hour techno sex club, Berghain, to introduce them to the European brand of endurance clubbing.

Tipi fans, evidently



B

ack in April, a couple of months before 'Howlin' was released, Jagwar Ma supported The xx on their Australian tour. Once they got

back from the trip, however, things started to get heavy for Jono. He started feeling unwell, but assumed it would clear up. After six weeks, he was only getting worse, and the band were forced to cancel a string of live dates when Jono was advised not to fly. Meanwhile, his doctors were baffled. They prescribed him one type of medication, and then when that had no effect, they gave him others. "Nothing was working," he explains. "And even though I'd made the record, I thought I might not be able to be a touring musician ever again. That was really fucking scary."

Making 'Howlin' had opened up a new world for Jono that suddenly threatened to shrink back to the size of a hospital bed. "There was a moment where it looked like I was going to have done all the work and not get the reward of seeing people having a really good time to it at the end," he says. He won't say exactly what the serious illness was, and claims his doctors still don't know what helped him recover. He personally credits the thought of missing out on Glastonbury as the Lourdes-like touch that got him back on his feet to dance a joyous victory rave. They've seized each day since. That's another thing Jagwar Ma know. "You know what they say," Gabriel says. "If life gives you lemons, have some fucking tequila."

JAGWAR SKILLS



YANNIS PHILIPPAKIS FROM FOALS ON JAGWAR MA AS PRODUCERS

"Jono has been making amazing music for years, but he's never really been discovered before. The rest of the boys are amazing, too. I've had some of the best nights of my life MCing with Gab over Edwin [Congreave, Foals] and Jono DJing. I think they're an incredible band. They've done something so fresh and so new, yet it harks back to the past. Foals cut an early version of 'Inhaler' with Jono. He's enlightened as a producer - that's the highest compliment I can pay him."



NOEL GALLAGHER ON JAGWAR MA AS THE FUTURE OF MUSIC

"I was listening to Temples, and I was thinking that the future of the galaxy depends on that record and the Jagwar Ma record. If those two records are right, then the imperial - what are they called, the imperial forces, those cunts - will be defeated. I'm always listening to psychedelic music anyway, but it's a broad thing, it can go from Jimi Hendrix to The Bee Gees. It's not like reggae, do you know what I mean?"

SINGLE ISSUE DOWNLOAD NOW ONLY £1.49!

AVAILABLE EVERY WEDNESDAY

SAVE
£1!



THE WORLD'S GREATEST MUSIC MAGAZINE, WHEREVER YOU WANT IT

Available on the
App Store

kindle

zinio

nook
by Barnes & Noble

DON'T
FORGET TO
RATE US!

20 YEARS ON BLACK METAL STILL BUR

Fuelled by feuds, arson and butchery, Norway's black metal scene has a gruesome history. Two decades on from the murder that defined the genre, and with the killer making headlines again, author **Dayal Patterson** gets stuck into the gore behind the lore

Twenty years ago this week, Varg Vikernes of one-man black metal outfit Burzum set off from his home on Norway's west coast to the apartment of Øystein Aarseth in the nation's capital, Oslo. Sharing space in the car on the 500km journey was a collection of weapons including knives, axes and a baseball bat, and – unfortunately for both parties concerned – the man behind the influential band Thorns, Snorre Ruch. The drive took the best part of seven hours; it was early in the morning when the pair arrived at their destination and persuaded Aarseth to let them into his building.

Ruch remained outside, and would later testify that the plan had always been for Varg to murder Aarseth (who was better known as Euronymous, co-founder of the band Mayhem). Varg maintains that Euronymous struck the first blow that fateful morning; either way, Varg stabbed his former friend (who was still in his underwear) with one of several knives that he had strapped to his body, repeatedly slashing him in the back, neck and head. As a result of these wounds, arguably the most influential individual in the history of black metal to date would die on the morning of August 10, 1993, his body found on the stairwell of the building a few hours later.

It remains the most infamous event in the history of black metal, and possibly the most shocking event in the history of heavy metal, period. The culmination

of a disastrous relationship between two highly significant musicians, it also represents the climax of a notorious period of destruction and undeniable creativity in Norway. On the anniversary of his most famous crime, Varg Vikernes is once again in the news, arrested by authorities (this time in France, where he now lives with his wife) on suspicion of "plotting a massacre". Even after all these years, Norwegian black metal and controversy are still, it seems, close bedfellows.

Despite popular misconception, black metal was not born in Norway, but *reborn* there. Three rowdy Geordies collectively known as Venom essentially created the genre, giving birth to the term 'black metal' with their 1982 album of the same name. As the '80s progressed, their torch was picked up by the likes of Bathory (Sweden), Hellhammer (Switzerland), Blasphemy (Canada), Rotting Christ (Greece), Tormentor (Hungary) and Master's Hammer (Czech Republic). Then there's Norway's Mayhem. Formed in 1984, it was not until 1988 that the band really began to lay the foundations for what became 'modern' black metal, thanks to the arrival of a strange new vocalist.

Per Yngve Ohlin, an 18-year-old Swede who went

by the name Dead, had already made his name as the frontman of Morbid. The names were an accurate representation of his character, according to Mayhem's original drummer, Kjetil Manheim. "He was pretty depressing," he recalls. "He was a nice guy, but he had this strange, depressive way to look at things. He had issues."

That is something of an understatement. Though some of it was theatrics, there's little doubt that Dead was a genuinely melancholic and, in all probability, clinically depressed individual. When not sharing his black humour, he would often speak in serious tones about a near-death experience he had as a child, though reports vary as to what it actually was.

"He was very obsessed with this," says Ruch. "He felt he 'belonged' to the other side. I noticed he was very out-there with his depression... Euronymous lived with him and I can really say that he did not make any positive contribution, so it was a downward spiral."

"He used to collect dead animals," says Mayhem bassist Jørn 'Necrobutcher' Stubberud. "He would bring some of these animals in bags and inhale them between every song. He was getting into the character of Dead."

Dead would also frequently self-mutilate onstage, combining the desecration of his own flesh with that of animal parts, practices adopted by numerous bands since. More significantly, Dead popularised the use of corpse-paint, a form of full black-and-white face make-up partly inspired by Denmark's Mercyful Fate and Brazil's Sarcófago that quickly became a uniform within the scene and is still the most identifiable aspect of the black metal aesthetic today.

Unfortunately it wouldn't be long until Dead actually was dead – at 22, consumed by the depression that

"IT WAS ALMOST A CHARLES MANSON SCENARIO"

MORTIIS

ETAL'S RNING



August 22, 1992: Holmenkollen Chapel in Oslo burns after an arson attack by Varg Vikernes, Øystein 'Euronymous' Aarseth and Bård Eithun

Lords of the Underworld

Five classic black metal albums you need to hear

BATHORY

'UNDER THE SIGN OF THE BLACK MARK' 1987



Though it was Venom who invented black metal, it was Bathory that transformed it into what we know today. The outfit's third album, 'Under The Sign...', captures a freezing cold Satanic atmosphere, introducing the hypnotic use of repetition that would become a hallmark for the genre in the years to come.

DARKTHRONE

'A BLAZE IN THE NORTHERN SKY' 1992



Darkthrone were already a successful band when they discarded their technical death metal leanings and embraced the cold primitivism of black metal with this, their second album. One of the very first Norwegian black metal releases, it forged a monochromatic blueprint both sonically and visually, the catchy riffs and hellish atmosphere proving utterly timeless.

EMPEROR

'IN THE NIGHTSIDE ECLIPSE' 1994



Perhaps the pinnacle of the more symphonic end of the genre, Emperor's debut album is cinematic, intensely atmospheric and as breathtakingly dramatic and majestic as the Norwegian nature that inspired it. Complex guitar work, detailed percussion, inhuman vocals and soaring synths communicate the chilling aura of the '90s black metal scene.

MAYHEM

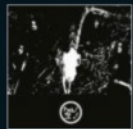
'DE MYSTERIIS DOM SATHANAS' 1994



With its multi-layered guitars, percussive assault and the otherworldly vocals of Tormentor's Attila Csihar, this much-delayed recording was well worth the wait. Featuring songs from Dead's era in the band, lyrical restructuring by Snorre Ruch, guitar by Euronymous and bass by Varg Vikernes, it's also a fascinating document of the era's key protagonists.

VLAD TEPES/BELKËTRE

'MARCH TO THE BLACK HOLOCAUST' 1995



An underground gem. France's Black Legions (*Légions Noires*) were an insular cult who surpassed even the Norwegians in their secrecy and dedication.

This is one of the very few 'official' releases by the circle and captures two of the most primal and blasphemous Black Legions bands at their best, pushing the second wave of black metal into looser, more organic territories.

had long plagued him. Increasingly isolated in Norway, and with the band making slow progress (Mayhem's debut full-length would not appear for a further three years), he committed suicide on April 8, 1991, slitting his wrists before shooting himself in the head with a shotgun.

The gun belonged to Euronymous, who first discovered the body before heading into town to purchase a disposable camera and returning to the scene to photograph and tamper with it – a gruesome episode that has become part of black metal lore. Dead's suicide, and in particular its glamorisation by Euronymous, proved to be a turning point for the Norwegian scene, which would soon become even more extreme. "When Dead blew his brains off it was the greatest act of promotion he ever did for us," Euronymous told fanzine *The Sepulchral Voice*. "It's always great when someone dies – it doesn't matter who."

"The whole black metal scene was traumatised by Mayhem and Dead," considers Ruch. "Euronymous was a key figure in the scene [and] he handled it by sending skull fragments to his friends."

Necrobutcher, Mayhem's other co-founder, explained to Euronymous that he couldn't be in a band with him while he was planning to use the photos of Dead's corpse for his own ends. But Necrobutcher's temporary departure only seems to have accelerated Euronymous' process of reinventing both himself and black metal. Both in magazines and his own record store, Helvete ('Hell'), he made bold statements to his peers and followers that cemented the stance of many black metal bands around the world, even today.

Declaring the only "true" bands to be those celebrating "real" Satanism, evil, destruction and chaos, he was soon joined by another strong personality, Varg Vikernes, known at the time as Count Grishnackh. Like Euronymous, Vikernes was a talented songwriter who possessed a strong and individualistic musical vision, which led to him temporarily replacing Necrobutcher in Mayhem while Burzum was signed by Deathlike Silence Productions. Along with members of Mayhem and Emperor, Vikernes was a member of the Inner Circle, a group who met in Helvete's basement. They influenced Norwegian black metal's development from pushing Satanic rhetoric into actions such as grave desecration and church arson.

On August 21, 1992, the scene moved even deeper into the criminal world when Bård 'Faust' Eithun, a talented 18-year-old drummer known for his work in



Mayhem's Euronymous, who was killed in 1993

"IT'S ALWAYS GREAT WHEN SOMEONE DIES"

EURONYMOUS

Thorns and Emperor, stabbed to death Magne Andreassen, an older, homosexual man who reportedly approached him for sex in a park. Planning to turn himself in to police, he was dissuaded by Euronymous and Vikernes. Instead, that night the three travelled to the capital's Holmenkollen Chapel and burnt it to the ground.



The aftermath of the Holmenkollen Chapel burning in 1992

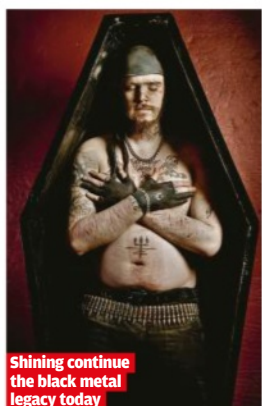


Varg Vikernes of Burzum

Why all this happened is a very complicated matter. For some within Norway's black metal scene, anti-Christian actions such as church burning were undoubtedly

a political attack against the religion that dominated their once-pagan society. But a culture had also been created that celebrated murder, torture, suicide, arson and the like, while also pushing an overtly spiritual, even supernatural, worldview. The lines between everyday reality, art, ideology, and the glorious melodrama of black metal were blurred, proving an intoxicating mix, admits Håvard 'Mortiis' Ellefsen, who played bass in Emperor before committing to a successful solo career. "All that stuff felt like a great backdrop for our music. I think we all had this extremity sort of saturated into us. We were part desensitised, part too young to understand the magnitude of what we were starting. I think we were a lot closer to a Charles Manson scenario than any of us realised... a lot closer."

Ultimately the downfall of the Inner Circle would come from within. As 1993 progressed, relations between Euronymous and Vikernes soured: Vikernes was becoming increasingly interested in right-wing politics, Euronymous was involved in the left. Vikernes was disillusioned with Euronymous' lack of activism, and was also unhappy with his Mayhem contract, believing that Euronymous owed him money. For his part, Euronymous was upset that Vikernes had gone to the papers with stories of church-burning and murder, thereby putting their liberty at risk. After one article in



which Vikernes was photographed obscuring his face with knives, he and several others were arrested, but ultimately freed due to a lack of evidence.

Paranoia grew as both parties increasingly feared an attack by the other. Euronymous called Snorre Ruch, explaining that he was planning to do something about Vikernes due to fears for his own life. This was the final straw – Vikernes was present and overheard the call. Furious (and probably worried about his own safety) he demanded he and Snorre take the long drive to Euronymous' flat that night. The rest is history. Vikernes and Snorre were arrested nine days later, and ultimately sentenced to 21 and eight years in jail respectively. The resulting court case turned Varg into Norway's most famous criminal and left the scene in chaos – two churches were burned the day they were sentenced – as police pieced together the loose ends.

The scandal undoubtedly helped boost a once minuscule scene. Norwegian black metal now boasted a level of authenticity that other metal scenes could not compete with, further adding to its mystique. The sound of Norway slowly spread throughout the world.

Today black metal is a global phenomenon. Bands such as Cradle Of Filth and Dimmu Borgir have expanded into the wider metal mainstream, uncompromising acts such as Marduk make a living touring the world, and the back catalogues of bands such as Emperor, Mayhem, Darkthrone and Burzum continue to sell steadily. The genre exists in every part of the world, be it Russia, China or even the mountainous border between Pakistan and Afghanistan (one-man act Taarma, for

those wondering). It's even cross-pollinated with the most unexpected of genres, with 'post-black metal' bands such as Liturgy, Alcest and Deafheaven pushing toward shoegaze and post-punk territory, discarding the Satanism and misanthropy to paint from a wildly different emotional palette, one that includes elements of vulnerability, sentimentality and even positivity.

In Vikernes, however, a more adversarial element lives on. After being released from jail in 2009, he has spent recent times furiously releasing Burzum material (five albums in three years), while also posting racist tracts on his website. Before Anders Behring Breivik bombed government buildings and massacred 69 people at a summer camp outside Oslo in July 2011, he included Vikernes in the list of people to whom he sent his manifesto – though the metal antihero did publicly criticise Breivik for his actions. Vikernes' wife recently acquired four firearms – legally, but it was the final motivation for police to arrest Vikernes in July. Having settled down with a wife and children after spending most of his adult life in prison, perhaps Vikernes' intentions weren't as sinister as they looked.

Either way, there can be no doubt that despite the gradual co-opting of black metal sounds into the mainstream, it remains a difficult and profoundly thorny subculture. Gorgoroth/God Seed frontman Kristian 'Gaahl' Espedal is a celebrity in Norway and beyond, appearing in film and national theatre, but has also been jailed several times for 'extreme use of violence'. The Norwegian government now recognises black metal as one of the country's primary cultural exports, and has financially assisted the likes of Satyricon and Enslaved, both of whom remain vocally opposed to organised religion. Swedes Watain and Shining make magazine covers while espousing extreme Satanic ideologies and suicide respectively. Ultimately, the beast remains untamed: the scars left by events two decades ago continue to reverberate in Scandinavia, and the fierce stance against religion and society is likely to be maintained for as long as the genre is active.

LOOKING BLACK

Dayal Patterson's first book on black metal, entitled *Black Metal: Evolution Of The Cult*, is out in November. Featuring new interviews with many of the scene's key participants as well as excerpts from fanzines, it traces the history and development of black metal music and culture from its birth through to the present day.

The New Dark Wave

Five modern black metal bands carrying the torch (though not burning down churches with it)

WOLVES IN THE THRONE ROOM

(North America)

Illustrating just how wide the impact of

Norwegian black metal has been, Washington State's WITTR built their foundations from the transcendental nature-worship of Emperor, Ulver and Burzum. They then channelled it through their own spiritual punk background,



winning over both conservative black metal fans and newcomers.

DEATHSPELL OMEGA

(France)

Having managed to largely conceal their identities despite the buzz around them, France's Deathspell Omega are at the very forefront of contemporary black metal. Their technical and avant-garde approach has made them one of the most respected acts in the underground. Though forward-thinking in their sound, they have nonetheless proved resolutely Satanic and uncompromising in their vision.

SHINING

(Sweden)

A contentious act in almost every regard, Shining have given the black metal world the closest thing it has to a Jim Morrison-esque character in Niklas Kvarforth, who founded the band age 14. Drawing on doom metal, classical, blues and hard rock, Shining's elaborate music is as notable as their drug-soaked, pro-suicide stance.

MGŁA

(Poland)

Pronounced 'mugwah' (that's 'fog' in Polish), Mglą have slowly won over underground fanatics with a series of EP releases and last year's LP, 'With Hearts Toward None'. Breaking away from the synth-heavy atmospherics of '90s Polish black metal, they maintain a rousing and immersive approach.

ONE TAIL, ONE HEAD

(Norway)

As bands such as Enslaved and Dimmu Borgir evolved and found mainstream metal acceptance, Norway developed a bit of a reputation for over-reliance on past glories. Then came a new wave of bands such as One Tail, One Head, whose sound summons the magnificence of the genre's glory years.



STORYTELLING

(about a brilliant career)

A new compilation traces **Belle And Sebastian's** path from twee heroes to LA kickabouts with Robbie Williams. Stuart Murdoch takes **Matthew Horton** through the archives

Stuart Murdoch is in the great glasshouse of the People's Palace in Glasgow, cooking in the heat and – entirely by coincidence – sitting on a bench dedicated to wild Glaswegian bluesman Alex Harvey, the Sensational Alex Harvey Band leader who died in 1982. “He’s about as far away from our sort of pop music as you can get,” says Murdoch – but Belle And Sebastian’s co-founder is here to talk about a sea-change 10 years ago when the Scottish band decided to move away from their sort of pop music to get a little punchier, and try making their mark beyond indie.

Next week, the band release a new compilation, ‘The Third Eye Centre’. Named after a radical Glaswegian cultural space frequented by Murdoch and bandmate Stevie Jackson in the ‘80s (now the city’s Centre For Contemporary Arts), it gathers B-sides and rarities from the moment B&S signed with Rough Trade for sixth album ‘Dear Catastrophe Waitress’ in 2003, up to 2010’s ‘Write About Love’ and its ensuing singles. It’s a period characterised by hits, sessions in LA, kickabouts with Robbie Williams, all the trappings of an unlikely stardom. Mainly though, it’s about a series of “liberations”, according to Murdoch, as his band realised they had the tools and freedom to do what they wanted. This is the decade in his own words, as plotted by the singles whose B-sides and outtakes make up ‘The Third Eye Centre’.

2003: SIGNING TO ROUGH TRADE

With Trevor Horn on production, ‘Dear Catastrophe Waitress’, the band’s sixth album, rekindles their critical favour.

Compilation tracks: ‘Love On The March’ and ‘Desperation Made A Fool Of Me’ from the ‘Step Into My Office, Baby’ single



“The police arrive and one says, ‘You’re from Belle And Sebastian, right?’”

STUART MURDOCH

“We’d basically been holed up in Glasgow for the first half of our career, obsessed with making records. The outside world and the way we were perceived were a bit of a mystery to us and although we seemed very ‘indie’, the music we loved was pop music. That pop music wasn’t made in attics or tiny studios in Glasgow – it came out of metropolises like London, LA and

New York, and we wanted to chase that. Signing with Rough Trade was the best bit of business the band did, it was like coming home for us. Hand in glove! Tactically it was impossible to keep making the amount of music we made before and put out EPs every three weeks, because now we were actually interested in promoting them. Rough Trade boss Geoff Travis was frank saying the next record should be our best.

“I was fanatical about it and we were liberated by Trevor Horn. We were able to concentrate on performance and arrangement rather than production, so lots of things got thrown into the pot – different styles, more ambitious arrangements. And that B-side, ‘Desperation Made A Fool Of Me’, features the only guitar solo I’ll ever play in Belle And Sebastian.”

2004: TICKLING THE CHARTS

‘Dear Catastrophe Waitress’ single ‘I’m A Cuckoo’ becomes the band’s highest-charting single to date

Compilation tracks: ‘I’m A Cuckoo (Avalanches remix)’, ‘(I Believe In) Travellin’ Light’, ‘Stop, Look And Listen’, ‘Passion Fruit’ from the ‘I’m A Cuckoo’ single
“I don’t think I ever set as much store in one song as ‘I’m



Belle And Sebastian (l-r): Bob Kildea, Richard Colbourn, Chris Geddes, Mick Cooke, Stuart Murdoch, Sarah Martin, Stevie Jackson

A Cuckoo’. It just charged out when we wrote it and I thought, “This is our ‘Don’t Fear The Reaper’ [by Blue Öyster Cult],” but to be honest we didn’t quite get that ‘70s AOR magic in the studio. Still, we were being ‘liberated’ so we thought we’d do our first remix. Someone suggested The Avalanches and we hoped it would come back packaged and ready to put out as a single. When it arrived [a kind of beatless, Soweto chant], I thought, “OK... change of plan,” and it wasn’t until the third or fourth listen that I appreciated the beauty within.

“I’m a bit regretful about ‘(I Believe In) Travellin’ Light’. It’s the best song we ever recorded that never appeared on a studio album – even Trevor [Horn] gasped in disbelief when I put ‘Lord Anthony’ on instead. But that’s the way things go sometimes. The majority of these tracks [on ‘The Third Eye Centre’] missed out because they were recorded in between albums, back when we were still trying to hold onto the idea of EPs and giving people extra value, in the footsteps of The Smiths, New Order and Cocteau Twins.”



there every weekend and play on these converted tennis courts with Robbie Williams and lots of his showbiz pals. Good times.”

SUMMER 2006: HANDCUFF HELL

As *'The Life Pursuit'* is well on its way to earning a silver certification, a lyric from *'White Collar Boy'* becomes all too literal

Compilation tracks: *'Heaven In The Afternoon'*, *'Long Black Scarf'*

“I was doing the artwork for the *'White Collar Boy'* EP and Catherine Ireton [singer on *'God Help The Girl'*] was the obvious candidate for the sleeve because she was around all the time and had short hair – she could be the “white collar boy” who ends up “chained to a girl that would kill you with a look”. We borrowed some handcuffs from the BBC props department and I took her down to the Kelvin River near my house, where I knew there were some railings. This is so predictable, it's stupid: we had the key so my wife Marisa and I locked her to the railings and started taking pictures. Then we realised the key didn't work. It was a bank holiday, there was nobody at the BBC [whose Scottish headquarters were then at nearby Queen Margaret Drive – Scottish Ed], and Catherine was getting cold – her hands were turning blue. We ended up calling the fire brigade and I was hoping they'd kind of creep down, but we heard the sirens from half a mile away and then half a dozen hunky guys came down. The girls loved it – damsels in distress – but I'm standing there like a numpty with a camera and telling Marisa not to mention the band. Then the police come along too and one of the policemen gets out of the car and walks up to me and says, “You're the guy from Belle And Sebastian, aren't you?”

If you're feeling busy

Stuart Murdoch on what's next for B&S

“It's definitely a new chapter now. Apart from *'...Write About Love'* this is our first concentrated work period since 2006, but we've all been in touch. There aren't too many songs yet – I just finished the film [*God Help The Girl*, out next year] and had a baby and then we were on the American tour. But I've got a little bit of time off and just started thinking about songs yesterday. Stevie and Sarah will be starting to gather their ideas together too. We're in a privileged position. We feel like we can make a record and whatever record we make, some people will be interested to hear it. As for timescales, we want to get an album recorded and out by next spring, so maybe we should pull our fingers out.”

2011: REGROUPING

Four years after their last album, Belle And Sebastian return with *'Write About Love'* after a period of pursuing separate projects

Compilation tracks: *'I Didn't See It Coming'* (Richard X remix)

“When I started [side-project] *God Help The Girl* in 2009 that became my main focus. It was the first time I'd concentrated on anything apart from the band for 10 years, so when it came to making *'Write About Love'* it almost felt like a step back. I don't mean to belittle the record. It turned out to be this perfectly efficient little year and a half, when we wrote and recorded an album really fast for us and then did a tour straightaway afterwards. It was a really pleasurable period and it helped that it was the first time we'd gone back to a producer, knowing Tony was going to come up with the goods.

“Richard X's remix of *'I Didn't See It Coming'* was total surrender, but it wasn't like The Avalanches [for *'I'm A Cuckoo'*], who we hadn't met – Sarah [Martin, keyboards, guitars and vocals] knew Richard from school, so I spoke to him about it and gave him a couple of ideas and structure notes for it. When it came back to us to hear it, the rest of the band were like, “Oh, it sounds like *'Do They Know It's Christmas?*' in the middle of summer,” but I'm into that shit. I'd love to hear that song just fucking banging in the middle of a club sometime.”

EARLY 2006: CALIFORNIA DREAMING

'The Life Pursuit' takes Belle And Sebastian to LA, where they make some unlikely showbiz pals

Compilation tracks: *'I Took A Long Hard Look'*, *'Meat And Potatoes'* from *'Funny Little Frog'*; *'Mr Richard'* from *'The Blues Are Still Blue'*

“The next album, 2006's *'The Life Pursuit'*, ended up being a good strong collection of songs. It naturally felt like that adventure with Trevor had finished and we wanted to try something else, but we had an absolute blast making that record. The vital thing with *'The Life Pursuit'* was the band and [producer] Tony Hoffer just came together and created something that for once met our expectations for the songs. We'd been touring a lot and by the time we hit the studio we were ready to put the tracks down live and Tony captured that.

“It was the best time – we were in Los Angeles, finally, these Scottish boys and girls. The really funny thing was, that before we went out there, Chris [Geddes, keyboards] and I were dead keen on football and put a note on our website asking if any Los Angeles fans had a game we could join in on. Our manager Neil Robertson got an email from a guy who signed himself “Rob, ex-Take That” saying he played a game every Sunday. We thought it was a wind-up but it actually was Robbie Williams, and we used to go up



PEAK

DIY-STRICT

The devoutly independent Loveless brothers have gone from their tiny Derbyshire hamlet to Sheffield's underground scene to supporting the Stones. But as **Barry Nicolson** finds out, their success makes **Drenge** mighty uncomfortable

PHOTO: AMY BRAMMALL

It takes about 40 minutes for the 272 bus to trundle from Castleton (population: about 700) to Sheffield (551,800). It's a journey that transports the passenger from sleepy *Midsomer Murders*-ville to a comparative megalopolis, from pre-industrial tranquility to post-industrial urban decline. Drenge's Eoin Loveless unhesitatingly calls the bus ride "the best thing about Castleton".

The Peak District village Eoin and his brother Rory call home was founded back in 1086, and granted by William The Conqueror to his (probably) illegitimate son, William Peverel. "They decided to build him a nice castle in a lovely part of the world," explains Eoin over a pint in one of Castleton's seven pubs. "It was a good place for hunting and mining and being merry."

"A bit like a medieval Butlins," offers Rory. "And no-one could attack it, 'cos it was high up on all sides," says Eoin, "so you could pour molten lead onto anyone who tried."

There's not much lead flowing through Castleton these days; just busloads of tourists and an eerie, Day-Of-The-Septuagenarians atmosphere you're wary of breathing in too deeply. But the brothers are doing their bit for tradition: the sawtoothed sludge-rock racket Drenge make is as ugly, brutish and downright disturbing as a faceful of boiling skin. "*I found a bird on the floor, it was covered in blood*", howls Eoin on the first line of their self-titled debut album, "*Its feathers littered the carpet, it had given up*". Somewhat unsurprisingly, the boys are less of a big deal among the residents of their quaint little village than former *X Factor* winner Shayne Ward, who recently built a huge mansion there. "He's the real king of Castleton," says Eoin.

Eoin and Rory have been playing music together since they were kids,

first at village halls with their middle-aged piano teacher and then in a teenage covers band, where Keane's 'Somewhere Only We Know' was an improbable staple of their set. Eoin now compares that period to "the massive detour the 272 takes into Bradwell on the way to Sheffield. Keane was our Bradwell: we didn't need to do it, but we managed to come back from it, and now we're on the road we were meant to be on." It's an apt metaphor: when Drenge finally started to take shape in late 2010, Sheffield was the place where the duo sought to establish themselves, playing their first proper gigs and making invaluable connections to the local scene.

"We wouldn't be here today if it wasn't for bands like Avida Dollars, Blood Sport, Collider," says Eoin. "We didn't have a proper amp or drumkit that we could take to gigs. We didn't have a car, so we got the bus to shows. We sapped off the kindness of that city, and – unfairly – we seem to be doing really well, whereas a lot of bands in Sheffield who could be doing a lot better than us... I feel like I need to lend them a hand."

When your hometown's biggest 'scene' centres around cave-walking and the city you play your gigs in exists on the periphery of the music industry's tunnel vision, it's inevitable that you'll develop a certain degree of self-sufficiency. Drenge's DIY philosophy has become their defining characteristic: from their second gig onwards, Eoin and Rory started producing zines (first titled *Blood And Milk*, then later renamed *Drenge*) to serve as irreverent, crudely drawn windows into their worldview. Before their schedule made it unworkable, they tried to create a new one for every gig they played.

"I mean, it's toilet literature," says Eoin, laughing, "but I felt like our music needed to be justified by humour in some way. If you took our songs at face value, you'd probably have the next major serial killer listening to us. The headline I dread is: 'He sat and listened to 'I Wanna Break You In Half' 20 times before going out to kill kids'. So we try to approach the zines from a

kind of comedy angle, because we don't take our aggressive songs too seriously."

In an age where zine culture is maligned in favour of Tumblr accounts full of other people's work, Drenge say it's important for them to try and keep zine culture alive. But, argues Eoin, "at the end of the day, our band isn't DIY any more. It *was*

very DIY, but when you sign a record deal, you sign away the whole do-it-yourself thing. I feel like I can't do zines if I have all these people doing stuff for me."

To say the brothers are ambivalent about the success that's come their way lately is a bit of an understatement. It's not just that they no longer have to book their own gigs, that Infectious (Alt-J), Local Natives, These New Puritans are releasing their record, or that they're doing better than many of the bands who helped them get where they are, it's the compromises they've felt pressured into making along the way. Compromises like supporting The Rolling Stones at Hyde Park last month.

"It's weird when it's something super-corporate like that," says Eoin, "but it seems like that's the way music and art will be funded from now on. It's like, if a band sell one of their songs to a jeans company, you can call them sell-outs or scumbags, but they might not exist any more if it wasn't for the money they received from it. There are huge moral dilemmas involved."

"What did Mother Teresa say?" says Rory. "It doesn't matter where the money comes from, it's where it goes? But I'm not gonna sell my song to Pepsi just to buy a load of microphones. I want to at least have a half-decent image of what this band is rather than just go, 'Fuck it. Sell it to Barclays.'"

"The thing is," continues Eoin, "the more you deal with it, the less bad it seems. It's a bit like having to go back to the church of DIY to confess your sins: 'Dear Father, today I played an acoustic set in HMV... it was shit, and I spent



Eoin Loveless doing it himself, onstage

all the money on vanilla-flavoured Coca-Cola.' You just have to try and make sure that the people who love and trust your band don't take it the wrong way."

Even worse than Hyde Park, says Rory, was a gig they played last year for a loosely rock-affiliated brand. "I never want to do anything like that ever again," he says, groaning, and while you might argue that they must surely have known what they were getting into, it's constructive and encouraging that Drenge actually worry about how it reflects on them. You couldn't say it of many of their contemporaries. If you want to be puritanical about it, Eoin and Rory probably ceased to be DIY the moment they stopped playing village halls and boarded the 272 out of Castleton, but at the very least, Drenge are still determined to do things their own way.

Turn over for NME's verdict on Drenge's debut LP

ZINEAGE KICKS

From *Sniffin' Glue* to *Heat Rash*, here's Eoin Loveless on how Drenge caught the compulsive photocopying-and-stapling disease

"WHEN I WAS at school, I went to Paris and I bought a Clash seven-inch. I showed it to my old science teacher, who we were good mates with, and she lent me the *Sniffin' Glue* anthology. Then I got a zine called *Niche Homo* from people in Leeds. I'd read [Simon Reynolds' history of post-punk] *Rip It Up & Start Again*, and *Our Band Could Be Your Life* [Michael Azerrad's US indie bible], and I thought Los Campesinos' *Heat Rash* was a cool

way of putting music out. The zine was done so well. I wanted to do something like that for our band.

"We did our first zine for our second gig – eight copies. I got rid of two of them. It was a bleak moment. Since then, we've made over 20. Now we do them on and off. They're much slower, but also much better for it. Our last one was on fashion. I still think it's the funniest thing we've ever done – it was demented.

"At school these girls made a cool mag that cost 10p. Everyone started doing it. Later that week, the head teacher said, 'No more. You've photocopied a strip from *The Beano*. You can't do that, it's copyrighted.' It was like, 'Sorry, kids! No more DIY culture!' And that was it, until 10 years later."



REVIEWS

THE BIG OPINIONS ON THIS WEEK'S IMPORTANT RELEASES

Edited by Tom Howard



DRENGE

DRENGE INFECTIOUS

Rory and Eoin Loveless' debut is a sardonic, punky and deeply British twist on the rock double act



As soon as you hear the name, you know full well Drengé aren't going to be easy on the ear. Despite hailing from the quaint English village of Castleton – a picturesque tourist trap in the Peak District that's all rolling green hills, dad-friendly dry stone walls and a disproportionate number of casual fleece-wearers – this isn't the kind of stuff that you'll be able to natter about with your nan over a nice cream tea. Instead, Drengé are a clatter-skrunk pairing made up of brothers Rory and Eoin Loveless. Aptly, they're wiry slips of lads in their early twenties who make for a pleasingly feral coupling, looking like they've been raised on a strict diet of K cider, egg butties and unfulfilling fumbles in the busted passenger seat of a ninth-hand Skoda. Unlike, say, Yuck, who take a gross name and turn it on its head, contrarily making pleasant alt.pop, Drengé are true to their phonics, subjecting listeners to a gnarly, ultra-funky – and that's in the stinky sense, not the Nile Rodgers sense – aural pummelling. With their debut album coming out through

Infectious – the independent label that soothed the souls of the nation with the rather more dulcet tones of Alt-J, Local Natives and The Temper Trap – Drengé again go for the literal interpretation, sounding like something unsavoury you might catch after a sloppy snog by the swings. Yet they're a sickness it's well worth getting a repeat prescription of antibiotics for, even if you're former Labour MP Tom Watson, who notoriously endorsed the band in his recent resignation letter to Ed Miliband, leading to give-a-toss shrugs from the band.

Though other duos – namely The White Stripes and The Black Keys – have been heavily referenced when it comes to these sardonic, shuffle-punk newcomers, neither quite fit. Whereas both of those acts are steeped in immutable Americana, rooted in the Delta blues and 1950s R&B, Drengé instead

bring a deeply British twist to the rock double act. The vicious, unforgiving 'I Wanna Break You In Half', with frontman Eoin's rasping

threat to "make you run to the hills/ make you piss your pants", not only gives an insolent, lyrical nod to UK metallers Iron Maiden, but is a line you really can't imagine Dan Auerbach howling after he's bragged to everyone about all the gold on his ceiling. Auerbach never made anyone piss their pants. Rory and Eoin Loveless just might have.

The delivery on 'Nothing' has a touch of the Alex Turners about it, sounding like a brutal version of Arctic Monkeys in a long-lost squalling soul phase, complete with awkwardly intense lyrics about public humiliation. Elsewhere, the visceral 'Backwaters', a shredding, quaking grunt of small-town staleness, comes over like Black Sabbath after they've obliterated all of Motörhead's speed, and 'Bloodsports' proves that early 2000s art-punks The Eighties Matchbox B-Line Disaster and Ikara Colt did not spend the early 2000s thrashing in squalid Camden pubs in vain.

Drengé don't totally ignore the influence of America – they just take the piss out of it instead. 'I Don't Want To Make Love To You', a sarky riposte to the Willie Dixon-penned Etta James hit 'I Just Want To Make Love To You', has a go at chatting up the classic track before making wanker signs behind its back. The closest the band get to real romance is on album closer 'Fuckabout'. After 11 tracks of ruthless rock'n'roll, and following the eight minute-long grubby glam stomper 'Let's Pretend', it brings proceedings to a mellifluously bleak end, like Evan Dando going for a thoughtful stroll by the River Derwent. "I don't give a fuck, about people in love/ They don't piss me off, they just make me give up", sighs Eoin diffidently. As changes of pace go, it should be far more jarring than it actually is, but instead it shows a much softer side to a band

POLITICIAN POP

Tom Watson MP isn't the only bigwig to get behind a band...

BARACK OBAMA:

JAY Z

He said: "I've got everything from Jay Z, to Eminem, to The Fugees, to you name it... you've got to mix it up. It just depends on what mood I'm in."



MARGARET THATCHER:

THRASHING DOVES

She said: "I loved it. There was always something going on," about the video for 1987 single 'Beautiful Imbalance'. Cue the band's career implosion.

DAVID CAMERON:

THE SMITHS

He said: "I'm a huge music fan but it's been something of a crisis for me because Morrissey and Marr have said I'm not allowed to listen to The Smiths any more."



TONY BLAIR: EZIO

He said: "The title of the song is 'Cancel Today', which is usually how I feel when Prime Minister's Questions comes along." Blair drops a gag on *Desert Island Discs* in 1996.

who should own this summer with their brilliantly heavy two-man mania.
Leonie Cooper

BEST TRACKS: 'Bloodsports', 'Backwaters', 'Fuckabout'

8

POONEH GHANA, DEAN CHALKLEY

ZOLA JESUS & JG THIRLWELL FEAT. MIVOS QUARTET

VERSIONS SACRED BONES



Nika Rosa 'Zola Jesus' Danilova talks a good, high-minded artistic game, one that's echoed by much of what's written about her. It all serves to make her music appear more scary and imposing than it actually is. Scattered across her three previous albums are naggingly hooky and often commercially viable synth-goth-popera tunes; eight of them (plus one lyrically lovelorn newie, 'Fall Back') have been reworked for 'Versions', which teams Danilova with a New York string quartet and industrial-rock buzzard JG Thirlwell. Considering this man spent much of the 1980s recording under the moniker Scraping Foetus Off The Wheel, the results are remarkably plangent and romantic. Sometimes, as on 'Hikikomori' or 'In Your Nature', the assembled players are essentially gussying up an already be-stringed song, albeit to sterling effect. Meanwhile, on 'Night', what previously sounded like a gloomy, trancey shot at '90s pop idealism is rendered ripe with modern classical pomp. **Noel Gardner**

BEST TRACK: 'In Your Nature'

7

RAFFERTIE

SLEEP OF REASON NINJA TUNE



London-based producer Benjamin Stefanski used to be all about fidgety dance music: 2009's 'Wobble Horror' had a nasty drive to it, and 2010's 'Rank Functions' EP was gnarled and spiky. But it's all change for this debut full-length. He says it's about "coming to terms with our relative demons", but 'Sleep Of Reason' sounds like straight-up heartbreak. "Babe, it's hard to say that we've come to the end", he mews on the crackly 'Rain', a song that's similar but inferior to James Blake's 'Retrograde'. And he's gone for a downtempo version of Jai Paul's cut'n'paste style on 'Build Me Up', where a choppy voice prays "Build me up but don't let me go". The man clearly has talent and ideas - best displayed on the skewed 'Principle Action' or warped choirs of 'Back Of The Line' - so it's not surprising he gets bored with making one style of music. It's just a shame he can't bring them together as a coherent whole. **Siân Rowe**

BEST TRACK: 'Principle Action'

6

JULIA HOLTER

LOUD CITY SONG DOMINO



Julia Holter's breakthrough album, 2012's home-recorded 'Ekstasis', concerned itself with obstacles in the way of human connection. Although bewitching, its considered ambience might have proved a comparable obstacle for listeners who don't believe some music rewards patience. Excitingly, 'Loud City Song' has an immediate pop whirl that should make Holter's genius apparent to all, without sacrificing the California Institute Of The Arts graduate's knack for intricacy. Some credit should go to Cole M Grief-Neill, the producer/ Haunted Graffiti member who brought Ariel Pink out of the bedroom - 'This Is A True Heart' bears a similarly smooth strut to Pink's 'Round And Round'. But the brilliant absurdity in these songs is all Holter's own: the way she exclaims "Hats!" on 'World'; the way she seductively shrugs Michael Jackson lyrics on 'Maxim's I' and 'Maxim's II', which billows like a sequined gown, Holter hissing while the rubble of horns and timpani gnash around her. This is wild music, a celestial cabaret that absorbs and unsettles. **Laura Snapes**

BEST TRACK: 'This Is A True Heart'

9

FACES TO NAMES...

Three reviewers, three questions



HUW NESBITT
Favourite album right now?

"Theo Parrish's new deep house album 'Black Jazz Signature' back to back with Eartha Kitt's 1984 Eurodisco album 'I Love Men'."



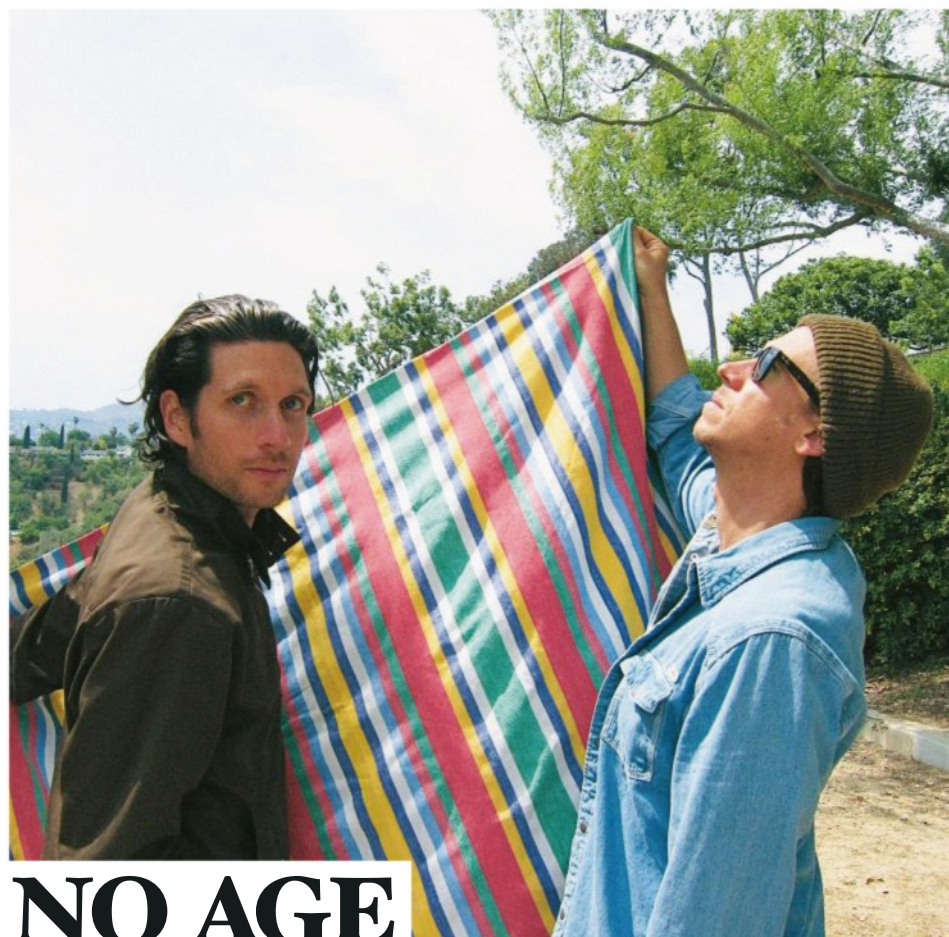
LOUIS PATTISON
Favourite track right now?

"Visionist & Fatima Al-Qadiri - 'The Call'. Getting proper shivers off the eerie, beatless strains of this transatlantic grime match-up."



DAN STUBBS
Who's your dream Disclosure special guest?

"Robert Smith. If there's one thing The Cure's 'Mixed Up' album proved, it's that Smith's strangled-man yelps sound great over beats."



NO AGE

AN OBJECT SUB POP

LA duo put the Kings Of Leon T-shirt incident behind them and go back to basics on enjoyably difficult third album



LA's No Age have always been a curious proposition. Half punk band, half art project, the music they make treads a fine line between chin-stroking cleverness and headbanging rock. It made them a popular scene band, if not a particularly big one, and around the release of last album 'Everything In Between' in 2010 they were better known for their band T-shirts than their music. They were trendy. Too trendy. It wasn't their fault, and bassist Randy Randall and drummer and vocalist Dean Allen Spunt got paranoid about it, even accusing Kings Of Leon of ripping off the basic block-capital logo design on their tees - the one that looks like it was made in Windows 3.1. They drew attention for the wrong reasons. The world knew about the duo, but very few people had bothered listening to their records.

Skip forward three years, and the duo are back with 'An Object', an attempt at going back to their DIY roots. "I want to make a record and manufacture the cover, manufacture the label, manufacture the vinyl," said Spunt, discussing the album in an interview with *Spin*.

So he and Randall have taken it upon themselves to design and assemble each and every one of the 10,000 CD and vinyl copies of this release - hence the record's title. Their concern for the physicality of music on 'An Object' extends to the production, which is so stripped back they could be playing in the same room as you. On 'Running From A-Go-Go' -

a warm, meandering ode to touring - accidental sounds from the recording process drift in and out. On 'Defector/ed' you can practically hear Randall's bass amp overheating. The whole album has a deeply percussive and acoustic feel, which allows for some fuzzy sonic experimentation to creep in without it turning into a My Bloody Valentine tribute.

The overall mood is more introspective than the band's 2008 debut 'Nouns' and 'Everything In Between'. But it does retain some of the band's hardcore flourishes, mostly through flashes of lyrical anguish. "Does anybody care?" moans Spunt on opener 'No Ground'. "Show me some decency!" he demands on the following track, 'I Won't Be Your Generator', both of which flow with a kind of Ramones-meets-Beach Boys refrain rather than the aggression of an adolescent tantrum. Elsewhere, parts of the record are just gloriously spaced out. Faster numbers 'C'mon Stimmung' and 'Lock Box' have melodies so warped they sound as though they've been fed through a wind tunnel, and ambient closer 'Commerce, Comment, Commence' verges on krautrock.

Which leads us to the key question: is it as good as their previous stuff? Answer: just about. It's a difficult album and requires repeated listening for some of the subtler parts to sink in. And it almost certainly won't make the duo their fortune. But then again, they clearly don't give a toss about that sort of thing. **Huw Nesbitt**

BEST TRACKS: 'C'mon Stimmung', 'Running From A-Go-Go', 'Commerce, Comment, Commence'

7



THE ROLLING STONES

HYDE PARK LIVE iTunes

A decent souvenir of the day the Stones returned to Hyde Park, 44 years after the legendary 1969 gig



This is the 18th (official) Rolling Stones live album. Even for a band now entering their sixth decade of existence, that number seems excessive, particularly

when you consider the wildly varying quality of the 17 that came before it. For the Stones, however, these releases have long been a way to document their endurance as a band – plus, of course, they're always a lucrative merchandising opportunity.

'Hyde Park Live' – an iTunes exclusive only available until August 19 – does the job, without being a classic. Certainly, if you have a Rolling Stones live album itch in need of scratching, the likes of 'Brussels Affair (Live 1973)' or 'Get Your Leeds Lungs Out!', recorded in 1971, are better investments, while the greatest-hits nature of the setlist means there's very little in the way of curiosities: only the screechingly camp disco-funk of 'Emotional Rescue' qualifies as anything close to a leftfield selection. Still, if you don't feel a sudden, overwhelming urge to break into Jaggerobics when the pneumatic riff of 'Start Me Up' raises the curtain on proceedings, there's probably something wrong with you.

The Stones' return to Hyde Park – almost 44 years to the day since their legendary 1969 gig just two days after Brian Jones' death – also provides a palpable sense of occasion. Nowhere is this greater than when they're

joined for 'Midnight Rambler' by former guitarist Mick Taylor, who made his live debut with the band on that day. "We just found him in the pub and put him onstage in front of 200,000 people," grins Jagger, somewhat underplaying his role in shaping the sound of the band's early-'70s imperial phase. Taylor's presence with the Stones these days is interesting, not least because Keith Richards' role now feels mostly ceremonial – whether it's down to arthritis (as has been suggested) or some lingering after-effect of his 2006 brain surgery, Richards' playing isn't quite as effortless as it once sounded, with the onus now on Ronnie Wood to do most of the heavy lifting. Jagger, of course, still sounds irrepressible: when he starts ad-libbing on 'Miss You' about "having a low-down nasty time just like we used to" you still believe he's capable of it, as icky as it sounds to hear a septuagenarian sing about such things.

While a couple of songs – most notably 'Satisfaction', a three-note guitar riff spun out for eight-and-a-half minutes – suffer from an acute case of stadium bloat, it's all done in such a jubilant fashion that it hardly matters. There are many reasons for this band's remarkable perseverance, but the principal one is that, after 50 years and counting, the Stones still know how to give the masses exactly what they want. **Barry Nicolson**

BEST TRACKS: 'Start Me Up', 'Miss You', 'Sympathy For The Devil'

7

SLEEVE NOTES



Best Sleeve Of The Week
No Age – 'An Object'
Coming on like the artwork for a classic post-punk record, No Age make damn sure you're not going to forget the name of their new album by printing it onto your retinas in searing orange and green.



Worst Sleeve Of The Week
Ty Segall – 'Sleeper'
Come on, Ty. This looks like you've just chucked the nearest blankets you could find into a pile and Photoshopped some hair around them. Hair!

7

CROCODILES

CRIMES OF PASSION ZOO MUSIC



San Diego's Crocodiles have been treading the line between darkness and light since their 2009 debut, 'Summer Of Hate'. This fourth

full-length is another fizzy, fuzzy, monochrome mash-up of The Jesus And Mary Chain, Black Rebel Motorcycle Club and The Raveonettes. It was produced by the latter's Sune Rose Wagner, and his stamp is all over these 10 songs, especially the sleazy guitars of 'Virgin' and the ironically titled lilt of 'Heavy Metal Clouds'. An album of washed out, happy-sad, semi-psychedelic sounds that glower as much as they gleam, it's perfect for those 3am mornings when you're full of alcohol and regret. **Mischa Pearlman**
BEST TRACK: 'Minor Pleasure'

7

EDWARD SHARPE AND THE MAGNETIC ZEROS

EDWARD SHARPE AND THE MAGNETIC ZEROS GENTLEMEN OF THE ROAD



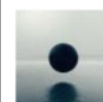
ESATMZ are a multi-headed collective in outlandish costumes who recreate '70s hippydom. But on this melodically inventive third album, Edward Sharpe – the Messianic alter ego of frontman Alex Ebert – also manages to pastiche '60s soul-funk, gunfight mariachi and preacherman gospel – often to painfully corny effect. When 'If I Were Free' mashes up Mick Hucknall, Pink Floyd solos, Waterboys folk and comedy 'Yellow Submarine' twizzles, it negates any psych-pop fun to be had elsewhere. Mawkish and messy. **Mark Beaumont**

BEST TRACK: 'Two'

5

BRAIDS

FLOURISH // PERISH FULL TIME HOBBY



A light touch isn't what comes to mind when you think of the Montreal synthwave scene, home of the squishy Moog fart and the

one-finger Casio solo. Regardless, despite being relative newcomers to the technology, latest export Braids have quite a way with detail and understated arrangements. This, their second album, caresses your ears with chiffon textures, complex but elegant drum patterns and a litany of exquisite flourishes (the manipulation of Raphaëlle Standell-Preston's pixie-ish vocals is sublime). Occasionally subtlety spills over into insipidness, but overall this is a masterclass in restrained beauty. **John Calvert**

BEST TRACK: 'Victoria'

8

LAURA VEIRS

WARP AND WEFT BELLA UNION



Considering she was eight months pregnant during its recording, you might expect Laura Veirs' ninth album to continue in the vein of its predecessor, 2011's childlike 'Tumble Bee'. Instead, Veirs seems more concerned about the world she's bringing her child into: "How can it be so cold out here in America? Everybody's packing heat in America", she wonders on (you guessed it) 'America'. Yet there are also fables of inspiration to be found in the shape of Alice Coltrane ('That Alice') and the painter Howard Finster ('Finster Saw The Angels'). It all amounts to a rich, evocative expression of a mother's optimism and anxieties. **Barry Nicolson**

BEST TRACK: 'Finster Saw The Angels'

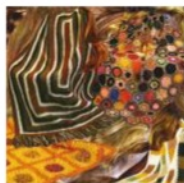
7



TY SEGALL

SLEEPER DRAG CITY

Troubled and acoustic: unusually difficult listening from Ty



Last year was a vintage one for Ty Segall, when three albums hit in quick succession. First, the trippy, hippy Floydisms of 'Hair', recorded in collaboration with fellow San Franciscan

White Fence; then the satanic space-punk mayhem of 'Slaughterhouse', recorded with the hard-rockin' Ty Segall Band; and finally 'Twins', a fuzz-soaked collection of garage-psych that installed the muss-haired Segall as an icon for a New Psychedelic California. All that, plus a bunch of shows that felt like Nirvana back from the dead in tie-dye and kaftans, set to punch a third eye right in the middle of your forehead.

'Sleeper', though, comes with a heavy backstory. Last year, Ty's adoptive father, the man who taught him to surf, passed away after a battle with cancer. This, and a resultant family rift, has fed into a record that forsakes fuzz-pedal abuse and endearingly inappropriate cover versions for a rather sombre acoustic approach, dreamy but with a bleak undertow.

Moments recall pre-glam Marc Bolan ('Sweet C.C.') or Donovan (the whimsical 'Crazy'), but Segall is no wide-eyed flower child. True, there's always been darkness in his songs, but here it's in full bloom. 'The Keepers' plods along with lead feet, a hymn to "the dreamers" that imagines humanity as "swine", surrounded by "smells of death". 'She Don't Care' is a pretty thing, all falsetto chorus and orchestrated strings, but it's shot through with a Lennon-esque cynicism that makes for quite difficult listening. The 35 minutes pass like a troubled dream, and by the end you're a little relieved.

Is 'Sleeper' a record about grief? It seems probable, but perhaps its issue is that it's quite hard to feel anything throughout its running time beyond a sense of general malaise. Good news is, there's one more Ty Segall album this year. It's by his new supergroup Fuzz, it's out in October, and it's billed as "one for the burners". In short: can't wait.

Louis Pattison

BEST TRACKS: 'Sleeper', 'Crazy', 'Sweet C.C.'

6

DIANA

DIANA JAGJAGUWAR



It's 1991 all over again in Canada, and if your goth doesn't have a touch of the electronic about it then you're nothing. Grimes is the queen of this gothronica pile. But Diana, a supergroup of sorts including members of The Hidden Cameras and Destroyer, acquit themselves well thanks to a gift for electro that tends towards the chill of early rave, and icy female vocals from Carmen Elle. Both feature prominently on standout track 'Born Again'. They lose points, however, for a descent into guitar squall and full-on 'Baker Street' sax ('Perpetual Surrender'), which mar an otherwise intriguing debut. *Ben Cardew*

BEST TRACK: 'Born Again'

7

LITTLE GREEN CARS

ABSOLUTE ZERO GLASSNOTE/ISLAND



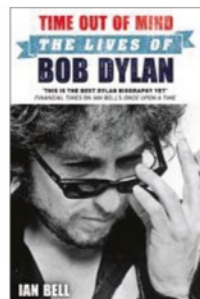
Noted in the accursed BBC Sound Of... poll earlier this year, Dublin five-piece Little Green Cars are post-folk in a very 2013 way. High up the Mumfords scale, checking the boxes for straining vocals, loud and quiet dynamics, thumping bass drums and American gothic lyrics about rivers and literature. But there's other stuff going on too, including Teenage Fanclub-style harmonies on the spirited single 'Harper Lee' (named after the author of GCSE English Lit classic *To Kill A Mockingbird*), weird Autotune on 'Red And Blue' (take that, Kanye) and - importantly - good songwriting. Expect them to be unfeasibly big. *Dan Stubbs*

BEST TRACK: 'Harper Lee'

7

THE RIDER

What we're reading, watching and waving this week



Book
Time Out Of Mind: The Lives Of Bob Dylan
Exploring Dylan's late-'90s renaissance, *Time Out Of Mind* tells the story of the latter half of the legendary songwriter's career.
BUY: £20, randomhouse.co.uk



Web series
Comedians In Cars Getting Coffee
Jerry Seinfeld invites comedians to join him for a drive and a cup of coffee in this online show. Guests include Ricky Gervais, Larry David and Chris Rock.
WATCH: *Comedians incarsgettingcoffee.com*



Flag
Biffy Clyro
As Biffy prepare to headline Reading & Leeds, you too can get ready for their imminent glory by purchasing this flag and waving it in support come bank holiday weekend.
BUY: £19, biffyclyro.com

THIS WEEK'S SINGLES

Reviewed by NME's
MATTHEW HORTON



MILES KANE TAKING OVER



In which Miles answers those 'throwback' accusations with an audacious medley of The Who's 'I Can't Explain', ELO's 'Wild West Hero' and Norman Greenbaum's 'Spirit In The Sky'. The last one's a good choice because it's been to Number One three times. Is this Kane's big break? Bet your vintage Union Flag brothel creepers it is.

BLACK REBEL MOTORCYCLE CLUB

HATE THE TASTE CO-OPERATIVE MUSIC



BRMC have been in the medley game for donkey's years, and here roll out the knockout combo of Primal Scream's 'Country Girl' and T.Rex's 'Get It On'. It's about as groundbreaking as a candyfloss drill, but when they get stuck into the big dumb gonzo chorus it's more infectious than yawning.

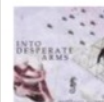
F.U.R.S

JUST KIDS F.U.R.S



Apparently named after the 19th century Leopold von Sacher Masoch novel *Venus In Furs* (the caps and full stops are all their own idea, btw) F.U.R.S create gothic girl-group drama-pop that imagines what would happen if Garbage met Cults. Not a lot, as it goes.

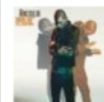
GOLDHEART ASSEMBLY INTO DESPERATE ARMS



This is the kind of rampaging folk-psych number that only makes sense if the lead singer has a flaming ashtray on his head and the loon-eyed look of a man who hasn't slept since Woodstock. He's got a Moog too, by the sounds of it, and a detuned guitar. It's all quite scarily beautiful.

WRETCH 32 FEAT. JACOB BANKS

DOING OK MINISTRY OF SOUND



This is Wretch's still-got-love-for-the-streets single, his very own 'Jenny From The Block', a rags-to-riches tale of how he used to tear about saying "brap" but now pays VAT. The jazzy, syncopated beats and Banks' bluesy vocal almost redeem it, but then Wretch comes up with an immortal couplet - "Just like Instagram makes things look better/When I hit the ground I'll live forever" - and everything collapses.

BALLET SCHOOL

HEARTBEAT OVERDRIVE BELLA UNION



The first single from this Berlin-based trio is lovely. Some of the lyrics are nonsense ("I gotta do this my way/Coming for you with a heartbeat overdrive"), but there's chiming, Cocteau Twinsy guitar, Chvrches synths and a hey-ho, yay-yay-yay chorus that sounds like Kate Bush trying to fit her entire career into 30 seconds.

LIVE

FROM PUBS TO ARENAS,
THE WEEK'S TOP GIGS

Edited by Tom Howard



THE HORRORS

Y NOT FESTIVAL, PIKEHALL, DERBYSHIRE FRIDAY, AUGUST 2-SUNDAY, AUGUST 4

They're supposed to play new songs, but don't. The weather's supposed to be good, but isn't. Instead, The Horrors use the thunder and lightning to add Biblical drama to a moody set

An hour before The Horrors are due to headline the Y Not Festival, their show is in jeopardy. Things start looking pretty bad when Mystery Jets, just four songs into their Main Stage support slot, are forced to abandon their instruments and nip backstage to safety as rain batters the Derbyshire countryside and the night sky is torn apart by relentless bolts of lightning. Things start looking a whole lot worse when a message appears on the big screen saying the festival will be "back as soon as we can". As damp bodies squeeze under any kind of shelter they can find to avoid being electrocuted, the words read like wishful thinking.

Sixty minutes later, Horrors frontman Faris Badwan is pacing the same stage and punching the air. Above him, black

clouds with nothing more to give move across the sky like he's conducting them. The 26-year-old looks like he's enjoying the swamp-like chaos in front of him, and takes it upon himself to crack a wry smile and congratulate the crowd's perseverance: "Well done for sticking it out." Despite nearly derailing the entire festival, the shitty weather actually helps The Horrors inject their set with a sense of Biblical drama. These are the end times. In opener 'Mirror's Image', Faris' ferocious barks of "*walk on into the night*" sound like the Eleventh Commandment. Josh Hayward's guitar fills the stage with reverb and spiked noise, and the demonic red strobes envelop the band. 'Who Can Say' follows (Faris dedicating it to "anyone who watched our soundcheck", knowing full well that no-one watched their soundcheck), allowing Tom Cowan's

bright synth and Rhys Webb's bass to fire a bolt of hope through the dark fuzz. The good feelings don't last long, thanks to a spoken-word slot from Faris in which he details the tear-stained dissolution of a

relationship in his unwavering monotone. Misery and despair are back to the fore.

The intention tonight though, as with all The Horrors' performances this summer, is to give the crowd a taste of the band's

VIEW FROM THE CROWD

DID THE HORRORS BEAT THE STORM?



Charlotte, 18
"It was definitely worth braving the weather for. I liked their suspense."



Beth, 20
"I only came to see them. They were amazing, I'm just so happy to see them."



James, 20
"I think they should've done more 'Primary Colours' stuff."



Elsie, 19
"We thought we'd watch one song but ended up staying for the whole set."



The lightning played havoc with The Horrors' hair

Y NOT FESTIVAL: BEST OF THE REST



STEALING SHEEP

Fresh from a surprise appearance on *Blue Peter* two days ago, the Liverpudlian trio and The Dynamite Harlequin Marching Band are back

in their natural habitat at Y Not Festival to play songs from 2012 debut 'Into The Diamond Sun'. Coming on like a Gregorian version of Warpaint, Rebecca, Emily and Lucy sound as bewitchingly unusual as ever.

SWIM DEEP

It's two days before the release of their debut album 'Where The Heaven Are We', and they're in celebration mode. Halfway through the Birmingham quartet's set, they bust out their soon-to-be-legendary take on Cyndi Lauper's 'Girls Just Want To Have Fun', before 'Francisco' and 'Honey' bounce with even more young and dumb spirit than usual.



CHAPEL CLUB

"How many of you are from London?" asks frontman Lewis Bowman. The response: a gentle murmur. But even though the Club are

far from home, they entertain the Derbyshire crowd like they're in their own front room. 'Surfacing', from 2011 debut 'Palace', sparks a soaring singalong. But it's their new material from this year's synth-filled follow-up 'Good Together', that has the crowd really dancing.

SKY LARKIN

As Katie Harkin, Nile Marr, Sam Pryor and Nestor Matthews hit the main stage, very few people are watching.

Unperturbed, the Leeds quartet crack on with airing new tracks from upcoming third album 'Motto', and as they do, the crowd grows steadily. They see new single 'Loom', the gig's crowning glory, which is a bright bolt of indie rock full of dark and troubling undertones.



DRENGE

"You can have half an hour of this if you want," frontman Eoin deadpans in response to the cheers that greet his mic check. Instead,

he and brother Rory stick to tracks from their debut album (see p36 for our review), including new single 'Face Like A Skull'. They play 'Dogmeat' and 'Backwaters' like they don't want anyone to forget them when they head off to conquer the world.

SCOTT & CHARLENE'S WEDDING

THE OLD BLUE LAST, LONDON FRIDAY, AUGUST 2

Dumb name. Good band. Top live show

Dogs Die In Hot Cars. New Fast Automatic Daffodils. Gay Dad. The Cast Of Cheers. Rock history has not been kind to the band with the fuck-awful comedy name, no matter how glistening their hooks, how lofty their ambitions or how deep their grunts. And when you're naming your band after your homeland's pinnacle of pop-culture cringeworthiness – in this case the televisual hitching of Kylie Minogue and Jason Donovan in *Neighbours* – you're a) at risk of derailing your country's fresh charge for global psych-prog dominance and b) asking to be dismissed as a novelty bit-part, the Simon Pegg in Tame Impala's *Mission: Impossible*. It's like Kraftwerk calling themselves Annexing Poland or The Strokes being named Big Momma's House.

While singer Craig Dermody has form – he's previously been in bands called Spider Vomit and Divorced – S&CW don't do themselves any further favours with their disjointed, surrealist and comic themes: both Velvet Underground pop jig 'Gammy Leg' ("Blood was pissing everywhere out of my leg/And my boss couldn't look at me/Wonder if it's gonna heal/My zombie leg") and

'Lesbian Wife' ("One day I'll be coming home/Watching NBA with my lesbian wife") get an airing tonight.

Thankfully, with Dermody a charismatic surf-stoner presence and guitarist Michael Caterer a constant curtain of hair, they prove a ramshackle retro breeze, the no-fi indie-pop end of Australia's psychedelic storm. More aligned to Pond's scratchy DIY than Tame's sonic sprawl, Dermody weaves into his slacker fuzzballs a clear love of Pavement, Clap Your Hands... and other US alt acts. At times it feels as though there's a restraining order banning Dermody from coming within 300 yards of the correct key, but it only adds to his itchy underground charm. Ultimately, the silliness gives way to a raw pop pathos and you realise you may just have met your Aussie-rock soulmate. *Mark Beaumont*

CRAIG DERMODY on...

...HAVING A SILLY BAND NAME

"I just wanted to have a really Australian name and a bit of a bogan name and *Neighbours* was really bogan. I get the feeling that it's watched ironically here. A bogan is a rough character who watches cricket all the time and



drinks heaps and swears heaps but is kind of a little bit charming at the same time. I wanted the name of the band to be like that. People at Glastonbury thought it was an actual wedding."



upcoming fourth album. But 'First Day Of Spring' and 'Elixir Spring' – both given a run-out at Glasto and the band's headline set at Truck – are ditched as the storm forces a shorter set time on the band. Fresh sounds will have to wait for better conditions. Instead they play a rippling 'Scarlet Fields', again introduced with compliments – this time about the crowd's energy despite "standing in the pissing rain all day". The mighty 'I Can See Through You' sees Rhys spinning and twirling while plucking his rumbling bass strings, before a familiar double whammy of a mellowed 'Still Life' and an extended 'Moving Further Away' bring things to a grand close. That finale in these conditions is everything The Horrors in 2013 are all about: classy, theatrical, more than capable of harnessing the immense power of nature. *Rhian Daly*



BECK

PROSPECT PARK, NEW YORK
SUNDAY, AUGUST 4

Scientology's hippest follower gives no clues about new material. But he does moonwalk

All summer, Prospect Park has been playing host to Celebrate Brooklyn!, a series of outdoor performances that's included Calexico, Belle And Sebastian, Philip Glass playing a live score to *Dracula*, Robert Plant, an all-male ballet troupe in drag, and Jamie Lidell. Beck's full-band gig is one of the last events of the season, and marks the end of his own recent short run of dates. "It's been an intense tour," he says to the crowd. "It's been a good four days."

It would be an apt occasion for the 43-year-old Californian to road-test material from the two new albums he's apparently working on, but it isn't to be. Not even 'Defriended' and 'I Won't Be Long', his two recently released songs, make an appearance. Rather, he uses his almost two-hour set to deliver a cross-section of greatest hits from his entire career. There's no fucking around. Right off the bat, he and his band launch into 'Devils Haircut'. It's a woozy, spacey starter that's immediately followed by 'Black Tambourine' and 'Soul Of A Man'. All three are from different Beck records, but they flow together effortlessly, their pulsating beats working themselves into the crowd. And then, just as the atmosphere establishes itself, Beck... *does a Beck*. The band disappears, he starts blowing raw blues into a harmonica and out comes an a cappella version of

'One Foot In The Grave'. From then on, it's a free-for-all, an expectedly eclectic set that doesn't so much ebb and flow as lurch and jerk in style and content.

There's a batch of forlorn and plaintive Americana from 2002's 'Sea Change', including two stultifying and sad back-to-back versions of 'The Golden Age' and 'Lost Cause'. But elsewhere there's also the playful irreverence of 'Loser' and 'Hotwax', both with an added dose of hip-hop swagger. 'Chemtrails' is a sumptuous psychedelic bubble of

sound from a distant planet that's light years away from the swampy blues stomp of 'Fourteen Rivers Fourteen Floods' just six songs later. 'Modern Guilt' begins with a snippet from 'Tainted Love', while set-closer 'Sissyneck' fully morphs into a genius off-kilter cover of Michael Jackson's 'Billie Jean', which sees Beck attempting to moonwalk. He even performs two compositions from 'Song Reader', last year's 'album' of sheet music.

But that's as close as he gets to any new songs. As he rounds off the night with the blistering, one-two knockout punch of 'E-Pro' and 'Where It's At', we're no closer to really recording where his first recorded material in half a decade will land on the Beck barometer. That said, tonight, it doesn't matter in the slightest. *Mischa Pearlman*

SETLIST

- Devils Haircut
- Black Tambourine
- Soul Of A Man
- One Foot In The Grave
- Modern Guilt
- Think I'm In Love
- Gamma Ray
- Loser
- Hotwax
- Que Onda Guero
- Girl
- Soldier Jane
- Chemtrails
- The Golden Age
- Lost Cause
- Everybody's Got To Learn Sometime
- Just Noise
- Heaven's Ladder
- Fourteen Rivers Fourteen Floods
- Sissyneck
- E-Pro
- Where It's At

BOSNIAN RAINBOWS

BROADCAST, GLASGOW
SUNDAY, AUGUST 4

At The Drive-In and Mars Volta man Omar Rodríguez-López hits the road with his new band

Perhaps it's just the way that Omar Rodríguez-López conducts his business – swiftly and without sentiment – but it still doesn't feel like the passing of The Mars Volta has been appropriately mourned. Their abrupt demise in January – no farewell tours, just a series of terse tweets – effectively ended the 20-year partnership between Rodríguez-López and vocalist/lyricist Cedric Bixler-Zavala, a union which had wrought some of most ambitious rock music ever conceived, and which deserved better than the unceremonious send-off it received. Omar's performances with At The Drive-In last summer were also marked by a strange air of disengagement, as though he'd rather be elsewhere.

That elsewhere turned out to be Bosnian Rainbows, the group he put together in El Paso and which is now his primary creative outlet.

Bosnian Rainbows, he's been quick to stress, are a *band*, not an exercise in directorial control, which is what the Volta came to resemble. More than that, they are a very *un-Rodríguez-López* band. As anyone who's familiar with any of his 30-odd solo albums will attest, Omar unshackled can

make for even more onerous listening than The Mars Volta, yet this latest venture is as close to convention as he's ever come: a ripe, low-hanging fruit from the psychedelic art-punk orchard.

They're also very good: while it's easy to miss Cedric's Lovecraftian jabberwocky, Omar has found himself a worthy focal point in frontwoman Teri Gender Bender, a wraithlike punk-rock performance artist whose writhings and gesticulations during 'Eli' and 'Worthless' make it impossible to tear your eyes from her. Exuding a bewitching, wild-eyed otherness, it is she who brings Bosnian Rainbows' songs to life, giving the Siouxsie Sioux-esque 'Torn Maps' its sense of propulsion and delivering the refrain of set closer 'Mother, Father, Set Us Free' with monolithic intensity. It's the sort

of performance that ensures there are no casual observers: by the end, everyone is down the front trying to get a look.

Will Bosnian Rainbows have the longevity of The Mars Volta or are they simply a fleeting diversion from Omar's passion for free jazz? It would be madness to try to second-guess him, but on tonight's showing, the former seems more likely.

Barry Nicolson

VIEW FROM THE CROWD ATD-I VS THE MARS VOLTA VS BOSNIAN RAINBOWS



Christian Newton, 25, Glasgow
"I absolutely loved it. I was a fan of At The Drive-In and The Mars Volta, but for me, Bosnian Rainbows is more the style of music that I like."



Russell Bremner, 29, Kilmarnock
"I feel blessed to be able to see Omar Rodríguez-López in such a small venue. What I like about Bosnian Rainbows is you can dance to their music."



GUYEPEL, ROSS GILMORE



Singer Alex and bassist Chris go underground at The Circle

METZ

CONVERSE AT THE CIRCLE, LONDON WEDNESDAY, AUGUST 7

The Toronto trio squeeze doomy riffs, pummelling drumming and a new tune into a packed, fanatical tattoo-parlour basement

This is cool as hell," Metz frontman Alex Edkins says to about 100 people crammed into the basement of a Soho tattoo parlour, all clutching drinks and waiting to have their ears ripped off. We're at The Circle on Noel Street in central London. Outside, a van is serving fancy pizzas. Inside, there have been some home improvements. All the tattoo benches and couches have been stripped out. Black-and-white photography is pegged to the wall. On the ceiling, above a mirrored glass box containing a pair of Converse, someone has artfully scrawled: "Leather and studs/ In a world that's gone soft".

Except as soon as the music starts it's abundantly clear that the world according to Metz is anything but soft. This three-piece started working out the Metz sound in Toronto sometime in the last decade. It took five years and a couple of seven-inches to nail down what they wanted: The Jesus Lizard without the tidy atonal interludes, Nirvana without the big melodies, Sonic Youth's short, circular riffs. When they

had an album ready to go, they sent one demo to one label – Sub Pop, of course – and Sub Pop put it out.

Tonight there is exactly that amount of messing about, which means no messing about at all. Metz play all of their 2012 album minus 'Nausea', along with 'Dirty Shirt', which came out as a single last year, and a new song called 'Can't Understand'. 'Wasted' is a mid-set highlight, the only melody coming from a serrated four-chord riff so doomy it makes Alex's screamed lyrics about hanging himself in a basement sound positively cheerful. In 'Rats', drummer Hayden Menzies leaves his drumroll just a tiny bit late and then pummels through the track so hard he threatens to smash right into Soho's stinking sewers to join the actual rats. At all times, there's an artfulness in the way Metz wind each riff round the fractions of seconds between Hayden's unforgiving, pulsing drums – a studied messiness, almost a sixth sense, that gives their set a hypnotic quality.

In the audience, head-nodding turns into pogging and a pyramid of empty beer cans

stacked on a sink goes flying. Some of the drinkers shuffle back. Alex is leading the charge up front with his eyes wide, mouth open, glasses strapped on with a bit of black elastic so that his fair hair sticks out the top like Beaker from *The Muppets*. At

the end, Metz confess that they spent the first five years of their career playing venues like this in Toronto. It shows how intense they are in this kind of lair. But these days, this band belong in a bigger league. *Hazel Sheffield*



METZ'S HAYDEN & ALEX on...

...PLAYING A TATTOO PARLOUR

Hayden: "It's small and intimate. We like these kind of environments, it's what we're used to. This is our first love."

Alex: "The first thing I thought was it's going to be hot and crazy and I don't know if we can even fit our amps in this

place. But I think it's going to be cool."

Hayden: "It's easier when you're playing in this type of environment to let things get a little bit haywire."

...PLAYING A LAUNDROMAT

Alex: "Once on the east coast of Canada we played a laundromat. That was strange. Grandma and Grandpa were waiting outside to wash their delicates."

We'll play anywhere, though. Basements, laundromats, tattoo parlours..."

...GETTING INKED RIGHT THIS SECOND

Hayden: "Getting tattoos fucking hurts too much. If it heals like shit you feel like a dick. It's hard to heal on the road, so I usually refrain. Plus I don't really have that much room left to have any more."



PLAN B

**Celebrate the launch of 4G with music
that makes London's heart sing**

O₂ Shepherd's Bush Empire, Thurs 29 August
O₂ customers can get Priority Tickets from 9am Wed 21 August

**Be more dog
Text 'PLANB' to 2020**

Telefonica

O₂

When Priority Tickets are gone, they're gone. Terms apply. Max 2 tickets per transaction. Standard rate text. O2 customer pre sale ends 9am Friday 23 August.

SUBSCRIBE TO **UNCUT**



Save up to 64%
on a subscription
to Uncut at:

WWW.UNCUTSUBS.CO.UK/U13

BASICALLY, JOHNNY MOPED

A FILM BY FRED BURNS

**PREMIERE SCREENING
WITH LIVE PERFORMANCE
FROM JOHNNY MOPED
AND CAPTAIN SENSIBLE
THURSDAY 19TH SEPT
AT KOKO LONDON**
TICKETS £17 - ON SALE NOW
www.koko.london www.basicallyjohnnymoped.com



THE STORY OF PUNK ROCK'S GREAT LOST LEGEND

DARTMOUTH FILMS PRESENTS A HEAVENLY FILMS PRODUCTION "BASICALLY, JOHNNY MOPED" A FILM BY FRED BURNS CASTING JOHNNY MOPED
DAVE BERK SWIFT TONTO CAPTAIN SENSIBLE XERXES CHROSSE HANDE SHANE MACDONALD DON LETTO BILLY CHILDISH



KOKO

*Every
Friday*



16 AUG

STRANGERS
THE RAMONA FLOWERS

DJ ED WILDER
DJ ALANA B DEVOTION

9.30PM - 4AM / FIRST 100 FREE ENTRY / £5 B4 11PM / £7 AFTER
TICKETS - 0844 847 2250 / WWW.KOKO.LONDON
*ONLY AT CLUB NME / LIMITED TO 2 DRINKS PER ORDER / ENDS 13 SEPT 2013

£1.50
FRIDAY DRINKS*
9.30-11.30PM
FOSTERS BOTTLES
STRONGBOW BOTTLES

23 AUG
SONS & LOVERS

30 AUG
TEDZED
CAAN

6 SEP
CHINA RATS

academy events present

academy events and classic skum present

HAPPY MON DAYS

the 25th anniversary tour
bummed

NOVEMBER

thurs 21 kings hall, herne bay
sat 23 the ritz, manchester
mon 25 uea, norwich
thurs 28 o2 academy leicester
fri 29 o2 academy newcastle
sat 30 o2 academy leeds

DECEMBER

sun 1 o2 academy glasgow
weds 4 the forum hertfordshire
thurs 5 o2 academy bournemouth
fri 8 o2 academy birmingham
sat 7 o2 academy liverpool
thurs 12 o2 academy sheffield
fri 13 o2 academy oxford
sat 14 o2 academy bristol

happymondaysonline.com



Academy Events & friends by Arrangement with The Agency Group presents

THE WEDDING PRESENT

THE HIT PARADE TOUR

October 2013

22	WOLVERHAMPTON Slade Rooms	0870 320 7000
23	CARDIFF Glee Club	02920 230 130
24	LEEDS O2 Academy	0844 477 2000
25	GLASGOW O2 ABC	0844 477 2000
27	ABERDEEN Lemontree	01224 641 122
28	NEWCASTLE Warehouse 34	0871 220 0260
29	LIVERPOOL O2 Academy2	0844 477 2000
30	LEICESTER O2 Academy2	0844 477 2000
31	NORTHAMPTON Roadmender	0115 912 9000

November 2013

01	LONDON O2 Shepherds Bush Empire	0844 477 2000
----	---------------------------------	---------------

Buy online: WWW.TICKETWEB.CO.UK & all usual agents

www.theweddingpresent.co.uk



www.facebook.com/academyevents



FOALS

WIN TICKETS TO AN EXCLUSIVE LIVE SESSION AT XFM
ON 22ND AUGUST - ENTER AT XFM.CO.UK NOW

MS MR

LISTEN TO EXCLUSIVE LIVE SESSION TRACKS
AT XFM.CO.UK

BLUE ROSE CODE

CHECK OUT LIVE SESSION TRACKS
AT XFM.CO.UK



NME

FIND EXCLUSIVE TRACKS AT NME.COM/FORD

LISTEN TO XFM ON FM, DIGITAL, MOBILE AND ONLINE AT XFM.CO.UK

NME
COM

SUBSCRIBE TO **NME** TODAY • SUBSCRIBE TO **NME** TODAY • SUBSCRIBE TO **NME** TODAY

SUBSCRIBE TO **NME** TODAY FROM £7.50 A MONTH!*



**OVERSEAS
SUBSCRIBERS
SAVE 30%!**

Subscribe now at
WWW.NMESUBS.CO.UK/ICXD
Or call now on **0844 848 0848** quoting **MDXQ**

Lines are open between 8am and 9pm, 7 days a week

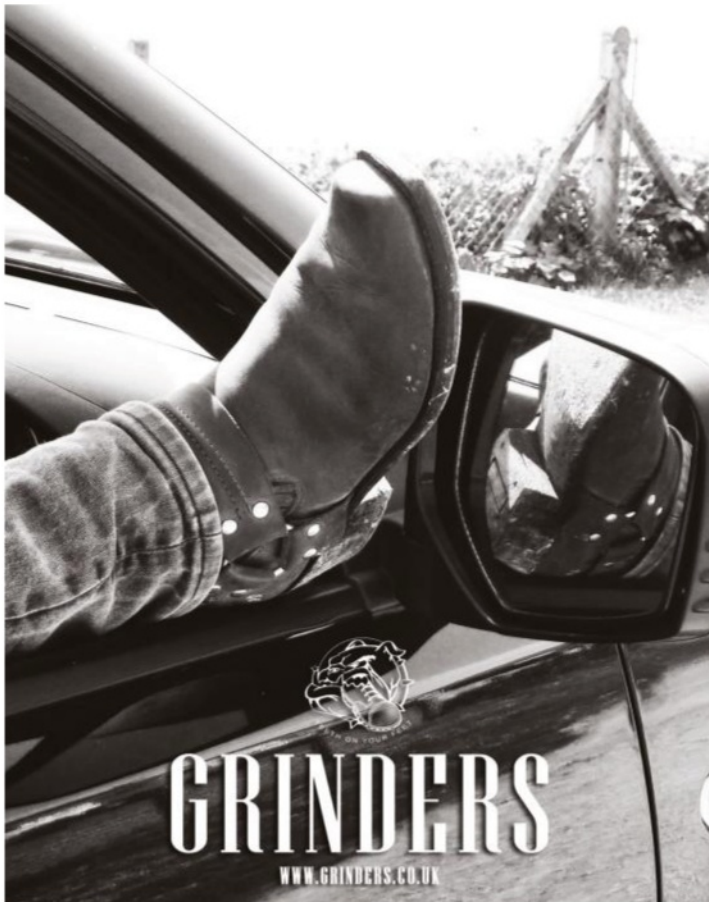
*When you subscribe by UK Direct Debit.

Offer open to new subscribers only. Direct Debit offer is available to UK subscribers only. Subscribe for 1 year and pay only £97.40, saving 25% on the full price of £129.90. Subscribe for 2 years and pay only £160.99, saving 38% off the full price of £259.80. Please allow up to six weeks for delivery of your first subscription issue (up to eight weeks overseas). The full subscription rate is for one year (51 issues) and includes postage and packaging. If the magazine ordered changes frequency per annum, we will honour the number of issues paid for, not the term of the subscription.

Offer closes 31.10.13. For enquiries from the UK please call: 0844 848 0848, for overseas please call: +44 (0)330 3330 233 or e-mail: ipcsubs@quadrantsubs.com.

MARKETPLACE

FOOTWEAR



STORAGE

Really Useful Box Music Storage Solutions

CD Storage

Size	CD	Price inc VAT
18XL	90	£11.01
20XL	95	£14.58
40XL	125	£16.29

CD/DVD Storage

Size	CD	DVD	Price inc VAT
3L	10	10	£3.99
6L	20	20	£7.99
12L	40	40	£15.99
24L	80	80	£31.99
48L	160	160	£63.99

7" Singles

Size	7"	Price inc VAT
18XL	100	£7.01
20XL	200	£11.01
40XL	400	£15.17

VHS/Cassettes

Size	VHS	Price inc VAT
3L	5	£3.99
6L	10	£7.99
12L	20	£15.99
24L	40	£31.99
48L	80	£63.99

Really Useful Products Ltd

Unit 2 Network North
Footbridge Way
Normanton
West Yorkshire WF6 1TN
email: enquiries@reallyusefulproducts.com

Tel: +44 (0)1924 898477
Fax: +44 (0)1924 898588

Buy direct from the manufacturers

TEXT CHAT

CHEAP Chat
36p per minute
LIVE
0909 860 0074

ACC Media Village 4504 M61 BCL Cals recorded & cost 36p per minute - network extra. Over 18s. We may need promo code. Opt out & reply 08448471304.

ARTISTS WANTED

Record Company wants artists

Please call Anthony on 0208 715 4039

CLOTHING & ACCESSORIES

ROCKABILIA.COM
OVER 100,000 ITEMS FROM YOUR FAVORITE BANDS

MUM FORD & THE SMITHS

GREEN DAY

TEE SHIRTS • BABYDOLLS • LONGSLEEVES • WORKSHIRTS
HOODED SWEATSHIRTS • COUS • BELTS • BELT BUCKLES • WRISTBANDS
BEANIES • EMBROIDERED CAPS • CHOKERS • PATCHES • BACK PACKS • NECKLACES
POSTERS • STICKERS • WALLET • WATCHES • CLOCKS • SHOES • AND MORE...

Rockabilia.com offers the widest selection of music merchandise you will find on the web. Officially licensed memorabilia to hard to find collectibles; make us your source! For a free 120 page catalog visit rockabilia.com, call 001-952-556-1121 or write: PO Box 39 Dept NME • Chanhassen MN, 55317 • USA

MODERN WORLD CLOTHING

www.mod-clothinguk.co.uk

Proud to Stock:
Lambretta Clothing
Art Gallery Clothing | Stomp
Delicious Junction | M1951 Parka

info@mod-clothinguk.co.uk

BABY BEAT

1000 LIMITED EDITION TSHIRTS

www.1000tshirts.co

FOR SALE

Mill Hill Music Complex
Bunns Lane Works, NW7 2AJ
020 8906 9991

Recording - Great Live Room with MacPro & Logic 9
Rehearsals - 10 fully equipped studios from £3.50 hour inc Backline
Opening April 2012

New studio complex with six fully air conditioned purpose built studios including Dance studio with Harlequin Floor, Private Piano practise room, Composer room, Photo/video room with infinity wall - full details & pics at studio blog on www.millhillmusiccomplex.blogspot.com

5 mins walk from Mill Hill Thameslink, 10 mins drive from M1/M25 J2, many local bus routes and ample parking

For all other studio detail
www.millhillmusiccomplex.co.uk

CHAT

CHAT OR DATE
10p PER MIN
0872 100 1002

18+. Helpdesk 0844 944 0844. Network extras apply. Live calls recorded. SP: 42.

GIG GUIDE

THE UK'S BIGGEST GUIDE TO THE WEEK AHEAD

Edited by Rhian Daly

FOR
TICKETS
GO TO
**NME.COM/
TICKETS**
NOW!

BOOKING NOW



THE WAREHOUSE PROJECT

STARTS: Manchester Victoria Warehouse, Sep 27

DON'T
MISS

Since 2006, The Warehouse Project has been putting on some of the best parties in Manchester. This year, it returns stronger than ever with a series of events running from September right through until New Year's Day. Armand Van Helden kicks things off (Sep 27); other highlights include Moderat, Pantha Du Prince and Modeselektor sharing a bill (Oct 11), deep house artist Nicolas Jaar playing live with DJ sets from Richie Hawtin and Eats Everything (19), and The Knife (pictured) bringing their 'Shaking The Habitual' show to the Warehouse (25). Phoenix also make an appearance (Nov 9). You can even get your New Year's Eve plans sorted now – although line-up details are yet to be announced, it's bound to be a cracker.



FRANKIE & THE HEARTSTRINGS

STARTS: London Birthdays, Aug 29

The lads from Sunderland take a break from running their newly opened record shop to play a special one-off date in the capital.



ZOLA JESUS

STARTS: London The Tabernacle, Oct 3

Nika Roza Danilova brings her operatic voice back to London and the church-like Tabernacle, with a string quartet in tow.



EFTERKLANG

STARTS: Belfast Elmwood Hall, Oct 24

The Danish trio follow up their festival season with this tour, calling at Belfast, Cork (25), Dublin (26), Liverpool (27), Brighton (28) and London (29).



DELOREAN

STARTS: Dublin Button Factory, Sep 7

The Spanish dance band return to the UK and Ireland for two dates in Dublin and London (9), previewing tracks from new album 'Apar'.



FUN ADULTS

STARTS: Leeds Belgrave Music Hall, Oct 4

Off-kilter art-popsters air new material on this jaunt, stopping off at Bristol (12), Liverpool (15), London (17), Manchester (18) and Sheffield (19).



PITCHFORK PARIS

STARTS: Paris Grande Halle de la Villette, Oct 31

The French festival returns with Ariel Pink, Savages (pictured) and Majical Cloudz the latest additions to the bill.



STUBBORN HEART

STARTS: Edinburgh Sneaky Pete's, Sep 13

The post-dubstep duo play tracks from their eponymous debut album as they visit six cities, finishing up in Leeds (Oct 11).



JOHNNY FLYNN

STARTS: Edinburgh Pleasance Theatre, Oct 5

The folk troubadour heads out on the road for 11 shows, including one at London's Hackney Empire (10). The tour ends in Belfast (17).



MONEY

STARTS: Brighton Green Door Store, Nov 5

The strange Mancunians plot a nine-date headline tour in support of debut record 'The Shadow Of Heaven', culminating in Nottingham (15).



RINGMASTER

STARTS: Worcestershire Whitbourne Estate, Sep 28

Maximo Park headline this new one-dayer. Mystery Jets, Swim Deep, Chlöe Howl and The Family Rain also feature.



NICK CAVE

STARTS: Brighton Dome, Oct 24

The Aussie adds an extra date in his adopted home city to his already sold-out headline tour in support of latest album 'Push The Sky Away'.



MAJOR LAZER

STARTS: London O2 Academy Brixton, Nov 9

The Diplo-helmed dancehall DJ trio stop off in London to headline one big, banger-heavy night in Brixton.

PICK of the WEEK

What to see this week? Let us help

FOR
TICKETS
GO TO
**NME.COM/
TICKETS
NOW!**



BEACONS FESTIVAL

STARTS: Skipton Heslaker Farm, Aug 16

NME
PICK

After a successful inaugural weekender last summer with performances from Disclosure, Peace, Mount Kimbie and Swim Deep, Beacons returns with a line-up that reads like a who's who of the most exciting names in music right now. NME Awards Tour headliners Django Django (pictured) don their matching patterned shirts to top the bill, bringing the festival to a close on Sunday night with the twitchy, vitamin D-soaked tracks that make up their eponymous debut album. Ninja Tune-signed DJ Bonobo and Local Natives are the main attractions on Friday and Saturday respectively, following performances from the likes of Ghostpoet and Gold Panda. Elsewhere, Leeds punks Eagulls, west London rapper Only Real and Liverpoolian psych trio Stealing Sheep represent the future of music, while dance heads are catered for by sets from producers such as Dauwd, Bondax and John Talabot.



Everyone's Talking About **FRANZ FERDINAND**

STARTS: London Brixton Electric, Aug 20
With only a matter of days to go until the release of their fourth album, the Franz boys head south of the river to give fans a special sneak preview of 'Right Thoughts, Right Words, Right Action' in Brixton, along with a smattering of the songs that won them hearts in the first place.



Don't Miss **THE CRIBS**

STARTS: Aberdeen The Garage, Aug 15
Staunch fans of keeping it real, the brothers Jarman have spent most of their summer squeezing dates in tiny venues into their schedule between a host of festival commitments. After hot, sweaty and intense gigs in Wolverhampton and Coventry earlier this summer, they get intimate with fans in Aberdeen and Newcastle (18) this week.



Radar Stars **MERCHANDISE**

STARTS: London The Yard, Aug 15
Carson Cox and band arrived in the UK for the first time in May, and immediately replicated the scenes that stunned spectators at their gigs at SXSW a month earlier. They return for a handful of dates before heading to Reading and Leeds next week, with London, St Albans (19) and Birmingham (20) all on their hit list.

WEDNESDAY

August 14

BELFAST

Swans/Josephine Foster Limelight
028 9032 5942

BIRMINGHAM

Color Three/Octane OK
Scruffy Murphy's 0121 333 3201
The Nightporters Hare & Hounds
0870 264 3333

BOURNEMOUTH

Fearless Vampire Killers/Lost
Alone Sound Circus 01202 551802

BRIGHTON

Don Komodo Sticky Mike's Frog Bar
01273 749 465
The Move-Ons White Rabbit
01273 677 655
Thomas Hannay Latest Music Bar
01273 687 171

BRISTOL

The Creepshow/The Peacocks/The
Rocker Covers/Radio Nasties Fleece
0117 945 0996

Disclosure/A Story To Tell/
Everybody Looks Famous Exchange
0117 9304538

Harry & The Potters/Martha/Frozy
Café Kino 01179 249200

Loma Prieta/Bastions/Crows An
Wra/I Don't Want To Know Why
The Caged Bird Sings/Cady Hero
Exchange 0117 9304538

CAMBRIDGE

Fists/Model Village/Centimes
Corner House 01223 352 047

CARDIFF

Die! Die! Die! Buffalo Bar
029 2031 0312
Genetic Moose/CloseMindedGirl/
The DDN Gwdihw Café Bar
029 2039 7933

EDINBURGH

Jack Badcock/Ciaran Ryan
Captain's Bar 0131 668 2312
Scarlet Hard Rock Café
0131 260 3000
Washington Irving Electric Circus
0131 226 4224

GLASGOW

Buke & Gase Broadcast
0141 332 7304

Sex Hands/The Yawns/Cutty's Gym
Nice'n'Sleazy 0141 333 9637

HULL

The Dead Pets New Adelphi
01482 348 216

LEAMINGTON SPA

Public Service Broadcasting
The Assembly 01926 313774

LEEDS

Bosnian Rainbows Brudenell Social
Club 0113 243 5866

The Heathen Kings/Palooka/

The Dooberies Seven Arts

0113 262 6777

LEICESTER

Grace & The Magic Roots/Steve
Parker/Red Herrings Musician
0116 251 0080

LIVERPOOL

Johnny Sands Leaf On Bold St
0151 707 7747

LONDON

Andriya Triana St Pancras Old
Church

Ben River House Of Wolf

Black Uhuru Assembly Hall
020 8577 6969

Bumi Thomas The Islington

020 7609 4917

Dubplate Pearl/David Katz Ritzy
Cinema 020 7733 2229

Exhibit L/Lily McCauley/The Silver

Bayonets/Angelo Tristan Zigfrid Von
Underbelly 020 7613 1988

Galapagos Now! Dublin Castle

020 7485 1773

Harrington Saints/Street Dogs/

The Filaments Underworld

020 7482 1932

The Heatwave Social 020 7636 4992

Josephine Borderline

020 7734 5547

Last Amendment Vortex

020 7439 7250

Let's Talk Daggers/Eagleburner/

Econo/Dead Arms Windmill

020 8671 0700

Mick Terry/Robin Bennett/

Tony Poole Betsey Trotwood

020 7336 7326

Motion Static/Marco Mestichella/
Plastic Barricades/Stone Thief/

Patrick McCranc Monto Water Rats
020 7837 4412

Mr Cat & The Jackal Half Moon

020 7274 2733

The Night VI The Lexington

020 7837 5387

No Omega/Grieved/Svalbard/

Rough Hands Old Blue Last

020 7613 2478

Okkyung Lee/Charles Hayward

Café Oto 0871 230 1094

Phoria Hoxton Square Bar & Kitchen

020 7613 0709

Pip Mountjoy Surya 020 7561 0030

Reuben Fowler Big Band Spice Of

Life 020 7437 7013

Sadie Jemmett/Russell Joslin

Green Note 0871 230 1094

Seddik Zebiri/The Turbans/

Antonio Testa/Future Swing

Stories/Rodney Branigan Wilton's

Music Hall 020 7702 9555

She Makes War/Worry Dolls/Joe

Innes And The Cavalcade/Shama

Rahman Band Amersham Arms

020 8469 1499

Shudder Pulp/Tyrannosaurus

Dead/The Soft Walls/Weird

Menace Birthdays 020 7923 1680

Tartan Specials Garage

020 7607 1818

We Are The Ocean Hippodrome

020 8541 4411

We Caught The Castle/Alone

Tonight/Cavaliers/Amberline/

Rouge Black Heart 020 7428 9730

MANCHESTER

Childhood/Kult Country

Soup Kitchen 0161 236 5100

NEWCASTLE

Hatty Keane 02 Academy

0870 477 2000

SHEFFIELD

Status Unknown The Hop

01142 781000

ST ALBANS

The Terraces/Electric River Horn

01727 853 143



Childhood,
Soup Kitchen,
Manchester

THURSDAY

August 15

ABERDEEN

The Crips The Garage
01224 587594

BIRMINGHAM

The B-52's O2 Academy
0870 477 2000

Down By Law/Bboy's Attic MAC
0121 440 3838

BOURNEMOUTH

Die! Die! Die!/Whales In Cubicles
60 Million Postcards 01202 292 697

BRIGHTON

Bella Feud The Hope
01273 723 568

Eddie The Goatboy The Globe
01273 770 685

Maia Latest Music Bar
01273 687 171

The Peacocks/The Hillmans/Ruckus Prince Albert
01273 730 499

BRISTOL

The Tame/New Cowboy Builders/Dirt Royal Exchange
0117 9304538

CARDIFF

Color Three/Octane OK/The Gramercy Riffs Dempseys
029 2025 2024

Hatty Keane Glee Club
0870 241 5093

DERBY

Scott & Charlene's Wedding/Prizefighter The Hairly Dog

EDINBURGH

Parker Hard Rock Café
0131 260 3000

EXETER

The Beacons/The Raptors/The Sherpas Cavern Club
01392 495 370

Dave Peabody Phoenix
01392 667080

GLASGOW

Echobelly/The Dead Sea Souls/Tragic O'Hara Stereo
0141 576 5018

HEBDEN BRIDGE

Esben & The Witch Trades Club
01422 845265

LEEDS

Hannah Trigwell Wardrobe
0113 222 3434

Harry & The Potters Wharf Chambers

Ronan Parke Cockpit 0113 244 3446

LEICESTER

Home Advantage/Nathan Detroit
Soundhouse 07830 425555

Janet Robin/Stevie Jones & The Wildfires/Siobhan Mазel
Musician 0116 251 0080

LONDON

Ben Pearce/Joey McCrilly/DeSigned Plan B 08701 165421

Booker T Jones Ronnie Scott's
020 7439 0747

Chesney Hawkes Half Moon
020 7274 2733

Cisco Caesar Troubadour Club
020 7370 1434

Cultural Other Nambucca
020 7272 7366

Gaudi/Miss Fritty/Dub Mafia
Jazz Café 020 7916 6060

Gunning For Tamar Garage (Upstairs) 0871 230 1094

The It Boy & Lazy Flux Dublin Castle
020 7485 1773

James Davison/Tom Green Big
Band Spice Of Life 020 7437 7013

Jaya The Cat/Chris Murray/Underworld 020 7482 1932

Jaz Delorean Biddle Bros
0871 230 1094

Keith Tippett/Julie Tippett/The Elysian Quartet Vortex
020 7439 7250

Esben & The Witch,
Trades Club,
Hebden Bridge



King Dinosaur/The Voyeurist/Celestial Trax Old Queen's Head
020 7354 9993

Loma Prieta/Pariso/Up River
Old Blue Last 020 7613 2478

Lydia Baylis/Lottie James/Tasha Taylor Johnson/Jonathan Whiskerd Rattlesnake Of Angel
020 7354 0471

Man Like Me/We Were Evergreen
Barfly 0870 907 0999

Martha Wainwright Union Chapel
020 7226 1686

Matthew & Me The Lexington
020 7837 5387

The May Birds/Lovelace/Bity Booker/Matthew Wolf Hackney Attic 0871 902 5734

Merchandise/US Girls/Michael Chapman/Mark McGuire/please//Joe McPhee/Slim Twig/Cut Hands The Yard

Michele Stodart The Islington
020 7609 4917

Now Voyager/The Black Dogs/Weathered Hands Black Heart
020 7428 9730

Now We've Got Members/Man From Uranus George Tavern
020 7790 1763

Pink Cigar House Of Wolf
The Skints McCluskeys
020 8541 1515

Sofa Explosion/Known To Collapse Fighting Cocks
020 8546 5174

The Son/Oh Boy/Calpin/Tom Morely Slaughtered Lamb
020 8682 4080

Stephanie O'Brien Green Note
0871 230 1094

Tim Ripper Owens/Reverted/Anaam/Forever On Edge Monto
Water Rats 020 7837 4412

Upsurge/Nobodies Birthday
O2 Academy Islington
0870 477 2000

Yo'True/The Kemistry The Finsbury
020 8809 1142

Mr Seb Valentine/Benatronic/Luke Warm Common Bar
0161 832 9245

NEWCASTLE

Fozzy/Breed 77 O2 Academy
0870 477 2000

Mr Seb Valentine/Benatronic/Luke Warm Common Bar
0161 832 9245

NOTTINGHAM

The Nightporters The Greyhound
0115 943 0250

READING

Public Service Broadcasting
South Street Arts Centre
0118 960 6060

ST ALBANS

Young Minorities/High Flying Wolves/Hollow Crowns Horn
01727 853 143

WOLVERHAMPTON

Gunnrunner Robin 2
01902 497860

YORK

David Lawrie The Duchess
01904 641 413

Mulholland/The Rusty Pegs
Basement 01904 612 940

The Young Uns Black Swan Inn
01904 686 911

FRIDAY

August 16

ABERDEEN

Laneway Café Drummond
01224 624642

BATH

KOAN Sound/Jonny Phonic
Moles 01225 404445

Paloma Faith Pavilion
01225 447770

BIRMINGHAM

Bad For Lazarus Victoria Bar
0121 633 9439

Cytota/Memories/Avantime/Taxi Treats O2 Academy 0870 477 2000

Manakin/These Kings Actress & Bishop 0121 236 7426

Silent Jack/The Remedy Eddie's Rock Club 0121 643 2093

BOURNEMOUTH

Hatty Keane Centre Stage

BRIGHTON

Born Bad Komedia
01273 647 100

Cherry Foxxx/Simon Price Komedia
01273 647 100

Die! Die! Die!/Whales In Cubicles
Sticky Mike's Frog Bar 01273 749 465

Go Bang!/Kate Wildblood OHSO
Social 01273 746067

The Limbic System/Yew 3ree/Amora Divine Latest Music Bar
01273 687 171

Maseo Blind Tiger 01273 681228

Silver Fox West Hill Hall
01273 327976

US Girls/Slim Twig The Hope
01273 723 568

BRISTOL

Ashestoangels/The Dead Lay
Waiting/Her Dark Embrace/Heaven Asunder

Fleece
0117 945 0996

Forgery Lit/Melinda Ortner/Two Tides Stag & Hounds 0117 929 7048

Glis Glis/The Silk Report/The Patio
Set Exchange 0117 9304538

Natalie Holmes The Birdcage
Toby Higgins Smoke & Mirrors

CARDIFF

Calum Ross & The Scarlets The Yard
029 2025 5520

DJ Veto Gwdihw Café Bar
029 2039 7933

DERBY

Alex Blood & The Diggers/Great Scott/Jamie Joseph Venue
01332 203545

EDINBURGH

The Lafontaines Electric Circus
0131 226 4224

Nuala Kennedy/AJ Roach St Brides
Centre 0131 622 7246

FALMOUTH

Hawkwind Princess Pavilion
01326 211222

GLASGOW
Danny Tenaglia The Arches
0141 565 1000

Fozzy/Breed 77 Cathouse
0141 248 6606

Mark McGuire Broadcast
0141 332 7304

HOVE

Will McNicol/Jacko Hooper
Brunswick 01273 735254

LEEDS

The Concetines Wardrobe
0113 222 3434

Kutski/Scott Brown/Al Storm/Fracus & Darwin Eiger 0113 244 4105

The Red Shades The Library
0113 2440794

Walking With Wolves Cockpit
0113 244 3446

LEICESTER

The Drugstore Cowboys Musician
0116 251 0080

Lewis Mokler The Cookie Jar
0116 2531212

LIVERPOOL

Black Diamond/Refrain/Resolutes/Electric Mafia O2 Academy
0870 477 2000

Föllakzoid Camp & Furnace
0151 706 0600

Shannen Bamford/Ed Poole/SheBeat/Ben Jones House

LONDON

Alejandro Toledo & The Magic Tombolinos Green Note
0871 230 1094

Alex Bay Old Vic 020 7928 7616

Black Lion Project/Romeo Down/Crystal Head/Cage The Gods Monto
Water Rats 020 7837 4412

Brand New Heavies Paradise
020 8969 0098

The B-52's Indigo @ The O2 Arena
0870 701 4444

Caspa/Sleeper/Newham Generals/Kryptic Minds/The Others/Metalheadz/Dub Police/Chestplate
Fabric 020 7336 8898

Cauls/Bloody Mammals/Great Cop Windmill 020 8671 0700

CLUB NME

LONDON

STRANGERS/THE RAMONA FLOWERS

KOKO

0844 847 2258

The Cesarians/Lush Rimbaud/Snack Family Sebright Arms
020 7729 0937

Chendo Inspiral Lounge
020 7428 5875

The Creepshow/The Peacocks/The Brains Underworld 020 7482 1932

The Death Of Pop Courtyard Theatre
The Dogdaze Dublin Castle
020 7485 1773

DJ Luck & MC Neat/Sticky/Samba
Jamm 020 7274 5537

Ellekaye/Manish/Vanessa Gimenez/Sophie Blackburn
Roundhouse 020 7482 7318

The Fathoms/Beneath The Tide/Skies In Motion/Animus Sadist
Scream Lounge 020 8667 0155

The Gaslamp Killer/D-Styles/Nocando/Daddy Kev Village
Underground 020 7422 7505

Giles Likes Tea/JSA/Sceniclife New Cross Inn 020 8692 1866

Grand Central Barfly 0870 907 0999

Harper/Zepher/Beggars Would Ride Enterprise 020 7485 2659

Hernan Cattaneo/Guy J/Cid Inc
Ministry Of Sound 020 7378 6528

Jonny Walker Garage 020 7607 1818

Magic Mountain 229 Club
020 7631 8310

Mavis Barfly 0870 907 0999

The Microdance Paper Dress Bar & Boutique 020 7729 4100

Mo Kenney Islington 020 7609 4917

Mylo/Gigamesh XOYO 020 7729 5959

MJ Cole/B Traits Nest 020 7354 9993

Papa Shango/Point Inaudible/Four Sheets To The Wind Nambucca
020 7272 7366

Roobic Surya 020 75610030

Sofa Explosion Grey Horse
020 8541 4328

Strangers/The Ramona Flowers
Club NME @ KOKO 0870 4325527

Wunmi/Jazzheadchronic
Bussey Building

MANCHESTER

John Mackie/Dan Solan/Jess
Harwood Barca 0161 839 7099

The Kickin' Pigeon Common Bar
0161 832 9245

Mark Burgess/Chameleons Vox
Ruby Lounge 0161 834 1392

Sonu Nigam O2 Apollo
0870 401 8000

Stony Browder Jr Dry Bar
0161 236 5920

Tiny Dragons/Pedro Don Key
Retro Bar 0161 274 4892

MILTON KEYNES

The Nameless Three Watershed
07935 641 660

NEWCASTLE

Mugshot Star Inn 0191 222 3111

The Steels O2 Academy
0870 477 2000

The Wonder Stuff Houltys Yard
0191 265 4282

NORWICH

DJ K Waterfront 01603 632 717

Signals/Tim Frost Brickmakers
01603 441 118

OXFORD

Driven/Martyr De Mona/K-Lacura
O2 Academy 0870 477 2000

PLYMOUTH

Krow/Human Cull/Cretinous Breed
White Rabbit 01522 227522

PORTSMOUTH

Neil Innes Cellars 0871 230 1094

PRESTON

Wire/Stranger Son Continental
01772 499 425

READING

Magdalena Reising/Terry Seabrook/Shane Hill Rising Sun
0118 957 2974

SALFORD

Electronically Tested/Positronik
Exchange/Factory Arts King's Arms
0161 832 1111

SHEFFIELD

Boss Caine/Dave Woodcock/Jo
Solo Greystones 0114 266 5599

Riff Raff Union New Barrack Tavern
0114 234 9148

SKIPTON

BEACONS FESTIVAL Fucked Up/
John Talabot/Ghostpoet/Egyptian
Hip Hop/Chad Valley/Gabriel

Bruce/Big Deal/Jaws/Only Real/E

SATURDAY

August 17

Kendrick Lamar,
V Festival, Stafford**ABERDEEN**Skullwizards Moorings Bar
01224 587602**BEDFORD**Pearl Handled Revolver/Fireroad/
Thr3e Esquires 01234 340120**BELFAST**Eats Everything/Chris Hanna/
Gerard O'Brien/Shay Healey
Stiff Kitten 028 9023 8700
Gamma Bomb Empire
028 9024 9276**BIRMINGHAM**Gets Worse/Let It Die/
Fetus Christ/Mangle Wagon &
Horses 0121 772 1403
Malpa The Institute
0844 248 5037MC Bassman 02 Academy
0870 477 2000So Called Enemy/Contact
Actress & Bishop
0121 236 7426**BRIGHTON**Black Bonds/Graces Collide/
Space Age Hero The Haunt
01273 770 847

DJ Friction/Mampi Swift/

The Qemists Concorde 2

01273 673 311

Glass Sines Sticky Mike's Frog Bar
01273 749 465KAOS Volks Tavern
01273 682828Loose Lips/Dirt Royal The Hope
01273 723 568**BRISTOL**Bohemian Embassy/Diving Bell/
Foinavon/Dean Reed's Dead
Exchange 0117 9304538

King Kurt Fleece

0117 945 0996

Martipants/Kid Manners/Coco

The Clown Start The Bus

0117 930 4370

CAMBRIDGEHatty Keane Comberton Village
Hall
Paddy Milner/Marcus Bonfanti/
Scarlett Rae & The Cherry Reds
Portland Arms 01223 357268**CARDIFF**Fun Q Gwdihw Café Bar
029 2039 7933**CHELMSFORD**

V FESTIVAL Beyoncé/Beady Eye/

The Courteeners/Of Monsters
And Men/Two Door Cinema Club/
The Script/Jessie J /Paloma Faith/
James/The Fratellis Hylands Park
0871 230 1094**DERBY**

The Creepshow The Hairy Dog

EDINBURGHDaniel Avery/JD Twitch Sneaky
Pete's 0131 225 1757**GLASGOW**Me Vs Hero/Next Stop Atlanta/
Wolves At Heart Classic Grand
0141 847 0820**GLOUCESTER**British Sea Power Guildhall Arts
Centre 01452 503050**HULL**Bangers/System Paralysis/
Bear Trade Piper Club
01482 498931**LEEDS**Beat The Red Light Santiago
0113 244 4472The Scaramanga Six Brudenell
Social Club 0113 243 5866

The Sundogs Irish Centre

0113 248 9208

Those Delta Wolves Carpe Diem
0113 243 6264

The Wet Spot Wardrobe

0113 222 3434

LEICESTERFozzy/Breed 77/Voodoo Vegas
02 Academy 0870 477 2000Rocking Ronnie Musician
0116 251 0080**LIMERICK**Peter Bruntnell Dolans (Upstairs)
00 35361 314483**LIVERPOOL**

Buffalo Clover Zanzibar

0151 707 0633

Connor Harris 02 Academy

0870 477 2000

The Cosmonauts/Temple Songs/

Spring King Shipping Forecast

0151 709 6901

Dan Croll Camp & Furnace

0151 706 0600

Magdalena Reising/Terry

Seabrook/Steve Thompson

View Two 0151 236 9555

Stony Browder Jr/Lord highOwl/

Son Of Kong Heebie Jeebies

0151 709 3678

LONDONBleach Blood/Knights/
Plastique/True Penny Underbelly
0207 613 3105Cassy/Basic Soul Unit Live/
Surgeon/Terry Francis Fabric
020 7336 8898Danny Tenaglia/JB/Cera Alba/
Pressplay Egg 020 7428 7574The Dead Pets Underworld
020 7482 1932Deaf Yeti/Bob Constant & The
Goodbye Horses Workshop

Deep Sea Arcade Hoxton Square

Bar & Kitchen 020 7613 0709

The Deets The Finsbury

020 8809 1142

Delano Smith/Skudge Scala

020 7833 2022

Detroit Swindle/Tiga/Mark

Henning/Ejeca XOYO

020 7729 5959

Die! Die! Die!/Whales In Cubicles/
Horsefight Shacklewell Arms

020 7249 0810

Disclosure/Everybody Looks

Famous/White Clouds & Gunfire/
A Story To Tell Garage

020 7607 1818

Fox E & The Good Hands/Strange

Boats/End Days Dublin Castle

020 7485 1773

Jordan Laughlin Zenith Bar

020 7226 1408

Leoncie/Max Tundra/Octavio/
Duotard Bethnal Green Working

Men's Club 020 7739 2772

Lost & Found Madame Jojo's

020 7734 2473

Maxxi Soundsystem/Sonny

Fodera/No Artificial Colours/
Sam Divine Ministry Of Sound

020 7378 6528

Melt Yourself Down Southbank

Centre 0844 875 0073

Phantasy/Nicky Blackmarket/Rat

Pack Hidden 020 7820 6613

The Pheromoans/Sealings/
Searchin'/R Elizabeth Power

Lunches Arts Café

Rockets/Das Haus/The Kowalskis

12 Bar Club 020 7240 2622

Sam Redmore Somerset House

020 7344 4444

Shannon Wardrop/Jakil/Zwah

Borderline 020 7734 5547

Shinies/Night Flowers Victoria

020 8399 1447

Shonen Knife Windmill

020 8671 0700

The Slurps/Midaku/Autumn

Lanterns/Sleeper Effect/Motion

Static New Cross Inn 020 8692 1866

Sonu Nigam Wembley Arena

0870 060 0870

Thee Spivs/King Salami & The

Cumberland 3/The Love Triangle

The Lexington 020 7837 5387

Tiga Loft Studios

Wild Sun/Triangle Monto Water

Rats 020 7837 4412

Will & The People Barfly

0870 907 0999

The Winter Olympics Windmill

020 8671 0700

16 Hole Boots 02 Bar Academy

0870 771 2000

MANCHESTER

Cyril Snear/Cauls/Boddickers

Fallow 0161 224 0467

Greg Wilson 2022NQ

Moon Duo Deaf Institute

0161 330 4019

Neil Atkins Common Bar

0161 832 9245

NEWCASTLE

The Chair Cluny 0191 230 4474

Chris Banderas Black Bull

0191 414 2846

This Year's Love 02 Academy

0870 477 2000

NORWICH

Hollow Earth Brickmakers

01603 441 118

Meltedown/Metal Lust Waterfront

01603 632 717

Pulled Under/The Life & Death/
Settle For Second Waterfront

01603 632 717

NOTTINGHAM

Robert Pepper Rock City

08713 100000

OXFORD

DJ Switch Bullingdon Arms

01865 244516

PLYMOUTH

Transhuman/Elithia/Emerald Eyes

White Rabbit 01752 227522

PORTSMOUTH

Danny & The Dreamtones Cellars

0871 230 1094

READING

Mellor/Rev Ferriday/Chainsaw

Enema Rising Sun 0118 957 2974

SALFORD

Blue Orchids/John Herring

King's Arms 0161 832 1111

SKIPTONBEACONS FESTIVAL Local Natives/
Gold Panda/Dutch Uncles/Wire/
Childhood/Temples/Wolf Alice/
Stealing Sheep/Amateur Best/
Melody's Echo Chamber Funkirk

Estate 0161 839 8008

STAFFORDV FESTIVAL Kings Of Leon/
Stereophonics/Emeli Sandé/The
Vaccines/Olly Murs/Calvin Harris/
Rita Ora/Kendrick Lamar/Maximo
Park/Rudimental Weston Park

0871 230 1094

STOCKTONZeitgeist 77/The Johnny Seven/
Andy X Georgian Theatre

01642 674115

STOKE ON TRENT

Goldwaite Sugarmill

01782 214 991

ST ALBANS

Ecstasy/Telstar/Tequilla

Mockingbird Horn 01727 853 143

SUNDERLAND

In Vibes/Aztec Birds/Boa

Independent 0191 565 8947

SWANSEA

The Shakes The Dillwyn Hotel

01924 361300

WAKEFIELD

Absolva Snooty Fox

01924 374455

Frances Wood Warehouse 23

01924 361300

The Strikes The Hop

0871 230 1094

WATFORD

Damn Jammage/Mantra/The

Drives Flag 01923 218413

WIMBORNE

Electric Youth Revolt

Tivoli 01202 848014

YORK

A Joker's Rage Fibbers

01904 651 250

GET IN THE GIG GUIDE!

DO YOU WANT TO GET YOUR BASH INCLUDED IN THE NME WEEKLY GIG GUIDE? GO TO NME.COM/GIGS AND SUBMIT YOUR LISTING FOR FREE.
YOU MUST SUBMIT DETAILS AT LEAST THREE WEEKS BEFORE THE GIG DATE

SUNDAY – TUESDAY

August 18–August 20

The Courteneers,
V Festival, Stafford,
(Sunday)



SUNDAY, AUGUST 18

ABERDEEN
The Creepshow Moorings Bar
01224 587602

BELFAST
Chas Palmer-Williams/Mojo Fury/
Skip Cloud McHugh's
028 9050 9999

BRIGHTON
Nik-Niquid/Goa Rod T Volks Tavern
01273 682828
Yong Yong Green Door Store
07894 267 053

BRISTOL
Arbouretum/The St Pierre Snake
Invasion/Davey Woodward
Exchange 0117 9304538
The Brackets/Carousels &
Limousines/Kolo/The Lovers Fleece
0117 945 0996

CHELMSFORD
V FESTIVAL Kings Of Leon/
Stereophonics/Emeli Sandé/The
Vaccines/Olly Murs/Calvin Harris/
Rita Ora/Kendrick Lamar/Maximo
Park/Rudimental Hylands Park
0871 230 1094

DERBY
The Terraces The Hairly Dog

LEEDS
Good Moves Milo
0113 245 7101
Joshua Burkett/Jon Collin Wharf
Chambers
Patrick Hayes Electric Ensemble
HiFi Club 0113 242 7353
Torche Brudenell Social Club
0113 243 5866

LEICESTER
Clarksville Mountain Band Donkey
0116 270 5042
Echolocation Musician
0116 251 0080

LIVERPOOL
Neil Young & Crazy Horse/
Band Of Horses Arena Areno
0844 8000 400

LONDON
Aborted Garage 020 7607 1818
Altrego/Lumi Hd/Milly Upton
The Finsbury 020 8809 1142
Bailey/DJ Tendai Horse & Groom
020 8672 1780
Barb Jung/ Simon Wallace 606 Club
020 7352 5953
The Book Of Genesis Half Moon
020 7274 2733
Cherry White/For The Roses Charlie
Wrights 020 7490 8345
Chris Tye/Lawrence Taylor The Stag
0871 230 1094
Declan Bennett Borderline
020 7734 5547
Ilan Volkov/Toshi Ichinyanagi/
Robert Ashley Café Oto 0871 230 1094
Joywrite/Heidi Vogel/Louise
Golbey/Kadija Kamara/Brendan
Reilly Hackney Attic 0871 902 5734
Lewis Mokler/Harry Seaton/
Jack Vallier/George Baines Barfly
0870 907 0999
Lip Service/Area 53 Dublin Castle
020 7485 1773
Local Girls Windmill 020 8671 0700
Maxi Jazz/La Roux/Dead Guy
(DJ set) The Lambeth
Nearly Dan Jazz Café 020 7916 6060
Peter Pixzel/Cormac/Jacob Husley
Fabric 020 7336 8898
Ras Triumphant Ritzy Cinema
020 7733 2229
RDF/Hagar The Womb/Jakal
Underworld 020 7482 1932
Sayonara Sweetheart Nambucca
020 7272 7366
Slaughterhouse Garage
020 7607 1818
Winter in Moscow Proud Galleries
020 7482 3867

MANCHESTER
Michael Holland Common Bar
0161 832 9245
Sophie Delila/Witch Hunt/The
Roughneck Riot Kraak 07855 939 129

Tim Burgess The Miners
Community Arts
Twin Planets/Tigerside/Edits
The Castle 0161 237 9485

NEWCASTLE
The Cribbs Hoult's Yard 0191 265 4282
Stange Fruit St Peter's Social Club
0191 265 5343

NORWICH
Ugly Love Brickmakers 01603 441 118

PRESTON
Ivan Campo/Ottersgear Continental
01772 499 425

READING
Fozzy/Breed 77 Sub89 0871 230 1094

SKIPTON
BEACONS FESTIVAL Django Django/
SBTRKT (DJ set)/Sky Larkin/
Danny Brown/Moon Duo/Savages/
Hookworms/Dreng/Splashh/
The Wytches Funkirk Estate
0161 839 8008

STAFFORD
V FESTIVAL Beyoncé/Beady Eye/
The Courteneers/Two Door Cinema
Club/Of Monsters And Men/The
Script/Jessie J/Paloma Faith/
James/The Fratellis Weston Park
0871 230 1094

SWANSEA
Cherry Hive Grand Hotel, Beatbox
01792 650541

WOLVERHAMPTON
Goats Don't Shave Robin 2
01902 497860

MONDAY, AUGUST 19

BELFAST
Imagine Dragons Ulster Hall
028 9032 3900

BIRMINGHAM
Twenty One Pilots O2 Academy
0870 477 2000

BRIGHTON
Casitas Latest Music Bar 01273 687171
The Move-Ons Mesmerist
01273 328542

EDINBURGH
Amy Dawson Captain's Bar
01316 682312
Emma's Imagination Voodoo Rooms
0131 556 7060

GLASGOW
Allah-Las Broadcast 0141 332 7304

LEEDS
Amorous Dialogues Wharf Chambers

LONDON
Ailie Robertson/Gwyneth Glyn
Emyr Green Note 0871 230 1094
Alexander Turnquist/Nick Jonah
Davis Café Oto 0871 230 1094
Dan James/Danny Toeman/Oliver
James Social 020 7636 4992
Dreng Rough Trade East
020 7392 7788
Hannah Kessler & Emma Stevens
Barfly 0870 907 0999
Known To Collapse Nambucca
020 7272 7366
Lost Harbours Monto Water Rats
020 7837 4412
Lucan Mills Enterprise 020 7485 2659
Lydia Lunch/Retrovirus Borderline
020 7734 5547
Mikal Cronin/Objects/Furrow/
Ancient Times The Lexington
020 7837 5387
Monoganon Servant Jazz Quarters
Mouse Drum Dublin Castle
020 7485 1773
Neil Young & Crazy Horse/Band Of
Horses 02 0870 701 4444
Niamh McNally 606 Club
020 7352 5953
Torche/The Jerks/Fat Goth Garage
020 7607 1818
Woods Hoxton Square Bar & Kitchen
020 7613 0709

MANCHESTER
Bad Religion The Ritz 0161 2364355
Laneway Waxy O'Connors
0161 835 1210

NEWCASTLE
Moon Duo Cluny
0191 230 4474

OXFORD
Arbouretum/Listing Ships/Coma
Wall Port Mahon 01865 202067
Eels O2 Academy 0870 477 2000
Nick Oliveri Cellar 01865 244 761

SOUTHAMPTON
San Cisco Joiners 023 8022 5612

STOCKTON
Temples Georgian Theatre
01642 674115

ST ALBANS
Merchandise/Eagulls Horn
01727 853 143

TUESDAY, AUGUST 20

BELFAST
We Are The In Crowd Queen's
University 028 9024 5133

BIRMINGHAM
Merchandise Hare & Hounds
0870 264 3333

BRIGHTON
Monoganon/Things In Herds Latest
Music Bar 01273 687 171
Monsters Build Mean Robots Blind
Tiger 01273 681228

MOON DUO The Haunt 01273 770 847

BRISTOL
Nick Oliveri/Welcome Back Delta/
Oxygen Thief Fleece 0117 945 0996

Samantha Crockford/Joshua
Milton/Michael McNeil Exchange
0117 9304538

GLASGOW
Regina Spektor O2 Academy
0870 477 2000

Torche Broadcast 0141 332 7304

GUILDFORD
Our Lost Infantry Boilerroom
01483 539 539

LIVERPOOL
Gary Maginnis Lomax 0151 236 4443

Half Moon Run Shipping Forecast
0151 709 6901

LONDON
Arbouretum Borderline
020 7734 5547
Bad Religion KOKO 020 7388 3222
Ben Watt Slaughtered Lamb
020 8682 4080
Blaue Blume/Akiine Birthdays
020 7923 1680
Bound By Exile/Arcania/Nexilva/
Shot Down Stay Down Black Heart
020 7428 9730
Cerebral Ballzy/Lower/Chain Of
Flowers Old Blue Last
020 7613 2478
Champs Servant Jazz Quarters
Cosmonauts/Lola Colt Shacklewell
Arms 020 7249 0810
Dill Katz/Leon Stenning 606 Club
020 7352 5953
Dingus Khan/Brink Theory/
Cassels/Shock Horror! Buffalo Bar
020 7359 6191
Dreng Banquet Records

The Duckworth Lewis Method
Under The Bridge 020 7957 8261

Echo Park Monto Water Rats
020 7837 4412

Franz Ferdinand Electric Brixton
020 7274 2290

Graham Bonnett/Catch The
Rainbow Underworld 020 7482 1932

Hunter & The Bear/Harry Mundy/
We Used To Make Things Notting Hill
Arts Club 020 7460 4459

Julia Holter Cecil Sharp House
020 7485 2206

Red House Glory/Velvet Stream/
Japanese Fighting Fish Barfly
0870 907 0999

San Cisco Sebright Arms
020 7729 0937

Thurston Moore/Dylan Nyoukis/
Joshua Burkett/Byron Coley Café
Oto 0871 230 1094

The Valottes Dublin Castle
020 7485 1773

Vic Ruggiero Windmill 020 8671 0700

Wild Smiles/Tail Feather/Cut/
Teenage Mothers Hoxton Square Bar
& Kitchen 020 7613 0709

Worry Dolls/Sophie Jamieson
The Finsbury 020 8809 1142

MANCHESTER
Slaughterhouse Gorilla
0161 832 1111

Twenty One Pilots Deaf Institute
0161 330 4019

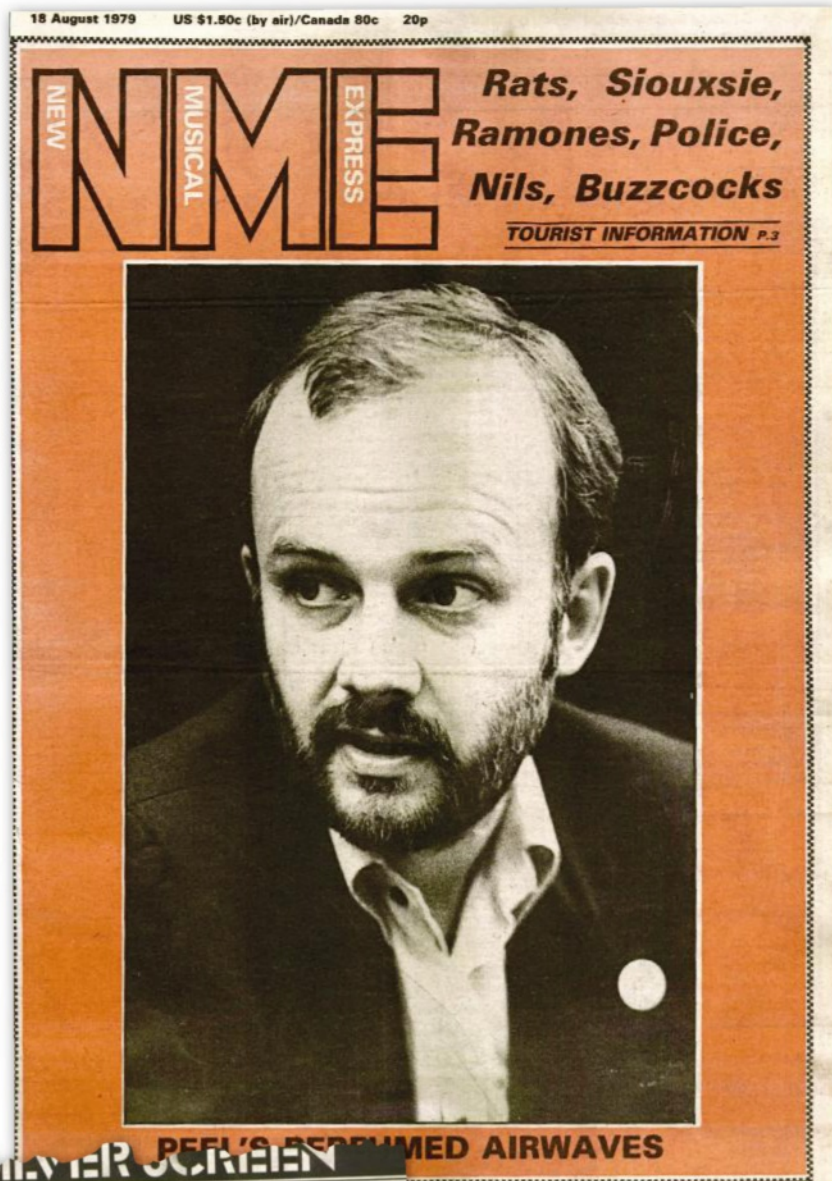
ST ALBANS
Blitz Kids Horn
01727 853 143



Temples, Beacons
Festival, Skipton,
(Sunday) and Georgian
Theatre, Stockton,
(Monday)

THIS WEEK IN 1979

PEEL POWER, MOD MANIA, SKA FOR LIFE



BRIGHTON'S BRIGHTEST

Neil Spencer reviews new mod movie *Quadrophenia*, calling it "the best British rock film ever". Pointing to The Who's soundtrack as "one of the film's weakest points", Spencer argues that the film "charts the rock'n'roll teenage wasteland with a gritty realism that shrivels the pretensions of a tiny handful of so-called 'youth culture' movies... It's no accident that the most common phrase in the film is "Fuck off! Just FUCK OFF!"

LIFE SUGGS

NME's Adrian Thrills interviews rising ska hopefuls Madness. "One thing that worries us," says singer Suggs, "is that we could get labelled as another ska revival band and get our own 10 minutes of fame like that. In the last month or so we've got as much publicity as some bands who have been slogging around for years. It makes you wonder if you'll be back down there again next week."

JOHN UN-PEELED

Dodging past Mike Reid and Kid Jensen, Paul Morley infiltrates the "hutch" of John Peel's BBC recording studio to profile the man responsible for introducing millions to the darker corners of alternative, punk and world music – often, at first, at the wrong speed. Because you could in those days. Between hijacking other DJs' shows to plug his own, Peel discusses the changing ethos of Radio 1 ("It's better now than it's ever been; it almost had to be"), how "I would not be able to do a programme such as I do from any other radio station on Earth" and how he only worries for his job because "I'm getting old – if I do get the elbow it will be on the grounds of my age." He describes himself as a "superfan", yet he's accused of ditching acts when they become popular: "It seems that when they become famous they also become incredibly dull." Indeed, he's frustrated at being unable to fit in all the new acts he wants or to hammer the new punk revolution through the thick skulls of his associates. "You try to talk to them about the sociological – let alone the political – aspects of what's going on and you can't even get to first base." Talk turns to Peel's history. "My father told me that I couldn't get a job on the BBC unless I was Catholic or homosexual or both," John says, before revealing that he was in the Dallas press conference when Lee Harvey Oswald was brought in charged with the assassination of JFK. "He was no farther away than a couple of yards and I'd swear that he was either a great actor or he didn't have the slightest idea what was going on."

ALSO IN THE ISSUE THAT WEEK

- The Boomtown Rats' 'I Don't Like Mondays' tops the UK singles chart as Bob Geldof's band announce their biggest show yet at the Hammersmith Odeon in London.
- Thin Lizzy are forced to pull out of their Reading Festival headline slot, having failed to find a replacement for guitarist Gary Moore – despite Midge Ure briefly stepping in.
- NME's Deanne Pearson investigates the rising LA punk scene, involving such acts as The Brainiacs, X and The Rotters.
- Talking Heads' 'Fear Of Music' is reviewed: "In common with Bowie's 'Low', it doesn't sound like an album at all," decides NME's Paul Rambali.

NME

NME EDITORIAL
(Call 020 3148 + ext)

Editor Mike Williams
Editor's PA Karen Walter (ext 6864)
Deputy Editor Eve Barlow (ext 6854)
Features Editor Laura Snapes (ext 6871)
Reviews Editor Tom Howard (ext 6866)
News Editor Dan Stubbs (ext 6858)
Deputy News Editor Jenny Stevens (ext 6863)
New Music Editor Matt Wilkinson (ext 6856)

Art Director Mark Neil
Deputy Art Director Tony Ennis
Designer Kat Godlonton
Freelance Designers Jo Gurney, Joe Timmington
Picture Editor Zoe Capstick (ext 6889)
Deputy Picture Editor Patricia Board (ext 6888)
Production Editor Tom Mugridge
Chief Sub-Editor Sarah Lotherington
Senior Sub-Editors Alan Woodhouse, Kathy Ball
Sub-Editors Nathaniel Cramp, Mike Johnson

NME.COM

Editor Greg Cochran
Deputy Editor Lucy Jones
Assistant Editor Kevin EG Perry
Producer Jo Weakley
Video Producer Andrew Rawson
News Reporter David Renshaw
Picture Desk Emily Barker (ext 6852)

ADVERTISING

6th Floor, Blue Fin Building, 110 Southwark Street, London SE1 0SU
Creative Media Director Matt Downs (ext 3681)
Creative Media Director's PA Tribha Shukla (ext 6733)
Head of Creative Media – Men & Music Rob Hunt (ext 6721)
Deputy Head of Creative Media Neil McSteen (ext 6707)
Digital Business Director Chris Dicker (ext 6709)
Display Ad Manager Tim Collins (ext 6703)
Creative Media Managers Adam Bulleid (ext 6704), Holly Bishop (ext 6701), Matthew Chalkley (ext 6722)
Live & Labels Senior Sales Executive Emma Martin (ext 6705)
Display & Online Sales – Record Labels Stephane Folquet (ext 6724), Ed Rochester (ext 6725), Stephanie McLean (ext 6723)
Creative Media Project Manager Elisabeth Hempshall (ext 6726)
Director Of Insight Amanda Wigginton (ext 3636)
Regional Business Development Manager Oliver Scull (0161 872 2152)
Ad Production Laurie King (ext 6729)
Classified Sales Manager Robina Shahid (ext 2540)
Classified Sales Executive Patrick Denison (ext 2533)
Classified Ad Copy Susan Rowell (ext 2626)
Syndication Manager Lisa Hagenmeier (ext 5478)
Subscriptions Marketing Executive Kaye Benfield (ext 6296)

INNOVATOR – INSERT SALES

Ad Manager Zoe Freeman (ext 3707)
Account Executive Roxanne Billups (ext 3709)

PUBLISHING

Group Production Manager Tom Jennings
Production Controller Lisa Clay
Head Of Marketing & Events Ellie Miles (ext 6775)
Digital Marketing & Events Executive Benedict Ransley (ext 6783)
Marketing Assistant Charlotte Treadaway (ext 6779)
International Editions Bianca Foster-Hamilton (ext 5490)
Acting Publisher Ellis Croft
Publishing Director Emily Hutchings
Acting Publishing Director Tracy Cheesman
PA to Publishing Director Hollie Bishop (ext 6848)

© IPC Inspire
Production of any material without permission is strictly forbidden

IPC INSPIRE **recycle**
When you have finished with this magazine please recycle it.

SUBSCRIBE TO NME. Call +44 (0) 844 848 0848 Subscription rates: one-year rates (51 weekly issues) UK £129.90; Europe £154.40; United States (direct entry) \$233.15; rest of North America \$307.15; rest of the world £192.70 (prices include contribution to postage). Payment by credit card or cheque (payable to IPC Media Ltd). Periodicals postage paid at Rahway, NJ. Postmaster: Send address changes to: NME, 365 Blair Road, Avenel, NJ 07001, USA.
+44 (0) 844 848 0848 Write to: NME Subscriptions, IPC Media Ltd, PO Box 272, Haywards Heath, West Sussex, RH16 3FS. All enquiries and overseas orders:
+44 (0) 330 330 233 (open 7 days a week, 8am-9pm UK time), fax +44 (0) 845 675 9101, email ipcsubs@quadrantsubs.com.
BACK ISSUES OF NME cost £4.50 in the UK (£5.50 in the EEC, £6.50 in the rest of the world) including postage and are available from John Denton Services, The Back Issues Department, PO Box 772, Peterborough PE2 6WJ. Tel 01733 385170, email backissues@johndentonservices.com or visit mags-uk.com/ipc
LEGAL STUFF NME is published weekly by IPC Inspire, 9th Floor, Blue Fin Building, 110 Southwark Street, London SE1 0SU. NME must not be sold at more than the recommended selling price shown on the front cover. Registered at the Post Office as a newspaper. All rights reserved and reproduction without permission strictly forbidden. All contributions to NME must be original and not duplicated to other publications. The editor reserves the right to shorten or modify any letter or material submitted. IPC Media or its associated companies reserves the right to reuse any submission, in any format or medium. Printed by Wyndeham Peterborough. Origination by Rhapsody. Distributed by IPC Marketforce. © 2013 IPC Media Ltd, England. US agent: Mercury International, 365 Blair Road, Avenel, NJ 07001

THE LEGENDARY NME CROSSWORD

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

Compiled by Trevor Hungerford

Win!

A BAG OF NME SWAG



CLUES ACROSS

- 1 Are Kings Of Leon going to chuck 'The Bucket?' (11)
 7+13A White Lies album where the videos will be for wide screen only (3-2)
 9 We can expect some 'Dirty Gold' from her very soon (5-4)
 10+18A It's in case Jesse Ware is kept in the dark about her album being at 27 across (5-5)
 11 "So tie me to a post and block my ears", 2010 (3-4)
 12 Indie-rock band fronted by Johnny Lloyd (6)
 13 (See 7 across)
 14 A Vegas turn by Eurythmics on album (6)
 16 Wrong stage for lead singer of '70s group Bread (5)
 18 (See 10 across)
 20+26D Go and live somewhere else... The Chemical Brothers are here (5-4)
 21 Goods carried by Men At Work on an album (5)
 23 (See 3 down)
 24 Leader of Throwing Muses appears in another show (5)
 27 Video not to be changed on Jesse Ware album (8)
 30+4D The Vaccines' album is now up to 18 (4-2-3)
 31 (See 1 down)
 32+13D "There's an old voice in my head that's holding me back/Well, tell her that I miss our _____", 2011 (6-5)

CLUES DOWN

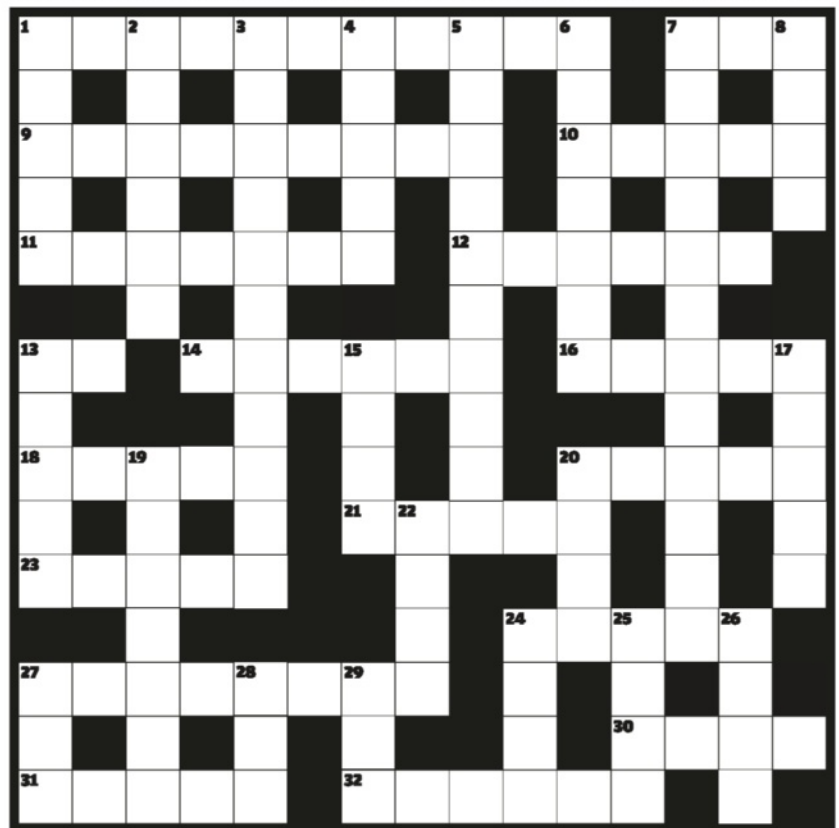
- 1+31A On your marks, get set, go... it's The Dexters (5-2-3)
 2 Goes up a different way to see a band (6)
 3+23A "There's a rockabilly party on Saturday night, are you gonna be there? Well, I got my invite", 1973 (4-4-3-5)
 4 (See 30 across)

- 5+6D Arcade Fire don't want it to be a turn-off getting into the wrong gear (4-3-3-7)
 7 "I don't want you to hold me, I want you to pray, this is _____", 2011 (6-4-2)
 8+17D Head for the land of nod with Radiohead (2-2-5)
 13 (See 32 across)
 15 _____ Empire, techno musician who was founder member of Atari Teenage Riot (4)
 17 (See 8 down)
 19 "They call me the _____ when I'm on the floor, the kids yell for more, more, more", T-Rex (7)
 20 "An ending fitting for the start, you twist and tore our _____ apart", from The Libertines' 'Can't Stand Me Now' (4)
 22 Lamentable to include a hardcore-punk band (4)
 24 "I wear this crown of thorns upon my liar's chair", 1994 and 2003 (4)
 25 Somehow Eric became a guitarist for Hadouken! (4)
 26 (See 20 across)
 27 Mike Skinner and Rob Harvey collectively (1-1-1)
 28 Figure a connection between Pearl Jam and Girls Aloud (3)
 29 New wave band Spizzenergi who also became Athletico Spizz 80, Spizzles and Spizz ____ (3)

JULY 13 ANSWERS

ACROSS
 1+4A Panic Station, 9 Lovesick, 10 Church, 12 Ball, 14+26D Born To Die, 16+7D+12D Nineteenth Nervous Breakdown, 17 Este, 20 Nouns, 21 Umlaut, 23 Darts, 25 Wah, 26+33A Two Tribes, 32 Dio, 34+29A Rita Ora

DOWN
 1 Pelican, 2 Never Enough, 3+28A Cash Machine, 5+8D Take A Chance, 6 Tical, 13+31A Let's Dance, 15 Otis, 18+22D The River, 19+11A Music For Cars, 20 Newport, 24 Remedy, 27 Night, 30 AFI



Normal NME terms and conditions apply, available at NME.COM/terms. Simply cut out the crossword and send it, along with your name, address and email, marking the envelope with the issue date, before Tuesday, August 27, 2013, to: Crossword, NME, 9th Floor, Blue Fin Building, 110 Southwark Street, London SE1 0SU.

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



COLLECTORS' CORNER

GARY NUMAN

The musical gems that no Gary Numan fan should be without



TUBEWAY ARMY - THAT'S TOO BAD (1978)



Before the man previously known as Gary Webb gave himself the surname Numan, he was known as Valerian - the moniker he adopted for this, the debut single by his first band. The day it was released Webb quit his job in a warehouse, although the single was not a huge seller.

Need To Know: The only Tubeway Army single to be a hit was their 1979 UK Number One single 'Are "Friends" Electric?'. Numan went solo immediately afterwards.

DANCE (1981)



This album came shortly after Numan announced his retirement from touring - something he would later go back on. But he was at a phase in his career when he wanted to do something different - on this album, the synthpop of his previous records is pared down in favour of a more serious sound. It was the first album of his since Tubeway Army's debut in 1978 that failed to top the UK chart.

Need To Know: Among the guests on the album is Queen drummer Roger Taylor.

SHARPE AND NUMAN CHANGE YOUR MIND (1985)



In the same year that his album 'The Fury' failed to generate a single that could crack the Top 40, Numan fared a little better with this song, a collaboration with Bill Sharpe of Shakatak. It got to Number 17, and a belated follow-up, 1988's 'No More Lies', saw the pair reach 35.

Need To Know: A Numan And Sharpe album, 'Automatic', came out in 1989, but like most Numan releases of that period, sold poorly.

SACRIFICE (1994)



Following 1992's flop album 'Machine + Soul', which Numan acknowledged as a low point, the star got his career back on track with this stripped-down record, whose style Numan confessed was inspired by the success of Depeche Mode's approach on their 'Songs Of Faith And Devotion' album in 1993. The result was his best-received album in years.

Need To Know: The track 'You Walk In My Soul' was about the woman he had married the previous year, Gemma O'Neill.

FANMAIL

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

Edited by Lisa Wright



FACEBOOK.COM/
NMEMAGAZINE



TWITTER.COM/
NME



LETTERS
@NME.COM

Letter of the week

The best of the NME mailbag



'AM' STILL STANDING

From: Jonathan Scott

To: NME

So, the curious case of Arctic Monkeys' fifth album. Let's weigh up the evidence, shall we? Firstly the Monkeys are giving the interviews we always wished they would give, talking about galloping Stratocaster bowl-cuts and such, even giving a personal perspective of soon-to-arrive songs prior to their release. Then they release three album tracks with the same three chords - 'R U Mine?', 'Do I Wanna Know?' and 'Why'd You Only Call Me When You're High?'. It's a statement of intent. They're talking about other bands a lot, and films, and all sorts, putting what they're up to into context at every turn - it's all about having sex with girls at parties when you're a rock star. It's simple, standard, understandable. If all this points to something, I'd say the Monkeys are less precious about music-making and are OK to basically just be catchy as fuck, whether that means being smart or stupid. It feels like this album might be their masterpiece for totally unexpected reasons.

NME's response...

AMEN (or should that be AM?) TO THAT! Everything about the Monkeys at the moment points to their most exciting period since 'I Bet You Look Good On The Dancefloor'. For starters, 'R U Mine?' and 'Do I Wanna Know?' are

- in my eyes - probably the quartet's best songs so far. They rumble and purr with a Homme-style swagger, but still retain that Arctic wit, and they're overflowing with confidence in their music and interview patter.

I mean, just look at that NME cover picture (Aug 3). They look like miniature Richard Hawleys! Or the Yorkshire Rat Pack! Which is more than you could say for their 'Five Minutes With Arctic Monkeys' days for sure. Are they

finally embodying the roles of world-conquering rock stars? Seems like it - and good on them. Roll on September, and the release of the year's most anticipated rock LP. It's gonna be fucking AM-AZING - LW

MORE MONKEYS MADNESS

From: David Yule

To: NME

As my copy of NME came flying through my letter box, I paused with mixed emotions. Firstly joy, as I see Arctic Monkeys gracing the front page. However I am also concerned. I'm an Arctic Monkeys fan and have the utmost respect for Alex Turner and co as incredible songwriters, but I can't help but feel increasingly irritated by the group's attitude and image. It seems as though the Monkeys have become overly pretentious in their 'world's biggest rock band' status. The rockabilly quiff and suits just show the Monkeys to be a jolly, soft rock'n'roll band from mid-1950s America. Don't get me wrong, I'm a fan of alternative fashions but there is a line. And

it's become a struggle to watch their epic 2013 Glastonbury set without cringing at Alex's vaguely American 'accent'. I understand that bands will change and mature as they progress through their music careers, but this seems like a step too far. It seems a far stretch from the lads from Sheffield the band once were. However, I'll learn to accept all these annoying quirks if 'AM' is as exceptional as it's expected to be. Good luck lads.

From: NME

To: David Yule

Well David, Monkeys fans really are a dedicated, but complicated bunch. True, the boys look a whole lot different to when they first emerged, but that was 11 years ago. Would you really want them to look exactly the same? I mean, I'm 24 now and if I still dressed like when I was 13 then we'd have a whole heap of issues on our hands - LW

IT WAS BETTER IN MY DAY...

From: Alistair Knifton

To: NME

It's not uncommon for bands to change their sound over time. However, I hear people comment on how some bands' latest albums are apparently "shit" and the criticism's not made because of the quality of the music specifically, but because "it's nothing like the first album" or "they're no longer themselves". This annoys me so much because change is an important part of any band's life cycle. It is boring when a band releases the same album year in, year out, and anyway, they'd probably get grief for not changing the formula if they did this too. I wish more people could just acknowledge that there isn't going to be another 'Is This It' or 'Whatever People Say I Am, That's What I'm Not'. Those albums are masterpieces and should be appreciated for being unique. We should enjoy the music and let bands develop their sound at their own pace.

From: NME

To: Alistair

I've not got much else to add to that except 'thumbs up'. Sure, when we first heard The Strokes' 'Angles' it was pretty hard not to get a little misty-eyed for the halcyon days of 'Is This It'. But really, there aren't any bands who can progress while doing no wrong in the eyes of ALL their fans. Change it up and you've "lost your identity"; stay the same and you're a "repetitive, idea-less dullard". You can't win. The fact of the matter is that unless you let people evolve, music's gonna become pretty boring. And heck, just look what happens when you do. Imagine what we would have missed out on if The Horrors were still spidering around like cartoon, garage-punk goats! Imagine! - LW



HOW DEEP IS YOUR LOVE?

From: Rhys Buchanan

To: NME

I believe that Swim Deep's 'Where The Heaven Are We' exploits everything fruitful that pop has to offer, but I've read a few reviews now accusing the Brummie buzz band of being slightly half-hearted with their debut album. Well, that may be true, but I think it's more the case that they're not deliberately writing music to live up to the hype. I mean if every track was a disposable blast of fun, we'd move on after a few weeks and they'd end up like Bastille - a load of wank. Someone told me recently that there hasn't been a great British pop record in years. I guess we'll just have to put them on the first train to Birmingham, right guys?

From: NME

To: Rhys Buchanan

Ah Rhys, you are a man after my own heart. See, what makes Swim Deep completely ace is that they embody a whole attitude. Sure, they can write an effervescent, killer pop hook when they want to, but like you say, they're not just a hollow hit factory. 'Where The Heaven Are We' is, fundamentally, about a mood. For 45 minutes you can lose yourself in a world where love reigns, vibes abound and positivity is the



STALKERS

From: Daisy

To: NME

I met Jake Bugg in Cardiff. He was so nice and performed so well on the night. It was amazing to meet him in person.

name of the game. Granted, not every track has the radio-friendly bounce of 'Honey' or 'The Sea', but the so-called "half-hearted" (boo hiss) likes of 'Make My Sun Shine' or 'Stray' are there for different reasons. They're for the bit of the day where you're just bumming around the park with your mates for no greater reason than because you're having a brilliant time. In Swim Deep's world that seems just as worthy as anything, and that seems a pretty great world to me - LW

DAVID CAME (W)RON(G)

From: Dominic Martin

To: NME

I think the USB stick that David Cameron gave to G8 leaders recently was giving the people such a poor example of British music.

Web Slinging

The highlight of this week's NME.COM action

SHOULD OASIS HEADLINE GLASTONBURY?

The Oasis reunion rumour mill might be one of the most overworked in music, and it's currently in overdrive once more. With betting odds for the Gallaghers headlining Glasto 2014 (in time for the 20th anniversary of 'Definitely Maybe') being slashed from 16/1 to 9/1 overnight recently, it seems like everyone has an opinion on whether getting the Manc legends back together would be supersonic or just catastrophic.

NME writer Jamie Fullerton states the case for it: "Firstly, let's stop talking about the 'possibility' of an Oasis reunion - if The Stone Roses reformed, Oasis will." News Ed Dan Stubbs chips in for the defence: "I'm not saying an Oasis reunion wouldn't be a good thing, I just don't think it's a good thing for now." And as for Liam himself - he's up for it, saying recently that he'd "bury the hatchet for a quick lap of honour" for the anniversary. But what did you, readers of NME.COM, think?



Best of the responses...

Liam sounds shit these days and none of them have had their hearts in Oasis for over a decade. It'd be horrendous. **Joseph Kemetmuller**

I'm not a fan, but I think Beady Eye deserve a chance

to headline. At least they aren't doing Noel's airy-fairy hippy shite. Plus they can't be worse than Dullford and Scum or Coldsore. **John Scott**

YEEEEEE BUDDDDY MAD

FER IT! But it just ain't gonna happen. **Sam Macca**

If it's only to headline Glastonbury then it's not really worth it... better wait for a big reunion tour. **Angelina Fresnaye**

C'mon, we're bored of seeing the same '90s bands headline every single festival. Young bands don't get the chance, because headline slots are reserved for the same old names. Right? **Yana Stoykova**

It's unfortunate that Tom Odell and Ben Howard were on it, but I think pretty much the whole mixtape was terrible and there are many other British bands Mr Cameron should've chosen to be on it. Instead of crappy bands and deafening solo artists, the Prime Minister should've chosen big names like Muse and Mumford & Sons, as well as smaller bands that are still brilliant, like Palma Violets or maybe even The Virginmarys.

From: Dave Clewley

To: NME

So David Cameron gave the G8 leaders a USB stick full of British music? If he wanted to really reflect the state of the country we live in, he should have put on 'Ghost Town' by The Specials, 'Where Have All The Good Times Gone' by The Kinks and 'The Masses Against The Classes' by Manic Street Preachers. But hey, what am I saying? That would have involved a little humility and sincerity, neither of which David Cameron seems that keen on. The bellend.

From: NME

To: Dominic Martin, Dave Clewley
TORY POLITICIAN IN 'NOT HAVING VERY GOOD MUSIC TASTE' SCANDAL! It's a shocker, right? Not to defend Cameron in any way at all, but I don't think he actually had that much say in deciding the contents of said USB stick. Having said that, would you actually want DC coming out as an avid Palma Violets fan?! Headbanging to 'Johnny Bagga Donuts' while doing a little casual benefits-slashing, or roping in a miserable Nick Clegg in for an ironic cover of 'Best Of Friends'? No thanks. He can have Ben Howard, and that'll do - LW

LIVE FOREVER

From: Magg H

To: NME

Though I thought it was really funny that a Nirvana fan thought the band was still active. I don't necessarily think it's a bad thing. It means their music is still current and that fan felt a connection with the band that you can only feel when you know they're still alive. Like when you feel that

a certain song relates to you and you know the person who wrote it is alive, you feel a connection. This also made me think about time, and how music from certain generations is similar. It lets you know how the person who wrote it felt about their lifestyle. And future generations can enjoy it the same way I mentioned before. Long story short: music is beautiful and timeless. Enjoy it.

From: NME

To: Magg H

Good sentiments Magg. I'm not sure a band has to be alive to provoke a strong reaction (and my five-year-old self who used to irrationally flip out to The Beatles would definitely disagree), but there's something to be said for a band representing a whole generation. Whether it's the Stones reinventing the blues into something completely fresh and exciting, the Sex Pistols defining a disenfranchised youth in three-minute bursts of punk vitriol or The Libertines providing the



STALKERS

From: Tom Wells

To: NME

I bumped into Chilli Jesson from Palma Violets at Glasto while on my way to see Vampire Weekend. He was very friendly to me. What's more, I thought Palma Violets were amazing when I saw them earlier in the day.

kind of all-encompassing, romanticised vision that would spawn a thousand ill-advised tattoos and even more ill-advised copyist bands, our greatest musicians have always plugged into that special something. The kind of something you didn't even know you needed until they found it. And the best thing? Once you've found it, you can't un-find it. - LW

SUBSCRIBE TO NME TODAY • SUBSCRIBE TO NME TODAY • SUBSCRIBE TO NME TODAY

SUBSCRIBE TO NME FROM £7.50!*

Subscribe now at
WWW.NMESUBS.CO.UK/ICXE

Or call now on 0844 848 0848 quoting code MDXR
Lines are open between 8am and 9pm, 7 days a week



DOES ROCK'N'ROLL KILL BRAINCELLS?

TESTING MUSICIANS' MEMORIES AFTER A LIFETIME OF ABUSE

This Week

HARRY MCVEIGH WHITE LIES

QUESTION 1

What two objects were pictured on the sleeve of 'Bigger Than Us'?

"A cup of coffee and a book of matches? Or a pill bottle and a little statue of the Virgin Mary?"

Wrong. A crystal and a bottle of pills

"I'm doing so badly already!"

QUESTION 2

You were the first band to play Manchester's FAC251 venue in 2010. To within five thousand, how many people applied for the 400 tickets available? "Was it 17,000?"

Wrong. 38,000

"Bloody hell! Jesus Christ!"

QUESTION 3

Name every song you released as Fear Of Flying.

"B-sides as well? There was 'Routemaster', 'Three's A Crowd'... The B-side to 'Three's A Crowd' was called 'Forget-Me-Nots' but I can't remember what the B-side to 'Routemaster' was called."

Wrong. 'Routemaster', 'Round Three', 'Three's A Crowd' and 'Forget-Me-Nots'

"I knew that! I can hear the song in my head!"

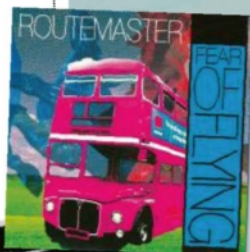
QUESTION 4

You came second in the BBC Sound Of 2009 poll. Who won?

"Oh God... I know that Florence was in it... it was Little Boots that won."

Correct. Were you pissed off at coming second?

"No, I think we were the only band in there."



QUESTION 5

Complete this lyric: "Crossed his arms, gave a sigh and checked the time again..."

"Oh man, I'm so bad at lyrics. Is it from 'From The Stars'? I'll have to go through the whole song now. No, I don't know it. That's really bad, isn't it?"

Wrong. "As he sat inches from the wife of the deceased"

"Being a professional musician, I should really know the lyrics to my own songs."

QUESTION 6

Which three other bands were also on the NME Awards Tour in 2009?

"Friendly Fires, Florence + The Machine and

Glasvegas. Bam."

Correct.

Fun times?

"We shared a dressing room with Florence and she did lots of duets with us on that tour. On the last night, we ruined Friendly Fires' performance by walking onstage and hitting percussion so loud that Ed couldn't hear what he was singing."

QUESTION 7

Which band covered 'Unfinished Business' on Australia's Triple J station?

"Mumford & Sons covered that. It was very good, and very Mumford & Sons. We were flattered that they decided to cover it."

Correct.



QUESTION 8

A silhouette of what passes over you as you play during the 'Unfinished Business' video?

"I'm gonna say it's a crucifix."

Wrong. A pair of scissors

QUESTION 9

In the video for 'Holy Ghost', what's written on the page of the 'Holy Ghost' book that introduces the scene where you play to a lot of Biblical figures on a mount?

"It must be some Bible reference. I've got absolutely no idea. I think I've only watched that video about three times."

Wrong. 'Knowledge'. Was that a reference to people learning something from your performances?

"No, it was something to do with parts of the Bible or something, Biblical themes. It was a very odd video."

QUESTION 10

The special edition of 'To Lose My Life...' came out in a cardboard box. What colour was it?

"Grey."

Wrong. Green

"Green! Oh, it was green. I probably got about two out of 10."

Wrong. Three



Little Boots, big sleeves



Florence Welch: "An advert for Apple? Sure! How much?"

Total Score
3/10

"I don't feel that great about that, especially forgetting the lyrics to my own fucking song!"

COMING NEXT WEEK



A CAREER-DEFINING
INTERVIEW WITH CULT HERO
TRENT REZNOR

THE READING & LEEDS HEADLINER ON **NINE INCH NAILS'** IMPROBABLE RETURN
AND HIS PLANS TO SAVE THE MUSIC INDUSTRY FROM WITHIN HIS SECRET LA LAIR



PLUS! THE ULTIMATE READING & LEEDS PREVIEW *starring*
JAKE BUGG PHOENIX BIFFY CLYRO PEACE JOHNNY MARR EMINEM
CHVRCHES SAVAGES A\$AP ROCKY SKRILLEX EARLWOLF & LOADS MORE

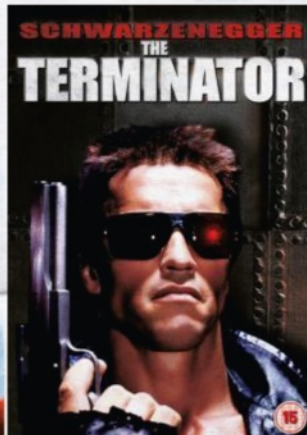
hmv presents



1980s



£5.99



£4.99



£4.99



£4.99



£3.99



£4.99



£4.99

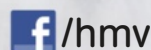


£4.99

hmv

6 decades of unforgettable
entertainment

#hmvDecades



@hmvtweets

E.T. The Extra-Terrestrial & The Breakfast Club © 2013 Universal Studios. All Rights Reserved. Ghostbusters © 1984 Columbia Pictures Industries, Inc. All Rights Reserved.
The Terminator & Platoon © 2013 Twentieth Century Fox Home Entertainment LLC. All Rights Reserved. Top Gun TM, ® & © 2009 by Paramount Pictures. All Rights Reserved.
Dirty Dancing © 1997 Artisan Pictures Inc. All Rights Reserved. Package Design: © 2010 Lions Gate Home Entertainment UK Ltd. All Rights Reserved. Blade Runner © 2013 Warner Bros. Ent. All Rights Reserved.
Titles and prices subject to availability at participating stores while stocks last.