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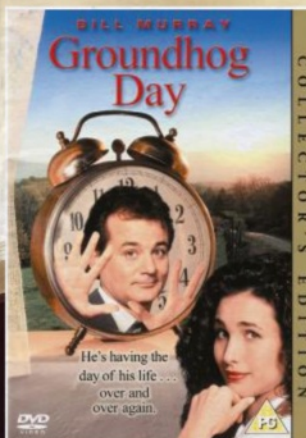
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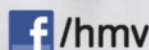


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"YOU CAN ALMOST SEE HIS FACE PURSING LIKE RUSSELL BRAND PLAYING A SAUCY VICAR"

FRANZ FERDINAND'S LATEST ALBUM GETS FOPPISH AND FARCICAL

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ON REPEAT

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

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TRACK
OF
THE
WEEK

ARCTIC MONKEYS

Why'd You Only Call Me
When You're High?

One of the world's worst things: when bands make grand claims about new directions and mad influences, only to return sounding exactly the same as they did before. Take The Big Pink, who promised in 2011 to come back with a hip-hop album before delivering the exact opposite on 'Future This'. Where are they now, eh? We don't even know. Thank Christ, then, that when Arctic Monkeys said their new record sounds like Dr Dre, they bloody well meant it. It's all part of the constant reinvention that's seen Alex Turner, Jamie Cook, Nick

O'Malley and Matt Helders go from gritty northern kids to loved-up crooners via desert rockers over the course of their career. On fifth album 'AM' they take up the role of slick LA superstars, and 'Why'd You Only Call Me When

You're High?' is the third taste from it. It is, along with album tracks 'One For The Road' and 'Arabella', one of the more overtly hip-hop influenced tracks on the record. Its slinking beats and Helders' falsetto have tinges of Dre's second album '2001', and like previous single 'Do I Wanna Know?' there's a cool and lusting groove pulsating through it. What we're saying is: you might *think* you know what you're gonna get on 'AM', but judging by this, the reality is far, far more exciting.
Rhian Daly, writer

*There's a cool and
lusting groove pulsating
through the song*



LADY GAGA

Applause

Stefani Germanotta loves hype, and has been encouraging her Little Monsters to tweet the number of days until the release of this single from third album 'Artpop' by posting pics of herself naked, holding prosthetic limbs. It's created such excitement that 'Applause' had to be rush-released. The song's all '90s piano house and handclaps, combined with two uses of the word "*kunst*". Love or loathe her, the free bitch is back.

Eve Barlow, Deputy Editor

PARQUET COURTS

You've Got Me Wonderin' Now
On which the Parquet Courts *modus operandi* of taking Pavement songs and speeding them up to Strokes pace is given a maudlin injection by lines such as "*I thought I knew a thing or two about the blues/But you've got me wondering now*". Brilliantly, they still don't sound like they give a fuck about anything.

Kevin EG Perry, Assistant Editor, NME.COM

ANNA CALVI

Eliza

An early taste of Calvi's 'One Breath' album suggests the Londoner has moved away from the flamenco and frowning of her debut to something more forceful. Not since The Damned's cover of '60s classic 'Eloise' has a girl's name been sung with so much emotion as that of the titular Eliza. Stirring stuff.

Dan Stubbs, News Editor

WOLF ALICE

She

Ellie Rowsell coos and snarls through a gritty grunge-pop thrash redolent of prime Breeders or Belly (and occasionally snagging its fishnets on Deap Vally and Hole). Then comes the tremulous xx-ish middle eight, and the urban soul warbler within breaks loose, making this track – from their debut EP 'Blush' – a swerving, schizoid delight.

Mark Beaumont, writer

POLICA

Chain My Name

Put your dukes up, folks: Polica's Channy

Leanagh is preparing for fisticuffs. "*End it all on the bottom line/So are we made just to fight all our lives*", she husks. But her voice is enveloped in synths so smooth and spangly it's as if they're angling for a smooch rather than a scrap.

Ben Hewitt, writer

BIG SEAN FEAT. KENDRICK LAMAR & JAY ELECTRONICA

Control

Not since Nicki Minaj's guest verse on Kanye West's 'Monster' has an artist been so extravagantly upstaged as Big Sean by Kendrick Lamar on 'Control'. He uses the track as a platform to crown himself King of New York – he's from Cali – and sounds fiercer than ever. Ante up.

Lucy Jones, Deputy Editor, NME.COM

GLASSER

Shape

"*My home has no shape*", Cameron Mesirow sings on the first taste of her second album as Glasser, "*but it keeps me safe from imagined pain*". Fittingly, 'Shape' itself is a fluid thing, with her ribbon voice unfurling around a grating sparkle and garage blips. Unusually comforting.

Laura Snapes, Features Editor

GIGGS

(Is It Gangsta?) Yes Yes Yes

"*Got a not guilty, feeling so blessed now*", says Giggs on this, his first new track since a brief prison stint for firearms charges earlier this year. So, Giggs, what do you want to do now you're free? "*First thing first, think I want sex now*," he raps sloooooowly over a showy Mark Ronson beat. He's back and he means business.

David Renshaw, News Reporter



EMINEM

Survival

Something new for Reading and Leeds and it makes sense that the world's biggest rapper has unveiled his first new music since 2010 in the trailer for the world's most gigantic computer game franchise – this is the big league, after all. So what have we got? A rock riff, a verse from singer Skylar Grey and aggressive call-to-arms rhymes. Textbook.

Tom Howard, Reviews Editor

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RIVER ISLAND

UPFRONT

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

Edited by Dan Stubbs

HAIM

"TURNING DOWN ARCTIC MONKEYS WAS THE WORST DAY OF OUR LIVES"

It could have been the ultimate collaboration, but now the sisters reveal why they had to let down Sheffield's finest – and tell us what to expect from their much-anticipated debut album

MAIN EVENT

In the 14 months since debut EP 'Forever' was released, Haim have been busy. Three singles – 'Don't Save Me', 'Falling' and most recently 'The Wire' – plus huge support slots with Florence + The Machine and Vampire Weekend, a guest appearance at Glastonbury with Primal Scream and their own relentless touring schedule have created massive expectations for sisters Este, Alana and Danielle's upcoming album, which comes out on September 30.

Co-produced by James Ford and

titled 'Days Are Gone', the LP waves a metaphorical goodbye to their formative years growing up in LA's San Fernando Valley, where they played in a band with their parents and cut their teeth in various projects before settling as a three-piece.

While their fierce commitment to their own project has yielded prolific results since last summer, it's all come at a surprising cost – a potential guest spot on the biggest record of 2013, Arctic Monkeys' forthcoming 'AM', also produced by Ford.

"I played 'Do I Wanna Know?' to Haim," the producer tells *NME* from his LA studio. "They loved it. So me and the Arctics had the discussion, 'Should we get some *real* girls in?' But we couldn't get

any... so the backing vocals ended up being done by Jamie and Nick, even Alex."

Speaking to *NME* last month, Alex Turner described a "space choirboy, slightly R&B-tinged, ex-girlfriend music element" to 'AM', which Haim were desperate to be a part of, as eldest sister Este explains: "We tried to push things around to make it work. But when it came down to it we had to finish *our* record. We didn't have enough time to come in and learn the harmonies. It

would have taken a couple of days. That would have been our biggest dream come true – to sing on an Arctic Monkeys record. I remember when 'I Bet You Look Good On The Dancefloor' came out and Danielle and I watched the video,

like, 'This is fucking rad.' It was one of the most painful calls to say no. Maybe the worst day of my life."

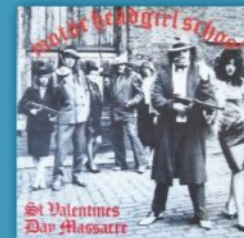
Despite the rejection, there was no getting away from the influence of 'AM' on Haim's studio time. "[Do I Wanna Know?]' was the first thing James played us," Este explains. "We



Producers Ariel Rechtshaid (left) and James Ford

GUYS & GALS

Three unlikely boy-band/girl-band collaborations that DID happen



HEADGIRL (MOTÖRHEAD & GIRLSCHOOL) 'PLEASE DON'T TOUCH'

The guys: Hoary old rockers Motörhead

The girls: NWOBHM girl group

The result: A marriage made in metal. Their song was a beefed-up cover of an old Johnny Kidd & The Pirates track



DIANA ROSS & THE SUPREMES & THE TEMPTATIONS 'I'M GONNA MAKE YOU LOVE ME'

The guys: Motown's golden boys

The girls: Hitmaking Motown girl group, fronted by Diana Ross – who takes a spoken-word vocal here

The result: One of Motown's soppiest tracks. But still quite brilliant



THE FUN BOY THREE WITH BANANARAMA 'IT AIN'T WHAT YOU DO (IT'S THE WAY THAT YOU DO IT)'

The guys: Specials exiles Fun Boy Three, led by Terry Hall

The girls: Much lampooned '80s pop trio with karaoke-standard harmonies

The result: Impossibly catchy cover of an old calypso track. The funnest thing FB3 ever did



Losing out on a Haim team-up has clearly made Arctic Monkeys glum

work with Cass McCombs, Usher and Vampire Weekend and responsible for the recorded version of 'The Wire', now stripped of its initial arpeggiated guitar licks. "They just weren't inspired by the live version, maybe because they've been playing it for so long!" he says. The title track, co-written with Jessie Ware and Kid Harpoon, has possibly the hookiest R&B-inflected chorus of 2013, while experimental hip-pop belter 'My Song 5' is a curveball for even the most diehard of Haim fans.

"I find that exciting," comments Ford. "They just want to make good pop tunes, they're all brilliant players. But they've also got strong ideas about production so they were very involved with stuff other bands don't give two shits about."

"There are things Haim can do that no-one else can," continues Rechtshaid, insisting that the album is designed to sound more nuanced than commercial pop, drawing on inspiration ranging from Latin drums to Chaka Khan and Fleetwood Mac's 'Tusk'. "To make them sound like [commercial pop] would be a disservice to their talent. Danielle's one of the sickest drummers I've ever worked with. And yeah, there were moments when we accidentally went too far and thought, 'Holy shit! Does this really sound like Michael Jackson's 'The Way You Make Me Feel'?"

Rechtshaid describes the songwriting process as "three heads of the same monster". "They finish each other's sentences:

if ideas come from Danielle, they're telepathically informed by the other two. Alana is there to tell Danielle if it's good or bad. If the song reaches the middle eight and there's nothing there yet, Este gets on the mic and immediately comes up with a killer melody that makes the whole thing come together.

"They're literally the hardest working band ever," notes Rechtshaid. "The hours they're pulling straight off the plane to the studio, working in Australia on the phone with me... Nobody was sleeping but they were keeping it together."

Nonetheless, Este still can't get over turning down that Arctic Monkeys guest spot. "James could sense we were fangirling. I hope when he spoke to

Arctic Monkeys he made us sound a lot cooler than we actually are. At the end of the day we were just too tired to stalk them," she admits. "All I wanted to do after the studio was get in my bed, watch Netflix and eat popcorn."

When asked whether a collaboration could happen in the future, Este is quick to respond. "I would love that."

Apparently Alex Turner came to our show when we opened for The xx in L.A. Thank god we didn't know while we were playing. I would have been totally starstruck. My brain may have melted into my throat and I may have thrown up my brain. If I ever met him, I'd become like a five-year-old and start doing my ABCs or singing "Twinkle Twinkle Little Star..."



THE 'DAYS ARE GONE' TRACKLIST

- Falling
- Forever
- The Wire
- If I Could Change Your Mind
- Honey & I
- Don't Save Me
- Days Are Gone
- My Song 5
- Go Slow
- Let Me Go
- Running If You Call My Name

were like, 'This shit is so fat. You know what I'm saying? That guitar riff is so hooky. I remember being like, 'Well thanks James. Now let's get to work on our record. How the fuck are we going to top that?'"

Two of the tracks recorded with Ford appear on the finished LP – previous single 'Don't Save Me' and 'If I Could Change Your Mind', which is yet to be played on the road. "If I Could Change Your Mind" was a surprise," says Este. "We'd been working with James for a week and we were restless, so we thought, 'Fuck this, let's do something from scratch.' James tapped out a drumbeat and we fucking wrote a song in a day. It was just supposed to be a release exercise to calm us down."

The rest of the production duties on 'Days Are Gone' were left to fellow LA resident Ariel Rechtshaid, noted for his

LIBERTINE & CO

Peter Doherty has opened a shop selling his personal collection of curios. **Al Horner** has a rummage through his knick-knacks

Stepping into Peter Doherty's bric-a-brac shop Rag & Bone, which opened last week in Camden's Stables Market, is a bit like stepping into a bizarre clash of *Cash In The Attic*, *The Hoarder Next Door* and a horror film. Mannequins stare lifelessly at you from behind piles of wartime tobacco tins. Ashtrays overflow. Ella Fitzgerald songs play creakily on an old record player. And there's a giant stuffed swan lurking behind a rocking chair.

"This is one of Peter's passions," says the shop's co-owner Suzi Martin, who's been friends with the former Libertine since rescuing him from the paparazzi one afternoon seven years ago. "Everything here he's collected from flea markets around the world on tour. It's all he does between shows – wander around searching for flags and weird finds."

Doherty, who pops into the store when he's not making plans for Babyshambles' September UK tour – and who sleeps there on occasion – has "a whole hangar in Wiltshire" full of items for the shop, she says. "It's nothing to do with financial trouble or anything like that. He just wants to share all the remarkable things he's picked up on his travels."



Co-owner Suzi Martin advertises the wares



What do you get a Libertine fan for Christmas? This lot...

He also wants to share them at a price – with some items, including boutique chairs and Russian rugs, costing hundreds of pounds, and others, such as the typewriter he wrote many of his lyrics on, expected to fetch thousands at auction. See the panel on the right for how to separate the rags from the riches...



Make a bid for this smart hat (pop star sold separately)

WHAT TO BUY...

We asked expert Megan Mulrooney from valuemystuff.com to help find Peter's treasure



£5: PETER'S DVD COPY OF LORD OF THE RINGS

"His DVD collection as a whole might be interesting as an art installation but there's not a lot of value in this one, sadly."



£20: AN ANTIQUE SPOON

"I'd have our silver specialist examine it properly, but there's a market for antique cutlery so there's an inherent value that is added to by Peter's celebrity."



£50: NME AWARDS 2009 LAMINATE PASS

"Peter won Best Solo Artist at this. So this is a memento that would be sought-after but maybe only among big Doherty fans."



£100: A HANDWRITTEN POEM IN A LIQUOR BOTTLE FROM PETE

"A letter from Kurt Cobain to Courtney Love sold at auction for \$19,120 (£10,063). This is just a small poem, but still valuable."



£850: TAXIDERMY SWAN

"If this is authentic taxidermy, it could be worth a lot – not to mention quite the conversation starter. 'Oh this? It's Peter Doherty's dead swan.'"



£500: PETER'S VINTAGE CAMERA

"A glimpse into his inquisitive, romantic mind – he's collected things that reflect his artistic, creative personality."



£2,000 (AUCTION, STARTING PRICE): PETER'S LIBERTINE COAT

"Iconic. This would be an investment that will only increase in value as his cult status grows. Or if he dies."

Gruff Rhys of Neon Neon could be in for a big win



Huw Stephens reports for national service

CYMRU FEEL THE NOISE

Announcing the 12-album shortlist for this year's Welsh Music Prize

Could lightning strike twice for Gruff Rhys? The Super Furry Animal has nabbed a nomination for this year's Welsh Music Prize with Neon's 'Praxis Makes Perfect', the singer having won the inaugural award in 2011 for solo effort 'Hotel Shampoo'. It's one of the 12 albums shortlisted for the 2013 award, with the winner set to be announced on October 17. Radio 1's Huw Stephens, who set up the award, said: "We started the Welsh Music Prize to highlight the

great albums being recorded in Wales. Gruff Rhys and Future Of The Left have won it so far, but every year we highlight 12 albums voted for by 100 music fans and workers across Wales. The WMP lets people know about records they might have missed."

Giving his thoughts on this year's shortlist, he said: "It's an interesting list: hip-hop, folk, indie, noise, electronic tinges. Artists like Sweet Baboo and Georgia Ruth have found a larger audience this year, and it's good to see self-released albums and new indie labels in the majority here."

THE NOMINEES ARE...

- EUROS CHILDS – 'Summer Special'
- FIST OF THE FIRST MAN – 'Fist Of The First Man'
- GEORGIA RUTH – 'Week Of Pines'
- LAURENCE MADE ME CRY – 'The Diary Of Me'
- LITTLE ARROW – 'Wild Wishes'
- METABEATS – 'Caviar Crackle'
- NEON NEON – 'Praxis Makes Perfect'
- RACE HORSES – 'Furniture'
- SWEET BABOO – 'Ships'
- TRWBADOR – 'Trwbador'
- WINTER VILLAINS – 'February'
- ZERVAS & PEPPER – 'Lifebringer'

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POISON PEN

John Niven's debut novel, *Kill Your Friends*, savagely blew the lid off the '90s music business. He talks to Kevin EG Perry about his new book

As an A&R scout during the hedonistic heyday of Britpop, John Niven's first signing was Mike Flowers Pops, a kitsch lounge singer who covered 'Wonderwall'. Later, he would prove his dedication to rock'n'roll by declining to sign Coldplay. His 2008 novel *Kill Your Friends*, based on his time in the industry, is wickedly funny and dark as sin. His most recent book, *Straight White Male* (right), is about a writer coming to terms with his own mortality – but it still manages to be really filthy.

Why did you make the leap from a record label to writing a novel?

"I always knew I wanted to be a writer, but it seemed as if I was doomed to fail. I got a job in the music industry after university and was soon earning very good money, plus an expense account, and was being flown around the world. It's hard to walk away from that, but in the end I thought, 'Fuck it.' I'd burned all my bridges by that point. I wasn't a very good A&R man." **You passed over both Coldplay and Muse, right?**

"That makes it sound like I had them sitting in my office and eventually told them to get fucked. It was just when those demos were doing the rounds I wasn't keen. I'm still not a fan of either band, but I guess if my job was to predict the public's interest then I failed."

How much was the bad behaviour in *Kill Your Friends* exaggerated?

"Actually I'd underplayed it. It was a lunatic time. We were selling millions of records. Something like Portishead's album sold a million plus at £15 a time. Now you're lucky to get a fraction of that at £5 or £6. The volumes were huge and the profit margins were huge. If you take guys in their twenties and give them that

kind of money it's going to lead to some fairly excessive behaviour. Which it did."

Any favourite tales?

"Oh, they're all in the book! I remember going to present the Orbital album at a marketing meeting, having not been to bed for three days. When you're in your twenties you're testing your limits. As you get older it takes two or three days to get over a major bender."

The protagonist of your new book, Kennedy Marr, is more sympathetic than *Kill Your Friends*' Steven Stelfox...

"I'd hope so! You'd have to go a long way to be less sympathetic than Steven."

Did you set out to give this novel more of a heart?

"There's an inherent sadness in the story. If you've lived your life in a certain way, by your early forties there's a fair old line of regrets queuing up."

The book is very frank about Kennedy's mortal terror of death.

"I can only echo his view from the book."



John Niven, author of *Kill Your Friends* and *Straight White Male*



When people say 'What's the point in being scared of death?' or 'We've all got to go sometime', I think: 'Are you out of your fucking mind?' He also talks about the great hatred that those who write and create have for death, and how fiercely they run to embrace its opposites: laughter, life and love. If you're engaged in creating things, the idea of death is absolutely appalling."

Speaking of death, is the record industry on its last legs?

"The way people consume it and get paid is changing, but the music industry isn't dead by a long chalk. Years ago Nathan McGough, the Happy Mondays' manager, was asked if he thought video games would destroy music. He said: 'Music is as primeval as firefighting and fucking.' It's not going anywhere."

RETNA, REX, ED MILES



REMEMBERING JON BROOKES

The Charlatans' frontman Tim Burgess pays tribute to the band's drummer, who died last week, aged 44

Jon Brookes was one of the finest drummers ever. He drove The Charlatans from his drumstool and you could hear his love for soul, heavy rock and dance music in what he played. He never stopped learning – he was having drumming lessons while we were recording 'Wonderland' in 2000 – but he was good enough to impress Jim Keltner, who was first choice for Bob Dylan and John Lennon. He also ran his own label and managed bands, because above all else he was a music fan. We've had messages from all over the world sharing memories of Jon –

kids who'd borrowed his kit, drummers inspired by his style, but most of all those saying he was one of the friendliest, funniest and most thoughtful people they'd ever met. In the last three years, since Jon collapsed onstage in Philadelphia, he had three operations on his brain. There was not much more he could take, even though he was tough – 24 years

touring with The Charlatans made sure of that – but he was talking with us only recently about songs he'd written for our new album. Last week we lost a brother, a friend, a band member and a huge part of all our lives.



Drummer Jon Brookes

WIN TICKETS FOR PLAN B IN LONDON

Plan B will be playing an intimate gig at London's O2 Shepherd's Bush Empire on August 29 to celebrate the launch of O2 4G – and NME has four pair

of tickets to give away. If you want to see the 'ill Manors' star up close and personal, this may be your best shot.

You can also see the gig live-streamed to three London locations: The Wall at Westfield Shepherd's Bush, and Kings Cross and Victoria stations. At the latter two venues you'll experience the gig as a silent disco.

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ONE 'GIANT' LEAP

David Byrne and St Vincent got together to record an album, but it's in their absurd stage show that the duo have found something special

Partway through the live performances of their collaborative 2012 album, 'Love This Giant', David Byrne and St Vincent's

Annie Clark break from its tracklisting to perform Clark's 'Northern Lights'. At the point when her guitar would usually ramp up the fuzz to epic proportions, the pair instead duel on theremins before David does karate. "I think it's skewed

more towards existential absurdism [than humour]," Clark says on the phone from Dallas, Texas,

while Byrne, on the line in his New York office, laughs conspiratorially. His chuckle sets her off, and so it is for the rest of our phonecall. 'Love This Giant' was born after Clark and Byrne were at a one-off Dirty

Projectors and Björk show at NYC bookshop Housing Works. The organisers asked Byrne whether he'd be into doing a similar collaboration with Clark and a seed was sown. While

their friendship flourished – "going to see movies, plays, art about town," says Clark – they worked on the brass-heavy LP only over email.

When it was time to perform '...Giant' for the first time last year, they went all-out. "There's a lot of *show*," says Byrne, who, lest we forget, created perhaps the most iconic stage show ever with Talking Heads' 1983 Stop Making Sense tour. Famed New York choreographer

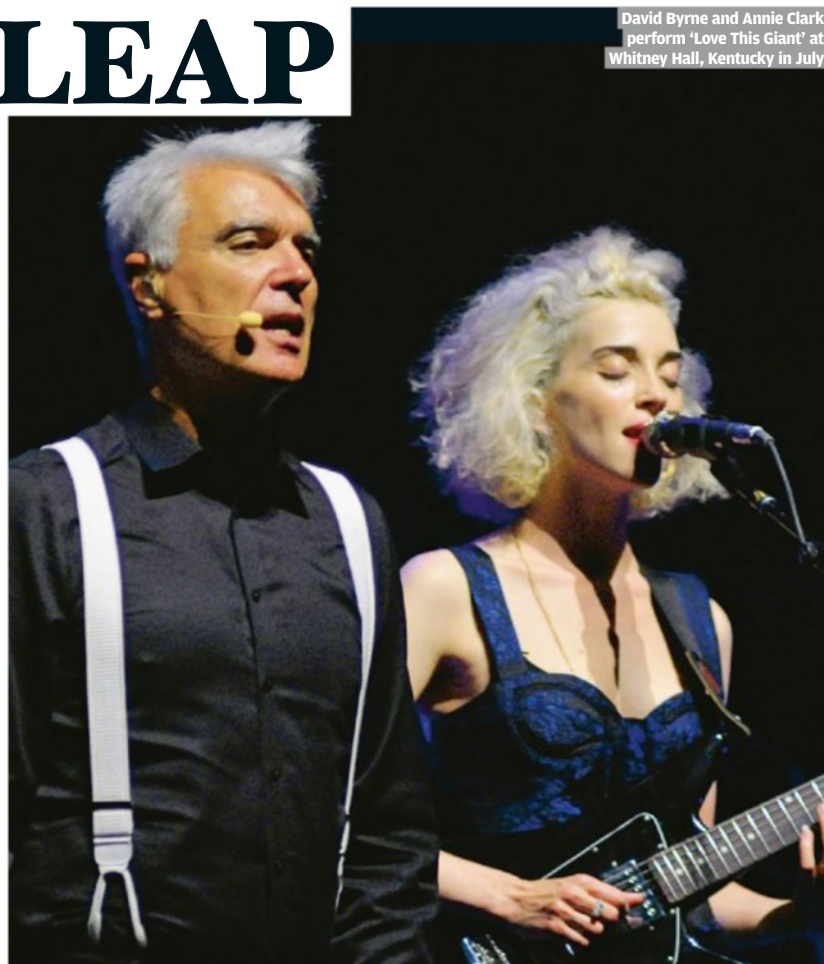
Annie B designed dance routines for Byrne, Clark, and their vast band – a new idea to Clark, but one she welcomes. "Having codified movements takes

away all those things that really take you out of the moment, allowing me to be all the more present and engaged," she says. UK audiences get their first chance to see the show on August 27 at London's Roundhouse.

While you may be primed for the brassy blasts and awkward dancing, Byrne and Clark are in it for the "wacky field trips"; they plotted their US tour around cities

"The porn studio is very different to the Creation museum!"

DAVID BYRNE



David Byrne and Annie Clark perform 'Love This Giant' at Whitney Hall, Kentucky in July

lesser spotted on the tour map, allowing Byrne to lead the team to strange museums concerned with cryptozoology, Mormonism, and Creationism. Byrne guffaws again. "The last post, which is a visit to the porn studios in San Francisco, is very different to the Creation museum!" Byrne has been keeping a very entertaining tour blog: in his most recent post, he marvels at the

industrial vats of lube he found there.

The notion they find funniest is that of bringing 'Love This Giant' back for a second round of dates. "It's expensive!" Byrne says. "There's 12 of us, and with the lighting, sound and choreography, I think once we've taken it everywhere, we won't be able to come back and do it again." Working together again though? A hearty, simultaneous "Yeah!"

"THERE MIGHT BE COSTUME CHANGES..."

Two Door Cinema Club play their first arena show at London's O2 on December 13. Here's how they plan to do it

BE MORE LIKE BEYONCÉ

Sam Halliday: "I went to see Beyoncé at the O2 recently and that show definitely fits. I think back to that and then think of our show... We want to fill the stage a bit more and be confident commanding a crowd. Maybe get a few risers in there, a few costume changes."

GET A MASSIVE SUPPORT BAND

"For us, support bands have always been someone you're into and that's as far as it goes. We now have to think of a band that will also sell so many tickets. It feels weird

asking a band that could play Brixton to come and support you, but that's the size of band you're looking at."

STAGE A FANCY LIGHT SHOW

"We're working with our lighting designer at the moment, trying to dream up some crazy ideas. When some bands get to a certain point, they just have this massive video wall at the back. That's a bit boring and samey. We want something tasteful, but also at that next level."

FIND YOURSELF A 'LOOK'

"It would be great to get some kind of standout look, but it's never come naturally for us. I wonder how the whole Brandon Flowers feather thing happened? Something like

that would be awesome, but we're going for smart casual at the moment."

DON'T GO MAD WITH THE RIDER

"The problem is, you have to pay for your own rider, so there's a limit to it. Maybe someone will buy us some bubbly. What else is gonna be on our rider? Boiled eggs and tuna. We always have that, which is



TWO GO MADEON



"OUR RELATIONSHIP WITH Madeon began when we fangirled over him in an LA diner. We had some tracks left over from 'Beacons', and talked about working together, so it became this. 'Changing Of The Seasons' [out Sept 30] sounds like a Madeon-produced song. A bit like a remix, but with guitar parts. It's definitely harder in the drum department, and more club-ready."



ARCTIC MONKEYS tickets from £50

QUEENS OF THE STONE AGE tickets from £40

VAMPIRE WEEKEND tickets from £40

JAKE BUGG tickets from £25



TALKING
HEADNO AGE: 'WHY WE'RE
KEEPING THE DIY
DREAM ALIVE'

No Age didn't just record their latest album – they manufactured it too. Guitarist Randy Randall tells us why DIY is not an excuse for shoddy goods



"For our latest album 'An Object' [out this week], we made 5,000 CDs and 5,000 LPs ourselves – from scratch. I don't

just mean we recorded the music – we physically *made* the sleeves too. When Dean [Splunt, drummer/vocalist] told me he wanted to hand-fold 10,000 pieces of card, I was like, 'Great! You should do that – I'll be somewhere else!' But I came round to the idea. We didn't want it to feel kitschy and homemade; we wanted the finished product to sit on a shelf and be a legitimate record. 'Punk' can sometimes mean garbage, but it needn't. 'Lo-fi', 'independent', 'DIY'... those things can mean good quality as well as a system of doing things. They're not an excuse for fucking things up.

"Most artists work very hard to get something on record, and then once they've handed it over to the record company it becomes fodder – for the internet, the airwaves, the bargain bin at the record shop... It's not that we're particularly precious about our music, but we did think that for this album it was worth putting it together in a loving way. An album is still a physical thing. It is 'an object': you don't have to buy it – you can download it, and that's just fine – but it *does* exist.

"The idea came when we were trying to write the songs for the album, and Dean didn't have the whole concept mapped out in his head. Once he hit on the idea of *making* the record, it became his through-way, thematically – his means of talking about structure, construction, physical space, and what those things mean.

"We worked with our graphic designer friend Brian Roettinger and came up with a shape for the sleeve. Then we got these sheets of card stock, which we used for offset printing rather than silk screening, because we wanted each one to look as legit and professional as possible while still doing it as hands-on as we could. Each sheet was die-cut into the shape we'd designed, then folded in on itself and put together with tabs – kind of like an envelope.



"Just 400 more boxes to go"



Every sleeve is filled with grated carrot



The No Age sweatshop, LA, July 2013

"Don't get me wrong, though: we spent about a year making this album, and the last piece of that puzzle – the manufacturing part – only took about four days. So it was 12 months to conceive, write and record the ideas and four days to manufacture. The ratio was about

right – the songs are the most important thing.

"If you want to look at it cynically, you could say that

we're obsessive-compulsive, micro-managing control freaks. We're also concerned that the idea might be seen as ridiculous or gimmicky. At the outset, we didn't even want to tell anyone, but we got beaten down: our label Sup Pop were like, 'This is an interesting idea, you should tell people about it,' and over time our subversive idea was suppressed by commerce. But that's fine – they're very supportive of us and our ideas, which can come off as a little strange at times. And expensive.

"We're not saying that other bands should follow our example. We're under no illusions – you can't tell people how to vote or raise their kids, and we certainly don't do things like this as an example for other bands. We're just putting out something we believe in. When the day comes for closing up the shop for No Age, we'll know that the stuff we did meant something to us, and we didn't sacrifice our values too much. And that is something I'd recommend."

"We're obsessive control freaks"

RANDY RANDALL



Record makers: Dean Splunt and Randy Randall

NEWS OF THE
WEIRD
FROM THE NME NEWSROOM

CHEAP AS CHIPS

Leaked accounts purporting to show Britney Spears' annual spending reveal the singer spent nearly £4m at fast food chains, on Christmas decorations and at 99c stores. Because dollar stores would just be madness.



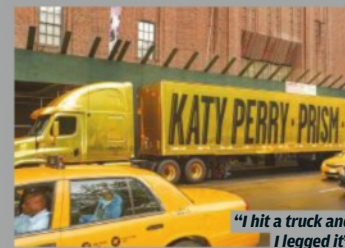
Britney's 'cheap as' chips

SOUTHERN FRIED

Kings Of Leon are hosting a food festival in Nashville next month. *NME* hopes to see Tahini Sky and Sex On Fries on the menu, all washed down with an Aha Milkshake Heartbreak and a Cold Dessert to follow.

PRISM PRANG

Katy Perry's promo campaign hit a snag last week when a drunk driver smashed into the giant, gold, blingy truck that's been rumbling around the US promoting her new album 'Prism'. The driver is said to be deeply ashamed of his behaviour. The drunk has also apologised.



"I hit a truck and I legged it"

U KEEP AWAY

Foreigner and Europe have announced they are to tour Britain together later this year. Don't expect to see Nigel Farage in the audience...

WRONG DIRECTION

Johnny Depp was recently pictured in a recording studio with Ed Sheeran and Zayn from One Direction. Looks like *The Lone Ranger* wasn't the only bad decision he's made this year.

RIGHT THOUGHTS

RIGHT WORDS

RIGHT ACTION

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Plan B's London gig promises to be a special one



THE SOUND OF SPEED!

Wanna get instantaneous music beamed to your phone? You need O2 4G, which blasts off this month with a special superstar gig...

What's the fastest, most exciting thing in rock? The Arctic Monkeys revving down Sunset Boulevard? Matt Bellamy's wildest, widdliest solo? A rumour of a secret Daft Punk DJ set spreading round Glastonbury? Or could it just be tickets for the hottest gig in town selling out quicker than you can speed-tap 'refresh'?

To celebrate the London launch of the fastest and most exciting thing in mobile phone connection – 4G – O2 have decided to put that last one to the test. On August 29, none other than Plan B will play an intimate, feverishly anticipated show at O2 Shepherd's Bush Empire, a must-see gig as London's Plan B brings his sublime soul and vital raps to this legendary venue.

Less than 2,000 lucky fans will be able to grab tickets to this landmark event, which is likely to sell out in a blink – only slightly slower than 4G can get you online. But if you

miss out, never fear! The show will be live-streamed online at o2.co.uk/4G and at major locations around central London. On the concourses of King's Cross and Victoria stations and at The Wall in Westfield Shepherd's Bush at 8pm on the August 29, you can watch the entire show and listen in on your own O2 headphones, like a silent disco playing the best gig in London.

It's all to mark the arrival of a 4G service that will undoubtedly revolutionise music on the move. Whether downloading music to your phone, streaming tunes or video from Spotify or Soundcloud, or catching up with the latest news and releases from your favourite bands, you'll be able to rock out quicker and more efficiently than ever before. Gone are the delays

and frustrations keeping you from the latest Foals or Tame Impala tracks and videos; now music-on-the-go can be as fast as you like your beats. What's more, O2 4G users will be able to get the best and biggest new playlists, videos and the official Top 40 chart streamed direct to their phone via the O2 4G Tracks app. It's the future of mobile music, in your pocket today.

Three reasons why O2 4G is brilliant for music fans

- 1 Top speed streaming and downloading of tracks, videos and news to your phone, making for the ultimate in music on the move, serving all your music needs quicker than David Bowie can release a surprise album.
- 2 4G users signing direct with O2 will get free 12-month access to the new O2 4G Tracks service, hosting the UK Top 40 Singles Chart and a selection of the hottest new playlists and videos, handpicked by the artists.
- 3 O2 Tracks on 4G now includes a music video service, streaming the coolest new vids direct to your phone in high quality.



Telefonica



Put Plan B in your diary!

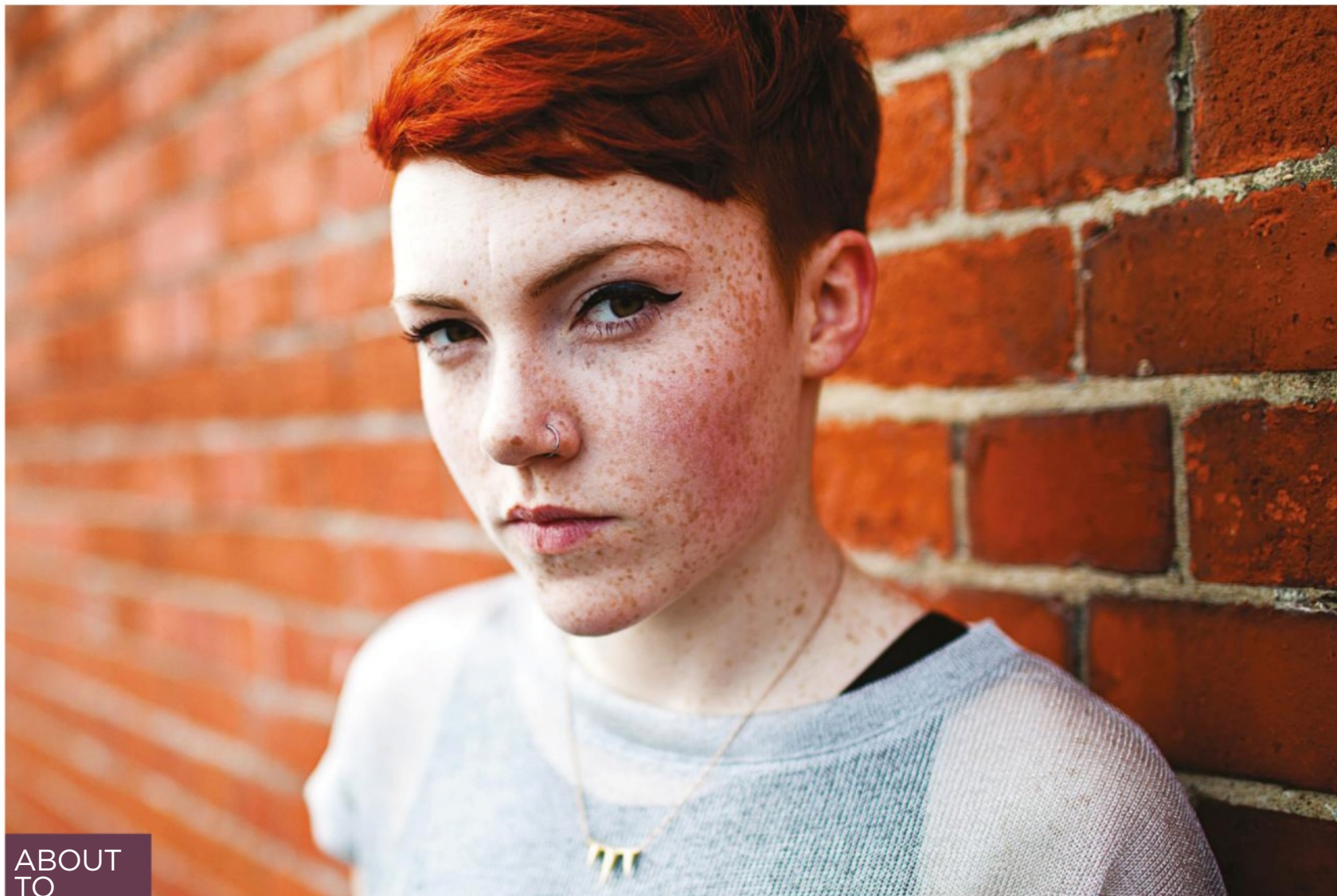
At the Plan B gig itself, ticketholders will be treated to bespoke queue entertainment and lightning-fast 4G cocktail bars – tickets go on sale to O2 customers at 9am on August 21 at o2priority.co.uk, and to the general public 48 hours later, at 9am on Friday August 23.

Meanwhile, buskers at the Shepherd's Bush outdoor streaming site will perform Twitter requests on special O2 4G stages, snapshots from gig-goers will be beamed onto screens, and at the gig itself, Soundhalo will film and record the show. This will create a video and track that will be made available for immediate download through the Priority Moments app – free if you're on O2. Also, central London O2 stores will be pumping out tunes and treats for customers until late, and nationwide the gig will be hosted live on YouTube via O2 AcademyTV (youtube.com/O2AcademyTV) and available to watch on O2's social media channels including Twitter (@O2), Facebook (facebook.com/o2uk) and www.o2.co.uk/4g.

RADAR

FUTURE STARS, BREAKING SCENES, NEW SOUNDS

Edited by Matt Wilkinson



ABOUT
TO
BREAK

CHLÖE HOWL

Behold: a teenage pop star who sings about stuff teenagers actually do

Just before the internet signed off for Christmas, a shiny new bauble of a pop song dangled itself in front of the year-end lists and dared us to see the future in its shine. Appropriately for the time of year – office-party snog central – ‘No Strings’ emerged, rolling its eyes at awkward trysts, offering pristine lyrical clichés (“*The trouble with no strings is that you can only fall*”) and fizzing in an infectious way that didn’t pay lip service to malingering pop trends.

Chlöe Howl has only worked in an office once, briefly, because she’s 18. For the last three years, her job has been secretly writing and recording her debut album. She swapped A-levels for an apprenticeship in pop because... well, we’ll let her explain why: “*Fffffuck* being in school if I don’t have to be!”

Howl followed up ‘No Strings’ with ‘Rumour’, a more sombre song about the way gossip travels and becomes unquestioned truth. She’s a straightforward storyteller, her awareness of the absurdity of these situations implied rather than spelled out. Her new songs are funnier, and stronger for it – no-nonsense,

anti-bullshit yarns that match their sentiment with hooks aplenty and musical nods to the likes of Talking Heads and New Order.

“I just don’t like being bullshat,” she says, cackling at her swears past tense. “I don’t like people who don’t say things how they are. I’m not preaching, but I want to describe what’s going on ‘cos people my age are being lied to so much. They don’t need to be lied to any more.”

Sugar-coating is not, it’s fair to say, Howl’s thing. As well as saying it wouldn’t be “relatable or remotely empowering” to soft-soap her lyrics, there are several brilliant moments in our half-hour chat in a weird pub back room when she contemplates appropriate answers before leading with her mouth. She’s giddy that the guy who broke her heart is “going to have a song out there completely ripping him apart”, and even more so that ‘No Strings’ is on the soundtrack to the newly released *Kick-Ass 2* movie. “It’s a cool one to be on – teenage violence, teenage sex, teenage swearing,” she shrugs. *Kick-Ass 3* just found its next plot consultant. **Laura Snapes**

NEED TO KNOW

BASED: Taplow, Buckinghamshire

FOR FANS OF: The Naked And Famous, Vampire Weekend

BUY IT NOW: ‘No Strings’ is officially released on Monday (August 26)

SEE HER LIVE: Chlöe plays Bestival next month

ON NME.COM: An exclusive playlist from Chlöe

BELIEVE IT OR NOT: Chlöe’s hip pops out. This has put paid to a potential career in ice-skating



WOLF ALICE FEEL THE LOVE ON NEW EP 'BLUSH'

Singer Ellie Rowsell says new EP offers an insight to her innermost thoughts – as well as a “rock opera”

RADAR NEWS



Radio 1 DJ Huw Stephens presented her with a cake, the crowd sang, tears flowed) but the band have also found time to record their first full EP. Titled 'Blush' (pictured above), it comes out on October 7 and acts as a snapshot of where the London four-piece are at right now – in places thrilling and energetic, but also as bruised and fragile as fans would expect.

The four tracks on 'Blush' were recorded in just five days inside Soho's Dean Street Studios in central London, with the help of co-producer Austen Jux-Chandler (who also worked on

"We want people to start moving more at our shows, so we just went for it!" As Wolf Alice singer Ellie Rowsell explains, the past few months have been something of a whirlwind for the band. Not only did Ellie turn 21 onstage at the Latitude festival in July (BBC

previous single 'Bros'). "We had such a short amount of time, and they were all such big songs," Ellie admits, although she adds she is pleased with the results. Of the songs, it's the sprawling 'She' – the band's heaviest song to date – that took the longest to nail, according to Ellie (she jokes that for a while the band started referring to it as their own "rock opera" because it had so many parts).

And the EP's title? It's to do with love, according to Ellie. Specifically those awkward feelings of being young and lusty. "We were talking about the colours that the tracks made us think of and they were all pinks, reds and purples," she explains. "It's an insight to my thoughts rather than about an actual story. It's a bit of a revelation about yourself. So blushing felt quite appropriate."

Ultimately, 'Blush' seems to be about learning to deal with the headrush of emotions that are all part and parcel of growing up, as Ellie explains: "I wrote all the lyrics towards the end of my teen years, so it's about growing pains. It's a break from anything serious – and instead, just having a good time."

David Renshaw

BAND CRUSH



Chelsea Wolfe on her favourite new act

"Screature are from around my hometown in California and they've just released their first album. Listen to their song 'Siren' and understand their energy. And know that they're all amazing artists in their own right as well; a band of true creators. Their music hasn't left my player since I got it – it's pretty much the only thing I want to listen to."

The Buzz

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



1 AMADELS

Gloom-pop Brooklynites Amadels seem to prefer living in reverse, having released an EP (self-titled) into the digital ether before even bothering to play a gig. Fortunately for them, the four tracks are easily good enough to find an audience on their own. Some things are expected – the laconic, JAMC riffs and the distressed, Captured Tracks veneer – but just when you think you've got the band sussed, they deliver a sticky-sweet chorus ('Beautiful Creeper') that's totally different to the scuzz of yore. Ditto the wonderfully weird indie-pop nugget 'Bless Your Heart'. NYC dwellers can catch them around the five boroughs throughout August, but the rest of us will have to wait for their next EP, 'Killing Myself Softly', to drop.



2 JESSY LANZA

Alongside its port and cold weather, Hamilton, Ontario, Canada can now add electronic musician and singer Jessie Lanza to its list of notable features. Lanza's debut album, 'Pull My Hair Back', is spooky and angular. Highlights include 'Kathy Lee' and the snappily titled '5785021'.



3 GLASS GANG

Clad head to toe in monochrome, this Brooklyn trio meld Interpol's menacing aesthetic with shoegaze sonic textures worthy of Robert Smith. A series of four free downloads – including the grandiose, Slowdive-like chugger 'Time' – has set tongues wagging on both sides of the Atlantic.



4 VULKANO

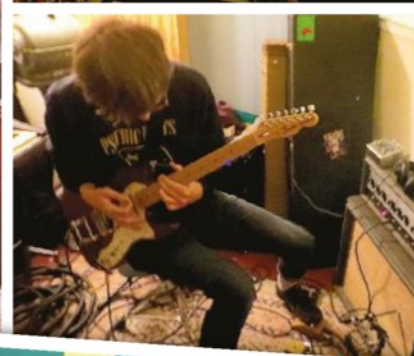
While you'd struggle to find a band less hardcore than Those Dancing Days, Lisa Pyk-Wirström and Cissi Efraimsson from the now defunct Swedish group have regrouped as Vulkano. They boast a spiky, aggressive sound. Key tracks 'Spider Spider' and 'Choir Of Wolves' are both fun-loving riots that recall a more animated Savages.



5 SUNDARA KARMA

Sundara Karma (who are all just 17) revel in playing the role of mischievous little bros to Swim Deep's scruffy heartthrobs. Born and (still being) raised in Reading, the exuberant riffs and breezy beats of debut track 'Freshbloom' are as invigorating as Vampire Weekend at their most sunkissed.

Parquet Courts: (l-r) Sean Veaton, Max Savage, Andrew Savage, Austin Brown



PARQUET COURTS: “WE’VE ALREADY RECORDED 15 NEW TRACKS”

The New Yorkers have made one of 2013’s best and most talked-about albums. So what next? Back to the studio for a new EP before the follow-up blows 2014 wide open

Just what do you do when you’ve released one of the best guitar albums in years, won over thousands of fans across the world and become *the* hype band of 2013? For New York’s Parquet Courts, the answer is pretty simple: head back into the studio as soon as possible and begin the process all over again. Fresh from slaying Primavera, SXSW and The Great Escape, the four-piece’s co-singer Austin Brown tells *Radar* they’ve finished recording 15 new songs, with another batch ready and waiting to be laid down in September.

Of those 15 completed tracks, five are being released on October 8 as an EP entitled ‘Tally All The Things That You Broke’. As Austin explains, the band are keen to get as much new material out there as possible.

“Going into the studio, the idea is to record as much as we can,” he says. “That’s what we did when we did [debut album] ‘Light Up Gold’. I think we had 18 songs total when we recorded that, and from those songs we picked out which ones we wanted on the record, in what order. And it’s the same thing for this.”

The band have been working in quick bursts

during tour downtime, spending just 10 days at the Big Apple’s Seaside Lounge Studios in late April with producer Jonny Schenke behind the mixing desk. “We’ll do five more in September, so 15 days in total,” Austin says, before stating that when the second session is completed, the band will “probably have about twice as much material” as they did when they finished ‘Light Up Gold’.

By now you’ll have no doubt heard the first track from the EP, ‘You’ve Got Me Wonderin’ Now’. Given away on a recent mixtape the band compiled for fans, it’s a rollicking call to arms that’s also notable for being the first Parquet Courts song – and perhaps the first ever punk-rock track – to feature a recorder being played during the chorus. “Andrew [Savage, co-singer]

“It sounds like Captain Beefheart and The Fall!”

plays that,” Austin laughs, adding, “Is he good? Yeah, I guess so! He got the notes right!” He even suggests that if *Radar* can work out the right chords, we’re welcome to play it with the band onstage at Reading and Leeds this weekend (“Can you play? Maybe we’ll have you do it! We’ll let anyone play it if they know the song!”).



PC’S NEW EP: **ALL THE FACTS**

TITLE: ‘Tally All The Things That You Broke’
RELEASE DATE:

October 8

WHAT: Five brand new tracks to keep fans going before the band’s second album is released in early 2014

TRACKS:

- 1) ‘You’ve Got Me Wonderin’ Now’
- 2) ‘Descend (The Way)’
- 3) ‘The More It Works’
- 4) ‘Fall On Your Face’
- 5) ‘He’s Seeing Paths’

RECORDED: NYC’s Seaside Lounge Studios

PRODUCER: Jonny Schenke

The rest of ‘Tally All The Things That You Broke’ is just as enthralling as ‘You’ve Got Me Wonderin’ Now’. The EP offers a fascinating glimpse into what fans can expect from Parquet Courts’ eagerly awaited second album proper (due for release early next year). No mere stop-gap, ‘Descend (The Way)’ and ‘Fall On Your Face’ are among the best songs the band have recorded to date. The latter is built around two spidery guitar lines that feel like they could have crawled out of a Fall record, and an observational, train-of-thought lyric from Austin. “It kind of sounds like Captain Beefheart to me as well [as The Fall],” he says. “We had a blast recording it. Max [Savage, drums] wrote this weird guitar part and we were all playing along with it and were like, ‘Wow, this is cool! Let’s record it!’”

There’s also ‘He’s Seeing Paths’, a seven-minute juggernaut that recalls Beck at his mid-’90s peak and features a myriad of loops and sound effects. Among its many samples is an intercom bleeper that is apparently “the exact buzzer sound of *every* apartment in New York”. Austin’s particularly proud of that one, he says, sagely noting that “the dogs will hate it”. Somehow, *Radar* doubts the band’s fans will feel the same way. **Matt Wilkinson**



Trent Reznor,
photographed in Los
Angeles, July 3, 2013

TRENT WARFARE

Nine Inch Nails' Trent Reznor is back with a new album, a groundbreaking stage show and a plan to revolutionise the music industry. **Gavin Haynes** hears the cult hero-turned-mogul's defiant manifesto

PHOTOS: PAMELA LITTKY

Explaining the spirit of the 1990s to future generations will be easy, as long as Trent Reznor's legacy lives on. Some musicians simply passed through the decade. Others reflected its obsessions back at it. In his uneasy insularity, his thick lashings of self-loathing, Reznor was as of-his-time as Kurt Cobain or Eddie Vedder. He was your *alternative* alternative pin-up. He would peer out at interviewers from under his unwashed, lank black hair, his shoulders contorted into a posture that suggested he'd rather be left alone, contrasted by an unbowed confidence in his voice that suggested he was totally OK with not being left alone and rather enjoyed being a spokesman for a generation that was suspicious of spokesmen.

As the founder of Nine Inch Nails, his programmed beats and sampled found-sounds expressed the emerging taste for what people then called 'electronica'. After hearing his serrated guitar slashes, people began to talk knowingly about industrial music, even though in the mainstream world it was still pretty much a one-man genre of Reznor himself. His black leather bondage look was an early take on what would later crystallise as 'cyberpunk' – that '90s fascination with the impending computer world that tried to turn liking tech into a fashion statement. He was already into hanging out in these things called fan-forums on 'the internet'. At Woodstock '94, caked head-to-toe in the mud that defined the event (the result of a pre-show bout of wrestling), Nine Inch Nails gave one of those performances that were as integral to the spirit of the times as Jimi flambeing his guitar was to '69. "Yes," Gen X said that day, "I too hate everybody and everything." Trent Reznor's historical moment had arrived.

In classic '90s style, he ended the decade by making 'The Fragile', an excessively long concept album, which, in its pained hunt for authenticity, expressed as much the fact he was taking rather a lot of coke and drinking too much tequila as it did anything else. The irony was that he'd been launched to superstardom via 1994's 'The Downward Spiral', a record about a jaded rock star who consumed everything just to feel something. The excess nearly did it for him. He

OD'd in London on heroin he'd mistaken for cocaine. Then he got clean, cropped his hair and released more music between 2005 and 2008 than he did in the whole of the '90s. But he got fed up with the treadmill, declaring the end of NIN as a touring entity in 2009.

One day in March of this year, with a twinge of personal embarrassment, but to no-one's great surprise, he announced that not only were Nine Inch Nails

back, but that they'd secretly recorded an album, due out in September. And were back on a major label to boot – perhaps shakier ground for a man who'd spent the past decade crying out about the death of labels, new ways of sharing music, post-everything distribution models and radical modes of fan-democracy.

"Weeeelll..." Trent Reznor is sat on a furry purple couch in a side-room in an LA warehouse that is accidentally very Reznor: all post-industrial decay, a clutter of old monitors, broken cables and random techno-tat. He is wearing cut-off black denim shorts, black zip-up leather boots and a black T-shirt – the lifelong electro-goth's best fashion life-raft in the middle of a crippling 36°C California heatwave. "I guess I was ready for the backlash... I mean, I've seen The Cure on about eight different farewell tours. Kiss about 10."

"I LEARNT A LOT FROM CHALLENGING MYSELF IN NEW WAYS"
Trent Reznor

Four years after a farewell tour (called Wave Goodbye), Trent will be waving hello to Reading and Leeds this summer, playing the Main Stage undercard to Biffy Clyro. Accompanying him will be a brand new stage show of a scope and scale that might surpass the groundbreaking video walls of his 3D-interactive Lights In The Sky tour. Unlike that extravagance, this has been redesigned from scratch to work specifically outdoors, and was inspired by Talking Heads' 1983 Stop Making Sense tour. "In terms of physical components, it's actually low-tech," he says. "It's either going to be the best thing ever or a spectacular disaster."

It's typically Reznor: that need to put a high-stakes wager on the new thing, always restlessly trying to 'move things forward'. On the one side, he's your basic moody Heathcliffian, playing a role that sits squarely within the confirmed archetypes of rock'n'roll history. But then there's this other part, where he's always peering off into the future. More than simply an

interest in sonic innovation, he's a sort of alternative Jay Z, stepping into a new posture of rock star-as-mogul: the whole-package thing. The idea that you don't 'just' do the art; that the changing context around that art is as powerful and necessary as the art itself.

"The concept of Nine Inch Nails felt tired," he says, "But what was really nagging at me was that I'd had a list of things I wanted to work on. I'd had the same list for 10 years, but I never had the chance to do any of it. My life consisted of getting back on the band treadmill."

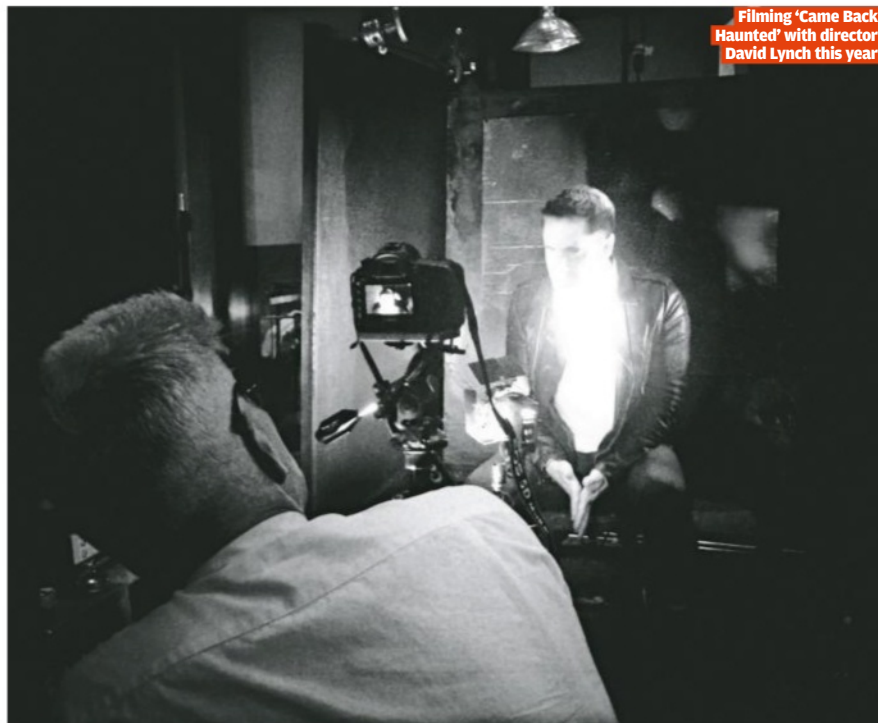
Off the treadmill but unsure where his future lay, not long after NIN concluded their 'final' tour, the director David Fincher phoned him up and asked if he wanted to soundtrack *The Social Network*. He turned it down, citing exhaustion.

But Fincher tried again. Despite having created two songs and a found-sound piece called 'Various Ominous Drones' for David Lynch's *Lost Highway*, he found the experience "creatively terrifying, in that everyone else on this film knew what they were doing, and I didn't. I thought about phoning up Hans Zimmer and asking him if I could come and intern for him, just to see how it was done." A year later, he found himself collecting an Oscar for the finished work.

At about the same time, he got engaged to Mariqueen Maandig, singer of LA psychedelic group West Indian Girl. In the NIN vacuum, he formed a band with her and his long-term collaborator Atticus Ross, called How To Destroy Angels. Previously, he'd been benign dictator and sole



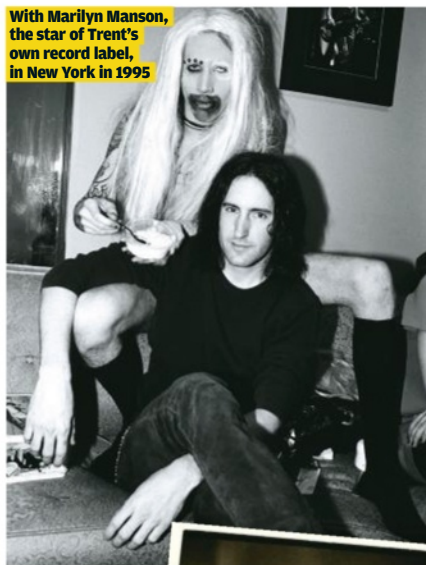
Trent Reznor poses in New York in 1990, post-'Pretty Hate Machine'



Filming 'Come Back Haunted' with director David Lynch this year



Trent and Bowie in 1997 during the video shoot for Bowie's track 'I'm Afraid Of Americans'



With Marilyn Manson, the star of Trent's own record label, in New York in 1995

proper member of NIN. For the first time ever, he found himself working in a musical democracy.

The harmony didn't last long. Trent became aware that he still owed his record label a NIN best-of, a chore he's been grumpy about for years. "I mean, who fucking cares, right?" he says, incredulous. "But I needed two new songs to go on it, so I just started making things, then realised all that time off had cleared the slate, that I'd learnt a lot from challenging myself in new ways."

He made two, and liked them so much he thought he'd make a few more. Suddenly, songs began to pour out of him. Before he knew it, he had the bones of an album.

That was to become Nine Inch Nails' eighth record, 'Hesitation Marks', a piece of work that already reads something like a NIN best-of. It sounds like a familiar cross-section of his various past incarnations, but exploits a range of technology to wrap it all in some of the sleekest, smoothest textures he's ever been party to. Lead single 'Come Back Haunted' is a good primer: the classic whispery Trent verse set against spidery, sinister electronica, springboarding into a digital roar of a chorus that's as dancey as he's ever been, as pop as he's ever likely to get – though its



Performing at Woodstock '94



Trent on...

'YEEZUS'

"I've been kinda fascinated by Kanye West, 'cos I can't tell how I feel about him. I think he's a talented guy. But I don't want to like him. There's something unlikeable about his vulgarity and bravado. But within that, within this circus he creates around



himself, there's something about him that is the perfect entertainer for 2013. The new album is interesting in the same way. But if you remove the personality, I'm not sure it'll hold up."

EDM

"I don't think it has that much to do with music. It's more to do with culture. You wanna be a part of what's cool. And if cool is lots of people listening to rave, and they're having sex and they're high and it seems fun - well, I'd probably be into that if I was 18. I feel like a lot of it is people not going 'This band speaks to me'; it's more 'This event speaks to me'."

DISCLOSURE



"We played Coachella with How To Destroy Angels, and I hung around because I wanted to see who people were talking about. And it seemed people were

talking about Disclosure, so I got the record when it came out, probably wanting not to like it, but it was really good. There's nothing particularly innovative about it. They've just got good tunes and good ideas."

JOSH HOMME



"He's a friend. One time we were labelmates. We occasionally hang out, do some social things. We had peer-to-peer, friend-to-friend conversations about our albums. There was talk of me producing his last album. But I didn't wanna over-promise my time and create misery for everyone. I have nothing but admiration for that guy. As a man, he's incredible. There's a guy who could punch you through that wall, but is also a funny, smart, quick guy who makes music that's played with precision and power."

THE BOWIE ALBUM

"Bowie's my all-time favourite but it's only been on a couple of times. It sounds familiar in a 'welcome back' kind of way. I was a little put out by the production: it sounded edgy rather than embedded. It sounded like it was crowding out the songs rather than trying to



shape them. But I haven't lived with the songs long enough to really make up my mind."

LINDSEY BUCKINGHAM

"I've always been a *huge* fan of Fleetwood Mac. And I always thought Lindsey's style of playing was very interesting. He tends to be underrated, sitting in the midst of so many big talents. I decided to see if by chance I could get him on my album. Phone calls were made, and to my amazement, he agreed. By coincidence, we went to the studios where they made 'Tusk'. Lindsey shows up, and I believe it was the first time he'd actually been there since they made it. He picks the guitar up, and this sound comes out. I was watching him, trying to check out what pedals he was using to make it, but mostly he wasn't! It was just the way he was playing, pure technique. He was a gentleman... almost surprised to be asked. You got the sense he didn't realise how influential he has been to ensuing generations."



Fleetwood Mac's Lindsey Buckingham

accompanying David Lynch video is stroboscopic and sinister enough that Epilepsy Action placed a warning on the promo.

Reznor has already described the record as "fucking great", if he does say so himself. It's also one of the simplest things he's done. Unlike 'The Downward Spiral', it's not really a concept album. Unlike 'The Fragile', it's not a 104-minute-long bake-off of one's own cocaine psychosis. Unlike 2007's 'Year Zero', it is not a bizarre alternate reality game/concept album crossover about a near future

in which a quasi-fascist government enslaves the population with drugs. After 'Year Zero', it's easy to see why you might want to go on an ambition diet. That was the sort of scope of ambition that could only be adequately described as 'Reznorian'. It began with an elaborate breadcrumb trail. Graffiti

in the bathrooms at NIN gigs. That directed you to a website. Which purported to be selling a drug. That drug was made-up. And so it went on, as you wove your way through its maze: USB drives, MP3s, emails, videos. It was the 'concept' part of the concept album reinvented for an age with interactive

expectations, a world that kept on expanding in more musical 3D. One of Reznor's many side-projects in recent years was trying to steer a mini-series version towards HBO. He even wrote a pilot for it, but it didn't get past development stage.

Lately, reality has been catching up with his bleakest dystopias. Whatever he was asserting about the creeping snoop-state has become less sci-fi in the light of recent events. He says he's unsurprised by the Snowden PRISM revelations. "My faith in America has been greatly shaken over the last decade. I definitely

"MY FAITH IN AMERICA HAS BEEN SHAKEN OVER THE LAST DECADE"
TRENT REZNOR

Odd job Reznor

Reznor's a captain of industry as well as industrial

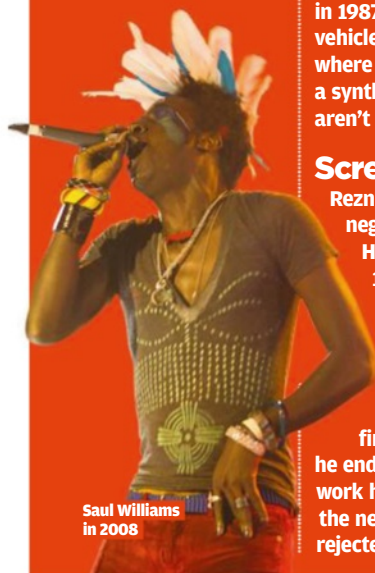
Video game soundtracking

Quake, the successor to id's epoch-making *Doom*, had its soundtrack penned by Rez, plus all the incidental sound effects. Years later, he also wrote the theme to *Call Of Duty: Black Ops II*.



Record label impresario

From early on, Trent had his own record label, Nothing Records. He only ever found one real star with it, but



Saul Williams in 2008

when that star is Marilyn Manson, one is all you need. He produced the fuck-god's first album, but has long since fallen out big-style with his former protégé, and was last heard referring to him as a "dopey clown".

Hip-hop producer

Back when he was kingpin of his own label, Trent co-produced 'The Inevitable Rise And Liberation Of Niggy Tardust!' for Saul Williams, coining what might be termed 'industrial hip-hop'.

Film star

Trent appears fleetingly in 1987's Michael J Fox vehicle *Light Of Day*, where he's part of a synth-pop band who aren't much cop.

Screenwriter

Reznor was in negotiations with HBO about a 10-part version of his 'Year Zero' concept album for the small screen. After trying to find a scriptwriter, he ended up doing the work himself, though the network eventually rejected the project.



Nine Inch Nails in the early '90s



Trent in 1994, the year 'The Downward Spiral' made him a superstar

Trent scrutinises NME's 'Hesitation Marks' highlights

feel it's in decline now. It's already begun. When the history books write back about the turning point of American power, they'll pin it to the present day."

Reznor originally contemplated life as a programmer; even today, he still has an inherent idealism and enthusiasm for new ways of organising human experience. During the post-NIN years, he began working on a new, well-funded project for Beats By Dre – which, if he pulls it off, could re-wire the entire music industry. Ten days after this interview, Nigel Godrich and Thom Yorke will pull their stuff from Spotify, citing the fact that new artists don't get paid a proper rate for streaming services. Reznor is in the middle of making his own streaming service to take on the Swedes. While he agrees that the

line between art and money has been blurred over the past five years, he bristles at any parallel between that and Jay Z's Samsung app adventure.

"Look... there's a very large difference between what I'm doing, and just 'give me \$5 million and I'll give you a million downloads,'" he says. "Streaming models are the future. But I'm trying to make something that doesn't treat the music like product. Something like Spotify is great tech. But it's all designed by engineers. They treat the music like marbles. Me, as an artist, I can't change the way my work is displayed in there. I have no input. What I'm trying to do is to make a service that takes cool tech and makes the music experience seem exciting too. And, hopefully, do so in a way that means the artists – those guys at the bottom of the heap – can get a lot more out of it." He's as well placed to lead on this as anyone, having already released two

free albums: 'The Slip' and 'Ghosts 1-IV', in 2008, for a very good reason that no-one else high up in the biz seemed to quite grasp: "Anyone with a working internet connection can get it free anyway."

Nowadays, he's ever more conscious of that need to negotiate a way between the unbounded joy of new tech and more basic human psychology. He was once a lively, combative Twitter presence, though he's since recanted. In 2009, he even deleted his account, after fights with Chris Cornell, and the tasteless carping of others after he raised \$500,000 for a fan who needed a heart transplant;

he called social media a place "where the idiots rule". Ultimately, it seemed the tension between the broody man and his inner Zuckerberg, couldn't be resolved. "I think quite a bit now about knowing when to shut the fuck up. Three hundred years ago, when I grew up, there was a mystique to bands 'cos you didn't know about

"I THINK QUITE A BIT NOW ABOUT KNOWING WHEN TO SHUT THE FUCK UP"
TRENT REZNOR



them. You certainly weren't being bombarded with Twitter updates. In that information vacuum, you could overlay a fantasy that was important to you."

Nowadays, the life behind the screen is more stable, and – not coincidentally – more productive than it's ever been. As part of rehearsing the band, he's having to listen to all his old records again, a task he finds hard. He says whenever interviewers ask him about the 23-year-old who made 'Pretty Hate Machine', it unsettles him. "'The Fragile' just reminds me of being so high out of my mind and terrified," he says. "That album in particular conjures up really unpleasant things to think about. My life was collapsing in the background." Yet right now, he's suddenly got the domestic thing going on: married, with two small boys "who are changing me in ways I never imagined". Tomorrow is July 4. He reckons he's going to pack his young family off to the beach for a barbecue. Another goth fashion nightmare, but also a small island of

'Hesitation Marks': The highlights

Six must-hear songs from NIN's eighth LP, out in September

'The Copy Of A'

A very trancey opening shot that's almost late-'90s Paul Oakenfold in its suave repetitiveness.

'Find My Way'

There's something more IDM than EDM in its skittering brainiac drum track, which ends up at the steely punk electronica of 'Exciter'-era Depeche Mode.

'All Time Low'

A cyber-funk jam a bit like 'Closer' from 'The Downward Spiral' in its tempo and mood, hinging on the line "You barely even kissed the skin".

'Everything'

The closest thing to radio pop on here, and Trent in rare 'up' mode. After a lot of dance, here he restores the rock via this fizzy little roman candle of a song.

'Running'

Double-time claustrophobic galloping, most reminiscent of something from the darker end of Bowie's 'Outside', with Trent bemoaning how he's running out of places to hide. Poor guy.

'Black Noise'

An outro wall of noise that slowly swallows the previous song.



Shooting the video for 'Wish' in 1992

real happiness he's carved out. (It's not all doughy domesticity, mind: his eldest son is called Lazarus Echo.)

Exiting the room's zone of maximum Reznorian dystopia, we pass through the hall of the San Fernando warehouse where he's rehearsing the new band he'll be bringing to Reading and Leeds. The place is a wellpoint for big acts who want to deposit bits of kit: a strange assortment of odds and sods, including three British phoneboxes that look like they fell off the back of the 'Be Here Now' rig, and loads of flight cases stamped with things like 'Green Day' and 'Jane's Addiction'. We pass a box branded 'Muse': "I took a shit in that and put it back together," he grins. "Just a little surprise for them." Reznor's full of surprises. He is occasionally also full of shit. But the next generation of rock stars would be hard pressed to produce a musical thinker as full of imagination and daring.

Nine Inch Nails play the Main Stage at Reading on Sunday and Leeds on Friday

Jake on 54th Street,
New York,
August 7, 2013



"I'M NOT GOING TO SUDDENLY START SMILING"

The last 10 months have seen **Jake Bugg** hit Number One, support his idols and snare a legendary producer for album two. But, as he tells **Leonie Cooper** during a manic Manhattan all-nighter, it won't change him

PHOTO: **MATT SALACUSE**

As teenage rites of passage go, sitting on a rooftop with new friends and staying up until 6am watching the sunrise is pretty textbook. When Jake Bugg shows his face on a muggy Manhattan morning in early August, he's weary from one such all-nighter – it's just that the apartment he watched from belongs to one of Harrison Ford's sons and, today, he's got to play a high-profile radio session and a secret, exclusive show at the New York jazz club made famous by late guitar maestro Les Paul. Sleepiness aside, he's in a chipper mood, his usually surly façade constantly slipping to reveal an affable, endearingly self-aware teenager.

It's a typical turn of events in what's been a wholly atypical summer. After shifting over half a million copies of his Number One debut album on home turf, the 19-year-old Nottingham prodigy turned in two monumental sets at Glastonbury and supported The Rolling Stones and The Stone Roses in London. Now, ahead of an eagerly awaited return to Reading and Leeds, he's trying to break America, a hurdle that many of his Britpop heroes failed to leap. With a huge US tour lined up for September and half of October, it looks a lot like cracking the States is important to him.

"It's a funny one, because obviously you do want to achieve that, but you don't want to get lost in it," Jake says. "A lot of bands come over and spend so much time trying to break it that they get lost, and they get forgotten at home." When Jake was first on the bill supporting Noel Gallagher's High Flying Birds in the US last year, he turned some heads, but the crowds were far from massive. This time around, however, the fans have been descending upon his shows in their droves. Trawling radio stations around the country is evidently a slog, but it seems to be paying off, helping to secure him a crowd of thousands at Lollapalooza the previous weekend.

"I thought it was gonna be, like, 60 people," he says. "They have a different attitude to promotion over here, it's a different game – you've got to kind of force it down their throats. You've got to tell them what to listen to!"

Jake also points out that the American press isn't quite as "ruthless" as it is in the UK. "The press is very cruel, I know," he sighs, lamenting the fact that some of his recent remarks were taken out of context –

quotes that we assume related to his supposed relationship with Rihanna and Rita Ora's supermodel chum, Cara Delevingne. "I don't read my press," he adds with a shrug. "The only reason that I know about those things is that people are texting me. It's not like I go looking for it."

In America though, Jake says, things are a touch more chirpy. "It's a bit more 'happy and smiles' over here." Even so, he's adamant that he isn't going to pander to them in order to win over the nation. "I'm not saying that I'm suddenly going to turn on a smile."

When we're ensconced at radio station SiriusXM, he sings a version of 'Broken' that's so heartrending it makes the assorted industry types in the control room immediately shut the hell up. "Sounded great," says the show's producer after a moment of awed silence.

"Did it really, or are you lying to me?" retorts Jake, totally deadpan. "If you end up sounding like that you should stay out all night all the time," says his manager after the session, before we head to a diner. Jake takes great delight in ordering a pint of milk, explaining that, at home, his mum would tell him not to drink all the milk because it was expensive. "So it's a luxury to have a whole glass to yourself," he says.

Later, we go back to Jake's hotel. As he irons his own shirt and trousers we talk about his love of the great bluesman Robert

Johnson, who, legend has it, made a pact with the devil in order to be able to play some mean guitar. "I heard his story, that he sold his soul at the crossroads, and I was intrigued. It's a crazy concept," smiles Jake, who recently visited that very spot in Mississippi. "I went to that crossroads, I went to Clarksdale. There's a 7-11 on the corner!" he beams, somewhat spoiling the mystique. He also managed to hit up Elvis' former residence, but wasn't quite as taken by the glory of Graceland. "I didn't like being there. Memphis is cool as fuck, but I felt like I was intruding on someone's property – I wouldn't like a load of people traipsing round my house in their dirty shoes." The iconic Sun Studio, site of early recordings by Presley, Johnny Cash, Roy Orbison and Howlin' Wolf, fared better. "That was incredible," says Jake, who loved the place so much that he spent two days there demoing eight new songs that he'd written in Nashville with his collaborator Iain Archer.

He's been trying out some of those songs on his current run of dates and plays a handful of new tracks tonight at the intimate Iridium club, including the rowdy 'Kingpin', which sees the front row – featuring Paloma Faith and, strangely, soul crooner Macy Gray – bopping their bouffants enthusiastically.

"I want it to sound more mature, but not too mature, because I'm 19 – it's only been a year since the first record," says Jake of the upcoming album. "I prefer it to the first record, but that's because it's new to me. Probably when I'm doing the third record I'll like it better than the second." It's not quite finished yet, so after Reading and Leeds he'll be jetting back to LA to add the final touches. "Going off to finish the record will be like a holiday," he grins. "Playing music in the studio is winding down for me."

It probably helps that Jake's been recording his new album with hirsute legend Rick Rubin in his swanky Malibu studio – a bit of a change from the Clifton estate that gave rise to his first record. "It's a great place to be, to sit out and see the ocean," says Jake of its beachside location – just down the way from the Zuma beach that inspired Neil Young's 1975 album of the same name, and Bob Dylan's house. "It's certainly going to dictate the lack of smoking and drinking in the streets and people getting stabbed in car parks like on the first record," admits Jake of the shift in scenery. "To write about those things would be dishonest. You still see things and acknowledge things, but from a different perspective than when you're living it."

It sounds like he's now living the fabulous rock-star life – complete with all the milk he likes – but is he worried he might alienate those who were drawn to him because of his candid working-class voice? "I'm singing about different things, but I'm singing it with the same heart," he offers. "I'm not gonna sing a song I don't believe in."

Jake Bugg plays the NME/BBC Radio 1 Stage at Reading on Saturday and Leeds on Sunday

Album #2: why the rush?

JAKE: "IT FELT LIKE the right thing to do. I wasn't meant to start recording until January next year, then the Rick [Rubin] thing came about and I'd been writing on the road, then I wrote even more songs and it just came together. Then a photographer came round and took some photos and it was like, 'That's the album cover.' It's not like it feels like it's being rushed. I want something to keep me entertained. It's all been fast anyway, I might as well keep up the momentum. I didn't really know how renowned Rick was, or how diverse he was. I knew he did Johnny Cash, but in terms of everything else... He just did the Black Sabbath album, and Jay Z and Kanye West. It's crazy."

"I'M SINGING ABOUT DIFFERENT THINGS BUT WITH THE SAME HEART"
Jake Bugg

"WE WANT TO BEND THE RULES... WE WANT TO BURN EVERYTHING"

When **Phoenix** headline the NME/BBC Radio 1 Stage, expect the unexpected: they're not into rock-star clichés, they tell **Leonie Cooper**, but art-pop pranks

A Phoenix concert isn't just a gig – it's a happening. Not for them a mere stack of smoke machines, lights, and the odd video projection: when the French four-piece headline the NME/BBC Radio 1 Stage at Reading and Leeds this weekend, they'll transform the tarpaulins at Richfield Avenue and Bramham Park into the potential-laden walls of a covert art event, the kind fit for the late Andy Warhol to swan through, wig slightly askew, statuesque superstar on his arm and a wry smile across his lips. That it'll be Phoenix's umpteenth bill-topping festival set this summer doesn't make this a rigmarole, but a challenge to give their fifth record, 'Bankrupt!', a life as strange as the band's own.

Ahead of yet another headline set at Chicago's massive Lollapalooza festival, it'd be an understatement to say that, following one of the most gradual crawls to global domination in recent memory (their first album, 'United', came out in 2000), Phoenix are now enjoying every second in front of these mammoth crowds. "You cannot be bored onstage," says bespectacled guitarist, Laurent 'Branco' Brancowitz, a man who constantly looks like he's about to be told the punchline to the universe's funniest joke. "It's like pissing in a cemetery. Unforgivable!"

His turn of phrase is as idiosyncratic as Phoenix's stagecraft. Back in April at Coachella, they brought out R Kelly to mash up 'Ignition (Remix)' with their own song, 'Chloroform', performing in front of a huge mock-up of the Hall Of Mirrors from the Palace Of Versailles. Then, at Barcelona's Primavera Sound in May, they joined forces with contemporary artist Richard Prince, who designed counterfeit bank notes with which to shower the audience.

"We wanted to do something very iconic – a gift to the crowd," says Branco. Though the equally acclaimed pop-art pioneer

Ed Ruscha was also considered for a project to bring 'Bankrupt!' to life, Prince was a more natural candidate, explains frontman Thomas Mars. Not only does Prince regularly work with the concept of forgery – check out his phoney celebrity signature series – but he's also a good friend of Thomas' wife, movie director Sofia Coppola. "The planets were aligned!" says Branco, beaming and throwing his hands in the air.

"Prince told me that he still had his ticket from Woodstock. He loved those memories and he felt that today in music you don't have a memory any more," adds Thomas, explaining the motivation behind bringing a tangible element to their live show, something to treasure in the age of fleeting Vines and fuzzy Instagrams. Like all the most stimulating, controversial art, it also landed them under the scrutiny of the law. "Once we printed the money, Prince wanted to have a few thousand of them for his own personal collection," says Thomas. "So we had to bring fake money through US customs. A big stack of money." How did that go down? "It took a while."

Phoenix may now be one of the biggest touring bands in the world, with 50,000 copies of 'Bankrupt!' sold, alongside the 710,000 copies (figures according to Nielsen SoundScan) of its Grammy-winning predecessor, 2009's 'Wolfgang Amadeus Phoenix', but as they get bigger, they use their stature to subtly undermine expectations.

"We love to bend the rules," says Branco. "The goal is to

create a new set of rules, though you have to be very conscious of the rules in order to be totally crazy." That urge to rip it up and start again is crucial to the band's philosophy;

even though 'Wolfgang...' was Phoenix's biggest record to date, when they set about making a follow-up, they tried not to repeat themselves.

Who is Richard Prince?

BORN IN 1949, Richard Prince is an acclaimed American contemporary artist known for reappropriating and recontextualising existing photos and images, drawing on everything from youth tribes and gangs to celebrity and car culture, cowboys, pulp fiction and modern Americana. His often controversial approach got him sued for copyright infringement – though he recently won an appeal against the court order. "The appeal is that it breaks all the rules on every level," says Thomas of his love for the artist. Sonic Youth are also fans – they used one of Prince's images on the cover of 2004 album, 'Sonic Nurse'.





**"NOT ENJOYING BEING
ONSTAGE IS LIKE PISSING IN
A CEMETERY. UNFORGIVABLE!"**

Laurent Brancowicz

Phoenix (l-r): Thomas Mars,
Christian Mazzalai, Laurent
Brancowicz, Deck D'Arcy

"When you have success, people don't want you to change. So you have to," explains Thomas. "A lot of English bands, they keep the same logo. Everybody's scared about losing something, and it goes against creativity."

This tactic underpins the artwork for 'Bankrupt!', a digitised clip-art peach that Branco found on a nameless teenager's MySpace page. "That peach is the opposite of a logo, because it's a logo you can buy; anyone can buy it," explains Branco, who refers to himself as the band's "mini art director". The exclamation mark after 'Bankrupt!' is important too, an idea cribbed from Warhol's newspaper headline-inspired pieces, which saw him turning daily reality into exhilarating masterworks. I ask, in an awfully British fashion, why it's important that Phoenix's output works as art, not just intriguing verses and catchy choruses.

"We don't really consider it as added value – it's the same thing," says Thomas. "You are British – you come from a country where you can either be a football player or an artist!" laughs Branco with a Gallic shake of the head. He's right. Just compare Eric Cantona with Wayne Rooney.

Right now we're sat 100 metres from the Art Institute Of Chicago, but you won't find the debonair foursome heading there to ponder the late-night café-dwellers in Edward Hopper's *Nighthawks* or checking out the pitchfork points in Grant Wood's *American Gothic*. Stagnant, fixed art is of no interest to these *flâneurs*.

"The best gallery in Paris is not The Louvre but Drouot," says Branco of the renowned auction house. "To see a Cézanne next to some piece of crap grandmother art, juxtaposed, with the price tags. This is how it should be – [with] desire. The museum is dead, because it takes the desire out."

"That is the power of Ruscha and Prince," Thomas says. "They make art you want to possess."

Recognising the band's affinity for artistic ownership, they recently released a deluxe version of 'Bankrupt!' with 71 extra tracks – mostly sketches and demos.

"Actually, it's not a lot compared to what we had!" says bass player Deck d'Arcy. Guitarist Christian Mazzalai reveals that they had around 3,000 snippets of music to choose from. "It's a way to get rid of all of what we've done, to burn everything we've done, for the future, for us to move on," says Branco of their clean-slate policy. "Right now it's really very, very exciting – because we have the live show. We just love the process of trying to make things better."

Phoenix's most recent artistic endeavour is the video for 'Trying To Be Cool', a goofy one-take music video – inspired by the Ramones' punk musical *Rock'n'Roll High School* – which was filmed completely live, a collaboration with The Creators' Project. "There are mistakes – which is great," says Thomas of the decidedly un-slick but still super-stylish promo, grinning. "There are a couple of moments where it cuts to black."

"Usually we don't like pop videos, because they are too strong, visually," adds Branco, comparing the form to a movie adaptation of a book, which deprives the viewer of the opportunity to involve their own imagination with the story. "It's like when you see a novel – you see the character [and] it's Brad Pitt. It's not exactly what you'd like!"

For Phoenix, making music isn't a shameless show-off route to glamour, fame and cash – with the exception of specially commissioned forgeries. It's an all-consuming art project, an opportunity to invent a new way of looking at the world. "Do you do something because of peer pressure, or do you really want to create something?" asks Branco. "Do you create a blues-rock record with three chords, or do you want to try and add a fourth chord?"

Phoenix play the NME/BBC Radio 1 Stage at Reading on Sunday and Leeds on Friday

THIS GREEN AND PLEASANT LAND

This year marks **Green Day's** fifth Reading and Leeds appearance. **Barry Nicolson** looks back on a beautiful relationship

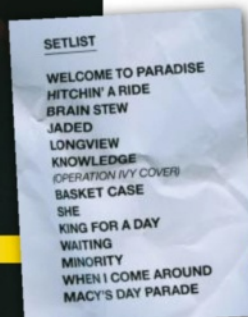
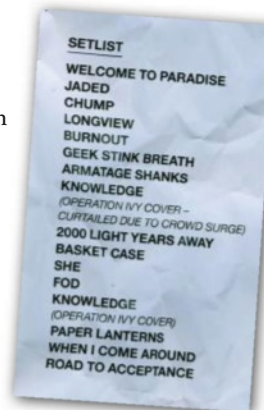
1995: A GLORIOUS DEBUT

READING '95 WAS Green Day's first British festival experience (Leeds Festival wouldn't be born until 1999), second on the Main Stage a year after 'Dookie' had made them superstars and a few weeks before the bleak 'Insomniac' brought them back down to earth. Billie Joe's reaction to the band's booking is preserved on YouTube: asked during a pre-gig interview if he felt a special attachment to Reading, he goes off on a rambling, stoned-sounding tangent about how "people in England and Europe and everywhere else are able to communicate with each other and be in a large place with a lot of people at the same time, so they know how to, um, deal with that sort of situation." That'd be a 'no', then.

The reception they were met with may have changed that. When he was sent to California to interview the band ahead of their UK festival debut, *NME's* Mark Sutherland found Billie Joe on the defensive, griping about how "we'll be getting asked about being 'sellouts' for the rest of our lives". The Reading crowd, however, had no such reservations, and nothing but love for them. By the time 'Road To Acceptance' closed the set and Courtney Love's attempts to gatecrash it had been foiled (Hole played before Green Day) it seemed clear this was the start of a beautiful friendship.

2001: LAST CHANCE SALOON?

IT WAS A friendship that would take them six years and three albums to rekindle, mind you. Green Day returned to Reading (and, for the first time, Leeds) in 2001 at a career crossroads, coming off the back of the poorly received 'Warning' and about to release a greatest hits collection



Green Day playing second to headliners Smashing Pumpkins on the Main Stage at Reading, 1995

(‘International Superhits!’) that had an air of finality to it. In danger of being eclipsed by the new generation of pop-punks – Blink-182, Sum 41, New Found Glory et al – who owed an existential debt to ‘Dookie’, their future seemed uncertain and long-term prospects bleak.

To make matters worse, they were once again stuck in the second-headliner slot, this time opening for, of all people, Travis. In the end, however, their placing turned out to be a blessing in disguise: at the end of set-closer ‘Macy’s Day Parade’, Tré Cool set his drumkit alight while a man dressed as a bumblebee played a chorus of ‘Olé, Olé, Olé’ on a trumpet. Try following that; it’s probably no coincidence that Travis were never as, err, good again.

2004: HEADLINERS, FINALLY

CONSIDERING THE LONG history they have with the festival, it’s weird to think that, before this year, Green Day have only headlined Reading and Leeds once, and almost a decade ago at that. “It was a huge deal for us,” Mike Dirnt recently told *NME* of their 2004 appearance. “I think it’s a huge deal any time you play a festival with this much history behind it. It also marked the start of a new chapter in our careers – ‘American Idiot’ came out soon after.”

The album was still a few weeks away, but its title track was already ubiquitous. Coupled with their overdue graduation to headlining, there was a real sense of anticipation surrounding these gigs. Surprisingly, however, the band didn’t use the show as a platform to promote their new LP – across the two nights, ‘American Idiot’ was the only new song they played, the rest of the set made up of fan favourites, anthems and covers. It was a set tailored to a crowd who had watched them rise through the festival ranks, and the verdict from our own Alex Needham was suitably glowing: “Green Day,”

he wrote, “are so totally devoted to pleasing the (enormous) crowd, they made The Blues Brothers look like Kraftwerk.”

2012: NOT-SO-SECRET GUESTS

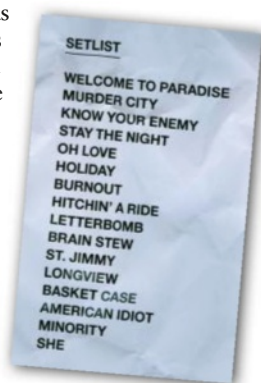
IT’S TEMPTING TO view Green Day’s ‘surprise’ lunchtime set on the *NME*/BBC Radio 1 Stage at Reading last year through the prism of Billie Joe’s onstage meltdown in Vegas a few weeks later, for signs of strife or disharmony. Behind the scenes, there were concerns about the way he announced the band’s appearance – live on national radio, two days before the event – and it was very nearly cancelled due to safety concerns. Onstage, however, it was a different story, as Green Day became the weekend’s big talking point, even overshadowing the headliners. At this point, before his tantrum and poor reviews for ‘¡Uno!’ – the start of their ambitious album trilogy – things looked to be going to plan.

Nevertheless, *NME*’s Matt Wilkinson, who interviewed the band that day, felt in hindsight that “the clues were all there. A heroically tired frontman, who gleefully admitted as much. An air of undoubted arsiness during the 90-second shoot we had with them for our cover image. The show which almost didn’t happen because Billie Joe had taken to blabbering about it at every given opportunity. His onstage demeanour was still tip-top, even if he did look somewhat beaten, but I left the gig thinking something had to give, and I wasn’t surprised when, three weeks later, it did.”

2013: HEADLINERS, AGAIN

AND SO TO Green Day’s fifth Reading and Leeds appearance. What can we expect? First of all, it would be wrong to think of it as a ‘comeback’ for Billie Joe: he’s been on the road and out of trouble since March, so there’s no question about his preparedness. There are questions about what comes after, though. The festivals are Green Day’s final shows of 2013, and given how tumultuous this cycle has been, you might expect a bit of time off, although with the respective 20th and 10th anniversaries of ‘Dookie’ and ‘American Idiot’ looming in 2014, it could easily go the other way. Musically, too, the band sound in need of a rethink following the underwhelming critical and commercial reception for ‘¡Uno!’, ‘¡Dos!’ and ‘¡Tré!’, though that will hardly affect their performance this weekend – only six songs from those three records have made it onto their recent setlists. Ultimately, what this weekend represents is an opportunity to draw a line under their annus horribilis and, in Mike Dirnt’s words, “set the flag in the ground for the third act of our career.”

Green Day play the Main Stage at Reading on Friday and Leeds on Saturday



Billie Joe goes brunette for Leeds Festival, 2004

“When Green Day play, they boss it!”

Festival organiser Melvin Benn on why Green Day are one of the quintessential Reading and Leeds bands



“When Green Day played their secret set last year, we had been talking to them about headlining Reading and Leeds again anyway. We asked if they could do 40 minutes. They had a two-hour setlist, and asked if we were sure they couldn’t keep playing.

“Why do we keep inviting them back? There are a number of bands that are very closely associated with Reading and Leeds – Green Day are definitely one of them. When they play, they

just boss it; they absolutely own the stage and engage with the fans – that’s something that I will never tire of. Green Day live is the definitive Green Day. Their audience spans a wide age range, and the older fans are just as enthusiastic as the younger ones.

“My favourite memory of Green Day would be at Leeds, where they got one of the fans up – a young girl took Billie Joe’s place. It was magical, a really special moment. It must have been incredible for her, and it’ll live with me forever.”

Don’t forget the other headliners!

BIFFY CLYRO First-time bill-toppers

Yes, Biffy Clyro’s 12-year journey from second-stage openers in 2001 to Main Stage headliners in 2013 is a cockle-warming affirmation that bands can still reach rock’s summits through hard work and fanbase-building rather than hype and compromise. By now, they’ve mastered the art of the arena tour (pyro! steam jets! confetti!) and spent the summer headlining festivals in Europe, so there’s no doubt about their readiness. Biff’s most recent setlists have drawn heavily from 2009’s ‘Only Revolutions’ and this year’s ‘Opposites’, but considering the stature of these shows, and their long association with Reading and Leeds (they’ve played seven times), we could be in for some deeper cuts. Headlining is the pinnacle of Biffy’s career so far; choosing a setlist that acknowledges the band’s different phases would make a lot of sense. However they choose to play it, you can expect this to be an emotional and triumphant moment.



Biffy’s Simon Neil plays Reading, 2003

EMINEM Returning rap hero

The last time Eminem headlined Reading, back in 2001, he ended the show by duetting with Marilyn Manson on ‘The Way I Am’. Two years ago, when he headlined V festival, the surprise guest was Rihanna, who joined him for ‘Love The Way You Lie’. While that indicates a move towards a less aggressive show, there are no obvious potential guests on this year’s bill – perhaps Tyler and Earl, or Chance The Rapper, all of whom are supporting him on a run of outdoor dates before R&L.

Those UK shows feel different from previous tours in that they come at the start of a cycle, not the end. They are his first gigs anywhere in almost a year, and with rumours that a new album – titled either ‘NINE’ or ‘Redemption’ – is due to drop in September, it’d be surprising if these gigs didn’t offer a first glimpse at Eminem’s new material.



Eminem at Reading in 2001

THE 10 SETS YOU CAN'T MISS

You could skip these incredible Reading and Leeds performances, but we guarantee you'd feel extremely foolish about it afterwards



CHVRCHES

The Scottish trio have spent the summer becoming understandably huge overseas. Reading and Leeds are their next scalps

It's Chvrches' first time at Reading and Leeds. Have you been before?

Iain Cook (synth, guitar and bass): "I went in 2000. My friends' band Aereogramme, who I went on to join, were playing. There were 15,000 people there to see the band, so they thought, but in fact they were there to see At The Drive-In who were on after. Watching ATD-I remains my best memory of that year. They were never a band destined for longevity, but they were absolutely on fire then and smashed it."

As first-timers, what are your preconceptions?

"We don't have any. I don't even know what stage we're playing on. I just want to turn up and be as good as we can - it's a really important festival for us as we've been away from the UK for some time. We're in

Melbourne now - I feel like I've been murdered by jet lag, but I'm struggling through on a mixture of Lemsip and beer."

How do you feel playing songs to a crowd who might be unfamiliar with them?

"We're kind of used to that now. Every show we've done has been like that. We do have the hardcore who know the words to every song from watching gigs on YouTube."

Anyone on the bill you'd like to collaborate with?

"Haim are playing, and we keep running into them. Last time we saw them we said how great it would be to do something."

Being Scottish, do you have to go to see Biffy Clyro?

"Well, yes. The big question is, what's Simon going to wear? Remember when he came out with bleached beard and pink jeans?"

Festival Republic Stage - Reading, Friday; Leeds, Saturday



BRITISH SEA POWER/SAVAGES

Savages play before BSP's Festival Republic Stage headline set, the same bill as at Savages' 2012 debut gig. Let the love-in ensue!

MARTIN NOBLE, BSP

What made Savages a worthy support way back when?

"We did our own club night in Brighton and the other band we'd booked pulled out. We'd toured with John and Jehn and we heard Jehnny had put a band together so we thought, 'Let's put them on.' They were brilliant. It was similar to BSP's early gigs - dark and intense with a lot of wide-eyed staring offstage into the abyss."

Would you work with them?

"When we did our album launch Jehn came on and sang 'Apologies To Insect Life' - she might do the same at Reading and Leeds."

You've played Reading and Leeds six times. What's special about it?

"We've played on all the stages and this year will be the third year we've headlined a stage. It's always packed, and it's exciting."

Festival Republic Stage - Reading, Saturday; Leeds, Sunday

JEHNNY BETH, SAVAGES

What's the bond between you and BSP?

"I still enjoy watching their show because you never really know where it's going to end up. They're one of the last rock'n'roll groups. I sung with them before and I'm going to do it again at Reading and Leeds."

How could you involve BSP in Savages' set?

"We were at Fuji Rock in Japan last week - Bo Ningen were playing too, so I did our song with them, and we got Yuki [Tsuji], the guitarist, to play 'Fuckers' with us. It's a real loud, psychedelic end so it's always nice to have guests perform it with us."

You played a Russian festival earlier this summer. How did it differ from the UK?

"It was hard to feel the real culture of Russia, but what shocked me the most was the distance between the stage and the crowd. I've never seen such a huge pit."

Festival Republic Stage - Reading, Saturday; Leeds, Sunday



DAN DENNISON, JENN FIVE, JAKE LEWIS, ANDREW FORD, VICTOR FRANKOWSKI, EYEVINE, GETTY, JOEY MALONEY



JOHNNY MARR

Astonishingly, it's Johnny's first ever Reading and Leeds as a solo artist. But Reading holds memories of a very special relationship

This is your first Reading and Leeds as a solo artist, but you've played it twice before with The Cribs. What do you remember from those sets?

"Both were significant. I'd played a couple of shows with the band, but as we were walking onstage at Reading [in 2008], Ryan turned to me and said, 'Are you joining the band then?' I put on my guitar and said, 'Yes, I'm in the band.' A few years later [2010], the final chord I played with The Cribs was at Reading. A great beginning and a nice end."

Who will you be sticking around to watch?

"Foals are always great, they make infectious music and look like they're enjoying themselves. I really like Haim, so I'll see them, and Jake Bugg's good. Especially if it's a sunny day and he gets everyone stomping."

The day and stage you're playing is pretty guitar-heavy, but the festival has diversified a lot this year. What do you make of the dance, hip-hop and grime at Reading/Leeds?

"I'm not a Luddite, but I'm not big on laptops onstage, purely from a visual and energy point of view. Not all electronic and dance music translates that well live, but then guitar bands don't have a divine right to be onstage either. It's about delivering a good experience, whatever the genre. If you're on a stage, you have to do something on it."

Who should headline next year?

"Me. I'll do it. Someone from NME can introduce me."

Will you have any time off after this tour?

"I say no to time off. I get bored. I've been asked to do a few soundtracks, so if the right one comes up I'll do that, but mainly it's a follow-up to 'The Messenger' that's on my mind. I'll start recording after the South American tour in the spring. I've got four good songs already."

Does that mean any other projects are on hold?

"Yes, for now. I don't want to take away from the intensity of the solo stuff."

NME/BBC Radio 1 Stage – Reading, Saturday; Leeds, Sunday

4

CHARLI XCX

The teenage Charli plied her trade at warehouse raves, so who better to christen the spanking new dance tent?

Are you excited to play the new BBC Radio 1 Dance Stage at Reading and Leeds this year?

"It makes me really nervous to be on that bill! It's great to play Reading and Leeds – Reading was my first festival."

Who did you see at Reading and Leeds?

"I saw Foals, Justice and the Gossip at Reading. I think it was one of the first times I stole something – I won't say what – from someone's tent. I was like, 'I stole something, now I'm a cool kid.' Then I went home and realised I was just a twat."

Will you play 'I Love It'? Why did you give it away?

"People will run in the tent and say, 'Charli XCX is covering Icona Pop!' and it'll be really awkward. I gave it away because it wasn't right for my record."

Who are you looking forward to seeing?

"Eminem! I went through a phase when I wore a big white T-shirt and wrote bad raps. He was my teen dream."

What's your best festival tip?

"If you're a girl, take makeup wipes and wine in a bag. It tastes horrible and you'll probably vomit and feel really bad the next day, but other than that you can't really go wrong with it."

BBC Radio 1 Dance Stage – Reading, Sunday; Leeds, Friday



5



BRING ME THE HORIZON

Following the release of the hugely acclaimed 'Sempiternal', 2013 is the year the metal five-piece become titans

It seems like 2013 has been a career-changing year for you lot.

Oli Sykes (vocals): "Totally. The new album has got a lot more attention. It feels like people actually know who we are, and we've grown as a band, too."

Have you put a lot of thought into your Reading and Leeds sets?

"Not too much. It's exciting though. We have done the festival before, but then people were just thinking, 'Get this band offstage, I want to watch 30 Seconds To Mars.' It's going to be different this time."

What was your first time on the Main Stage like?

"We were brought in at the last minute to support Slipknot one year. It was the worst idea ever. We got the call two days before and we ended up just getting a torrent of abuse from annoyed Slipknot fans."

As Sheffield gents, did you have any formative teenage experiences at Leeds Festival?

"I went in 2002. I saw Slipknot and Linkin Park (*Really? They headlined in 2003 – History Ed*). It was the year that Dillinger Escape Plan's singer threw the shit into the audience. I don't think we'll be doing that."

Are you anticipating a good home-turf welcome?

"Yeah, definitely. You always get a good chant of 'Yorkshire, Yorkshire' going. Though it took us a while to realise they were singing 'Yorkshire' and not 'You're shit.'"

What can fans expect from your performance this year?

"We try to make it as crazy as possible. The pits are going to be huge. We're making fans of people who are not usually into this kind of stuff. It's their first taste of a more aggressive form of music and that's something Reading and Leeds is about – showing people something new and sending them down that path for the rest of their lives."

Main Stage – Reading, Friday; Leeds, Saturday



PALMA VIOLETS

The Palmas remember little of their first Reading beyond forming there in 2009, so the pressure's on to make 2013 memorable

You all met at Reading 2009. Do you actually remember any of it?

Will Doyle (drums): "That was the first time we'd all been, and I went the two years after that, too. As a 16 and 17-year old, it was just incredible. I don't remember who was on, but the rest of it was brilliant."

Who are you looking forward to seeing this year?

"Eminem. That's a childhood dream come true, definitely. Everyone listened to him as a kid, because he was the one your parents told you to stay away from, and he was the one album you couldn't buy on your own in Woolworths because of the parental advisory stickers."

Are you staying for the whole weekend?

"We're on at a good time of day on both sites so we can stick around. Last year we played and then had to leave to go to the

other site. We ended up staying halfway between the two places, in the middle of nowhere."

What advice have you got for first-timers?

"Sort everything out before you get there, leave nothing to chance. So take toilet roll, that's essential. Suitable footwear. Wellies. Socks. Play 'bollocks', too. Everyone will be screaming 'BOLLOCKS' on the campsite, and it'll sound like a tidal wave. Just get stuck in and, as Eminem might say, lose yourself."

You've sent us a nice photo of a past Palmas trip to Reading (above).

"Yes, that's me and my mates Lewis on my right and Angharad on the left. You know when you arrive on the Thursday and have no idea how to pace yourself? Well that's us there. It was 6 or 7am and we were still going, even though we'd lost control of our limbs. We slept all day and missed most of the bands."

NME/BBC Radio 1 Stage - Reading, Saturday; Leeds, Sunday



EARLWOLF

After touring with Eminem the week before, Tyler and Earl could end up pulled on as guest bill-toppers

In 2011, Odd Future ended their wild debut Reading show on the NME/BBC Radio 1 Stage with their co-founder and leader Tyler, The Creator saying to a bunch of confused onlookers: "Thanks London, suck my dick." Twelve months later, after graduating to the Main Stage, it was the year's least predictable set, during which the crowd were chanting "Free Earl", calling for the rapper to be released from the Samoan reform school he'd been sent to by his mother. But this year, Earl will finally be present, joining Tyler on the Main Stage as one half of EarlWolf. Admittedly, Odd Future's high jinks are part of what makes them such an exhilarating live prospect, but losing the more pantomime aspects won't diminish their stage show one bit: Earl and Tyler are the most lyrically agile of Odd Future, so watching them go head to head feels more like the stuff of boxing rings. Plus, this week, they're supporting Eminem on his hefty outdoor shows, and Earl finally releases his studio solo debut, 'Doris'. Consider those dukes readied.

Main Stage - Reading, Saturday; Leeds, Sunday

A\$AP ROCKY/SKRILLEX

All bets are on the 'Wild For The Night' duo recreating its mightiness at the top of the NME/BBC Radio 1 Stage bill

Eyebrows were raised when dubstep titan Skrillex appeared as one of the producers on the "pretty motherfucker" of Harlem's debut album, but their hook-up on 'Wild For The Night' has turned out to be one of the year's defining songs. It's brash and loud, the sound of genre walls collapsing. There will be no better way to celebrate this weekend than in a tent full of people ready to "fuck being polite" and lose their shit to the sound of their new-found gods going back-to-back.

NME/BBC Radio 1 Stage - Reading, Friday; Leeds, Saturday



CEREBRAL BALLZY

Debuting material from their brand new album, Honor and co promise a more considered set than their spittle-flecked 2011 R&L debut

How was Reading festival when you played in 2011?

Honor Titus (vocals): "It was fun but my standout memory was all the jerks and girls we hung out with, they were cool."

Are you happy to be playing the Lock Up Stage again?

"Definitely. I'm just so excited that we're going to be playing our new stuff."

Hypothetical situation: Friday night at Reading. You get calls from headliners Green Day and Skrillex, asking you to play with them onstage. Who do you choose?

"That's a tough one. But I'd go with Green Day because of 'Dookie'. Maybe we could do something interesting together even though our sounds are completely different."

What can we expect from your new album?

"Something unexpected! We've taken our time over this second record. It's full of longer, more concise songs. I think people are going to be really taken aback by it."

Any songs about skateboarding and pizza?

"There are no songs about pizza on this one. There's more New York City in it; it plays like a Woody Allen movie."

Which period Woody Allen?

"Manhattan, what do you think? It's not going to be *Lost In Paris* (We think he means *Midnight In Paris* - Movies Ed) or some shit like that."

How's it been recording with ex-Smashing Pumpkin, James Iha?

"We've been recording a Richard Hell cover for the Stiff Records anniversary. It's super rad and very New York."

Lock Up Stage - Reading, Friday; Leeds, Saturday

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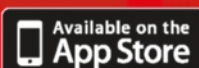


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NEW BANDS TO SEE, AS PICKED BY NME

Skimming the bottom of the bill so you don't have to, let NME's staff take you through our picks of the best buzz acts to catch at Reading and Leeds. This way for witch-burnings and "festival juice"...

CHANCE THE RAPPER

Kevin EG Perry, Assistant Editor, NME.COM

Ever visited the UK before, Chancellor?

"I've never been. I haven't really been out of the US too much. I didn't get to travel a lot when I was growing up. We're doing Reading and Leeds, we're doing 22 dates with Macklemore, then we're doing six with Eminem, Kendrick and Earl Sweatshirt and Tyler. I'll be travelling around Europe for the next two months."

What are your expectations for Reading and Leeds?

"I don't really know shit about the UK. I've only seen Europe in movies. I'd love to see Paris. I'm just excited to see it all."

Are you still unsigned?

"Yep, still unsigned. I'm not really worried about that stuff right now. I've got so much stuff on my plate with touring and trying to make more music. The labels don't really have any of the same power that they used to. The labels used to be able to trick you. They'd sign motherfuckers for a video shoot, a photo shoot and a car. They'd give them those three things and then they'd own all your music for the rest of your life."

Will you put out more free mixtapes?

"Probably. It won't be exactly like 'Acid Rap', but free music is the way. It's the way of the world. I don't think music is free, but paying a dollar for it is kind of ridiculous. It's worth so much more than a dollar. You can't put a price on it."

KEY TRACK: 'Juice'

PLAYING: BBC 1Xtra Stage - Reading, Saturday; Leeds, Sunday



SPLASHH

Mark Beaumont, writer



There's either a cultural exchange programme going on or a global psych-pop explosion underway. It's the only explanation for an east London scene of moustache-toting electro DJs and bands that sound like rottweiler fights producing Splashh, the largely Antipodean purveyors of smeary oceanic pop that seems to make time slow down and walls turn to marshmallow. They're the ADHD Jagwar Ma, about to give R&L a huge sugar-rush.

KEY TRACK: 'All I Wanna Do'

PLAYING: Festival Republic Stage - Reading, Saturday; Leeds, Sunday

THE WYTCES

Greg Cochran, Editor, NME.COM

Evil-sounding blighters, The Wytches. They released 'Digsaw' earlier this spring through Noisetrade, thus kickstarting a total addiction to their dark, unhinged, reverb-heavy noise. The Brighton trio self-diagnose their garage-rock as "surf-doom" - a heady brew that's equal parts nasty and lovely.

KEY TRACK: 'Digsaw'

PLAYING: Festival Republic Stage - Reading, Friday; Leeds, Saturday

CHARLIE BOYER AND THE VOYEURS

Jenny Stevens, Deputy News Editor



Charlie Boyer and The Voyeurs make jagged, post-Velvets proto-punk like it's New York in 1975. While they're indebted to Television, The Modern Lovers and Richard Hell, it's not the only beat they swing to. Their debut album is awash with trippy organ breakdowns, thrashing grunge guitar licks and hints of Suede's slick outsider pop that make for a fearsome live show.

KEY TRACK: 'I Watch You'

PLAYING: Festival Republic Stage - Reading, Friday; Leeds, Saturday

CALIFORNIA X

Eve Barlow, Deputy Editor



You'd be forgiven for reading the name and mistaking California X for a hair-raising, headbanging, garage-punk band from the Bay area. California X are *all* those things, except that they hail from a quiet college town called Amherst in Massachusetts, about 93 miles west of the Boston hardcore scene. Perhaps not coincidentally, Amherst is also home to Dinosaur Jr - a band this lot have clearly spent many a stoned weekend listening to. Reading and Leeds marks their first time proper in the UK - let your sweaty feet fester to their squalling guitar chaos.

KEY TRACK: 'Sucker'

PLAYING: Festival Republic Stage - Leeds, Friday; Reading, Sunday



UNCLE ACID AND THE DEADBEATS

Matt Wilkinson, New Music Editor

What can people watching you expect?

Uncle Acid: "We're hoping to convert people to our heavy, slow and annoying music – we want to annoy as many people as we can. We're very good at it! We've had a lot of good practice recently."

Are you nervous about being so high up the bill?

"No! We're just gonna go and play our songs. Maybe trash the stage. Not really, although there may be a witch-burning."

Have you been to the festival before?

"Nope, I've never been able to afford it. I'd like to see Nine Inch Nails. They recorded an LP on Cielo Drive, where Sharon Tate was murdered."

Are you used to playing European festivals now?

"Not really – you never know what's going to happen. We played after a puppet show in Sweden recently, which was very Spinal Tap. There was a woman dressed as a gymnast and a guy chucking glitter everywhere. It was crazy. Sadly, the puppet show went down better than us."

KEY TRACK: 'I'll Cut You Down'

PLAYING: Lock Up Stage – Leeds, Friday; Reading, Sunday

SCRUFIZZER

Tom Howard, Reviews Editor



West London MC Romani Lorenzo has guested on Dizzee Rascal's 'Guts N' Glory', collaborated with MJ Cole and supported Kendrick Lamar. So even though the 22-year-old hasn't released any music since January's 'Rap Rave', Scrufizzer's Reading and Leeds slot will be all about a young talent flexing the musical muscle he's been nurturing for a while.

KEY TRACK: 'Rap Rave'

PLAYING: BBC 1Xtra Stage – Reading, Friday; Leeds, Saturday



CHILDHOOD

Lucy Jones, Deputy Editor, NME.COM

Why should people come and see Childhood?

Ben Romans-Hopcraft: "Summery vibes. When we played Secret Garden Party and Benicàssim, the sun's come out while we were on."

What can we expect from a Childhood festival set?

"A lot of jumping around, 'cos the stage is a lot bigger than what we're used to." **Is it a curse being on first?**

"It's definitely a blessing because it allows us to get destroyed throughout the day and enjoy it without feeling the nerves. Then we'll make an extremely potent festival juice containing stuff that would be inappropriate in a normal situation." **Which headliner are you most excited about?**

"Eminem, 100 per cent. Then we'll hopefully start recording our new album next month. It's going really well."

KEY TRACK: 'Solemn Skies'

PLAYING: NME/BBC Radio 1 Stage – Reading, Saturday; Leeds, Sunday

NIGHT ENGINE

Laura Snapes, Features Editor



Not for Night Engine tie-dye and good vibes, but austere belts and braces to which Brett Anderson would raise an admiring eyebrow. He'd likely enjoy the London quartet's ominous, glamorous sound, too – and sure, 'I'll Make It Worth Your While' is a total crib of Bowie's 'Fashion', but since the Dame's not doing gigs any time soon, there'll be no complaining from this corner.

KEY TRACK: 'I'll Make It Worth Your While'

PLAYING: NME/BBC Radio 1 Stage – Reading, Friday; Leeds, Saturday

HALF MOON RUN

Dan Stubbs, News Editor



This Montreal four-piece may often sport a worrying line in flat caps and ponytails, but they have a moody intensity onstage. Expect delicate guitars, chiming pianos and a man playing keyboards and drums simultaneously. Like Haim, they're one of those prematurely polished bands who've shaved off the rough edges behind closed doors, and they've already warmed up for Reading and Leeds with a winning slot at Glastonbury. They're signed to Communion, the label co-run by Mumfords man Ben Lovett, but they've got more in common with another British band currently killing it in the States – check them out and work out if they really are Canada's answer to Alt-J.

KEY TRACK: 'Call Me In The Afternoon'

PLAYING: Festival Republic Stage – Reading, Friday; Leeds, Saturday

MØ

David Renshaw, News Reporter

What's going to set your Reading and Leeds shows apart?

Karen Marie Ørsted: "It will be very intense and angelic. When I perform I try to let go, be one with the music and go crazy. We have some new tracks."

Tell us a bit about the MØ live show...

"We have a guitarist, a DJ and a drummer, and we have a visual show – lots of images of tornadoes. Then there's me dancing."

Who are your pals on the bill?

"I really wanna see MS MR. We need to hang out and drink margaritas again!"

Are you partial to any of the headliners?

"I had a big crush on Eminem when I was 13, so I would really love to see him. I remember when the boys at school started listening to Eminem, he seemed so cool."

KEY TRACK: 'Maiden'

PLAYING: Festival Republic Stage – Reading, Friday; Leeds, Saturday



JAWS

Rhian Daly, writer

The sleepest of Birmingham's budding indie heroes, Jaws take the laidback approach to life. Expect no frills as they go about filling the BBC Introducing Stage with a sleepiness more common to beaches than B-Town, with frontman Connor drawing lines over hooks.

KEY TRACK: 'Gold'

PLAYING: BBC

Introducing Stage

– Reading,

Friday; Leeds,

Saturday



THE OFFBEAT

Your guide to Reading and Leeds' best extra-curricular activities: the stage where you might catch next year's headliners, and covert after-hours parties

BBC INTRODUCING STAGE

Having turned the BBC Introducing stage from a cult concern to a 'had to be there' nucleus, this year Jen Long will be presenting the Reading and Leeds TV coverage with Greg James, while Huw Stephens compares the Main Stage. You could say they've done an Alt-J. Nonetheless, the space in their hearts for the BBC Introducing stage is probably bigger than the stage itself...

What's the most rewarding thing about working on the BBC Introducing stage?



Jen Long: "I think it's getting to meet the bands and seeing how excited they are to be playing. Reading and Leeds has such a heritage, and the bands we support are often so new they can hardly believe they're there. The next thing is seeing bands from our stage move on to bigger ones every year."

Who are your personal favourite discoveries from years past?

JL: "Welsh acts will obviously always have a soft spot in my heart. I remember when The Joy Formidable played back in 2008, we'd been avidly supporting them on the *Introducing In Wales* show for months. It was before I was presenting the show, but my boss let me introduce them anyway as I loved them so much. Also, seeing Daughter for the first time in 2011 absolutely stunned me. They were just breathtaking and seemed to silence the entire field."



Huw Stephens: "It's great seeing artists like Mikill Pane, Astroid Boys, Dry The River, Pulled Apart by Horses and The Joy Formidable come through. You know they're excellent live acts and the chance to showcase their music on the BBC Introducing stage is just perfect for them."

What's been the greatest moment from working on the stage?

JL: "It's always an absolutely brilliant feeling when bands come back and do a secret guest spot for us. Word eventually gets out and they end up playing to hundreds of excited fans."

Two Door Cinema Club returned to the stage last year to play live on Radio 1 – the number of people to see them and cheer them on was fairly overwhelming."

HS: "Seeing really busy crowds for new artists, continually, over the weekend. People trust the BBC Introducing network of new music I think, and so they're willing to give up a precious hour or two just to see what's coming onstage next."

What do you look for when you're putting the line-up together?

HS: "The local *BBC Introducing* shows send me their highlights every week, so I look for artists they've been supporting, and ones I've seen live and know will be good onstage too."

Which acts from this year's line-up do you think could shoot up the bill in 2014?

JL: "There's a lot of excitement around Ruen Brothers, who've we've supported a great deal. Catfish & The Bottlemen from North Wales have been working away for a few years now so I'm looking forward to seeing where they go next. Also, I'm loving Prides – massive pop hooks with a little tinge of Chvrches that makes me wonder what they're putting in that Glasgow water. And there's a huge place in my heart for Thumpers."

HS: "Catfish & The Bottlemen and To Be Frank have a bit of excitement surrounding them right now I think."

What do people need to know about Reading and Leeds?

JL: "At Reading, the town is not a long walk away so you can pop into Wetherspoons for a comfy poo."

HS: "See everyone you possibly can. That's what I love about Reading, there's no distractions away from the music!"

5 to see

NME's tips from the BBC Introducing Stage

TRIPWIRES
The Reading act's album 'Spacehopper' is stuffed full of early-'90s-indebted Britrock gems.

SLAVES
This Kent duo ply a brutal trade in hardcore punk.

MAUSI
Sunkissed pop from the Newcastle-based Anglo-Italian four-piece.

CASABLANCA
Formerly Lo-Fi Culture Scene, these London teens have a certain synth strut.

THUMPERS
London duo Marcus Pepperell and John Hamson Jr used to be in Pull Tiger Tail, but have since reinvented themselves with a pop sheen.



(L-R): Mausi, Slaves, Thumpers





Foals will DJ in Leeds after their Main Stage performance on Sunday

SECRET SHINDIGS

If you're arriving early or staying late, both Reading and Leeds offer off-schedule parties to sandwich the bands on the bill. Transgressive, the label that brought you Mystery Jets, Two Door Cinema Club and Foals, will return to both sites for their eighth year taking over the Alternative Stage, while at Leeds on the Thursday night, local label Dance To The Radio will host their annual Reading and Leeds bash. Check out both line-ups (right), and heed the words of Dutch Uncles' Duncan Wallis as he explains why you'd be a fool to miss out on DTTR's party...

What makes playing Thursday night better than being part of the regular bill, Duncan?



"It was always at the back of our heads that we secretly wanted to do that stage. There's definitely much more of a magnifying platform to headlining on Thursday than playing further down the main bill. And we know the Dance To The Radio guys well, we nearly released some EPs together – it's a friendly affair."

How do you rate the other bands on the stage that night?

"I think it's a well thought-out

line-up, I'm really impressed. I'm really looking forward to finally catching Hookworms. They've been through Manchester time and time again but for some reason I guess our dates have always clashed. I'm really looking forward to seeing how the crowd responds to The Crookes because they're from Sheffield. Menace Beach are playing and we know quite a few of their members 'cos they're a kind of local supergroup – it's the drummer from Sky Larkin and someone from Pulled Apart By Horses. We know all of those guys. I think everyone's going to know everyone so there will be a great vibe backstage as well as out front."

Are you guys going to be stay onsite for the rest of the weekend?

"No. We learnt our lesson two years ago. We

were playing Reading on the Sunday so we went down on Saturday and camped.

We watched The Strokes and Pulp play. We didn't know any of Pulp's songs, which made me feel a bit weird about it, then The Strokes weren't great, so we got too messy and everyone was sick. Home's only 50 minutes away for us so it's not going to tear us apart."

What would say your best experiences of Leeds are?

"As a punter, back in 2005 I saw Arctic Monkeys on the Carling Stage. Everyone thought the tent was about to collapse. But then I also saw Field Music play the same stage to about six people."

Line-ups

Transgressive READING, FRIDAY

- Fuck Buttons
- Karma Kid

LEEDS, SATURDAY

- Fuck Buttons
- Jon Hopkins
- Pulled Apart By DJs
- Gangsta Rap (DJ set)
- Blaenavon

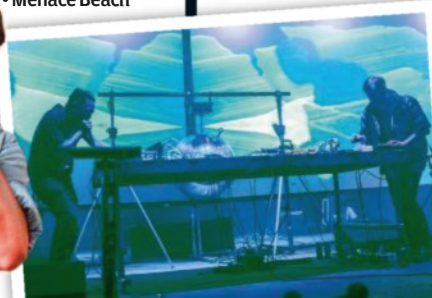
LEEDS, SUNDAY

- Foals (DJ set)
- James Holden
- London Grammar
- Snakehips
- Thumpers

Dance To The Radio LEEDS, THURSDAY

- Dutch Uncles
- Hookworms
- The Crookes
- Black Moth
- Menace Beach

Hookworms and (inset) Fuck Buttons



You can get involved!

TWITTER

Band reviews, campsite chronicles, celebrity spots: tag your tweets #NMERead or #NMELeeds and we'll run the best in next week's magazine and online. And follow us back on @NME to get all the latest news, videos, and on-site gossip straight to your screen.

INSTAGRAM

Send us your festival snaps at #NMERead or #NMELeeds, and follow us back on @nmemagazine – especially if you've caught Frank Turner doing an impromptu show in the queue for the loos, spotted Palma Violets (right) on the dodgems at Leeds, or found your best friend in a hilariously compromising position.



FINE SIGNING

Keep your eyes trained on NME.COM for details of who'll be appearing in the NME Reading and Leeds Festival Signing Tents this year. Last year we had The Vaccines (below), Eagles Of Death Metal, Paramore and Metronomy among many more, so the chances of hanging out with a hero are high.



WATCH AT HOME

Not at Reading and Leeds this year? Fret not, as NME.COM's coverage will make it feel as if you are. We'll be at both sites bringing you all the latest news – including the first reports from Biffy Clyro, Eminem and Green Day's massive headline sets. You'll be able to feast your eyes on our live galleries and read our first impressions blogposts. And you can watch with us, too – we'll be doing video interviews with some of the biggest names across the weekend.

PEACE OFFERING



The seeds for **Peace** were sown on the Reading campsite back in 2009. Singer Harry Koisser shows us his stash of snaps, recalling that messy yet fateful trip...



MALE BONDING

HARRY KOISSER: "This was when we really musically connected for the first time. Me and Doug just took other people's guitars and started playing together. I don't know why. The peace-sign sticker is a complete coincidence, one of those things where you look back and think, 'Maybe this was all meant to be.' We were probably playing stuff like 'Hey Joe' or 'California Dreaming'. Campsite classics. Although I've never really been the kind of person that sits in a campsite and plays guitar."



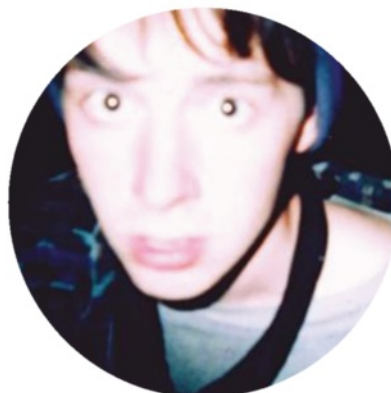
DAMAGED GOODS

"This is the morning after my panic attack. I think I was still terrified. We'd all done things that we'd never done before... just the things that everyone does at a festival. That's my friend Thomas Murphy sat next to me. Also known as Smurf. He's my muse."

GRASSED UP

"This is the first day we arrived in 2009. Going to Reading was an annual thing for us all - there were always about 50 of us from the Midlands there; we'd get tickets regardless of the line-up. Everyone would go down on Wednesday and completely ruin the weekend by getting way too fucked and wanting

to go home by Friday. Every festival I've ever been to, that happens in one way or another. I'm a passer-outer, a casualty. I think that's an empty bag of sweet white wine in my hand. I'm a classy boy. We've spent a worrying amount of time in the campsite. Over the years, I've missed a lot of bands that I wanted to see."



NIGHT TERRORS

"I had the worst panic attack when Arctic Monkeys were playing. I just couldn't move. I sat there and started crying and I don't know why. Someone took this photo of my face really close up and then I went and called my mum. I went to the Salvation Army tent to try and get some water but they wouldn't give it me. I was in tears, I didn't know what was happening. Arctic Monkeys headlining was one of the most terrifying experiences of my life."



BIG GIMPIN'

"This was the first time I met Austin [from Swim Deep]. I just met him in the crowd. The gimp is now a CBBC presenter. I look very worse for wear. Someone shaved a patch

of hair off the side of my head. I took clippers to Reading and we all shaved each other. I'd recommend it to anyone going with friends, it goes down a storm."

NME/BBC Radio 1 Stage - Reading, Friday; Leeds, Saturday

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REVIEWS

THE BIG OPINIONS ON THIS WEEK'S IMPORTANT RELEASES

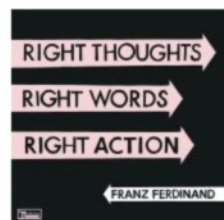
Edited by Tom Howard



FRANZ FERDINAND

RIGHT THOUGHTS, RIGHT WORDS, RIGHT ACTION DOMINO

Four years since their half-hearted third album, they're back to their sharpest, struttiest, guitar-driven best



There's a line in 'Fresh Strawberries', the fifth track on Franz Ferdinand's fourth album, that could be taken as a neat metaphor for a mid-noughties indie buzz band's career. It goes, to a melody like Blur reworking 'Penny Lane': "We are fresh strawberries/A fresh burst of red strawberries/Ripe turning ripier in the bowl/We will soon be rotten/We will all be forgotten/Half remembered rumours of the old". Somewhere, a Kook is crying.

Back in 2004, Franz Ferdinand were the juiciest strawberries in the punnet. Their self-titled debut album was full of sharp, pointed tracks, their single 'Take Me Out' gave them a crossover hit and they briefly got a nation's schoolchildren to take a passing interest in the history of World War I. They followed up quickly – too quickly, perhaps – with 2005's 'You Could Have It So Much Better', an album titled by way of an admission of guilt. Then came a four-year wait

for the half-hearted gear change of 2009's dark, electronically tinged 'Tonight: Franz Ferdinand'. Then nothing. For ages. Except sometimes when scanning festival line-ups in, say, Latvia, you'd spot their name on there. They seemed to have receded into that career hinterland of aimless pottering, and done so prematurely. Alex Kapranos had a food column in *The Guardian* long before Alex James ate some Cathedral City and thought, "I could do better than this."

So here's the good news: they return, four years after the misfiring 'Tonight...', with an album that might be their best ever. And it should be – at a mere 35 minutes long, that's a work rate of about nine song minutes per year. But the brevity of this album reflects the fact that it's all about focus: on details in the music, on big choruses, and, like

Kapranos' cheekbones, on carrying no fat. It's an album that tries not to shout 'old school

Franz are back', even though it unmistakably signals that old school Franz are back. Lead single 'Right Action' is like a Best Of Franz compilation stewed down to a fine liquor – the "do do do do"s from 'Do You Want To', the menacing guitar from 'Take Me Out' and a 'Dark Of The Matinee' refrain. They even hired 'Take Me Out' director Jonas Odell to shoot a pop-video-as-constructivist-artwork promo, just like the old days.

The emphasis is also back on the guitars, whether twangy, punky, intertwining like mating snakes or jabbing you in the ribs, and on Kapranos' arch frontman routine. The singer was always at his best when coming across like a gentlemanly Jarvis Cocker, and it's a role he plays well here. When he sings about a suburban car-keys party in 'Brief Encounters', you can almost see his face pursing like Russell Brand playing a saucy vicar. "Rigid in the matrimonial superking bed", indeed.

The lyrical conceits throughout are nothing short of lofty – the title track lifts words directly from the back of a found postcard and namechecks Karel Reisz, the Czech-born director of *The French Lieutenant's Woman*. Later, 'The Universe Expanded' tells a love story in reverse, ending on the line, "We'll part as happy strangers from a long friendship that grew from such a love".

Mostly though, 'Right Thoughts...' hinges on embracing what Franz do well and aiming to do it better. But it's not all about looking back. With Hot Chip's Joe Goddard joining previous collaborator Björn Yttling (of Peter Bjorn And John fame) on production duties, there's a freshness to the sound, most notable on 'Evil Eye', which is, essentially Snoop Dogg's 'What's My Name?' via Rockwell's 'Somebody's Watching Me' – creepy, jumpy and as funky as James Brown's ghost.

After 35 minutes, the album finishes, and you want to play it again. The last words on closing track 'Goodbye Lovers & Friends' are: "This really is the end". Don't take it too literally: the

track also says "You know I hate pop music". Damned lies. **Dan Stubbs**

BEST TRACKS: 'Right Action', 'Evil Eye', 'Stand On The Horizon'

FRONTMAN ALEX KAPRANOS ON THE ALBUM'S CAST



ROXANNE CLIFFORD, VERONICA FALLS, SINGS ON: 'Fresh Strawberries'

Alex: "We've been pals with Roxanne for years. Nick and I wanted a really pure female voice on it."



ALEXIS TAYLOR & JOE GODDARD, HOT CHIP PRODUCED: 'Right Action', 'Goodbye Lovers And Friends'

Alex: "They were about to go on tour, but it was fun to do two tunes with them."



TODD TERJE, DJ/PRODUCER

PRODUCED: 'Evil Eye', 'Stand On The Horizon'
Alex: "He has the most amazing fingers I have ever seen. We hung out for a couple of days."



BJORN YTTLING, PETER BJORN AND JOHN PRODUCED: 'Treason! Animals'

Alex: "I went for a beer with Björn in Newcastle. He seemed to get us. I could hang out with him more."

8

FOREST SWORDS

ENGRAVINGS TRIANGLE



2013 is shaping up to be a vintage year for the kind of electronic music Björk would relax to in the bath. She'd love Fuck Buttons' kraut-industrial blizzards.

She'd adore Jon Hopkins. And she'd certainly enjoy Forest Swords – who, for his debut LP, has given himself the task of exploring his Wirral hometown's Norse roots. The result is a set of remarkable electronic rituals with an endearing, mystical quality. On 'Ljoss' ("light" in Old Norse), the fizzing synths are like frantic ice etchings. In places, it's actually quite sexy. 'Thor's Stone' takes its title from a nearby sacrificial rock, yet its reedy melody is pretty seductive, as if a lady Viking was sending out a booty call through her bukkehorn. Elsewhere, cinematic trip-hop makes nice with bleak R&B on the Massive Attack-indebted 'Irby Tremor', a song that conjures a peculiar intensity with its twangy Ennio Morricone guitar and crackling strings; and on drum-heavy folk song 'Anneka's Battle', which features Karen O's new favourite vocalist, Anneka. Be warned – this sword will leave an indelible mark. **Kate Hutchinson**

BEST TRACK: 'Thor's Stone'

7

TROUMACA

THE GRACE BROWNSWOOD



B-Town has thrown up a lot of worthy music this year – most notably from key players Peace and Swim Deep – and now comes the debut from the band that started it all. The Birmingham scene was born from nights put on by Troumaca, and based on their debut album they might have the future potential to be the best of the bunch. They don't do choruses and bombast like Harry Koisser and the boys – they're a lot more understated than that – and 'Kingdom' in particular is more of a groove than a song. Similarly kissed by the rhythms of Tropicália and overtones of dancehall are 'The Sun', 'Ivory', 'Layout' and 'Lady Colour', all of which bring the carnival atmosphere as they wash from the speakers with a hypnotic quality. Pinpointing their influences is a tough task, although as the dubby 'Lady Colour' shows, it's safe to assume they've heard at least a few Lee 'Scratch' Perry records. Largely, and most impressively, this is a sound that's theirs. The Midlands is a crowded field these days, but with 'The Grace', Troumaca more than hold their own. **Andy Welch**

BEST TRACK: 'Kingdom'

7

MONEY

THE SHADOW OF HEAVEN BELLA UNION



There are few bands as enamoured by their own dreams as Manchester's Money. Channelling the super-wonderstruck sound of 'A Northern

Soul'-period The Verve, they don't so much play songs as imagine them, and this debut carries you on pillowy reverb and ribboned guitar to places only a handful of bands since Simple Minds have visited. They're magical, not least in their ability to conjure that British combination of epic and vulnerable without recourse to fey wetness (read: Snow Patrol). Their secret weapon is frontman Jamie Lee, who despite a very London upbringing comes off like the last of Britrock's great northern romantics: a dark theatrical man in the Ian McCulloch mould who, whether over piano torch songs ('Black'), oceanic indie ('Cold Water') or psychedelic rock ('Bluebell Fields'), ponders the world with a hunger not seen since Richard Ashcroft banged half of Holland's LSD supply. **John Calvert**

BEST TRACK: 'Cold Water'

8

FACES TO NAMES...

Three reviewers, three questions



ANDY WELCH
Favourite album right now?

"'Dromes' by Younghusband. Glorious, haunted shoegaze, like The Jesus And Mary Chain covering Broadcast. As good as that sounds."



JAMIE FULLERTON
Favourite track right now?

"'Xanman' by Pond. Song of the year, without a doubt. I may become the first person to ever wear out an MP3."



LUCY JONES
Who are you looking forward to seeing at Reading & Leeds?
"Eminem, obviously. 'My Name Is' was the first tape I ever bought so it's about time I heard it live."



KING KRULE

6 FEET BENEATH THE MOON XL

A debut that captures the atmosphere of contemporary London in all its bleak and lonely glory



It's hard to be a saint in the city. These days, it's hard just to get by. There's a disillusioned generation growing up under austerity in the UK, with slim job prospects but fat debts. It's

easy to be angry and easier to be sad. What's tough is finding the words to talk about it. King Krule, born Archy Marshall and once called Zoo Kid, has something to say. He's still a teenager, due to turn 19 as this debut LP is released, but his voice is worth listening to. In a literal sense, because it's strange and raw, full of gravel and tortured, distended estuary vowels, but also because on '6 Feet Beneath The Moon' he's produced a self-portrait that captures the atmosphere of contemporary London better than anyone else, except maybe Burial, has managed in recent years. To paint his hometown he's lifted from dub, garage and singer-songwriters such as Jamie T, but the biggest debt is to jazz. The result is so close to home you can taste the lager and smell the skunk.

He's hassled by police from the off on 'Easy Easy', but what's really getting him down is the lack of an escape route. There's no future in England's dreaming: "When your dead end job/ Has been eating away your life/ You feel little inside/ But trouble and strife". Things get so rough he even reaches for a Churchill quotation: "If you're going through hell/ Just keep going".

The weight of the world weighs heavy on young Archy's shoulders. On 'Border Line' he describes his body merging into "the deep cruel sea", but his soul floats above it, like Jean-Dominique Bauby's imagination in *The Diving Bell And The Butterfly*. The image of Marshall being submerged, or finding himself in "a pool of filth" comes up again and again. It returns later on the outstanding 'Out Getting Ribs', which cribbs its title from a work by Jean Michel Basquiat, the neo-expressionist artist whom Jay Z repeatedly references on 'Magna Carta Holy Grail'.

It's obvious that Marshall isn't afraid to wallow in sorrow. Songs routinely find him searching the sky for meaning, wracked by doubt or crooning for a lost love. It's a welcome change of pace when 'A Lizard State' picks up the tempo. Backed by horns, Marshall adopts a Rat Pack swagger and ramps up the self-confidence as he pleads with a lover to do what he tells her to. He conjures something of Nick Cave's 'Stagger Lee' menace when he threatens: "Girl I'll tear you apart/ From the inside to the out".

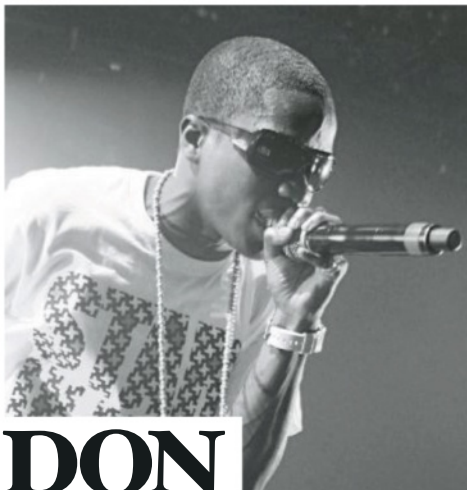
There are few smiles cracked on an album that's shot through with the loneliness of the night bus home. But this is a record in the true sense of the word: a document of a certain time and place, an emotional account of a cruel, Krule world. **Kevin EG Perry**

BEST TRACKS: 'Easy Easy', 'A Lizard State', 'Out Getting Ribs'

8



Clockwise from top left: Eddy Grant, Lord Kitchener, Tinchy Stryder, Dizzee Rascal



SOUNDS LIKE LONDON

100 YEARS OF BLACK MUSIC IN THE CAPITAL
LLOYD BRADLEY

From the African Drummers to Dizzee Rascal via Soul II Soul and FWD>>, a century's worth of musical history

BOOK OF THE WEEK



You can't accuse Lloyd Bradley of lacking ambition. The former NME writer and author of the acclaimed *Bass Culture: When Reggae Was King* has set himself a broad canvas for his latest book: the amorphous, catch-all theme of 'black music' within the eight-million-soul sprawl of London over a century's worth of running time. And it all adds up to something epic.

What makes this sort of potted history work is not the scale of the research but the individual stories

it uncovers, and *Sounds Like London* is chock-full of fascinating, often forgotten characters – like the Nigerian drummer Jimmy Scott-Emuakpor, who was part of Ginger Johnson's African Drummers troupe who played on 'Sympathy For The Devil' with The Rolling Stones in Hyde Park in 1969. The laidback musician would greet problems with the words "Ob-La-Di, Ob-La-Da" ("life goes on" in Yoruba). No prizes for guessing that Paul McCartney had become friends with him around the same time.

Diving further back into the city's history, Bradley guides us through emerging music

scenes framed by the broader story of immigration and integration. We meet Cy Grant, the calypso star who became famous as the first black person to regularly appear on UK television and ended up voicing one of the *Captain Scarlet* puppets (Lieutenant Green, since you ask). We're introduced to the steel bands who helped shape the Notting Hill carnival and to Les Ballets Nègres, the UK's first black professional dance company.

His interviewees include Eddy Grant, Dizzee Rascal and Trevor Nelson, and they are frequently hilarious. Hazel Miller, co-founder of experimental label Ogun Records in the '70s, laments the lack of mainstream jazz coverage on today's television, saying: "They think Jools Holland is a jazz musician! Pffff! It's unbelievable."

Having played a part himself, Bradley is particularly knowledgeable on the culture of London's soundsystems and takes us through Soul II Soul up to the rise of Dizzee Rascal, FWD>> and Tinchy Stryder. He's a succinct writer, but he knows when to get out of the way and let these rich stories tell themselves.

There are a few moments where the focus seems slightly off – he admits he's actually only dealing with 94 years (back to 1919), although if he'd had to wait another six years maybe there wouldn't be so many mentions of Labrinth – but these are minor quibbles. This is a major work, and a worthy tribute to a vibrant and innovative culture. **Kevin EG Perry**

8

SLEEVE NOTES



Best Sleeve Of The Week
Georges Vert – 'An Electric Mind'
It's hard to deny the greatness of a blurry purple lion. Like the new Arctic Monkeys vid... ON SAFARI.



Worst Sleeve Of The Week
Troumaka – 'The Grace'
The band's debut is full of the energy and soul of Birmingham's coolest dancefloors. You'd never guess it from this flat, dull and lifeless piece of work.

JULIANNA BARWICK

NEPENTHE DEAD OCEANS



Named after the ancient Greek drug of forgetfulness, Julianna Barwick's third album recalls the pleasant haze of 2010: Grouper, The xx, extremely cheap ketamine. The new record is the result of the Brooklynite deciding to record outside of her bedroom for the first time. She headed for Iceland, where she worked with Sigur Rós producer Alex Somers. Making the most of her Nordic adventure, Barwick also called in Múm's Róbert Reynisson, the string group Amiina and a choir of teenage girls to embellish the likes of 'Pyrrhic' and 'Forever'. As a result, her songs sound even more spaced out and unreal than ever. **Edgar Smith**

BEST TRACK: 'One Half'

7

ARABROT

ARABROT FYSISK FORMAT



In a move that's easily as exciting as Jay-Z changing his name to Jay Z, big-riffing Norwegians Arabrot are now the more keyboard-friendly Arabrot. This new and welcome development arrives in tandem with a sixth album that's their most purposeful and efficient to date. Most songs are under four minutes long and club you over the head with Melvins-y riffs of twisted steel, plus Kjetil Nernes' throaty, sardonic howling about "dying Olympic flames" (the album's opening line!). In the hands of lesser talents, this might have been grey and repetitive, but Arabrot are pretty much untouchable in the global noise-rock stakes right now. **Noel Gardner**

BEST TRACK: 'Blood On The Poet'

8

THE DODOS

CARRIER POLYVINYL



Maybe it's a little bit too simplistic to look to the death of touring Dodos guitarist Christopher Reimer in 2012 to explain the air of moroseness that

permeates 'Carrier', the San Francisco band's fifth album. It seems like an especially trite assumption when songs like 'Substance' and 'Relief' are infused as much with ambience as they are with the subtly mournful vocals of singer/guitarist Meric Long, who helms the band with drummer Logan Kroeber. But wherever they're sourcing their inspiration from, it's working. This is a cut above your average US alt.art-rock, most notably on 'Stranger', which sounds like The Strokes doing The Shins. **Jamie Fullerton**

BEST TRACK: 'Relief'

7

LARRY GUS

YEARS NOT LIVING DFA



'Larry Gus' is a play on the Greek word for 'larynx', pronounced 'lareegas'. But despite Panagiotis Melidis using this as his moniker, the man signed to James Murphy's DFA Records is no singer. Instead he uses vocals to add texture to the multi-genre experiments on his second album, 'Years Not Living'. An interest in late-'60s free jazz is obvious, and there are polyrhythmic beats ('With All Your Eyes Look') and proggy guitar ('Pericles') to behold. Poppy vocal melodies are then deployed to temper the energy. All pleasant enough, but makes you wish he'd just let his songs explode into a euphoric mess every once in a while. **Lucy Jones**

BEST TRACK: 'With All Your Eyes Look'

6



BELLE AND SEBASTIAN

THE THIRD EYE CENTRE ROUGH TRADE

Retrospective rarities collection from the indie legends



For some, Belle And Sebastian are twee, sickly sweet and lacking in substance. For others, the Glaswegian indie pop band are peerless storytellers, champions of life's underdogs, outsiders and eccentrics. 'The Third Eye Centre' is a collection of rarities, collectibles and non-album tracks taken from the past 10 years of the band's career, and won't change anyone's stance. Inside you'll find very little deviation from the wistful, narrative-led pop they've made a career from.

The first triumph is 'Suicide Girl', a bonus track from 2010's '...Write About Love' album. It's a gloriously twisted tale of unrequited love, in which the protagonist recounts fears about his partner getting naked on the internet instead of realising the love of her life is right in front of her, standing behind the camera. It's a heartbreaker. 'Blue Eyes Of A Millionaire', all keyboard stabs and acoustic guitar, builds

beautifully to a chorus of gorgeous strings and Sarah Martin's unmistakable voice. And the mariachi freakbeat of 'Mr Richard', a CD-only B-side to 2006 single 'The Blues Are Still Blue', deserves to be heard by many more people.

But there are also missteps. The one unreleased track on here, 'Your Cover's Blown (Miaoux Miaoux Mix)', is an annoying glam-dance version of a song that first appeared on 2004's 'Books' EP. Richard X's reworking of 'I Didn't See It Coming' proves not everything sounds better with a donk on it, and the flutes and percussion on The Avalanches' remix of 'I'm A Cuckoo' make it sound uncannily like the *Sesame Street* theme tune.

All three, like too many of the songs here, fail to display the band's storytelling skill or way with a melody. But even when it's watered down, more B&S in the world can only be a good thing. *Andy Welch*

BEST TRACKS: 'Stop, Look And Listen', 'Blue Eyes Of A Millionaire', 'Mr Richard'

7

GEORGES VERT

AN ELECTRIC MIND MELODIC



Georges Vert is the latest Frenchman to fall under the spell of fellow countryman Marc Cerrone, best known for his 1977 disco smash 'Supernature'. But unlike Daft Punk, Cassius and Air, on his debut album Vert doesn't reference Cerrone's cosmic late-'70s grooves so much as recreate them. 'An Electric Mind' and 'Jovan Freak' are period-perfect creations of muscular Nile Rodgers-style bass, analogue synth burlings and disco's sense of fun. You could argue that it's all a bit redundant, but Vert injects everything with huge amounts of enthusiasm. Now where's that gold jumpsuit? *Chris Cottingham*

BEST TRACK: 'Jovan Freak'

7

GOLDEN SUITS

GOLDEN SUITS YEP ROC



The two watches on the sleeve represent the one-year period Fred Nicolaus spent recording his solo debut album as Golden Suits – one bought at the start, one at the end. Since Daniel Rossen switched his focus from their joint project Department Of Eagles to join Grizzly Bear in 2004, Nicolaus has played the dutiful wallflower, until re-emerging with this alt.folk wonder. Crunching rhythms, subtle brass, and tunes as intoxicating as a blood transfusion from Pete Doherty combine as he tells the tale of a disastrous year full of rat infestations, romantic strife and weight loss. Here's its golden lining. *Mark Beaumont*

BEST TRACK: 'Didn't I Warn You'

8

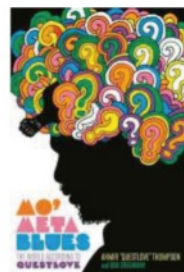
THE RIDER

What we're prodding, dipping into and saving up for this week



Synth
Korg Monotron Duo
Celebrate the return of The Horrors by trying to be them. Go on, add some palm-sized synth to your tunes.

BUY: £34.99,
recordstore.co.uk



Book
Mo' Meta Blues:
The World According To Questlove
A new book detailing The Roots' drummer's life story and musings on pop culture. Each chapter ends with his thoughts on some of his favourite records.

BUY: £17.09,
amazon.co.uk



Box-set
The Beach Boys - 'Made In California'
The ultimate summer band release this six-CD collection of hits, rarities and demos.
BUY: £79.99, store.
universal-music.co.uk

THIS WEEK'S SINGLES

Reviewed by NME's
LAURA SNAPES



BABYSHAMBLES

NOTHING COMES TO NOTHING
PARLOPHONE



Renowned shark pickler Damien Hirst designed the artwork, but they should have had him preserve the man at the tiller: Peter Doherty sounds as sturdy as a rotten orange as he lolls through tongue-twisters he can't hit, giving the melody – vaguely reminiscent of 'There She Goes' by The La's – a seasick feel.

THE DUCKWORTH LEWIS METHOD

THIRD MAN DIVINE COMEDY



This single from the cricket concept album 'Sticky Wickets' features Daniel Radcliffe, who last appeared in NME about 10 years ago, talking up Johnny Borrell – so it's Harry Potter's fault that I became enamoured of Borrell. I look forward to teens getting into cricket and ELO thanks to this magnificent oddity.

CIARA FEAT. NICKI MINAJ

I'M OUT EPIC



Ciara's marketing team recently posted a Groupon for her new album, promising "a hunk of her aura" with all copies. Ci has a better deal: her and Nicki going two-for-two as they slay weak exes and their wannabe new girlfriends over a brilliantly oppressive drone.

GHOSTPOET

COLD WIN PIAS



No need to look this one up on Rap Genius. If you don't understand what Obaro Ejimiwe is talking about, you probably won't understand that epithet about arses and elbows either. Our setting? A miserable chicken shop with liberal guilt on the menu, and a Mercury Prize-shaped space on the shelf.

RIZZLE KICKS

LOST GENERATION ISLAND



In Rizzle Kicks' new single, they suggest Jeremy Kyle *might not be very nice* because he encourages viewers to laugh at less educated people. Then they expound on the virtues of every cliché in the *Daily Mail's* Story Stockpile – reality TV, awful women who like sex – with the delicious irony of two dimwits unaware that they're as complicit as Kyle himself.

BASTILLE

THINGS WE LOST IN THE FIRE VIRGIN



Bastille's latest shares its name with a wonderfully despondent album released by Low back in 2001. On this, the London band's frontman Dan Smith sings some sentimental rot about reading his girlfriend's diary and the ensuing "fyab" in that breathy moo of his. Low, meanwhile, sang about wanting to trap their newborn baby in metal so it stays small forever. I know who I'd rather scorch the earth with.

LIVE

FROM PUBS TO ARENAS,
THE WEEK'S TOP GIGS*Edited by Tom Howard*

V FESTIVAL

HYLANDS PARK, CHELMSFORD; WESTON PARK, STAFFORDSHIRE SATURDAY, AUGUST 17-SUNDAY, AUGUST 18

*Two days, two sites, loads of bands. The 10 best moments from this year's double-header...***1 JAMES SKELLY SAVES THE SEVENTIES**

Staffordshire, Futures Stage, 4.10pm

On the main stage, pop muppet Olly Murs is doing an agonising medley of '70s funk hits and the decade is in danger of being misrepresented forever. Rising to the defence of the time that restrained bass solos forgot, James Skelly & The Intenders have recruited two glamorous hippy types on backing vocals and a bloke in Fred Perry playing passionate harmonica. The former Coral frontman and his new band lope through the blues stomp of album 'Love Undercover' with an authentic devotion. **Mark Beaumont**

2 KATY B BRINGS SOUTH LONDON TO ESSEX

Chelmsford, Arena Stage, 3.10pm

The sounds of south London come to Essex when Jessie Ware joins Katy B for a rendition of their collaboration 'Aaliyah'. The set remains high-energy post-Ware, as Katy works her way

through a hit-packed finale. The highlight is the entire tent singing "something something something" along to 'Perfect Stranger', sounding briefly like they have no idea what the words are.

Lisa Wright**3 THE VACCINES TAKE ON RUDIMENTAL**

Staffordshire, Virgin Media Stage, 4.45pm

As The Vaccines churn up a punk-grit storm, there's a sudden crowd-surge to the safety of Rudimental's Ibiza soul whomps on the 4Music stage. Those who go to Rudimental get Faithless-sized deep-house wallops and reggae breakdowns. Those who remain twist themselves demented to 'If You Wanna', 'Ghost Town', watersport ballad 'Wetsuit' and 'Wreckin' Bar (Ra Ra Ra)', a Ramones pastiche smart enough to namecheck F Scott Fitzgerald. Add the Smithsy twangles adorning new single 'Melody Calling' and you find fresh signs of finesse poking out of the band's threadbare denims. **MB**

4 TWO DOOR CINEMA CLUB DEBUT A NEW SONG

Chelmsford, Virgin Media Stage, 4.55pm

"We have some news," says frontman Alex Trimble. "We have a new single. We thought this would be a good day to play it for the first time." And so arrives Madeon-produced newie 'Changing Of The Seasons', which in no way matches the coyness of the band. Still recognisably Two Door (ridiculously catchy, sprightly pop hooks) but with some hefty bass and a dance strut, it's greeted as uproariously as singles 'Sun' and 'What You Know'. **LW**

5 MAXIMO PARK'S SPRINGSTEEN MOMENT

Staffordshire, 4Music Stage, 5.40pm

The Maximo Park diehards revel in the mid-noughties nostalgia of 'Girls Who Play Guitars', 'Graffiti' and 'Going Missing'. The passing Calvin Harris fans are entranced by what appears to be a CBeebies presenter doing a new take on *Cabaret*. But literally everyone is blown away by the immense and heartfelt Bruce Springsteen-like bellow that frontman Paul Smith emits at the widescreen climax of 2009 single 'Questing, Not Coasting'. **MB**

**THE VIEW FROM STAFFORDSHIRE:
BAND OF THE WEEKEND?**

Jenny, 24, Nottingham
"Laura Mvula. It's a different to what's out there now. She's a beautiful lady."



Jade, 27, Chorley
"Jaguar Skills were good. They're a bit of everything. They mix everything; a lot of remixing."

Still regal: KOL reign supreme



Two Door Cinema
Club storm
Chelmsford



Yikes! Maximo
Park's Paul Smith
gets high



E from Eels went for
a little jog later



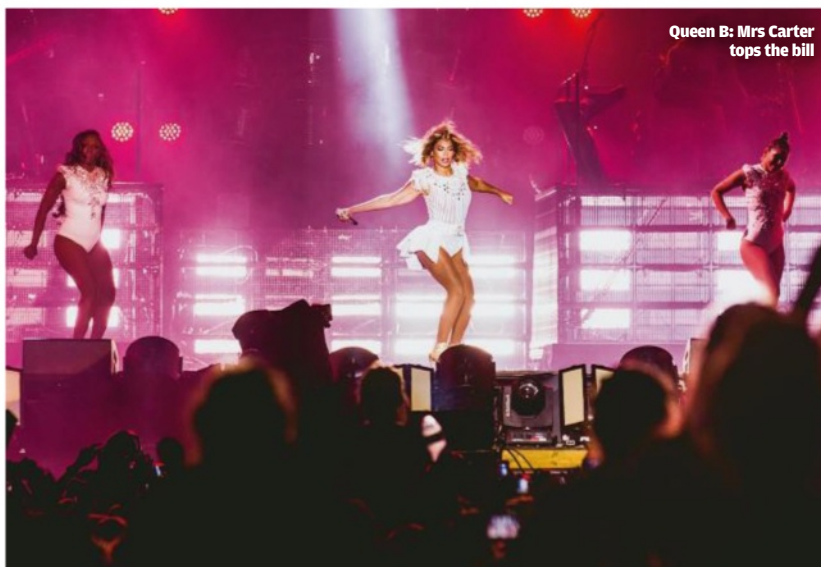
Katy B and Jessie
Ware's hand dancing
was a hit



The Vaccines at
Weston Park



The V happy crowd



Queen B: Mrs Carter
tops the bill



James Skelly &
The Intenders

6 JESSIE WARE CONQUERS JESSIE J

Chelmsford, Arena Stage, 5.05pm
Almost a year to the day since her debut album 'Devotion' came out, the 28-year-old looks every bit the soul diva in giant hooped earrings. 'Wildest Moments' gets a reaction that drowns out Jessie J's bolshy pop across the site – surely the ultimate accolade. **LW**

7 EELS COME AS GOLDIE LOOKIN CHAIN

Staffordshire, Arena Stage, 6pm
E and his band have come dressed in uniform tracksuits, giving his louche, downbeat melodic blues a surreal slant, as if GLC have taken heavily to valium. Weirder still, the frontman plays the cock-rock bluesman for a cover of Fleetwood Mac's 'Oh Well', dances like a monkey through 'Peach Blossom', and

mashes up 'Mr E's Beautiful Blues' and 'My Beloved Monster' as the tent suddenly fills with fans waiting for Ellie Goulding, who's on next. **MB**

8 THE COURTEENERS BRING 2007 BACK

Chelmsford, 4Music Stage, 8.15pm
A reminder of the days when the band led by Liam Fray were full of a playful mocking wit, as well as swagger. The 2007 single 'Acrylic' is today's unlikely anthem, and the line "You're just like Plasticine, being moulded into a libertine dream" is sung back by the small, devoted crowd. They mean every word. **LW**

gloves. Kings Of Leon have had stick for many reasons, but V finds them on the fight-back trail. Piling straight into 'The Bucket', they get down to the serious business of carving an epic new channel through country rock. 'Fans' punches with fresh power; 'Crawl' sizzles with political bile; and on 'Back Down South', they're the band The Eagles might have been. Shifting the punkish chunk of early songs – 'Holy Roller Novocaine', 'Four Kicks', 'Molly's Chambers' – to the middle of the set fixes their usual issues with dynamics, and they coast to the shivery desolation of 'Cold Desert'. These Kings have rarely sounded so regal. **MB**

10 BEYONCE... IS BEYONCE

Chelmsford, Virgin Media Stage, 9.15pm
She's late onstage, but the hits come early. The 31-year-old opens with 'Run The World (Girls)', and the costume changes soon follow: a sassy police outfit is followed by a tasteful white trouser suit. The dance routines are impossibly athletic, and there are all kinds of perfume-ad style videos in which Bey talks about making her "mark on the world" and making all of her "dreams come true". It's ridiculous, as proper pop shows should be. **LW**

THE VIEW FROM CHELMSFORD: BAND OF THE WEEKEND?



Monica, 30,
Eggham
"Beyoncé surprised me with how good she was live. The festival's been great."



Paul, 18, London
"Beyoncé obviously. And the best bit? Her bum. I'm gay, but her arse would get it."

HOW WAS IT FOR YOU?



PAUL SMITH,
MAXIMO PARK

"We had loads of hardcore Kendrick Lamar fans down the front for us as he was on after, and they were looking at us like we were fucking aliens – like, 'Who's this dickhead jumping around doing Elvis martial arts kicks?'"



JUSTIN YOUNG,
THE VACCINES

"Everyone's so down on pop festivals but I've had a great time. The Saturdays are in the cabin next to us backstage. You don't get pretty neighbours like that at Reading and Leeds, I'll tell you that for free."



A*M*E

"I've seen people dressed as Oompa-Loompas and Snow White today, totally off their faces. People go crazy here. I'm gonna go a bit crazy for Beyoncé later. Will she get in the spirit of things and come out in an Oompa-Loompa costume? Uhh, I don't think so."

Grimes steps out from behind her synth to entertain Øya



GRIMES

ØYA FESTIVAL, NORWAY THURSDAY, AUGUST 8

Claire Boucher takes a break from working on her new album for a rare 2013 live show

There's a new purpose to Claire Boucher as she takes to the stage on her own – no lights, no fanfare – to stand square and proud behind her mixing desk for the first of a handful of gigs in 2013. She dubs the equipment her “terribly organised little desk”, before using it to let the spiralling synths of ‘Symphonia IX (My Wait Is U)’ take hold.

Compared to 2012, the Canadian electro-pop visionary has been quiet this year, working on the follow-up to last year's breakout third album ‘Visions’. She's been making noise with her Tumblr posts, though, particularly her needed-to-be-said account of sexism in the music industry. One issue in the blog relevant to this evening's Øya show is her frustration at not being taken seriously as a female producer.

Tonight Boucher's production is at its best, and she looks confident and assured as ‘Symphonia...’ leads straight into the Chicago house strut of ‘Vanessa’. There's no new material on the official setlist

tonight, but the between-song meanderings she introduces with the disclaimer “shit is about to get weird” are a glimpse into what may be a darker fourth album. She has recently cited Trent Reznor as a key influence on her new stuff, and this becomes evident as the industrial clatter of ‘Circumambient’ ricochets off the high-rises of Oslo's financial district with the immense skeleton of a half-constructed railway bridge overhead. ‘Be A Body’ follows, and the icy Detroit beats combine with Boucher's choral gasps. “It's about to get less danceable,” she announces before the krautrock canter of ‘Nightmusic’.

As an artist whose influences range from NIN to Ariel Pink and Beyoncé, Boucher knows the art of production goes hand in hand with the art of performance. As two dancers with glitter-paint faces take to the stage for ‘Oblivion’, Boucher joins them, mirroring their manoeuvres with Kate Bush

acrobatics before darting back to the mixing desk. This tension – about whether Grimes is a singer, dancer or producer, or all three – runs through the set. She is in a period of transition: working on a new album, learning to manage the DIY aesthetic central to her music and playing ever bigger

SETLIST

SYMPHONIA IX
(MY WAIT IS U)
VANESSA
CIRCUMAMBIENT
OBLIVION
BE A BODY
NIGHTMUSIC
GENESIS
PHONE SEX

gigs. After ‘Genesis’, her most well-oiled song, she thanks the crowd for “listening to experimental music”. And as she vogues around the stage while her dancers lie on the floor for the wonky Ibiza-meets-Berlin finale of Phone Sex, her collaboration with Blood Diamonds, it's clear Grimes is doing things her own way. *Jenny Stevens*

VIEW FROM THE GRIMES CROWD



Andreas Holden, 27, from Hamar, Norway

“She really pulled it off with the dancers and the beats. But I think maybe it would have been better in a club.”



Carl Traberg, 18, from Oslo, Norway

“I don't normally listen to that kind of music, but it was awesome. It's weird but cool. I liked all the dancers.”



Ingvild Bertelsen, 22, Oslo, Norway

“I'm a dancer too, so to see how she works her music visually is inspiring. She has a good attitude towards herself and her audience.”



Thea Dirng, 23, Oslo, Norway

“It was awesome. I've listened to her music at home but the live show was really fun. She did a great job of entertaining us.”

VISIONS FESTIVAL

VARIOUS VENUES, LONDON SATURDAY, AUGUST 10

Five highlights from the one-day event's debut

1 CHILDHOOD

NETIL HOUSE, 16.10

Despite being stuck with a mid-afternoon slot that almost always guarantees a lackadaisical crowd, Childhood's set is all about future hits. 'Hijalta' and 'Mount Chiliad' lay the foundations with psych swirls and pop hooks, but it's 'Solemn Skies' that sends the London band's set into the stratosphere. Frontman Ben Romans-Hopcraft sweats it out while guitarist Leo Dobsen pushes 'Semester' to near blast-off proportions with a wall of feedback that'd make Kurt Vile proud.

2 JACKSON SCOTT

THE BREWHOUSE, 16.50

For his first UK show, North Carolina's Jackson delights and baffles equally. With his poker-straight hair over his eyes, the 20-year-old bobs his head side to side as he runs through tracks from new LP 'Melbourne'. His nagging voice and couldn't-give-a-fuck attitude are grating at times, particularly on 'Evie', which is stripped of its melody entirely. But when that haze-drenched acoustic guitar is tickled on 'That Awful Sound', he's angelic.

3 ICEAGE

NETIL HOUSE, 19.10

The Danes look ready to break bones as they usher in the

evening entertainment. Frontman Elias Ronnenfelt – hardcore's answer to Harry Styles – leads the charge, bowing down over and over again in time to 'Ecstasy', and instigating the biggest moshpit of the day for 'You're Nothing'.

4 CLOUD NOTHINGS

NETIL HOUSE, 20.30

Cloud Nothings' 'Attack On Memory' was one of 2012's most underrated albums, and the Ohio band are in town to spread the word. The poppy and frantic 'Fall In' shines brightest, while an epic 'Wasted Days' shows their ability to stretch and morph, elongating riffs and pumping up the atmosphere with every drumbeat and cracked howl from frontman Dylan Baldi. Tonight feels like their long-awaited moment of recognition.

5 FUCKED UP

NETIL HOUSE, 22.00

After puking up onstage, frontman Damian explains that a change in medication is to blame. But the Canadian punk band's leader grins and bears it, tearing through a greatest hits set, plus two fresh and untitled newbies. Every second of every tune is a frantic and righteous assault on the senses. *David Renshaw*

VIEW FROM THE CROWD BAND OF THE DAY?



Alex, 21, Brighton
"The Haxan Cloak. It's very different music, very weird. I was excited to see how it came across live and wasn't disappointed. It was pretty interesting."



Raffi, 18, London
"Cloud Nothings. I've seen them before but not since their last album so I got to see them do their new stuff, which is quite different. A great live band."



Fucked Up's Damian Abrahams always brings his own support act

ØYA FESTIVAL: BEST OF THE REST

RODRIGUEZ SJSIDEN, THURSDAY, 18.15

There is a giant early evening crowd for Sixto Rodriguez and his Detroit jams – testament to the documentary *Searching For Sugar Man* catapulting his long-lost ballads and bruised blues into the eyeline of a new, global audience. The 71-year-old sips tea before launching into the disquieting strum of 'Sugarman', which is about 600 times more powerful live than on record.



HAIM ENGA, SATURDAY, 16.00

Notable for the band battling through Danielle's lost voice, and playing 'Falling' for the first time without her on lead vocals. Sickness aside, the sisters bring their usual onstage carnage, with Este declaring she wants to "feel the rain" before pulling a Kate Winslet-in-*Titanic* move at the front barrier and Alana running into the pit to dance with the audience for thunder-rousing guitar smash 'Let Me Go'.



DANNY BROWN VKA, THURSDAY, 19.15

A booming bass announces the arrival of 2013 Detroit rap wonderboy Danny Brown, who pogos onto the stage spitting and cackling with his trademark abrasive yap. Audacious banger 'I Will' is a huge highlight, reminding us of that flow that got everyone in a big kerfuffle over him – when he released second album 'XXX' for free online in 2011 – in the first place.



ANGEL HAZE SJSIDEN, SATURDAY, 17.20

"Move out of the way, Angel Haze is coming through," a robotic voice announces as the whip-sharp New York MC bounces onstage for one of the most impressive sets of the weekend. She premieres a house-indebted track called 'Echelon', before dropping the forever brilliant track 'New York', burrowing into the crowd to perform the entire song while running through the audience without missing a beat.



AUSTRA PARKTEATRET, 23.30

The Canadian trio – Katie Stelmanis, Maya Postepski and Dorian Wolf – kick off with standout tracks from their recent second album 'Olympia', including the operatic doom of 'What We Done' and heart-trodden piano stomper 'Home'. But it's party bangers that the band do best, as proved over and over by the arms-flailing disco-house hybrids 'Lose It' and 'Beat And The Pulse'.



SLAYER

SJSIDEN,
SATURDAY,
21.45

The Californian metal legends march onto a red-lit stage, and what follows is like having a pneumatic drill hammer through your chest, interspersed with frontman Tom Araya's softly spoken vignettes about life, death and freedom. Then darkness descends, and the band reel out a tribute to late guitarist Jeff Hanneman in the shape of a Heineken beer logo reading "Angel of death, still reigning". Amen.





The 100 Club just got sexy

ALUNAGEORGE

DUREX INTIMATE SESSIONS @ 100 CLUB, LONDON
WEDNESDAY, AUGUST 14

Aluna is Rihanna with better hand gestures. George is the clean-shaven producer. Together, they're on the hunt for pop stardom

AlunaGeorge are a band in transition. At the end of last year, the London duo were named "the most-blogged-about artist of 2012 in the UK" in a BBC and Hype Machine poll – an accolade which sounds naff, but reflects the fact that early tracks 'You Know You Like It' and 'Your Drums, Your Love' created a lot of buzz. Now, though, Aluna Francis and George Reid are trying to convert that buzz into pop stardom, and it's going OK. Ish. Ten days before tonight's gig, their debut album 'Body Music' entered the charts at Number 11, a disappointing result when you compare it to collaborators Disclosure's chart dominance.

For the last month, AlunaGeorge have played festival sets from Poland to Portugal, so it's forgivable that Francis looks a bit tired when she and Reid come onstage tonight. Backed by a live drummer and a bassist, they open with the perky pop of 'Just A Touch' and a coolly subdued 'Diver', two strong tracks from 'Body Music'. But the gig doesn't really get going until 'You Know You Like It', when Francis shrugs off her

jacket to reveal a fierce stage outfit of bra top and shorts and starts dancing. All hips and slinkiness, she's a bit like Rihanna with better hand gestures and less of an obsession with the existence of her own crotch.

With his buttoned-up shirt and clean-shaven face, Reid is a more wholesome proposition, but these days AlunaGeorge no longer seem like such an odd musical couple.

When Francis joins Reid behind his keyboard stand for a mid-set instrumental interlude, the pair share a few smiles and dance moves. A summer of touring has left them totally in sync.

They then drop a crowd-pleasing cover of Montell Jordan's '90s banger 'This

Is How We Do It' before 'Lost & Found', an upbeat number from 'Body Music', gets the 250-strong throng of competition winners bouncing along to its 2-step beats. Predictably, their chart-smashing Disclosure collaboration 'White Noise' proves just as popular and nobody seems to mind too much when AlunaGeorge wrap up the 45-minute set with a relatively sedate

'Your Drums, Your Love'. Not for the first time tonight, the precision of Reid's production is a little swamped by the sound system, but

whenever this happens the duo's pop hooks are strong enough to keep their songs afloat. Equally encouraging is the fact Francis has beaten fatigue to deliver a coolly compelling performance – the way all proper pop stars sometimes have to do. *Nick Levine*

A whole summer of touring has left them totally in sync



Aluna and George prepare for their grilling

ALUNA AND GEORGE on...

...MAD FANS

George: "We don't really get lairy fans. I thought I spotted one in the crowd recently but he turned out to be lovely – he threw a floppy hat at us because it was a sunny day."

Aluna: "You can't tell fans off! It's your own fault if you've made music that makes fans go insane."

...GRABBY FANS

George: "We played in Nottingham once and this girl was like, hanging off my keyboard stand – she was almost slipping off it! I had to say 'Please don't touch anything!'"

...SEXY FANS

Aluna: "People get their sexy moves out at our shows, without fail – even if they don't know the songs."



It's disco down at the 100 Club

«READING LEEDS» 2013

Festival
REPUBLIC
PRESENTS

RICHFIELD AVENUE, READING
BRAMHAM PARK, LEEDS
AUGUST BANK HOLIDAY

READING TICKETS
SOLD OUT!

READING: FRI 23 | LEEDS: SAT 24

READING: SAT 24 | LEEDS: SUN 25

READING: SUN 25 | LEEDS: FRI 23

GREEN DAY

SYSTEM OF A DOWN

DEFTONES
FRANK TURNER
BRING ME THE HORIZON
NEW FOUND GLORY
SKINDRED
WHILE SHE SLEEPS

SKRILLEX

A\$AP ROCKY

MAJOR LAZER • BASTILLE
FRIGHTENED RABBIT • PEACE
FIDLAR • DEAP VALLY • KODALINE
NIGHT ENGINE • DRY THE RIVER

SUB FOCUS
— LIVE —

FENECH-SOLER • IGGY AZALEA
FRICITION • ALVIN RISK
CLEAN BANDIT • IS TROPICAL
BONDAX • ROBERT DELONG
PARACHUTE YOUTH

LOCK UP

ALKALINE TRIO

AND SO I WATCH YOU FROM AFAR • ANTI VIGILANTE • ARCANE ROOTS • BEWARE OF DARKNESS • BLOODY KNEES • CEREBRAL BALLZY • CHUCK RAGAN • CROSSFAITH • CROWNS • DECADE
FEED THE RHINO • FILTER • FUNERAL FOR A FRIEND • GALLOW'S • GNARWOLVES • GREAT CYNICS • HACKTIVIST • HAWK EYES • HEAVEN'S BASEMENT • KING PRAWN • OFF WITH THEIR HEADS
PALM READER • RAT ATTACK • RX BANDITS • SICK OF IT ALL • SONIC BOOM SIX • THE BRONX • THE COMPUTERS • THE CREEPSHOW • THE LIVING END • THE VIRGINMARS
UNCLE ACID & THE DEADBEATS • PLUS SPECIAL GUESTS QUICKSAND

CRYSTAL FIGHTERS

CHVRCHES • SURFER BLOOD

BALTHAZAR • BATTLE LINES • CALIFORNIA X • CHAPEL CLUB • CHARLIE BOYER AND THE VOYEURS • CHINA RATS • DAN CROLL • DIV • DRENCE • FINDLAY • FRANKIE & THE HEARTSTRINGS • HALF MOON RUN
IN THE VALLEY BELOW • KATE NASH • MERCHANDISE • MMX • MØ • MS MR • PARQUET COURTS • PURE LOVE • SAN CISCO • SONS & LOVERS • SKATERS • SPLASHH • SWIM DEEP • TEMPLES • THE 1975
THE FAMILY RAIN • THE STRYPES • THE WYCHES • TIM BURGESS • TO KILL A KING • TWENTY ONE PILOTS

WILEY

TODDLA T SOUND • P MONEY

BENIN CITY • BROKE 'N' ENGLISH • CHANCE THE RAPPER • CONTEXT • DAVID RODIGAN MBE • DJ SEMTEX • ETTA BOND X RAF RILEY • ITCH • KNYTRONIUM • LEFT BOY • LUNAR C • MIC RIGHTEOUS • MIKILL PANE
MURKAGE • NATHAN FLUTEBOX LEE & THE CLINIC • RAP BATTLE WITH CHARLIE SLOTH • SCRUFIZZER • SMILER • STYLO G • WAKA FLOCKA FLAME • YOUNG FATHERS

LAUREN AQUILINA

AMBER • AS ELEPHANTS ARE • BIG WAVE • CASABLANCA • CATFISH & THE BOTTLEMEN • CITY OF LIGHTS • DENAI MOORE • DOLOMITE MINOR • GLASS CAVES • I DIVIDE • JAWS • JOEL BAKER • KING NO-ONE
LONELY THE BRAVE • MAN CAN'T FLY • MAUSI • MODO STARE • PEASANTS KING • PRIDES • RUEN BROTHERS • SAINT RAYMOND • SKARLETT RIOT • SLAVES • SUNDARA KARMA • THE GRAND • THEORY 59 • THUMPERS
TO BE FRANK • TRIPWIRES • TWISTED WHEEL • WE ARE FICTION • WE ARE KNUCKLE DRAGGER • WITCH HUNT • ZAHEER

ALTERNATIVE STAGE

JUDAH FRIEDLANDER WORLD CHAMPION • RUSSELL KANE • SEANN WALSH (L) • ROB DELANEY • MARK THOMAS (L) • JOSH WIDDICOMBE • LEE NELSON • SHAPPI KHORSANDI (R)
PAUL CHOWDHRY • JAMIE KILSTEIN • NATHAN CATON • KATHERINE RYAN • CARL DONNELLY'S NATIONAL NOVELTY DANCE OFF FINALS • JARRED CHRISTMAS (L) • ANDREW O'NEILL
IDIOTS OF ANTS • HOLLY WALSH • JOEL DOMMETT • TIFFANY STEVENSON • ROMESH RANGANATHAN (L) • TOM DEACON (R) • ELIS JAMES • ROB BECKETT • LUCY BEAUMONT (L) • LUISA OMIELAN • SUZI RUFFELL
MARK SIMMONS • DANIEL TOWNES (R) • JIM SMALLMAN (L) • ANDREW RYAN • DANNY MCLOUGHLIN (L)

DOOM • SHLOMO & THE LIP FACTORY • JEFFREY LEWIS & THE RAIN • REEPS ONE • MASSIVE HORSE (L) • DEAD POETS • THE HARDY BUCKS • REBEL BINGO (L)
BOOGALOO STU POP MAGIC (L) • BUTTONED DOWN DISCO (R) • PROPAGANDA W/ special guest DJS HAIM • FILM: SNOOP LION REINCARNATED • FILM: CARDINAL BURNS • FILM: NIRVANA LIVE IN SEATTLE

TRANSGRESSIVE TAKEOVER: FUCK BUTTONS (LIVE) • JON HOPKINS (LIVE AV SET) (L) • FOALS (DJ SET) (L) • JAMES HOLDEN (LIVE) (L) • LONDON GRAMMAR (LIVE) (L) • THUMPERS (LIVE) (L)
KARMA KID (LIVE) (R) • SNAKEHIPS (LIVE) (L) • JEN LONG (DJ SET) (R) • BLAENAVON (LIVE) (L) • BLESS DJS • ROCKFEEDBACK DJS • PULLED APART BY HORSES GANGSTA RAP DJ SET (L) • TRANSGRESSIVE SOUND SYSTEM DJS

STARWASH (R) • THE PING! PARLOUR (L) • DISCO SHED (L) • PINS & NEEDLES - SCOOP (L) • BOOTWORKS (L) • THE POP-UP PHOTO PARLOUR (L)
LEEDS MET PRESENTS THE MOTHERSHIP AND THE WAGON (L) • PING PONG THUNDERDOME (R) • LES ENFANTS TERRIBLES (R) • VIDEOPIA (R) • HALFCUT (L) • DR FRANKENSTEIN'S FREAKISH PEEPSHOW (R)
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12 OXFORD*	O2 ACADEMY2	22 STOKE	SUGARMILL
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ANNOUNCEMENTS

1963 Fender Stratocaster Olympic White Guitar recently discovered stolen



Theft may have occurred between 2010 and 2013 in the London area. Any information about this guitar may be given in confidence to Charles Ingram FCILA of Clement Doherty Adjusters Limited 01483 229198 Quote Ref: 7456



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30L	30	30	£9.49*
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40L	40	40	£10.21*
45L	45	45	£10.57*
50L	50	50	£10.93*
55L	55	55	£11.29*
60L	60	60	£11.65*
65L	65	65	£12.01*
70L	70	70	£12.37*
75L	75	75	£12.73*
80L	80	80	£13.09*
85L	85	85	£13.45*
90L	90	90	£13.81*
95L	95	95	£14.17*
100L	100	100	£14.53*
105L	105	105	£14.89*
110L	110	110	£15.25*
115L	115	115	£15.61*
120L	120	120	£15.97*
125L	125	125	£16.33*
130L	130	130	£16.69*
135L	135	135	£17.05*
140L	140	140	£17.41*
145L	145	145	£17.77*
150L	150	150	£18.13*
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160L	160	160	£18.85*
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1050L	1050	1050	£82.93*
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1135L	1135	1135	£89.05*
1140L	1140	1140	£89.41*
1145L	1145	1145	£89.77*
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1160L	1160	1160	£90.85*
1165L	1165	1165	£91.21*
1170L	1170	1170	£91.57*
1175L	1175	1175	£91.93*
1180L	1180	1180	£92.29*
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1195L	1195	1195	£93.37*
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Edited by Rhian Daly

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ANNA CALVI

STARTS: London Islington Assembly Hall, Oct 8

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You won't catch Anna Calvi, the thinking person's operatic-voiced diva, running across stages wearing glitter and a white ballgown like Florence Welch. Instead, she takes a more refined approach to her art, shooting gothic atmospherics and smart references through the heart of her slick, sophisticated sound. So it came as no surprise when her self-titled debut album became the recipient of across-the-board critical acclaim on its release in 2011. She's now on the comeback path with upcoming second album 'One Breath'. And with a show in September at Wilton's – London's oldest surviving music hall – already sold out, here's another opportunity to see Calvi perform fresh material. With the record due out the day before this Islington show, expect her to be in triumphant mode.



GRASS HOUSE

STARTS: London The Lexington, Sep 5

The folk-tinged London quartet preview tracks from their debut album, due later this year, at this launch show for single 'I Was A Streetlight'.



THE WEEKS

STARTS: Brighton The Haunt, Oct 16

Kings Of Leon's rock'n'roll charges return for this 12-date tour, including dates in Brighton, Hull (17), Liverpool (19), Dublin (20) and eight others.



THE KNIFE

STARTS: Brighton Dome, Oct 26

Swedish duo Karin Dreijer Andersson and Olof Dreijer bring their 'Shaking The Habitual' show to the seaside for a special standalone date.



PSYCHIC ILLS

STARTS: Bristol The Exchange, Sep 23

The Sacred Bones-signed experimental psych group visit the UK for the first time in five years, for seven dates starting in Bristol and ending in Brighton (29).



SWN

STARTS: Cardiff, various venues, Oct 17
Drenge (pictured), Frankie & The Heartstrings and Ghostpoet have been added to a line-up that includes Deerhunter, Wolf Alice and more.



FRIGHTENED RABBIT

STARTS: Newcastle University, Nov 5

The Scots return to the UK after supporting The National in America. Their own headline tour ends in Glasgow (16).



SPLASHH

STARTS: Nottingham Spanky Van Dykes, Oct 3

The Anglo-Antipodean band celebrate the release of debut album 'Comfort' by jumping in the van for 13 dates. Charlie Boyer & The Voyeurs support.



OOH LA LA!

STARTS: London Village Underground, Oct 21

A three-day festival of French talent, including Tomorrow's World, the Pop Noire-signed Lescop and Moodoid (pictured).



JAKE BUGG

STARTS: Manchester O2 Apollo, Nov 7

Expect the Nottingham singer-songwriter to air new material as he adds a third Manchester date to his UK tour this winter.



SPECTRALS

STARTS: London The Lexington, Oct 8

Leeds' Louis Jones follows a busy festival season with a headline tour that includes a slot at Swm festival (17) and finishes in Hull (24).



BEATY HEART

STARTS: Leeds Nation Of Shopkeepers, Oct 23

Peckham-based pop trio head out in support of debut album 'Mixed Blessings'. Opening in Leeds, they conclude their 11 dates in London (Nov 6).



LITTLE BOOTS

STARTS: London Heaven, Nov 28

Synth-pop singer Victoria Hesketh stops off in the capital between tours overseas for this one-off, performing tracks from recent album 'Nocturnes'.

PICK of the WEEK

What to see this week? Let us help

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SAVE THE MACBETH

STARTS: London The Macbeth, Aug 21

NME
PICK

One of London's best small venues, The Macbeth in Hoxton, has seen the likes of Florence + The Machine, The xx, Pete Doherty and Toddla T all perform on its tiny stage – and it's still giving opportunities to the big names of tomorrow, with Swim Deep, Wolf Alice and Bass Drum Of Death all playing here in recent memory. Now, as planning for a new block of apartments behind the venue awaits approval, its continued support of new music could be under threat. This week, they're running a series of shows to raise awareness of their plight, with dance trio Is Tropical and rising Brixton scuzz-punks Fat White Family kicking things off. Hardcore band Gallows (pictured) last played here in 2008 and have since performed on some of the biggest stages in the world, but they also return (Aug 22) to prove how integral to the live scene The Macbeth really is.



Everyone's Talking About **CALIFORNIA X**
STARTS: Leeds Festival, Aug 23

The Massachusetts punk rockers sent the world of new music spinning with debut single 'Sucker'. Now, one self-titled LP later, they're making their first trip to the UK to prove that the rabid reaction was justified. See them at Leeds, Reading (25), Brighton (26) and London (27), with a further capital date next week.



Don't Miss **CROCODILES**
STARTS: Chester The Compass, Aug 22
Noise-pop quartet Crocodiles bring their bleary, drugged-up lo-fi over from California in support of their third album 'Crimes Of Passion'. Kicking off in Chester, they visit the Newcastle (23), Glasgow (24), Edinburgh (25), Norwich (26) and Leeds (27), continuing the jaunt next week with three more intimate dates.



Radar Stars **BALLET SCHOOL**
STARTS: London Shacklewell Arms, Aug 23
Grimes recently gushed about Ballet School frontwoman Rosie Blair: "Her voice is utterly amazing – reminds me of [Cocteau Twins] Elizabeth Fraser plus The Cranberries." The Berlin-based shoegaze-pop troupe go to London and Belfast (26) to back up Claire Boucher's support and promote new single 'Heartbeat Overdrive'.

WEDNESDAY

August 21

BATH

Spector Moles 01225 404445

BELFAST

Low Empire 028 9024 9276

BRIGHTON

Shotgun Risk/Devil In Detail/
All Action Hero/Dave Capper
Green Door Store 07894 267053
Tailor Birds Latest Music Bar
01273 687171

Thurston Moore/Lauren Naylor/
Dylan Nyoukis Blind Tiger
01273 681228

Tranquillity Volks Tavern
01273 682828

BRISTOL

Robert DeLong Thekla
08713 100000

DURHAM

Eliza Carthy Cathedral

EDINBURGH

Half Moon Run Electric Circus
0131 226 4224

GLASGOW

Aborted/Dyscarnate/System
Divide Audio
Franz Ferdinand Queen Margaret
Union 0141 339 9784

Merchandise Broadcast
0141 332 7304

GUILDFORD

Gallows/Palm Reader/Rough
Hands/Drones Boilerroom
01483 539 539

LEEDS

A Man About A Dog Smokestack
0113 245 2222
Die! Die! Die!/Whales In Cubicles
Oporto 0113 245 4444

Middleman Brudenell Social Club
0113 243 5866

LEICESTER

Buffalo Clover Musician
0116 251 0080
Three Blind Wolves/The Fallows/
Samuel Idwal Soundhouse
07830 425 555

LIVERPOOL

Allah-Las Leaf On Bold St
0151 707 7747

Edwina Hayes Lomax
0151 236 4443

LONDON

The Absentees Ain't Nothing But A
Blues Bar 020 7287 0514

Anna Cuomo Trio Charlie Wrights
020 7490 8345

Anne Pigalle Paper Dress Bar &
Boutique 020 7729 4100

Ben Watt Slaughtered Lamb
020 8682 4080

Blind Design/Trim The Barber/
3 Chords & A Lie Rhythm Factory
020 7247 9386

Brendan Benson/Leah Mason/
Future Monarchs Dingwalls
020 7267 1577

Bwani Junction Proud Galleries
020 7482 3867

Carli Monto Water Rats
020 7837 4412

Casitas Dublin Castle
020 7485 1773

Crossfaith Peel 020 8546 3516

The Duckworth Lewis Method
Under The Bridge
020 7957 8261

EarlWolf KOKO
020 7388 3222

Front Line Assembly/Haujobb/
Ivarensphere Garage
020 7607 1818

The Heatwave Social
020 7636 4992

House Of Lions/Molly's Lips/
Chasing Envy Old Queen's Head
020 7354 9993

Is Tropical/Zoetrope/
Vuvuvultures/Fat White Family
Macbeth 020 7739 5095

Jack J Hutchinson/Stoneface
Travellers Underbelly
020 7613 3105

John Renbourn & Wizz Jones
Half Moon 020 7274 2733

Josef Salvat/Xander The Great
Hoxton Square Bar And Kitchen
020 7613 0709

Joseph/Dan Cook/Matt McGowen
Sevilla Mia

Joseph Coward/Happy Hooves
Shacklewell Arms 020 7249 0810

Lucan Mills The Victoria
0871 230 1094

Mastema Nambucca
020 7272 7366

Mitch Daniels Troubadour Club
020 7370 1434

Mona Borderline 020 7734 5547

The Nightjars Vortex Jazz Club
020 7254 6516

Pepper & Shepherd Silver Bullet
020 7619 3639

Phox Windmill 020 8671 0700

Roberta De Francia Surya
020 7561 0030

Skydive/Jon Gee/Steve Rubie
606 Club 020 7352 5953

Sofa Explosion/Known To Collapse
New Cross Inn 020 8692 1866

Soul Immigrants Spice Of Life
020 7437 7013

Tommy Ludgate Bar Music Hall
020 7613 5951

Tom Mitchell Amersham Arms
020 8469 1499

Tor Miller Lock Tavern
020 7485 0909

Woven Entity/Pippo's Progress
Café Oto 0871 230 1094

MANCHESTER

Arboretum Soup Kitchen
0161 236 5100

Blaue Blume/Gymnast/Break
Dance Make Bones Dulcimer
0161 860 0044

Nick Oliveri Deaf Institute
0161 330 4019

SHEFFIELD

Cruel Acrobat The Hop
01142 781000

SOUTHEND

Heaven's Basement Chinnery's
01702 460440

ST ALBANS

Feed The Rhino/Sonic Boom Six
Horn 01727 853143

WOLVERHAMPTON

Joe Louis Walker Robin 2
01902 497860



Franz Ferdinand,
Queen Margaret
Union, Glasgow

THURSDAY

August 22

BELFAST

Torche/Axis Of/Dott Voodoo

BIRMINGHAM

Beatle Wolfe Hare & Hounds

0870 264 3333

Billyclub/Vox Populi/Wasted Life

Adam & Eve 0121 693 1500

Black Tongue/Morgue Orgy/

Nexilva/Rannoch Scruffy Murphy's

0121 333 3201

Eliza Carthy/Jim Moray MAC

0121 440 3838

Forgotten Fallacy/A Born Disaster/

Silence The Weak O2 Academy

0870 477 2000

Pink Violence/Cassie Graves

Sunflower Lounge 0121 632 6756

Pure Instinct The Hop Pole Inn

Ray Butcher/Tom Bacon MAC

0121 440 3838

BRIGHTON

Brian McNamara Fiddler's Elbow

01273 325850

Capsun White Rabbit 01273 677655

Dr Dr/Damn Dirty Humans/Vaude

Villains The Haunt 01273 770847

John Crampton Mesmerist

01273 328542

Martha Wainwright Komedia

01273 647100

Myniemoe/Fragile Creatures/

Bearded Monster Blind Tiger

01273 681228

Robert Delong Green Door Store

07894 267053

BRISTOL

The Blackout/Reaper In Sicily

Fleece 0117 945 0996

Kaonashi/Towers Fall/Ulimate

Trigger Mechanism Exchange

0117 9304538

Trippy Wicked & The Cosmic

Children Of The Knight/Wight/

Bright Curse Exchange

0117 930 4538

CARDIFF

Delyth Jenkins/Anghard Jenkins

Millennium Centre 029 2063 6464

Vic Ruggiero/Songdog Spiro's

CHESTER

Crocodiles The Compass

01244 344890

DERBY

Will McNicol The Hairy Dog

EDINBURGH

Blondes Sneaky Pete's 0131 225 1757

Shooting Starsfield Hard Rock Café

0131 260 3000

We Are The In Crowd Liquid Room

0131 225 2564

GLASGOW

Front Line Assembly/Haujobb/

Ivardsensphere Classic Grand

0141 847 0820

HATFIELD

Frank Turner/Felix Hagan & The

Family/Sam Russo The Forum

0844 477 2000

LEEDS

Allah-Las Brudenell Social Club

0113 243 5866

Cyber Town New Roscoe

0113 246 0778

Haiku Salut Wharf Chambers

LEICESTER

Bleech Box/The Fallen Empire/

Headwires Musician 0116 251 0080

Icon Soundhouse 07830 425555

LIVERPOOL

Buffalo Clover The Caledonia

0151 709 5909

LONDON

Ben River George Tavern

020 7790 1763

Catherine Hopper/Joseph

Middleton St Stephen's Church

Ducktails/Furs/Eyes & No Eyes

Borderline 020 7734 5547

Lucy Rose,
Wedgewood Rooms,
Portsmouth

Evan Parker Vortex Jazz Club

020 7254 6516

Gallows/The Hell/Rough Hands

Macbeth 020 7739 5095

Goat Leaf/Voodoo Johnson

Nambucca 020 7272 7366

Human Herd/Mechanical Smile

Boston Arms 020 7272 8153

Jaguar Skills Village Underground

020 7422 7505

The Jar Family The Elgin Food Pub &

Music House

Joe Louis Walker Garage

020 7607 1818

Kaniva/Rachel Kerr/4Real/

Remel London Queen Of Hoxton

020 7422 0958

Kevin Davy Quartet Ritzy Cinema

020 7733 2229

King Krule/San Cisco McCluskeys

020 8541 1515

Little Green Cars Rough Trade East

020 7392 7788

Lucan Mills The William Blake

020 7799 1620

Loom Old Blue Last 020 7613 2478

Mark Ardison/Empire Divide/

Swedish Death Candy/South

Of The River Monto Water Rats

020 7837 4412

Matt Belmont Band Lock Tavern

020 7485 0909

Nick Oliveri Black Heart 020 7428 9730

Phox Slaughtered Lamb

020 8682 4080

Plastician/Foamo/Marcus Nasty/

Elijah & Skilliam Dance Tunnel

020 7254 2273

The Pretty Reckless Electric Ballroom

020 7485 9006

Raphaella/Liam Tamn/Trevor

Francis Vibe Bar 020 7377 9880

Roller Trio Ronnie Scott's

020 7439 0747

Rumour Cubes/Nugget/Jule Beanz

The Finsbury 020 8809 1142

RX Bandits Barfly 0870 907 0999

Swags/The Swagger/Panic

The Vulture Proud Galleries

020 7482 3867

Ta Mere Green Note 0871 230 1094

Tom For Idea/5th Avenue/Skivers

Dublin Castle 020 7485 1773

Tori Handsley Trio Spice Of Life

020 7437 7013

Upsurge O2 Academy Islington

0870 477 2000

The Wishing Well Half Moon

020 7274 2733

Yadi/Kirk Spencer/Rina Sawayama

Old Queen's Head 020 7354 9993

Zs Café Oto 0871 230 1094

MANCHESTER

Brendan Benson/Leah Mason/

Future Monarchs Ruby Lounge

0161 834 1392

Jay Diggins Roadhouse 0161 228 1789

Leviathan & The Bastard Sons Grand

Central 0871 230 1094

Merchandise Deaf Institute

0161 330 4019

The Merrylees/Morrissey &

Marshall The Castle 0161 237 9485

Mr Seb Valentine/Benatronic/Luke

Warm Common Bar 0161 832 9245

NEWCASTLE

Die! Die! Die!/Whales In Cubicles/

Future Loss Binary Heartattack &

Vine 07732 280185

NOTTINGHAM

Harry Seaton Guitar Bar

07770 226 926

PORTSMOUTH

Colin Blunstone Cellars

0871 230 1094

Lucy Rose Wedgewood Rooms

023 9286 3911

PRESTON

Trio Valore Continental 01772 499 425

Twisted Wheel Mad Ferret

07919 896 636

SALTBURN BY THE SEA

Gladstone Trio The Victoria

SHEFFIELD

Three Blind Wolves Greystones

0114 266 5599

STOCKPORT

Limbs/Heat Vs Light/The Genitals

Bakers Vault 0161 477 7312

ST ALBANS

Rat Attack Horn 01727 853 143

SWANSEA

Green Haze/Fireroad/Kieland Ridge

Garage 01792 475147

WAKEFIELD

Acelsia Snooty Fox 01924 374455

WOLVERHAMPTON

Heavens Basement/Liberty Lies

Slade Rooms 0870 320 7000

Never For Ever Robin 2 01902 497860

Scouting For Girls Racecourse

YORK

Aborted/Dyscarnate/System Divide

The Duchess 01904 641 413

FRIDAY

August 23

BELFAST

The Hornets/No Spill Blood/Pigs

As People Oh Yeah Music Centre

028 90 310 845

BIRMINGHAM

Against The Wheel/String The

Marionette/One Thousand Sons

Scruffy Murphy's 0121 333 3201

Anesis The Hop Pole Inn

Apparition/Azylga/Divided We Fall

Asylum 0121 233 1109

Ciaran Martin/The Mumblecores/

Labelled O2 Academy 3 0870 477 2000

Kontrast/Reprise/Regale/The Nics

Actress & Bishop 0121 236 7426

Maggies & Vagabonds Flapper

0121 236 2421

Troumaca Bulls Head

BOURNEMOUTH

Widowspeak 60 Million Postcards

01202 292 697

BRIGHTON

The Speak/Ed Reed Sticky Mike's

Frog Bar 01273 749 465

Tensnake/Neal Schtumm/Rez

Concorde 2 01273 673 311

What The Blood Revealed/Tacoma

Narrows Bridge Disaster/Lost In

The Riots The Hope 01273 723 568

BRISTOL

Ben Cooling/Ryan Curtis/Paul

Perkins Louisiana 0117 926 5978

The Flatmates/Design/Flowers

Exchange 0117 9304538

The Mystics Fire Engine 07521 974070

Vic Ruggiero/Sam Scott Exchange

0117 9304538

999 Fleece 0117 945 0996

CARDIFF

Ellie Makes Music Millennium Centre

029 2063 6464

Monkjack Salt Bar

Signor Funk Gwdihw Café Bar

029 2039 7933

DERBY

Steve White/Damon Minchella/

Kristyna Myles Assembly Rooms

01332 255800

EDINBURGH

The Winter Tradition Liquid Room

0131 225 2564

EXETER

Black Uhuru Phoenix 01392 667080

FALMOUTH

The Searchers Princess Pavilion

01326 211222

GLASGOW

Enemies Of The State O2 ABC

0870 903 3444

HALTON

CREAMFIELDS Duke Dumont/

Shadow Child/Riva Starr/

Claptone/T Williams/

Russ Chimes/Citizen Daresbury

Estate 0151 707 1309

HOVE

Bruise/Jane Bombane/TyLean

Brunswick 01273 735254

LEEDS

LEEDS FESTIVAL Biffy Clyro/Nine

Inch Nails/Fall Out Boy/Phoenix/

Azealia Banks/Disclosure/Haim/

Spector/Mount Kimbie/Pure Love/

Merchandise/Angel Haze Bramham

Park 0871 230 1094

Falloch/A Forest Of Stars/Cnoc An

Tursa Brudenell Social Club 0113 243 5866

Massicot Wharf Chambers

LEICESTER

Exit State/Primo Empire/Black Hawk

Down Soundhouse 07830 425555

Kingsize Musician 0116 251 0080

Sam Brookes/Charlotte Carpenter

The Cookie Jar 0116 2531212

LIVERPOOL

Gallery Beggar/Alister Said/

Shannen Bamford View Two

0151 236 9555

LONDON

Alabama 3 Jamm 020 7274 5537

Anaal Nathrakh/Altar Of Plagues/

Xerath/Winterfylleth/Hybris/

Voices Underworld 020 7482 1932

Animal Kingdom/Voodoo Vegas

Barfly 0870 907 0999

Arrows Of Love/Seer Buffalo Bar

020 7359 6191

Artwork/Jimmy Plates Book Club

020 7684 8618

Ballet School Shacklewell Arms

020 7249 0810

Blackwell Monto Water Rats

SATURDAY

August 24

Merchandise,
International Music
Festival, East Village
Arts Club, Liverpool



ABERDEEN

Josh Wink/Greg Gibb Snafu
01224 596 111

Mickey 95/Ghost Of Bongo
Moorings Bar 01224 587602

River Of Slime/Anak-Anak/
Haiku Salut The Tunnels
01224 211121

BIRMINGHAM

Black Uhuru/Iqulah Rastafari
Drum Arts Centre

Faith/Dirty Little Lies/The Stacks
O2 Academy 0870 477 2000

Falloch/Cnoc An Tursa/Aloeswood
Asylum 0121 233 1109

Jethro Sheeran/Pierre Lewis/
Carolynne Poole The Institute
0844 248 5037

Taste/The Domino Set/Mr George's
Famous Last Words Actress & Bishop
0121 236 7426

BLACKBURN

Mostly Autumn/Chantal McGregor
King George's Hall 01254 582582

BOURNEMOUTH

Sansara/Western Sand/The
Motherload The Anvil
01202 295898

BRADFORD

Mastema Gasworks Bar
01274 732200

BRIGHTON

Aborted/System Divide/Dyscarnate
The Haunt 01273 770847

George Ezra/Tarq Bowen/Ez Stone
Blind Tiger 01273 681228

The Spin/The Stone Angels Green
Door Store 07894 267053

Steve Kiw/Jeff Daniels Fishbowl
01273 777505

BRISTOL

Ducktails/Cape/The Crisis Project
Louisiana 0117 926 5978

Justin Wilkes/Dixon Brothers/
Nay Nay O2 Academy
0870 477 2000

Martipants/Kid Manners/Coco The
Clown Start The Bus 0117 930 4370

The Slumbertones/Beat Harlows
Exchange 0117 930 4538

CARDIFF

The Lay-Lows The Yard
029 2025 5520

CARLISLE

DJ Millsy/Gorilla Salad/Joe 90
Brickyard 01228 512220

CHRISTCHURCH

The Searchers Regent Centre
01202 499148

DERBY

Stanley Brinks/Freschard The
Hairy Dog

EDINBURGH

Brendan Benson/Leah Mason
Electric Circus 0131 226 4224

Cheap Picasso/Rob Ralston Cabaret
Voltaire 0131 220 6176

Editors Picture House 0844 847 1740
High Contrast/SPV/Nu Logic Liquid

Room 0131 225 2564
Pictish Trail Liquid Room

0131 225 2564
Tiga/James Zabiela/George

Fitzgerald Picture House
0844 847 1740

EXETER

Vice Squad Cavern Club
01392 495 370

GLASGOW

Calum Ingram The Old Hairdressers
0141 222 2254

Counselled Out/The Ramblin' Sons/
The Tracks Ferry 01698 360085

Crocodiles Broadcast 0141 332 7304

Tommy Trash The Arches

0141 565 1000

Viking Galaxy/Erin Vivers O2 ABC
0870 903 3444

HALTON

CREAMFIELDS The Prodigy/
Madeon/Zane Lowe/Avicii/Knife

Party/Nicky Romero/Zedd/Annie
Mac/Skream/Benga Daresbury

Estate 0151 707 1309

LEEDS

The Chasing Dark Santiago

0113 244 4472

LEEDS FESTIVAL Green Day/System
Of A Down/Deftones/Frank Turner/
Skrillex/A\$AP Rocky/Major Lazer/

Crystal Fighters/Chvrches/Surfer
Blood/Wiley/The Toddlia T Sound

Bramham Park 0871 230 1094
Pteroglyph/XIII/Lammergeier

The Library 0113 244 0794

LIVERPOOL

LIVERPOOL INTERNATIONAL MUSIC
FESTIVAL JLS/Little Mix/Eliza

Doolittle/Union J/Stooshe/Diana
Vickers Pier Head 0151 709 1693

Merchandise East Village Arts
Club

SUMMERCAMP FESTIVAL Optimo/
The 2 Bears/Fair Ohs/The Joy
Formidable/Martha Wainwright/
Mount Kimbie/Spectrals/The
Staves/Ghostpoet Baltic Triangle

LONDON

The Badheads Dublin Castle
020 7485 1773

Bambi/Courts/Maddox/Noise
Kitten The Finsbury 020 8809 1142

DJ Hermit/The Veteran Maddness/
DJ Rojay/Special K Scala

020 7833 2022
Eddie Griffin O2 Academy Brixton

0870 477 2000
Expensive/Bloomer/The Middle

Ones/Tyrannosaurus Dead/Skinny
Girl Diet/Sock Puppets George

Tavern 020 7790 1763
The Flatmates/Flowers/Design

The Miller 020 7407 2690
Francobollo/Mohit/LA Salami

Silver Bullet 020 7619 3639
Freddie McGregor Hackney Empire

020 8985 2424
French For Cartridge Rough Trade

West 020 7229 8541
SOUTHWEST FOUR FESTIVAL

Groove Armada/Armin Van Buuren/
Paul Oakenfold/Paul Van Dyk/
Eric Prydz/Boys Noize/Example/
Afrojack Clapham Common

Hawkwind O2 Shepherds Bush
Empire 0870 771 2000

Infinite Translation/Parasite/
Desolator/Kemakil/PsyKosis

Black Heart 020 7428 9730
In Flagranti/Morgan Hammer/
Marcus Marr Queen Of Hoxton

020 7422 0958
Jazzheadchronic/Jon Kennedy/
Congo Natty/Jazzie B Bussey

Building
Joris Voorn/Davide Squillace/
Steffi/Virginia/Craig Richards

Fabric 020 7336 8898
Julianna Barwick St Giles In The
Fields 020 7240 2532

Laidback Luke/Patrick Hagenaar/
Nathan C Ministry Of Sound

020 7378 6528
Laura Whitmore Proud Galleries

020 7482 3867
Lonnie Liston Smith Jazz Café

020 7916 6060
Lost & Found Madame Jojo's

020 7734 2473
Mario Basanov/Revenge/Justin

Winks The Lambeth
Mr So & So Peel 020 8546 3516

MFC Chicken/Matt Watson
The Lexington 020 7837 5387

Nick Elia/Nicolas Comte/Diva Dee
Pacha 020 7834 4440

Peter Antony Borderline
020 7734 5547

Poeticat Windmill
020 8671 0700

Punks Jump Up Nest
020 7354 9993

Randall/Mampi Swift/Top Cat/
Serial Killaz/Kenny Ken/Nicky

Blackmarket Indigo @ The O2 Arena
0870 701 4444

Seib/We The People/Sensorites/
Narrow Plains Barfly

0870 907 0999
Slipmatt/Groover/The Raskel/
Smithy Garage 020 7607 1818

Sulk Upstairs At The Garage
020 7607 1818

Sun Ra Arkestra Café Oto
0871 230 1094

Tidy Street/Marvellous Medicine/
Jeanine Barry Monto Water Rats

020 7837 4412
Tim Cullen/Electronic Youth/Soul

Avengerz Plan B 08701 165421
Zatokrev/October File/Cold In

Berlin/Kontinuum Underworld
020 7482 1932

MANCHESTER

I, The Writer/In Our Defence/
Searu/Phantomz Retro Bar

0161 274 4892

PRIDE FESTIVAL Sam Sparro/Misha
B/Rowetta/Moto Blanco/Swiss Lips

Various venues
The Score Ruby Lounge

0161 834 1392
MIDDLESBROUGH

Big Fat Panda The Legion
07828 039434

NEWCASTLE

Dog Years/The Dead Indians/
Waskerley Way Cluny

0191 230 4474
Evening Hymns/Tom Hollingworth

Cluny 2 0191 230 4474
Eye Licker/The Atoms/The

Depressants Black Bull 0191 414 2846
Yong Tong/Go Suck A Fuck/Wilt

Wagner Star And Shadow Cinema
0191 261 0066

NORWICH

Meltdown & Exile Waterfront
01603 632 717

SAW/Breakbeat UKSP/Jammer
BBK Waterfront 01603 632 717

To The Last/Strate Atom
Brickmakers 01603 441 118

NOTTINGHAM

Emilie Autumn Rock City
08713 100000

OXFORD

The August List/Bright Works/
The Yarns Modern Art

01865 722733
PLYMOUTH

999/The Charred Hearts/Bus
Station Loonies DBs Live

PRESTON

Bo Ningen Mad Ferret
07919 896636

READING

READING FESTIVAL Eminem/
Chase & Status/Foals/White Lies/
Alt-J/Jake Bugg/Tame Impala/
Imagine Dragons/Johnny Marr/
Palma Violets/British Sea

Power/Savages Richfield Avenue
0871 230 1094

STOCKTON

Harry Seaton Green Room
01642 606525

STOKE ON TRENT
Khan/Kaiju/Flowdan Sugarmill

01782 214991
WAKEFIELD

Sacred Mother Tongue Warehouse
23 01924 361300

WATFORD

The Cold Harbour Horn
01923 225 020

WINDSOR

Scouting For Girls Racecourse
WOLVERHAMPTON

The Wild Flowers/The Proctors
Slade Rooms 0870 320 7000

YORK

Twin Bee/Royal Blood/UV Basement
01904 612940

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 25–August 27

Loom, Shacklewell Arms, London



SUNDAY, AUGUST 25

BIRMINGHAM
ICON Scruffy Murphy's
 0121 333 3201

BOURNEMOUTH
Sacred Mother Tongue/Divine
Chaos/Metaprisms The Anvil
 01202 295898

BRIGHTON
Ducktails The Hope 01273 723568
Ronan Parke/Connor Harris
 The Haunt 01273 770847
Stark Fiddler's Elbow 01273 325850
Trio Valore/The Spitfires Blind Tiger
 01273 681228

BRISTOL
Here Lies The Enemy/Hostile
Theory/Envy The Fallen/Heaven
Asunder/Out Of Enemies
 Exchange 0117 930 4538

CARDIFF
Chris Goldfinger/Tenza De Boss
Lady/Rankin Fire Koko Gorilaz
 08701 352245
Mr Phormula/Lunatik's Crew
 Millennium Centre 029 2063 6464

EDINBURGH
Crocodiles Sneaky Pete's
 0131 225 1757
Widowspeak Electric Circus
 0131 226 4224

HALTON
CREAMFIELDS David Guetta/Tiesto/
 Groove Armada/Ferry Corsten/
 Afrojack/Jaguar Skills/
 A-Trak/Sub Focus/Modestep/Shy
 FX Daresbury Estate 0151 707 1309

LEEDS
Danny Bond/Tom Zanetti/Katie
May/Jessica Lowe O2 Academy
 0870 477 2000

LEEDS FESTIVAL Eminem/Chase
 & Status/Foals/White Lies/Alt-J/
 Jake Bugg/Tame Impala/Imagine
 Dragons/Johnny Marr/Palma
 Violets/British Sea Power/Savages
 Bramham Park 0871 230 1094

Honour Your Pain Packhorse
 0113 245 3980

Ian Dewhurst HiFi Club
 0113 242 7353

J Rocc Beat Bar 07984 430574

The Most Ugly Child Sela Bar
 0113 242 9442

Sophie Debattista Trinity & All Saints
 College 0113 283 7241

LIVERPOOL
SUMMERCAMP FESTIVAL
Nathan Fake/Ewan Pearson/
Lunar Modular/Delphic/Benjamin
Francis Leftwich/Steve Mason/
Dutch Uncles/Ed Harcourt/Wave
Machines/Marika Hackman Baltic
 Triangle

Our Man In The Bronze Age/Etai
Keshiki/Haiku Salut/Tombed
Visions Mello Mello 0151 707 0898

LONDON
Objects/Beta Blocker & The Body
Clock/Foreign Skin Macbeth
 020 7739 5095

Armchair Committee Nambucca
 020 7272 7366

Blondes/Nick Hoppner Bussey
 Building

Blue Harlem/Sophie Shaw Ronnie
 Scott's 020 7439 0747

Boddika/Mala/Loefah/Jackmaster
 Heaven 020 7930 2020

DJ Deep/Dinky/Peter Pixzel/
Cormac/Jacob Husley Fabric
 020 7336 8898

DJ Spoomy/Lloyd Life/Sammy
 Jazz Café 020 7916 6060

DJ Swerve Grand 020 7223 6523

Georgia Mancio/Tim Lapthorn/
Julie Walkington 606 Club
 020 7352 5953

Gilles Peterson/The Reflex/
Madera Verde The Lambeth
 Groove Odyssey/Kenny Dope/
 Jazzy M/David Bailey/Bobby &
 Steve/Funky P Ministry Of Sound
 020 7378 6528

Heidi & Marc Houle Fire Club
 020 3242 0040

Hot Milk Surya 020 7561 0030

John Otway Borderline
 020 7734 5547

Keane/Laura Mvula Kenwood House
 020 8348 1286

Kersha Bailey/Stamina/Kevin
Mark Trail/Frisky Queen Of Hoxton
 020 7422 0958

The London Guns Proud Galleries
 020 7482 3867

Loom/Whistlejacket/Thought
Forms/Puffer/Parlour/The Moats/
The Underground Youth
 Shacklewell Arms 020 7249 0810

Mr Thing/Kidkanevil/Chris P Cuts
 Birthdays 020 7923 1680

The Mystery Fax Machine Orchestra
 Boogaloo 020 8340 2928

Odyssey/Bad Zuke/Ben Pistor
 Book Club 020 7684 8618

Omar 5/Martyn/Portable/Tama
Sumo/Floating Points/Moxie
 Studio 338

Roni Size/Skibadee/Dynamite
 Warehouse 020 7928 9251

Sam Sparro/Seattle Yacht Club
 Hoxton Square Bar And Kitchen

Sun Ra Arkestra Café Oto
 0871 230 1094

Tippa Irie Big Chill House
 020 7427 2540

The Valottes/MK III/Will Varley
 New Cross Inn 020 8692 1866

Wodensthorne/Falloch/Mael
Mordha/Eastern Front/Cnoc An
Tursa Underworld 020 7482 1932

MANCHESTER
Bound By Exile/Nexilva Retro Bar
 0161 274 4892

PRIDE FESTIVAL Mutya Keisha
 Siobhan/Kate Nash/Patrick Wolf/
 Ren Harvieu/The Quangos/Go
 Native Various venues

MIDDLESBROUGH
Eddie Halliwell/Porter Robinson/
Kryder/Bryan Kearney/Arctic Moon
 Empire 01642 253553

NEWCASTLE
Beth Macari Cluny 0191 230 4474
Blackjack/Atlanta/Fully Loaded/
Castaway/Public Secret/Beat The
Poet/Death To Indie/White Veil The
 Globe 0191 478 3913

Laidback Luke Digital 01912 619755

OXFORD
Jason Kaye/MC Sparks/MC Kie
 The Bridge 01865 242526

PORT TALBOT
Best Supporting Actors/Ghost Train
Band Grand Hotel

READING
READING FESTIVAL Biffy Clyro/Nine
 Inch Nails/Fall Out Boy/Phoenix/
 Azealia Banks/Disclosure/Haim/
 Spector/Mount Kimbie/Pure Love/
 Merchandise/Angel Haze Richfield
 Avenue 0871 230 1094

STOCKTON
Three Blind Wolves Green Room
 01642 606525

WATFORD
Artful Dodger Walkabout
 01923 240688

MONDAY, AUGUST 26
BEDFORD
Merchandise Esquires 01234 340120

BELFAST
Ballet School Stiff Kitten
 028 9023 8700

BOURNEMOUTH
Leonard Cohen International Centre
 0870 111 3000

BRIGHTON
Prince Fatty/Samsara/Voodoo Love
Orchestra Concorde 2 01273 673311

BRISTOL
Hell Razor/Blaxar Ring O'Bells
Sick Of It All/Off With Their Heads/
The Down & Outs/Bangers/
OK Pilot/Mark McCabe/Turtle
Lamone/Goodtime Boys Exchange
 0117 930 4538

CARDIFF
Son Of Jack Millennium Centre
 029 2063 6464

EDINBURGH
Dreng Electric Circus 0131 226 4224

Ewen Forfar Captain's Bar
 01316 682312

LEEDS
Lonnie Liston Smith & The Cosmic
Echoes Beat Bar 07984 430574

LIVERPOOL
The Charlatans/Welcom Pariah
 St George's Hall 01922 615754

LONDON
Chance The Rapper XOYO
 020 7729 5959

Disclosure Notting Hill Carnival

Dolls/Mano's Daughter/Itchey
Teeth/Laura Jayne-Hunter
 Old Queen's Head 020 7354 9993

Halo Halo/Massicot/Oso El Roto/
Showman's Wagon Power Lunches
 Arts Café

Joanna Eden/Carlos Fuentes/
Gerry Hunt/Charlie Price
 606 Club 020 7352 5953

Last Vendetta/Munkinpure/
Travis O'Neil Dublin Castle
 020 7485 1773

Nidi D'Arac The Islington Bar
 020 7609 4917

Parlour/Parakeet/The Sky
Between The Leaves Macbeth
 020 7739 5095

Phox Half Moon 020 7274 2733

Robert Lane The Bedford
 020 8682 8940

Sun Ra Arkestra Café Oto
 0871 230 1094

MANCHESTER
Antonia Lulic Night & Day Café
 0161 236 1822

PRIDE FESTIVAL Lucy Spraggan/
 Rylan Various venues

NEWCASTLE
Josie, Molly & Robbie Cluny
 0191 230 4474

NORWICH
Aftershock/The Emma Hall Big
Band/Tattooed Lies/The Claire
Barker Band/Pure Passion
 Brickmakers 01603 441 118

Crocodiles Arts Centre 01603 660 352

SHEFFIELD
Sam Gray/Emma Stevens/Owen
McGarry Greystones 0114 266 5599

WOLVERHAMPTON
Joe Brown Robin 2 01902 497860

TUESDAY, AUGUST 27
BELFAST
Alkaline Trio Limelight
 028 9032 5942

BRISTOL
Black Rebel Motorcycle Club
 O2 Academy 0870 477 2000

CARDIFF
Fiddlebox Millennium Centre
 029 2063 6464

Merchandise The Globe
 07738 983947

GLASGOW
Lonnie Liston Smith & The Cosmic
Echoes O2 ABC 0870 903 3444

Off With Their Heads Audio

LEEDS
Crocodiles Brudenell Social Club
 0113 243 5866

LEICESTER
The Carp Family/One Suspicious
Monkey Musician 0116 251 0080

Dead Frequency Shed 0116 262 2255

Grant Hart/The Burn/Burning
 Musician 0116 251 0080

LIVERPOOL
Skaters/Darla Shipping Forecast
 0151 709 6901

LONDON
Amber States Bedroom Bar
 020 7613 5637

Andreas Moutsoulis St Martin-In-
 The-Fields 020 7845 9500

And So I Watch You From Afar/
This Town Needs Guns/Mylets
 Old Blue Last 020 7613 2478

Beth Rowley/Theo Bard
 Eastern Curve Garden

The Brew 100 Club
 020 7636 0933

California X/Whales In Cubicles/
Bloody Knees Borderline
 020 7734 5547

Courtney Marie Andrews
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Dark Bells/Neils Children/Kagoule
 Madame Jojo's 020 7734 2473

David Byrne & St Vincent
 Roundhouse 020 7482 7318

Della Lupa The Bedford
 0208 682 8940

Fitz Slaughtered Lamb
 020 8682 4080

Ginger Baker's Jazz Confusion
 Ronnie Scott's 020 7439 0747

Guy Buttery Half Moon
 020 7274 2733

Hannah Rose Platt/George Frakes/
Joseph Robbins The Finsbury
 020 8809 1142

Henry Parker Troubadour Club
 020 7370 1434

Illy Barfly 0870 907 0999

Jack Cheshire Servant Jazz Quarters

The Late Post/Charlie Snelling/
Rozen Child Queen Of Hoxton
 020 7422 0958

The More I See Upstairs At The
 Garage 020 7607 1818

Pepper & Shepherd Windmill
 020 8671 0700

Sofa Explosion/Known To Collapse
 Good Ship 020 7372 2544

Sunshine Economy/RuH/The
Red Kites/Habitats Buffalo Bar
 020 7359 6191

Sun Ra Arkestra Café Oto
 0871 230 1094

MANCHESTER
Widowspeak Night & Day Café
 0161 236 1822

NEWCASTLE
Palm Reader Hoults Yard
 0191 265 4282

SHEFFIELD
The Be Good Tanyas City Hall
 0114 278 9789



Disclosure, Leeds Festival, Friday; Reading Festival, Sunday

THIS WEEK IN 2001

THE STROKES' LAST NITE, SPLICED STRIPES, V VIEW



WHITE WEDDING?

Speculation grows that Meg and Jack White of The White Stripes were once husband and wife, splitting up in 2000 after a four-year marriage. The story has been reported in *Entertainment Weekly*, *Time* and the *New York Times*, yet Jack still denies it. "We're brother and sister," he insists. "Someone started a rumour about how we used to be married and we played along with it. That was a bad idea, we get asked about this all the time now." Following the speculation, the band claim they will only talk to "guitar magazines" from this point on.

V - GOOD!

Amid the issue's Reading and Leeds previews, V Festival is reviewed across four pages. Wheatus are described as "not so much a band as a piece of shit", and it's noted that Simon Pegg plays harmonica with Coldplay and Ian Brown rides a bike around the stage. Rumours abound that Manic Street Preachers may be about to split up - a fate our reviewers would wish on most of the festival's headliners, including Red Hot Chili Peppers ("just fuck off"), Texas ("don't hurry back") and Toploader ("the gravestone of indie").

STROKES GO LA-LA

With a week to go until they play their first Reading and Leeds Festivals and a fortnight to the release of *'Is This It'*, NME's Ted Kessler finds The Strokes causing the same sort of hysteria in LA as they had in the UK. Their first show at the Troubadour is rammed with 800 fans and celebrities - Spike Jonze, Keanu Reeves, Joe Strummer, Debbie Harry - and described by local hipsters as "the most rapturously received debut show in this city". At the end of the gig, with no encore, the crowd disperse, apart from one glamorous blonde woman screaming for more. "Mom," says Nick Valensi, ushering her backstage, "we don't know any more."

At the aftershow, the very drunk band are besieged by groupies. Having licked NME's ear by way of greeting, Julian Casablancas introduces himself to a group of women by throwing his arm around one while kissing another hard on the lips. Nikolai Fraiture is accosted by a barely dressed member of Nashville Pussy and, when the party moves on to the band's rooms at the Roosevelt Hotel, Nick Valensi's room is "like a harem".

Next morning around the pool, the "five bamboozled young men" try to fathom out the whirlwind going on around them. "Every day is like an amplified version of the day before," says Fab Moretti, and Casablancas agrees: "It's fucking crazy. Every night is a new high point. It feels like we're driving a car really fast and we could get pulled over by the cops or we could get to the end of the journey and say, 'That was fun.'"

ALSO IN THE ISSUE THAT WEEK

• John Robinson reviews The Strokes' debut album *'Is This It'*, giving it a glowing 10/10 rating. "One of the best and most characterful debut albums of the last 20 years... the best kind of New York story."

• The new-band section profiles a thriving emo combo called Jimmy Eat World, who claim they met in the sandpits of pre-school and defend their lack of politics by arguing: "The Beach Boys just sang about meeting chicks and hanging out."

• In a bumper week for albums, Slipknot's *'Iowa'*, Björk's *'Vespertine'* and Mercury Rev's *'All Is Dream'* all get a notable 8/10.

• "Kula Shaker refuse £0.00003million offer to reform," claims the *Thrills* comedy page.

NME

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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).

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Periodicals postage paid at Rahway, NJ. Postmaster: Send address changes
to: NME, 365 Blair Road, Avenel, NJ 07001, USA.

BACK ISSUES OF NME cost £4.50 in the UK (£5.50 in the EEC, £6.50 in
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TAXING THE FINEST MINDS IN ROCK'N'ROLL FOR SIX DECADES

Compiled by Trevor Hungerford

Win!

A BAG OF NME SWAG



CLUES ACROSS

- 1 Manic Street Preachers are back. Now there's a surprise (4-2-3-6)
 10+9A There could be no other setting on the Best Coast for this album (3-4-5)
 11+15D Ian Brown's performing and everyone's on fire (3-6)
 12 (See 34 across)
 14 It's the drummer from Wire, so no need to stay up (7)
 16 Was there a fringe benefit for us with this Pavement number? (3-4-4)
 18 Formed in 1988 by Alex Paterson and Jimmy Cauty (3)
 19 (See 29 down)
 21 Remixes are too much for this record company (1-1-1)
 22 'All I Want For Christmas Is A ____ Prague Away Kit' by Half Man Half Biscuit (5)
 23 The creation of Mark Oliver Everett (4)
 24 Their singles include 'Making Plans For Nigel' and 'Senses Working Overtime' (1-1-1)
 25+27D A Vines buff works out connection to Apache Indian hit single (4-5)
 27 Razorlight's bad habit (4)
 29 The Libertines' 'Scarborough' Steve makes his name amid the bombed lowlands (6)
 32 808 State song came out under a cloud (6)
 33 (See 7 down)
 34+12A Flash MBE around within Shack (3-5)

CLUES DOWN

- 1 Fuck Buttons get set to zoom in, but they're actually not very fast (4-5)
 2+25D We should be kept in the dark about Kings Of Leon's music (4-2-3-5)
 3 Chart position for Muse in '____ Of The Problematic' (3)
 4 Birmingham band who were 'Wide Awake' from the very start (5)

- 5 Perhaps a near toxic life for '90s spin-off group from Echo And The Bunnymen (13)
 6 Album of the month is from U2 (7)
 7+33A "I don't like reggae, oh no, I love it", 1978 (9-7)
 8 (See 26 down)
 13 A hit for Barry Ryan in the '60s and covered by The Damned in the '80s (6)
 15 (See 11 across)
 17 Former bassist with Men At Work going through the fire escape (4)
 20 Solo Debbie Harry album '____, Dumb & Blonde' (3)
 22 Following the death in 1980 of singer Malcolm Owen, The Ruts continued as Ruts ____ (1-1)
 25 (See 2 down)
 26+8D Deptford Goth single should be a genuine sensation (4-4)
 27 (See 25 across)
 28 Liverpoolians from Newcastle (4)
 29+19A Nasty little things that gave their backing to Nick Cave (3-5)
 30 Albums '____ Are Gone' by Haim or '____ Of Future Passed', by The Moody Blues (4)
 31 In 1992 there was hope from Nine Inch Nails on single and from The Cure on album (4)

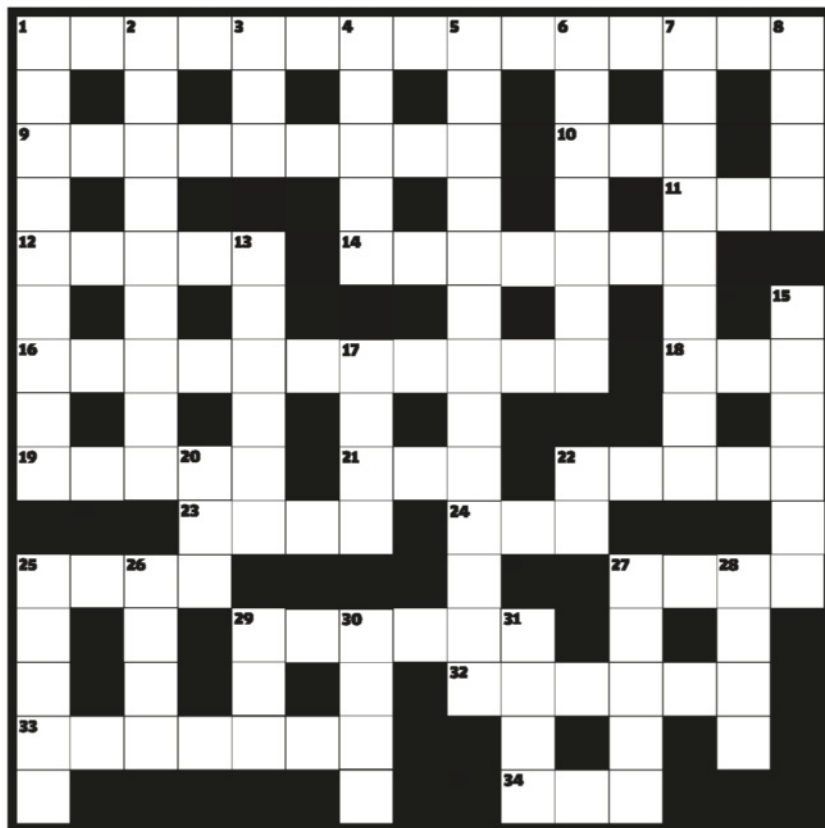
JULY 20 ANSWERS

ACROSS

1 Do I Wanna Know, 9 Starlight, 10 Tramp, 11 Outkast, 12+14A Let Her Go, 15 Valtari, 18 Deadwood, 25 Love Like This, 27+28A Get Born, 29+13D Ready To Go, 30 Essence

DOWN

1 Dissolve Me, 2+21A I Can't Explain, 3+6D+4D All Day And All Of The Night, 5 Kitt, 7 Cath, 8 Spark, 12 Load, 16 Lump, 17+19D I Don't Know What It Is, 20 Ohio, 23+27D Auntie Gin, 24 Stone, 25 Liar, 26+22A Viva La Vida



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COLLECTORS' CORNER

APHEX TWIN

The musical gems that no Richard D James fan should be without



AFX - ANALOGUE BUBBLEBATH VOL 1 (1991)



Richard D James' first release was this 12-inch, which he released under the AFX moniker on the Exeter-based specialist techno label Mighty Force Records, who gave several West Country artists their first exposure. The four-track EP, influenced by the acid house scene, saw James make a name for himself after the tracks got regular airplay on Kiss FM.

Need To Know: Several more 'Analogue Bubblebath' EPs followed, most recently in '97.

POWER-PILL - PAC-MAN (1992)



The year 1992 saw feverish activity from James, including the his acclaimed full-length debut album as Aphex Twin, 'Selected Ambient Works 85-92'. Using another pseudonym, this time Power-Pill, he released a four-track EP featuring remixes of the music from the legendary arcade game Pac-Man.

Need To Know: The 'Mickey Finn's Yum Yum Mix' contains a sample of the Pink Floyd track 'Money' from 'The Dark Side Of The Moon'.

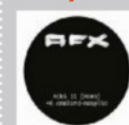
26 MIXES FOR CASH (2003)



The cheeky title accurately sums up the contents of this album. At the height of his popularity, it seemed everyone wanted an Aphex Twin remix. Among those included here are Saint Etienne, Jesus Jones and even The Mike Flowers Pops.

Need To Know: Aphex insists he was once asked to do a Lemonheads remix, but forgot about it. He gave the courier who arrived to pick it up an entirely unrelated piece of music, which they still used, none the wiser.

AFX/LFO (2005)



Aphex, once again under his AFX alias, teamed up with fellow

Warp Records techno titans LFO on this untitled split 12-inch single, which was limited to just 2,000 copies and was made available exclusively through the label's website. Each artist supplied two tracks. Not surprisingly, copies for sale are now extremely rare.

Need To Know: Two songs from the 12-inch featured on PlayStation portable video game *Wipeout Pure*, released in the same year.

FANMAIL

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

Edited by Mark Beaumont



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Letter of the week

The best of the NME mailbag



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HIP-HOP HOORAY

From: Neil Renton
To: NME

Hip-hop isn't perfect. At its worst, it's misogynistic, homophobic, encourages mindless violence and has given the world Vanilla Ice. At its best, though, it's unstoppable and could be the greatest genre of music ever to hit our ears. It's as raw as rock'n'roll, as dangerous as punk and as exciting as rhythm'n'blues. It might only be 40 years young but its influence on culture makes it feel like it's been here since the dawn of time. I'm not sure if its future will be as glorious as its past, but as long as we've got the likes of Public Enemy to make the hairs on the back of our neck stand up, hip-hop is still relevant.

NME's response...

Beyond the decades of great music, Neil, let's not forget hip-hop's socio-political influence. It has been the driving force behind a deep level of social integration and understanding directly at odds with Western

governments' policies intended to drive apart the rich and the poor. It has spotlighted ghetto in-fighting, rallied protest and given a mainstream voice to the anger, honour and – yes – extreme horniness of generations

of disenfranchised youth, black and white. OK, hip-hop sometimes has some pretty offensive prejudices of its own – but progress is being made, with Frank Ocean coming out and Kanye questioning the acceptability of the

word 'bitch' (clue: it's nil). And musically, hip-hop is becoming more relevant by the minute – Kanye, Frank and Kendrick are among the most inventive sound-sculptors on the planet right now. Here's to another 40 years – MB

DEFINITELY, NO

From: Robyn Burden
To: NME

So recently I've noticed there's been an awful lot of talk about the Oasis reunion, marking the 20-year anniversary. Personally, I think fans are getting too excitable. Although it would be absolutely amazing to see the boys play together again, we have to think about this logically. On that fateful night in Paris, prior to the split, when Noel claims Liam supposedly came into the dressing room "waving his guitar like an axe" and Noel walked out, it became clear the boys had well and truly had enough of each other. In September of last year, Noel said, "I wouldn't reform Oasis even if all the world's starving children depended on it." Now I don't know about you, but that rules out hope of a reunion quite clearly.

I understand they've both said, in a fashion, it would be good to have a reunion, but in no way, shape or form have they agreed to it. I mean, a Smiths reunion would be good, but Johnny and Morrissey will never let that happen. Don't get me wrong, I would sell my soul to see Oasis reform, but are we jumping the gun a little bit?

From: NME

To: Robyn Burden

Welcome, Robyn, to nostalgia culture. It's a land where little else pays. Band get big, band enjoy a decade of success, band's fanbase wanes slightly, band stage a split, band indulge wanky solo efforts for five years while stoking interest in a reunion by repeatedly saying it'll never happen, band reform amid widespread hysteria to headline every festival on the planet and rake it in like Beckham in his pants. It's the standard model. The Bureau Of Crushing Inevitable Reunions have had the Oasis

comeback pencilled in for 2014/2015 ever since they broke up, but with Beady Eye tanking like a North Korean public holiday and Liam already dropping hints he'd be up for the odd 'Definitely Maybe' anniversary show, it sounds like the ideal chance for Oasis to put on the sort of Glastonbury 'event' gig not really pulled off since the Knebworth glory days. The full album plus an encore of greatest hits: stupendous. Then – debit cards out, world! – Liam and Noel bury the hatchet for a two-year plod around the world's increasingly reunion act-slanted festival headline slots, playing to millions of freshly grateful fans blind to the fact that Liam now sings like a massive, stoned wasp with influenza. But, hey, don't hate the players, hate the game – MB

From: George
To: NME

The past few weeks, since NME were reporting on Oasis being one of the favourites to headline next year's Glastonbury, I have been attempting to find every last penny I can in order to buy a ticket. If this were to come true my 15-year-old self would be ecstatic at the news and I would have to be there. This year I sadly missed out on getting Glastonbury tickets and at the sheer disgust of it all I got very angry/upset as it is a festival I have always wanted to go to but thus far I have missed out on. It is something that requires money, something that as a student I have very little of. Let's hope that when it comes to October when the tickets go on sale that I will have sufficient funds in order to buy a ticket or else I will be a heartbroken music fan for another year.

From: NME
To: George

Oasis or no, George, you should make it your life's mission to beg, borrow or

steal a ticket to Glastonbury as then you'll be able to go to the most mind-expanding, expectation-confounding, trouser-spoiling event in the history of the world. And then get turned away at the gate for having the wrong ID for your ticket - MB

LIBS LUST

From: Amy Gwinnett
To: NME

Normally, I find the constant call for certain bands to reform very tiring. Oasis? Leave 'em, let Noel get on with his pretty solo emoting and Liam get on with being in *The Sun*. The Smiths? Nah, they've given the world enough, and Johnny Marr's new solo album is am-az-ing. The Libertines? Ah. Yeah, well, this is where I come unstuck. Because as much as I like Babyshambles and tolerate Carl's solo material, in the universal call of Libs fans the world over... IT WILL NEVER BE THE SAME. It's awful, but all this talk of Pete being in fine voice and such has made me resent the 'shambles more, because if Doherty is going to be on good artistic form, I don't want it wasted on his second-best band, y'know? I want those sweet vocals and fine melodies shared with Carl on the third Libertines album. I want to hear a Libertines song live by both of its creators. I know, rationally, that it



STALKERS

From: Eden-Grace Turner
To: NME

I got to meet and chat to Swim Deep after their instore gig at Rough Trade East. It was the best night of my life!

will probably never be and that if it was it would be a bit of a mess anyway, but I'm afraid it's the one reunion I can't ever stop hoping for. Damn that unsinkable Albion.

From: NME

To: Amy Gwinnett

Hang on, "it will probably never be"?!! Didn't The Libs reform just a few years ago? Haven't both Peter and Carl said recently that there's bound to be more Libertines activity as soon as they get the chance? Isn't a Libs reunion more certain than death itself? I suspect the only delay is to allow management to develop a special hat for Pete, which wakes him up with adrenalin shots direct to the brain and then automatically fires a trail of narcotics for him to follow in the direction of the stage - MB

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BUGG-ERED?

From: Mark Scott
To: NME

So, Jake Bugg, where did it all go wrong? Well, not all of it, obviously: the artistic credibility is still intact, so too the 'outsider' chic. The adulation? Not so much. Maybe it's our fault: you got the populist *X Factor* broadside in early doors, enjoyed the patronage of Gallagher Sr - perhaps we saw you as the authentic cocky upstart, swaggering in to shove a stick of dynamite up our collectively complacent arse. And then the fuse went out. If only you could be a little less... intense. Maybe chuck the boys in the music press an occasional nugget; life would be just that little bit easier for everyone. But it might already be too late, for now the backlash has started. Small-scale, mind - a catty aside here, a sarcastic barb there. It'll only snowball from here though, 'cos the other kids will soon join in. Remember: what you don't confront, you encourage. Question is, is it us, or is it you?

From: NME

To: Mark Scott

Is this the same Jake Bugg that I found myself crammed up against a piece of metal fencing to watch on the Pyramid Stage at 2pm this Glastonbury, such was the gigantic crowd swarming to see him? It certainly didn't feel like any fuse had fizzled out that day, although if it did feel like we had a stick of dynamite up our arse that'll teach us for agreeing to be NME's designated drug mule - MB

From: Adam
To: NME

I love all the Jake Bugg love this year but what about the rest of Notts? I saw him headline at Splendour last week and yes, he was awesome; yes, 20,000 Notts citizens singing along to 'Broken' in front of Batman's house was a BIG moment; but the whole day made me realise how totally buzzing the rest of Nottingham is at the moment, and you should be covering this! Forget your obsession with B-Town, Hoodtown is where it's at! Artists such as Harleighblu,

Indiana and Kagoule all blew me away. Yes, the Birmingham scene is doing it right now but I'm confident that in five years you'll look back and wish you'd been more on it with Notts, unless of course you get on it now!

From: NME

To: Adam

I had Nottingham heroes I Am Lono and Captain Dangerous play at my club night the other month, does that count? - MB

FEBRUARY CALLING

From: Bobi Vander

To: NME

I'm from Bulgaria and I don't know English very well. Sooo. I write to you because you wrote an article on Harry Styles. I know you're not guilty. The article is on Harry Styles - Villain Of The Year. You must know that: HARRY STYLES IS NOT A VILLAIN. OK. Thank you and please stop writing these stupid things. Please.

From: NME

To: Bobi Vander

That al-Qaeda lot are



STALKERS

From: Sophie

To: NME

Here's me with Jamie Cook from Arctic Monkeys. He didn't say much, but he might have been feeling a bit pissed off that his spray tan wasn't the right shade...

really missing a trick. If they want to recruit the most fervent, vengeful and unforgiving operatives in the world to their cause, they should be infiltrating the One Direction messageboards for recruits. Bobi, this was a public vote announced six sodding months ago - let it go. As for whether Harry Styles really is a villain or not - that, I suspect, might eventually be decided by the paternity courts - MB

Web Slinging

The highlight of this week's NME.COM action

GAGA GOES INTO MELTDOWN

"YOU JUST COULDN'T WAIT THIS IS TOO MUCH FOR ONE SATURDAY!" cried Gaga on Twitter from her naked circuit-board throne, on hearing that her new single 'Applause' had been leaked online, "Lord in HEAVEN WHY." It's exactly the kind of anti-piracy rant that's crying out to be compared to other pop stars' internet freak-outs, so NME scribe Ben Hewitt unearthed past rants from the likes of Madonna ("my true fans wouldn't do this, please stop"), Kanye West ("whoever leaked the video... FUCK YOU") and

Marina And The Diamonds ("I have the police involved").

Perhaps the scariest story is that of Jack White, who rang a radio station DJ to scream at her playing 'Icky Thump' in full ahead of its release. "Jack asked me to take responsibility for leaking the record, and asked if I was sorry for what I'd done... We tried to explain someone gave us a copy of a record that we were really excited to play. But he wasn't having it. He hung up, very, very angry, and I thought I was going to cry."



Best of the responses...

It happens all the time, they should expect it to happen.
Mattie Bradshaw

Am I the only one thinking Lady Gaga looks better now

than when she first started out?
Chris Morley

Anyone who doesn't see the leak has come from

her herself must be pretty idiotic! She's been trying to outdo Katy Perry's campaign each and every step of the way.
Jero Aguiar Juarez

If my band's music was pirated, I'd be happy.
Craig Whitehouse

Yawn.
Gaz Bird

DOES ROCK'N'ROLL KILL BRAINCCELLS?

TESTING MUSICIANS' MEMORIES AFTER A LIFETIME OF ABUSE

This Week ALAN McGEE

QUESTION 1

Complete this lyric: "Goodbye/To you..."
"I don't know what that is."

Wrong. It's: "Goodbye/To you/And even though I'm OK they still wanna knock me down" from 'I'm OK' by The Laughing Apple, the band you were in with Primal Scream guitarist Andrew Innes in the '80s
"I thought it was The Laughing Apple, but I thought no-one would even know who they were, so I said I don't know because I thought you won't know what I'm talking about. But I actually did know that, I just thought you wouldn't."

QUESTION 2

Which band did you once describe as your favourite to work with because "every one of them is a gent"?

"Teenage Fanclub. It's true as well."

Correct



Teenage Fanclub: "true gents"

QUESTION 3

What position did 'Love's Going Out Of Fashion', the second album by your next band, Biff Bang Pow!, get to in the Indie Chart?

"I'll guess Number Five."

Wrong. It was Number Six

"That's not bad though. It's mental thinking back that far. Are you a trainspotting headcase?"



QUESTION 4

Who said this about you: "I walk a road of flamboyant failure. He walks a road of benign success"?

"Malcolm McLaren."

Correct. Did you get on?

"Yeah, but that's just what he's like. He



Malcolm McLaren: the man behind the Sex Pistols



turned round to me one day and said, 'Blah, blah, blah, the Sex Pistols.' I said, 'The difference is that if I'd managed the Sex Pistols they'd have sold 60 million records, not one million.' He always got as good as he gave off me."

QUESTION 5

Did you wear a tie when you met Tony Blair at Downing Street in 1997?

"I didn't. I never wear ties."

Correct. Never ever?

"Only at school, which was a long time ago."

QUESTION 6

When you retired in 2008, you said you were bored of music and more interested

in the occult and Aleister Crowley. Apart from the occult, what else was Crowley well-known for in his lifetime?

"He was a mountain climber."

Correct

"He also worked for the British and the Germans during WWII. You've got me on my subject there. I know an awful lot about that stuff. You're not going to catch me out there!"

QUESTION 7

What record had the catalogue number CRE07?

"That's a good question. I think it's 'Velocity Girl' by Primal Scream."

Wrong. It was 'All Fall Down' by Primal Scream
"I nearly got it right. Do I get half a mark?"



QUESTION 8

Who did you

describe as a "streetwise Sly Stallone" and "like one of roots reggae's more philosophical singers"?

"I've got no fucking idea. Carry on."

Wrong. It was Gary Powell, drummer in The Libertines



The Libertines' drummer, Gary Powell

QUESTION 9

What do the following bands have in common: Agile Beast, The Violet May, Washed Out, Dead Skeletons, MyDogJane, The Grants, Ras G, Pearl Harbor, Paper Spaceman, Shelta, The Vortex, Male Bonding, The Invasion Of..., Avi Buffalo and Toro Y Moi?

"That's a mad list. Read it all out again for me... I know about them all, but I can't think of anything that connects them."

Wrong. They were all on the Tip List for 2010 that you wrote in your blog for The Guardian

"OK, now it makes sense. Nick from The Vortex is in Gun Club Cemetery on my new label, 359 Music. I'm still in touch with a lot of people on that list."

QUESTION 10

What was Liam Gallagher (left) wearing when you met him for the first time at King Tut's Wah Wah Hut in Glasgow?

"A blue Adidas tracksuit."

Correct. Did you really think he was the band's drug dealer?
"I did, that's true."



Boots, sleeves

Total Score

5/10

"I want half a point for Primal Scream and knowing all the bands in the Tip List."

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