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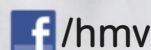


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ON REPEAT

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

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TRACK
OF
THE
WEEK

MIA

Unbreak My Mixtape

The tracks from 'Matangi' keep on coming, and there's still no sign of the nasty chainsaw noises that plagued MIA's slightly rubbish last album, 2010's 'Maya'. One of that record's low-key highlights was 'XXXO', on which the London-via-Sri Lankan put her trademark bolshiness away for three minutes to dish out a love song. 'Unbreak My Mixtape' is another, except this time round the love is poisoned and rotting away. Over a jagged synth shuffle, the 38-year-old asks a lot of questions – "Did you fight for me?", "Did you cry for me?", "How

can I stand by you if I can't find my feet?", "What did I do for you to call me crazy?" – but the answers don't come. Instead we get her solution: "While I get my life sorted here's a mixtape". This is a sad song, and one that

*It's a love song, but
the love is poisoned
and rotting away*

turns to music as therapy. A reference to Toni Braxton's 'Un-break My Heart' (in the title), plus nods to Carly Simon's 'Why' and Fresh 4's 'Wishing On A Star' (both used as samples) all ramp up the feelings of helplessness. But it's Blur's 'Tender' kicking in after 90 seconds that's the real tearjerk moment, and a painfully appropriate tune for MIA to play around with considering how bruised she sounds.

Tom Howard, Reviews Editor



NINE INCH NAILS

Everything
Up is down. Black is white. Cats and dogs live together. Trent Reznor is happy. "I survived everything", he sings over a decidedly perky riff. The best thing is, he still manages to make this new upbeat sound absolutely rock. Maybe he just needed a break all this time, the poor love.

Kevin EG Perry, Assistant Editor, NME.COM

CATE LE BON

I Think I Knew (Feat. Perfume Genius)

For 40 long and frustrating years, the question of what Serge Gainsbourg's 'Je T'aime... Moi Non Plus' would've sounded like if it had been Welsh has gone unanswered. Now, about bloody time, here are Penboyr's own Jane Birkin, Cate Le Bon, and Seattle's Perfume Genius tackling this seductive prospect, and it's a shrill, pastoral delight.

Mark Beaumont, writer

SPECTOR

Decade Of Decay
Synthesizers. Throbbing bass. Low-register vocals. Gloomy title. Spector's return could be a new single by Editors. It is, in fact, written and recorded with pop golden boy Dev Hynes. So while it doesn't feel quite right to hear one-man confidence explosion Fred Macpherson singing about "nothing going my way", it does have a perfectly hummable tune.

Dan Stubbs, News Editor

IGGY AZALEA

Change Your Life (Feat. TI)
"I'mma change your life", brags Iggy Azalea on this new cut, sounding like a less glitzy, more credible Ke\$ha colliding with the wobbling bass of Skrillex. She delivers her lines with such ballsy attitude it's easy to believe she's capable of such feats.

Rhian Daly, writer

JANELLE MONAE

Primetime (Feat. Miguel)
There hasn't been a really bloody good R&B ballad for a while, has there? 'Primetime' simmers with guitar

histrionics direct from Prince's 'Purple Rain' and vocals that sound like a sample of the "oo-oooh"s from Pixies' 'Where Is My Mind?'. I'm praying Janelle and Miguel make an album together. This is sonic perfection.

Lucy Jones, Deputy Editor, NME.COM

EAGULLS

Nerve Endings
Leeds' Eagulls soar further towards greatness with this intense stab of wailing-siren squalor. Like the moodiest bits of the 1980s all smushed together and served up on a plate for The Cure's Robert Smith to pick over, 'Nerve Endings' is a proper goth-pop delicacy. Any chance of seconds?

Leonie Cooper, writer

TEMPLES

Keep In The Dark
"Sleep won't save you from the night", warns James Bagshaw on the Kettering quartet's latest slice of kaleidoscopic pop. Already a highlight of their live set, here it's more nuanced and beefed up, with decorative harp ripples backed by fat and fuzzed-up licks as the group explore a lysergic dreamland.

Justine Matthews, writer

BODY/HEAD

Actress
"Desire, desire, desire", Kim Gordon calls out on 'Actress', the latest song from her new project with guitarist Bill Nace. Over his echoing rumble, she yowls in a way that conveys the experiences of a woman who's known desire rendered as lust, as well as betrayal, intensity and artifice.

Laura Snapes, Features Editor



ANGEL HAZE

Echelon (It's My Way)
This is something of a U-turn away from Angel Haze's previous streetwise rhymes and open-hearted confessionals. The first taste of her eagerly anticipated debut album 'Dirty Gold' tells us, instead, about her clothes, money, cars and haters. The fact that it's still brilliant is further proof of her impressive versatility.

David Renshaw, News Reporter



Baby shambles

Sequel to the Prequel

New Album - Out Next Week

"Stuffed full of catchy-as-hell choruses, and the kind of melodies that most other guitar bands in 2013 would kill to write" NME

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Parlophone

UPFRONT

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

Edited by Dan Stubbs



THE CRIBS: “WE’RE WRITING TWO NEW ALBUMS”

*The Jarman, who are supposed to be on hiatus, are actually preparing a two-fisted comeback. But first, Ryan’s heading back to New York City to find the thief who stole all his possessions, reports **Lisa Wright***

MAIN EVENT

This year looked set to spell the end of an era for The Cribs. Marking their 10th anniversary with a host of landmark events, among them releasing compilation album ‘Payola’ and picking up the Outstanding Contribution To Music Award at the NME Awards, they peppered interviews with woolly comments about what would come next. It appeared certain that all would go quiet on the Jarman front, for a little while at least. Yet all this talk of finality has only made the brothers twice as

Ryan Jarman onstage at Sziget festival in Budapest this month



Ryan with his Exclamation Pony bandmate and girlfriend Jen Turner

strong. Not only have The Cribs already started thinking about their next record, they're going to be making two.

"We're gonna try and do two records, that's the plan. Not a double album – two separate records, two separate sides to the band," says bassist Gary Jarman, backstage after a chaotic set at Budapest's Sziget festival. "There's one that's gonna be really noisy and visceral and immediate, and one that's gonna be more pop. We've been writing for the past month or so and there's definitely an idealistic concept of these two records, which has come from that."

In fact, says Gary, the foundations of one of the albums were laid in Chicago when the band were recording 2012's 'In The Belly Of The Brazen Bull'.

"We started this record with [In Utero producer] Steve Albini when we were making '...Brazen Bull'. We were going to put some of these songs on there, but we decided to keep them off because we thought that they'd be better as their own record," says Gary. "Since we've been back together writing there's been two or three new tracks that seem like they'd fit that album the best, and then we've got a bunch of new stuff that's gonna go towards a different album. It's a case of making sure the songs serve the record rather than sticking everything on one album and seeing how it flies. It's better for us to try and ideologically conceptualise something."

While the band maintain they're still going to "go away for a while" (from touring at least), and that they're "not in a rush", it looks like The Cribs' hiatus will merely be a pause. "In my mind we'll probably be recording by the beginning of next year," says Gary. "Judging by how we normally work, that's how I see it." Meanwhile, another album will be

bearing the Jarman name in the near future. Ryan's second band, Exclamation Pony – formed with partner and ex-Here We Go Magic bassist Jen Turner – are gearing up to put out a full-length record, with a single entitled 'Pseudo Individual' due to precede it in the coming months.

"We have enough songs that are finished and mixed for an album, and we're going to put out a single soon," explains Ryan. "We have a deal for the next single,

but the person we're signed with is such a perfectionist. It's been ready to go for a while, but we're waiting 'til everything is perfect."

Far from perfect, sadly, is Ryan's current home situation. With The Cribs' proposed touring break in mind, he moved to New York last year in search of some kind of domestic stability. "If you've been touring for 10 years, you leave the rest of your life in complete disarray and at some point you have to address

that," he says. But Ryan's new living arrangements were recently thrown into disorder when his housemate took off with all his possessions, including a prized Gibson guitar that The Cribs have toured with for years. "After this festival season finishes I don't know where I'm going. I don't have a home," says the singer. "I was living in New York City until the guy I was living with stole everything I owned and went missing. So I can't go back there. Well, I *have* to go back there, but I have to go back there to hunt a guy down. I always have these ideals of being, like, 'One day I'm going to sort everything out and I'm going to live somewhere and I'm going to be happy.' But the one time that I thought that might work out, some guy stole that ideal from me. It's really shit."

"Really shit" seems like something of an understatement, but there's a beacon of light in the form of Cribsmas 2 – the second instalment of 2007's fondly remembered

Christmas gigs, which will take place at Leeds Academy this year. The first date has already been confirmed for December 19, and more will be announced in the coming weeks. "We always said we'd never do it again,

but it's our 10th anniversary year and we want to do stuff that's fun," Gary enthuses. "It's not like us to put on a big show or production, but that's kind of what we're leaning towards. We just know we're going to pull out all the stops in some regard. The idea is just that it'll be stuff that excites the old-school fans. If it's exciting for them, then that's what's still exciting for us."

We just knew they couldn't stay away for long...



The original Cribsmas, December 2007...



...Ryan's Santa suit needed work

BACK SO SOON?

Three other hiatuses that didn't last

JAY Z

What he said: Announced his retirement in 2003, throwing a star-studded 'retirement party' at Madison Square Garden on November 25, 2003. **What he did:** In the short term: put out a greatest hits record, made the 'Unfinished Business' album with R Kelly, toured it, and made the 'Collision Course' EP with Linkin Park. In the long term: became rap's biggest mogul, united with Kanye as Watch The Throne, and most recently, released an album, 'Magna Carta Holy Grail', that went platinum. **Length of hiatus:** 11 months



FOO FIGHTERS

What he said: Onstage in New York last September, Grohl told the crowd: "It's a good thing for all of us to go away for a while. It's one of the reasons we're still here... sometimes it's good to just... put it back in the garage for a while." **What he did:** There was the *Sound City* documentary, the *Sound City Players*

too, guest appearances with Queens Of The Stone Age and RDGLDGRN, and the small matter of reuniting his former Nirvana bandmates with Paul McCartney. Now, Grohl says the next Foo Fighters album is written.

Length of hiatus: 15 months



BLUR

What they said: Damon Albarn said the frequently reunited band's Hyde Park Olympic Closing Ceremony Concert would be their last-ever gig, and that new track 'Under The Westway' would be their epitaph. "I don't really see any more recordings after this," he said. "I hope that's the truth: that that's how we end it."

What they did: Co-headlined Coachella in US this year and announced a string of Euro-festival dates, beginning with Primavera in May. Onstage in Hong Kong, they revealed a new album is in the works too.

Length of hiatus: Nine months



SUPER-FAN ME!

Backed by Simon Cowell, *Super Size Me* director Morgan Spurlock has made a gushing film about One Direction. He tells **Dan Stubbs** why

Director Morgan Spurlock made his name with hard-hitting, gonzo-style documentaries such as *Where In The World Is Osama Bin Laden?*, which tackled the war on terror, and *Super Size Me*, which took on corporate giant McDonald's. His latest film, *One Direction: This Is Us*, in cinemas this week – is not one of them. It finds Spurlock, firmly *behind* the camera, following the world's biggest boyband from Europe to Asia, South America and beyond over a period of 12 months, mixing innovative 3D concert footage with fly-on-the-wall pieces on the band. The problem is, it reveals almost nothing about the band beyond how cuddly they all are. Even some of the band's ultra-devoted fanbase – the Directioners – have complained that it skims over the reality. So what made Spurlock want to get into bed with the most manufactured band in music? And why did he tell half a story?

Morgan, are you a Directioner?

"I am now. I've been to 35-plus One Direction concerts. You can't go to 35 shows and not be a fan. Well, you could – but it would be infinitely more difficult."

Would you have been a fan as a teenager?

"I would probably have listened to it in the car on the radio, but if there was a tape deck I would have put on Alice Cooper. I was a *big* Alice Cooper fan."

So what attracted you to the project?

"As a documentary filmmaker it's exciting to make a movie of this scope and this scale with technology and resources that you would normally never get to have. I had a budget of over \$10million. And there's a great story to tell – we were filming them going to countries they've never been before, so we were able to capture that real birth of international fandom."

A word that gets banded around a lot in the film is "Beatlemania".

Do you think it's a fair comparison?

"It's the closest thing in my lifetime to what I imagine Beatlemania was."

Musically, though?

"You'll have to wait and see. They've only done two albums. If you go back to the early Beatles albums, there were a lot of gushy love songs, a lot of 'I Want To Hold Your Hand'."

What do you make of the brewing storm over 'Best Song Ever'?

They've been accused of ripping off The Who's 'Baba O'Riley'...

"Well, I mean, if you listen to 'Live While We're

Young', it sounds like 'Should I Stay Or Should I Go' by The Clash. They haven't been sued by anybody yet."

You were approached to direct the Justin Bieber and Katy Perry movies too. Why One Direction and not them?

"I was in the middle of doing *The Greatest Movie Ever Sold* and I didn't have time."

You might have dodged a bullet getting out of the Bieber film...

"Maybe. I think Jon Chu killed it – he did a great job on that movie. It made me realise, wow, Justin Bieber is a really talented kid. You see him as a toddler playing the bongos on the stool in the house. The kid had real musical abilities."

Did you witness any Bieber meltdowns from iD?

"No. But that would have been amazing. They're incredibly self-aware and normal."

The message you get from the film is that they're incredibly sweet, nice, funny boys. Even some fans have said they'd like to see a dark side. Where is it?



and in the middle of shooting broke up with her. And I said, 'Well, that's exactly why I didn't want relationships in here.'

So it's just continuity?

"Not just continuity. The more relevant story is where Liam is on the bus saying, 'I want to find somebody who'll appreciate me for being me.' That's a much more poignant and valid storyline, I think."

You've hit out against corporations and corporate culture before. One Direction are a corporate pop band and the film is produced by Simon Cowell's SYCO. Any ethical wobbles about getting involved with them?

"I feel that any time you see something done by a studio it's an endorsed

product. I don't think these guys are the murderers of music or the demons that have destroyed art. They didn't kill the radio star."

But they are as aggressively

marketed a product as a Big Mac.

"Right. But if that's the way it is, then why aren't there more successful boybands? Manufacture another 20 and see how far you get. Make 20 more and we'll see."

NME had a run-in with One Direction fans when they were voted Worst Band (and Harry Styles Villain Of The Year) at

"There isn't a darker side to these guys. I think people would love for them to be naked and strung out and hanging from a flagpole, but it's just not happening."

Honestly? They're incredibly rich, good-looking young men miles from home in their early twenties...

"Yeah... I think the time we were with them, the moments where they could have a drink and unwind were so few and far between they didn't have chance."

There are no girlfriends in the film. Did Simon Cowell's SYCO demand that?

"No, it wasn't like we got a list of things not to talk about. I left the girls out on purpose. Some of the guys are in serious relationships; Liam was in a relationship when we started shooting

"I don't think iD are murderers of music at all"

MORGAN SPURLOCK

Morgan wasn't given a chair...
or any 3D glasses to
watch his own movie



MR AND MRS POP

Back soon with a new LP, pop duo **Summer Camp** have got married since releasing their debut. But how do you balance rock'n'roll with domestic bliss?

Jack and Meg. Fleetwood Mac. Sonny and Cher. The course of rock matrimony has rarely run smoothly. But here to prove that rock and marriage can go together like horse and hypodermic are recently hitched duo Summer Camp. "We're going to have to split at some point so we can do the break-up album," says singer Elizabeth Sankey, digging husband and bandmate Jeremy Warmsley in the ribs. "Like Beady Eye and Noel Gallagher: we can have our separate albums and then we'll get back together for the reunion tour." Jeremy laughs: "And everyone will be asking themselves whether we're really back together or whether it's just for the press."

"And I'm going to talk so much trash about you," says Elizabeth. "There'll be rumours of a sex tape. But an indie sex tape..." Soon to return with a disco-flecked, self-titled, Stephen Street-produced second album, Summer Camp claim they're showing a more personal side than was offered on 2011's debut *Welcome To Condale*. "The first album was a half-arsed concept album, if you will," Elizabeth explains. "We were using it to hide a little bit. On this album we wanted to be ourselves more." Despite joking that married rock life is one big rom-com ("*Music and lyrics, that's us isn't it? You and I sat side-by-side at the piano...*"), Summer Camp are perfectly placed to reveal the secrets of blissful wed-rock. "First thing is, the couple has to come first," says Elizabeth. "If you become a couple after the band, it's a bit like, 'Pfft, good luck.'" Here are their tips for a successful pop marriage.

EMBRACE DISAGREEMENTS

Jeremy: "We're very passionate people and we disagree on almost every aspect of what we do. People probably think that being in

a relationship really affects the music, but I think all the pointless arguments about whether the shaker has too much reverb, they help us get all that anger out."

Elizabeth: "We drive each other mental! But you just have a completely different relationship when you're working together as opposed to when you're a couple. So when we're in the studio I'm really mean and Jeremy is really defensive, and that's just how it works."

AVOID WRITING SONGS ABOUT MUNDANE MARRIED-PERSON STUFF

Jeremy: "If you imagine how little you want to hear that song, that's how little I want to write that song. If there's a song that lets you put your own interpretation on the meaning then it means a lot more to you - you make it more your own. Whereas with us singing specifically about the time we did the dishes or whatever, that doesn't let people put their own thing on it."

BUT DO WRITE ABOUT PERSONAL MATTERS

Jeremy: "The stuff that is interesting in life comes from conflict, and I think naturally as songwriters we gravitate towards extreme and intense emotions."

Elizabeth: "We were a bit self-conscious that since we are a couple we don't want to be writing songs about how great everything is, how perfect we are together, because it's not perfect. Anyone who's in a long-term relationship knows they have their ups and their downs, it doesn't always smell of roses all the time."

SHARE DOMESTIC DUTIES

Elizabeth: "Neither of us tidies up the tourbus. It's disgusting."



Summer Camp's Elizabeth and Jeremy in their recording studio/marital bed

NEWS OF THE WEIRD

FROM THE NME NEWSROOM

I WANNA BE ARRESTED

The two Stone Roses gigs at London's Finsbury Park this June saw crime stats in the local area rise by nearly 800 per cent. Residents complained that the distant sound of wailing kept them up all night. They were also unhappy about the police sirens.



CALLING ALL WITNESSES

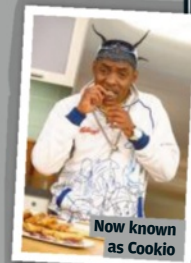
Alex Band, frontman of The Calling, was reportedly kidnapped and beaten shortly after playing a comeback gig in Michigan. Speaking after the incident, Band was keen to stress that his band are back, will be touring and have a new album out too.

LAKE WINDER-SPEARS

Britney Spears' producer Naughty Boy plans to take her to the Lake District to provide inspiration for her new album. Can't wait for the pop banger 'Cumberland Pencil Museum'.

BAKERS' PARADISE

Coolio has sold the rights to his back catalogue in order to raise funds for a career in the cooking business. He hopes to use the money to teach others how to cook his signature dishes, such as Mozzarella For The Pimpish Fella.



HAPPY BIRTHDAY AMY

Channel 4 News reader Jon Snow may be best known for his jazzy ties, but he will show off his musical talent at a tribute concert for Amy Winehouse on what would have been her 30th birthday. Not to be outdone, Amy's mother Janis will carry out a sponsored parachute jump. It's what she would have wanted.

this year's NME Awards. One of them threatened to strangle me with my own intestines - and she was one of the nice ones. Do the boys know about their followers' psychopathic tendencies?

"I'm sure they must have seen some of the stuff, especially after the GQ stuff [Twitter abuse following GQ's One Direction cover] came out. I didn't talk to them about it so don't know."

Why do you think their fans are so committed?

"I think Twitter and the internet has created this unifying force of fans where people can connect with everybody immediately. You love this thing? Here's everybody else who loves that thing. You can follow whoever you want and track where they are. That takes it to a whole different place."

Are you frightened in case they don't like the film?

"I've made a career out of making people unhappy, so I'm not worried. I try to think, what might the fans be upset about? And it's only things that might have been left out."

Any more musical projects in mind?

"I'm a massive Metallica fan, so I'm crushed I didn't get to do the new movie *Metallica: Through The Never*. It looks awesome."



THE INDUSTRIAL REVOLUTION

*Electronic trio **Factory Floor** have finally finished their long-awaited debut album – and they made it in an actual factory...*

Rome wasn't built in a day, but keeping your fans waiting four years for your debut album could be deemed taking the piss. However, for London's post-industrial trio Factory Floor – whose album is finally out next week – it was a necessary sacrifice.

"We feel like now's the right time," says drummer Gabe Gurnsey. "We started a few tracks about two years ago, but we scrapped them. We just weren't happy. So we used our live shows to write and rehearse. We still don't really see this as our debut album. We've done so much in the last two years, we just see it as another body of work."

Founded by Gurnsey in 2005, who was later joined by synth player and guitarist Dominic Butler, Factory Floor consider their Year Zero to be 2009, when vocalist Nik Colk Void arrived. Thereafter, they were quickly embraced by British electro-pop royalty: their 2011 single 'Real Love' was produced by New Order drummer Stephen Morris after he received their demo in the post; they've worked with The Pop Group's Mark Stewart; and they've been remixed by British industrial icons Cabaret Voltaire.

"Working with our heroes has given us confidence, because if they're into what we're doing then we must be treading the right path," says Colk. "And we learned a lot working with Stephen Morris," says

Gurnsey. "We realised that less is more. Working with Stephen was great – he'd use techniques he'd learned from Martin Hannett when he was producing Joy Division and New Order."

'(Real Love)' arguably marked Factory Floor's turning point. Whereas 2010's 'Lying'/'Wooden Box' was characterised by hypnotic synths, harsh guitars and themes of death, '(Real Love)' and later single 'Two Different Ways' showcased a cleaner, clubbier sound that's become the template for their first LP. "After our early stuff, people thought we were quite heavy," says Dom. "But with an album you can cover the whole spectrum."

A mixture of minimal techno, acid house, industrial, electro, Euro-

disco and avant-garde experimentation, Factory Floor's debut was recorded on the same mixing desk used by Eurythmics in Gabe and Nik's live-in studio, a former factory space in north London.

"There's still a working factory next door," says Gurnsey. "It was intense, but we needed isolation. It's not like east London where there are loads of



Main pic: (l-r) Gabe, Dominic and Nic. Inset: the studio console

distractions. We had a lot of space to try things out." Colk: "I'd do stuff like play my guitar while it was hanging on the wall. That was the fun thing about the warehouse. Plus there wasn't the pressure of having time and money disappearing."

'Factory Floor' isn't a traditional album. 'Turn It Up', 'Here Again' and 'How You Say' are a dance triptych, and tracks 'One', 'Two', and 'Three' were "written alone as a way of introducing ourselves individually", says Colk. So what are they trying to say? "I think the overall message of the album is: there are no rules," adds Colk. It's also an unfinished entity: "We can't say who, but there are gonna be some interesting album remixes by other artists as well," says Gurnsey.

"Yeah, and we're also starting our own label," reveals Colk. "Right now, though, we need to step back a bit and focus on getting this record out. We really hope it has longevity and that it's something people will listen to in 20 years' time."

If their success corresponds to the time and effort put into it, Factory Floor should be on to a winner.

FACTORY FLOOR'S ALBUM INSPIRATIONS



'THRILLER' & 'BAD' BY MICHAEL JACKSON

Gabe: "I just love the rhythms on these tunes. They used really interesting drum sounds, so I've been geekily listening to them, trying to work out how they were programmed."



MEREDITH MONK
Nik: "I looked to her for

inspiration when it came to recording my vocals for the album. She's an American singer and composer and her use of vocal manipulation to create different sounds is amazing."



'HER BLADE' BY EAZY TEETH

Dominic: "It's a collaboration between The Magic Band drummer Robert Williams and roadie Paul Young. This track uses a synth in a rhythmic way – why I try to do with Gabe when we perform live."

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THE NAKED TRUTH

The Naked And Famous moved to LA to escape turmoil and record album two

The Naked And Famous won the Philip Hall Radar Award at 2011's NME Awards, but it could little prepare them for what happened at home later that year: winning seven gongs at New Zealand's equivalent of the Brits. "Looking back, it was crazy," says Alisa Xayalith, singer of the electro-pop group. "Going up onto the stage so many times, it was difficult to come up with different things to say! But it was cool."

Despite the acclaim, the group don't feel *famous* enough to bare all as they prepare to release second album 'In Rolling Waves'. "We don't really go for the whole reality-TV public life thing," says co-frontman Thom Powers when *NME* repeats rumours that he and girlfriend Xayalith split, wrote a break-up album and got back together since last we met – rumours subsequently confirmed by the band's representative. "I'd like to keep a personal life," admits Powers.

Xayalith is only slightly more revealing: "I think all music is a consequence of life experiences and it's inevitable that

we're inspired by the people around us," she says. "The arc of this record sits around [fuzz ballad] 'Grow Old', which is a heartbreaking song sung from two perspectives. But it's not a diary. Maybe it's just that this album is more raw and honest than the one we made last time."

Whatever the inspiration behind such plate-throwing row songs as 'The Mess' or throbbing single 'Hearts Like Ours', there's a fresh confidence and shine to '...Waves' that may come from the band moving from London to L.A. They did so to escape label interference, to record at the city's Sunset

Sound studios with Alan Moulder and live together in a communal house, where they filmed the video for 'Hearts Like Ours'. "It reminds me of the house in *Boogie Nights*," says Xayalith. "Brown walls, disgusting curtains and a bathroom with gold cherub lights. The taste was so ostentatious, it really showed how creepy [the previous owner] was."

As they settle in to a new place in LA's Echo Park, we wonder if the slickness

"Our house was creepy, like *Boogie Nights*"

Clothed and relatively anonymous



of Sunset Boulevard has infected their sound? "I'm not sure it is slicker than the last record, but it's more spacious," Thom says. "There's more room for

lyrics and dynamics. It's definitely less in-your-face – but that's thrilling for us." They may yet need another clutch of acceptance speeches.

MOVIE MANIA

TNAF wear their influences on their sleeve. But what are their favourite '80s films?

LABYRINTH

Alisa Xayalith:

"As a child I could never tell if Bowie's character was a woman or a man. I love all the characters in this – it's so cool."



THE DARK CRYSTAL

"It's by Jim Henson, who made *The Muppets*. It's really dark for a film that I watched so young, and it's always stuck with me."

PRETTY IN PINK

"It's a romance film starring Molly Ringwald and it's just really cute."

WORDS: MARK BEAUMONT PHOTO: REX

NME PROMOTION



UP CLOSE AND PERSONAL

After AlunaGeorge's 100 Club show, Little Comets, Wretch 32 and Tribes play their own Intimate Sessions in tiny venues

Aluna Francis wasn't the only one calling AlunaGeorge's show at London's 100 Club "a sexy night". The pair thoroughly entertained 250 fans with an 11-track set that culminated in Disclosure collaboration

'White Noise' and 'Body Music' highlight 'Your Drums, Your Love'.

The first of Durex's Intimate Sessions set a high standard for the remaining three shows in the exclusive series, which offers you the chance to get up close and personal with bands in tiny venues instead of huge fields. Next up, indie threesome **Little Comets** will invite fans to a secret venue

in Manchester on August 29, MC **Wretch 32** will play LG Live on September 18, and Camden rockers **Tribes** will end things with a bang in Bush Hall on October 16.

The only way to get in is to win tickets, and there are just 125 pairs on offer. Anyone can apply for tickets on the Intimate Sessions website, but to increase your chance of winning, look out for the code in special stickered packs of Durex Ultra Thin Feel (available from most Boots stores). Durex will make sure these events live up to the Intimate Sessions name with the opportunity to meet and hang out with the artists. Giving you the chance to get as close to your heroes as possible.

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AlunaGeorge played at the 100 Club on August 14



Tribes head to Bush Hall on October 16

Wretch 32 will play LG Live on Sept 18



CHILL MANORS

Plan B hit the headlines for abusing the crowd at his Eminem support slot in Ireland. Now he's set to play two London shows

Until he got into a spot of bother for calling 80,000 Eminem fans at Ireland's Slane Castle the "tamest fucking crowd of my life" on August 17, Plan B had been laying low. After the momentous effort of writing, directing and scoring his own rap-meets-film, state-of-the-nation address *ill Manors*, not to mention starring in *The Sweeney* alongside Ray Winstone, you couldn't blame the 29-year-old for wanting to take some time to recharge his batteries. He's been tempted back onto the stage for a handful of gigs this autumn, and here he tells us why he's excited about his O2 Shepherd's Bush Empire show to be broadcast around London, what playing A Concert For Stephen Lawrence at The O2 on September 29 means to him, and the real reason he called the Eminem audience "cunts".

O2 Shepherd's Bush Empire is a relatively small venue for you these days. Are you looking forward to it?

"Shepherd's Bush used to be my special venue. Before I ever did anything as big as The O2, Shepherd's Bush was the main event for me. I've got nostalgic memories of it. I love the vibe of London crowds and I like the slightly smaller venues. It's more intimate."

What do you make of the streaming broadcasts of the show that will be projected onto big screens at King's Cross and Victoria Stations, and Westfield Shepherd's Bush shopping centre?

"It's great. When you do a gig and it goes really well, you wish that more people were there to see it. Obviously watching it isn't going to be the same as being there, but at least it'll be documented. It's brilliant that if the fans go and they really like it they can show their mates that they should have been there."

Your last show was at Slane Castle with Eminem. There were reports that you criticised the audience from the stage. What happened?

"I haven't really spoken to anyone about my feelings about that gig. I think the



guys there were tired. It gets to the point in the day when people just want to see Eminem. My way of picking up the crowd sometimes is to be a bit abusive: I'm like, 'Come

on, you cunts.' When I get angry onstage, sometimes I'm angry at myself, sometimes I'm angry at the crowd. Ireland was a bit tough, but would I do it again? Of course. I got to support a hero of mine. He's been a big influence on me."

How was Eminem?

"Massive. I would have liked longer performances of the songs from the first and second albums. He seemed to do quite a lot of snippets of those and then he'd move on, but he was doing his thing. It was just an honour to be there and to be asked to do it."

What does playing the Stephen Lawrence memorial mean to you?

"The Stephen Lawrence thing was a big injustice in this country. I'm all about campaigning against injustice. It happened; the only thing we can do is

try to make sure it doesn't happen again. The only way you do that is by unity. The more that we can unify through things like music, and the more that we can be multicultural, the better it will be for younger generations. Hopefully 20 years from now there'll be even less racism in the world than there is now."

It's been a year since 'ill Manors'. Did it have the impact you wanted?

"I think it did. There was a time when it was OK to be openly racist and sexist in a newspaper. That changed. The next step is to stop people being openly classist. I don't think a derogatory term such as 'chavs' should be used by a publication. I think the 'ill Manors' video and film made people aware that it is wrong."

What's next for you?

"I set up a publishing company and I'm working with up-and-coming songwriters and artists. Going onstage is work to me. I don't have to do that right now. I can just do what I love, which is sitting and creating and writing songs. I've been offered film roles, but I don't want to do roles similar to what I've already done. When I do things I obsess over them and they take up three to four years of my life, so I want to choose very carefully what I do next."

Who should we look out for?

"A guy called Kwabs. His voice is phenomenal. I've been writing and producing with him. And a girl called Denai Moore. She's like a melancholy angel. See them before they get big."

WIN!

Plan B will be playing O2 Shepherd's Bush Empire as part of O2's 4G launch event on August 29. To win tickets, see the details below.

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PIECES OF ME OMAR RODRIGUEZ-LOPEZ

The former Mars Volta and current Bosnian Rainbows man on LA punk, Puerto Rican cinema and Mexico's answer to Black Sabbath

My first album

BLACK FLAG - 'JEALOUS AGAIN'

"The first record I remember going to the record store to buy was Black Flag's 'Jealous Again'. I'd bought records with my parents before, but I got this at Metal Storm, this little store in El Paso. It was the only place to go to get real records."

My first gig

EL GRAN COMBO DE PUERTO RICO - NARANJITO, PUERTO RICO

"It was back when I was still living in Puerto Rico. I think I was six. The show was in Naranjito and El Gran Combo De Puerto Rico started playing my favourite song at the time, 'Brujeria'. When they started, my dad picked me up and carried me to the stage and they let me sing the rest of the song with them."

The first song I fell in love with

DEAD KENNEDYS - 'RIOT'

"I've always loved so much music, but it has to be the Dead Kennedys' 'Riot'. I got the record ['Plastic Surgery Disasters'] and I accidentally played side two first, but it just blew my mind. I had no idea what it was, but it really spoke to me. I guess I was just entering my teenage angst phase."

My favourite lyric

DEAD KENNEDYS - 'CHICKENSHIT CONFORMIST'

"Again, I'd have to go back to the Dead Kennedys. I'd choose this line from a song from the 'Bedtime For Democracy' record. I just love the line 'If the music's gotten boring/It's because of the people who want everyone to sound the same'. It spoke to me at that time in my life."

Right now I love

APOLO

"They're from Mexico. They're really raw, really visceral and powerful, kind of Black Sabbath-y. It's really great."

My favourite TV show

JAM

"I guess I'd go with *Jam*, but really anything made by Chris Morris is cool with me. It's so weird and so far out, I totally love it. All my favourite TV shows are British - they're just way more adventurous and strange."

My favourite place

HÓ CHI MINH CITY, VIETNAM

"It's just a great city, one of the few places I would actually consider living. It's a really friendly city and the food is so good. The beaches are amazing too. I think there'd be too much commotion for some people, but I think it's an amazing place."



My style icon

MY DAD AND MY UNCLES

"I've never been inspired to dress the way I dress by any famous person. I've just taken after the people I grew up around. When I was with The Mars Volta and I'd wear these suits, I'd just give the tailor a picture of my dad and my uncles and say, 'Make me one like these.' These days, I want whatever's the closest to socially acceptable pyjamas."

My favourite film

MARUJA

"It's a classic Puerto Rican film from 1959, and I've watched it so many times. It made me interested in cinema and what you could

do with cinema. It's an old movie now, but it's still so great."

My favourite possession

A PHOTOGRAPH OF MY MOTHER

"It's of my mother, her sister and me. She's pregnant with my brother and we're stood at the Pyramid Of The Sun in Mexico."

My favourite album sleeve

THROBBING GRISTLE - '20 JAZZ FUNK GREATS'

"I'm not sure why, but I love the way this looks. I also think it's got a great double meaning, which really struck me the first time I saw it."



Clockwise from main: Omar Rodriguez-Lopez; Dead Kennedys; Ho Chi Minh City; Throbbing Gristle's '20 Jazz Funk Greats' sleeve was shot at Beachy Head, a popular suicide spot in Sussex; Chris Morris, creator of *Jam*; Puerto

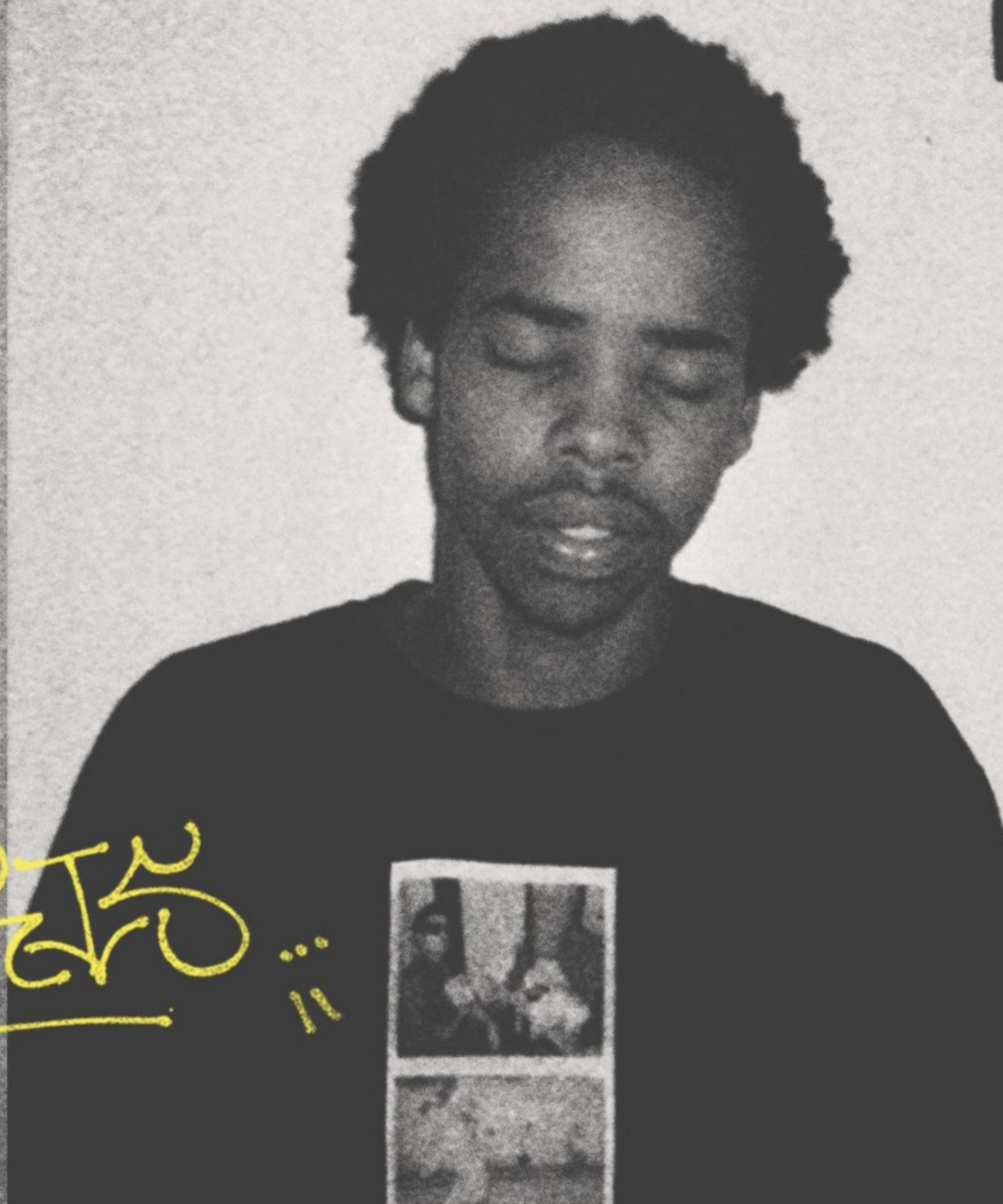
Rican movie *Maruja*; 'Jealous Again', Black Flag's second record

ALAMY, GETTY

"OOPS
CONSEQUENCES"



"D.R.E.T.O."



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RADAR

FUTURE STARS, BREAKING SCENES, NEW SOUNDS

Edited by Matt Wilkinson



ABOUT
TO
BREAK

TELEGRAM

The London four-piece on alcopops, Eno and drunk-texting Charlie Boyer

“It’s like when you’re driving through a godforsaken part of the American Midwest and you get to a level crossing and there’s a really long train that’s going on for ages. It’s a bit like that, but if it was a toy train. It’s relentless. It’s a relentless toy train.” Telegram guitarist Matt Wood is describing the band’s forthcoming debut single ‘Follow’. *Radar* would say it’s more like a never-ending freight train. But hey, Telegram (completed by singer Matt Saunders, bassist Oli Paget-Moon and drummer Jordan Cook) aren’t about saying or doing the obvious.

Consider two of the Londoners’ first three gigs, for instance. Rather than hitting the grotty pub circuit, they played in a vintage shop and then live on national radio to tens of thousands of BBC 6Music listeners for Marc Riley’s show. How did that come about? “Our friend persuaded Oli to text in during Charlie [Boyer]’s session when he was drunk,” explains Saunders. “He read it out and was like, ‘Charlie, what’s all this

about Telegram then?’ And Charlie was like, ‘Actually they’re bloody great.’” Cook chips in: “He [Riley] took a chance on us. We sent him a recording using an iPhone recorder. So an iPhone recording from a practice was our first demo, and a Marc Riley session was our second.”

The London quartet’s short history is full of such idiosyncrasies. They formed a year ago, when Saunders, Wood and Cook were “sharing a bottle of WKD, playing ‘Needles In The Camel’s Eye’ by Brian Eno, and thought, ‘Let’s start a band like this!’” On the subject of their indefinable music, Moon says: “Lots of people try and call it psych-rock or shoegaze, but... I mean, we just wear boots – bootgaze!” And their look? Moon again: “We were playing a gig in Mayfair and this guy saw Matt [Wood] as he was coming around the corner and just went, ‘JESUS CHRIST!’”

One thing is obvious, though: this lot have the tunes, the live show, the gob and the aesthetic to ensure their relentless toy train goes the distance. *Lisa Wright*

NEED TO KNOW

BASED: London

FOR FANS OF: Gorky’s Zygotic

Mynci, Roxy Music, Toy

BUY IT NOW: Debut single

‘Follow’ is released on their own Gram Gram Records label on September 23

BELIEVE IT OR NOT: Oli and Matt Wood both used to be in Roxy Music tribute band Proxy Music. “The only song we all like is Roxy Music’s ‘Angel Eyes’ – the extended 12-inch version,” says Wood. “Anyone that doesn’t is a bellend”



LOVE INKS FALL UNDER THE SPELL OF BERLIN ON NEW ALBUM

Texas act return this September with different guitarist and follow-up to debut album 'ESP'

RADAR NEWS

Berlin's place in rock'n'roll history was cemented long ago, but its influence and inspiration seems to be forever attracting

new, curious bands. Austin, Texas trio Love Inks fell under its spell back in 2011, bookending their European tour by spending downtime in the city. Now they're citing it as the key influence on their second album, 'Generation Club'.

"We had a few days there at the beginning of our tour and a few days at the end," remembers singer Sherry LeBlanc. "Kevin [Dehan, guitar] was reading about Bowie's Berlin trilogy and we got really into trying to hunt down his old haunts. So that's really where [the album] started."

Since their time there, things have changed for the band. Original guitarist Adam Linnell left to pursue a career as a teacher, resulting in Derek Brown joining on bass.

"Adam and Kevin had always written

songs and been in bands together since they were 16," Sherry explains. "I think he really missed having Adam to bounce ideas off and keep himself in check."

Following on from 2011's understated gem of a debut LP, 'ESP', 'Generation Club' has a lot to live up to. Luckily, it's every bit as divine as the first record – 10 cuts of dreamy, elegant pop ranging from the sweet repetition of 'Secret Tattoo' to 'Hearts Up', with its references to New Order's 'Temptation'.

"When I very first heard the demo [of 'Hearts Up'] I said to Kevin, 'I feel like this song sounds like New Order,'" the frontwoman recalls. "As well as the 'Oh, you've got grey eyes' line there's a part that says, 'Oh, you've got skull eyes/Oh, you've got moon eyes'. It's an abstract shout-out."

With the release of 'Generation Club' set for September 24, Sherry and the band are excited about getting the record out. "I feel like it's been a long time since we put anything out," she sighs. "Two years in the music industry feels like an eternity!" *Rhian Daly*

BAND CRUSH



Duncan Wallis from Dutch Uncles on his new favourite act

"The whole band seem to be listening to Public Service Broadcasting on the way back from festivals every time now. They have a really interesting mash-up where they're using samples and putting motorik beats to it. It reminds me of a DJ Shadow song about moshing on the motorway. And it's really nostalgic, in a way."

The Buzz

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



1 WHISTLEJACKET

Frontman George of London-based lo-fi band Whistlejacket said the band chose their name because it was "the one we hated the least" (actually, we're guessing it may well have been inspired by his namesake George Stubbs' striking painting of a rearing horse, which dates back to 1762 and currently hangs in London's National Gallery). The group only have a handful of home-recorded demos online, but the lure of 'Shimmer' grips you instantly with its colossal shoegaze drones. Hallucinatory vocals, twanging guitar and a 17-year age gap between the eldest and youngest members of the band make for a compelling cocktail. "You can't really hear a lot of our lyrics," admits George. "They're a bunch of shit anyway."



2 CONNER YOUNGBLOOD

This former Yale student's music packs an intense and beautiful punch. Check out 'Australia' and make the obvious Bon Iver comparisons before being dumbfounded by the variety in the rest of his material. Due in Britain for Swn later this year, we await Conner's arrival with bated breath.



3 SOUTHERN

Recently signed to Marathon (home of Jagwar Ma), this Belfast duo will strike a chord with anyone who fell under Jake Bugg's spell before realising he co-wrote all his tunes with that guy out of Snow Patrol. The boy-girl vocal combo means their La's-like creations avoid sounding dated, with 'World Don't Shine' the key track to check.



4 GESAFFELSTEIN

Whatever the French have been putting in their drinking water this last decade, it's done wonders for their club music, and the arrival of Gesaffelstein suggests they've just upped the dose. *Noir* prince of rising Parisian label Bromance, he's just dropped debut single 'Pursuit', a robust cut of post-Justice electro-bludgeon. Expect big things.



5 PURR

Recently formed Southsea three-piece Purr came together through "inexperience, taste in music and somewhat-awkwardness". Debut track 'Spinning' effortlessly brings together gyrating guitar fills ghosted by reverb-laden vocals. One listen is enough to leave you in an, uh, purrfect state, in fact.

RADAR
COLUMNTRASH TALK'S
LEE HITS THE
HARD STUFF

*LA's resident punk and metal expert
rips up Radar with his top tips*



I saw **Mammoth Grinder** about a week ago in Los Angeles at The Power Of The Riff festival and they completely levelled the place. It was one of the heaviest sets I've seen in a while. Barely any lights in the building, so you could hardly see them, but their presence was known. The guy

I was with was so stoked, he kept punching me in my chest. They have the perfect mix of hardcore, punk, grind, thrash and death metal, but do it better than everyone else. For fans of Napalm Death and Hatebreed.

Over in southern California are **ACxDC** – a power violence band. They've been around since about 2003 but have broken up and come back. We played with them a couple of weeks back in Santa Cruz and they put on a great show: fast, hard and to the point. They recently put out a split seven-inch with To The Point, and it rips. If you like bands such as Spazz, Infest and Charles Bronson, this is right up your alley.

I'm also digging **Vulgar Display**, a five-piece hardcore band from Dallas, Texas. If you can't tell by the name, they pull in influences from Pantera to newer bands like 100 Demons. This

LEE'S
TOP 5

Mammoth Grinder
'Barricades'

ACxDC
'Bone Claw'

Vulgar Display
'Voices Unknown'

Baptists
'Abandon'

Dead In The Dirt
'Cop'

is some get-punched-in-the face heavy shit and they do it with a Southern feel too. The South knows how to do heavy.

Another band I saw at The Power Of The Riff festival were **Baptists**. They caught me off-guard and stepped it up a notch when the singer dived into the crowd. They play heavy and fast like Converge and Nails. Finally, **Dead In The Dirt** are a grind band from Atlanta, Georgia. They've put out two EPs and just released their debut full-length on Southern Lord. If you like fast-as-fuck grind with some sludgy riffs thrown in there, then this is for you.

NEXT WEEK'S COLUMNIST:
BBC Radio 1's Huw Stephens

5
TO SEE
This week's
unmissable new
music shows

WIDOWSPEAK
Nation Of
Shopkeepers,
Leeds, Aug 28

HOLY ESQUE
Hoxton Plaza,
London, Aug 29

**PUBLIC SERVICE
BROADCASTING**
Phoenix, Exeter,
Aug 29

**THE ORWELLS/
POLTERGHOST**
(Orwells pictured
top) Mentholmans,
Sheffield, Sep 1

**KING KHAN &
THE SHRINES**
The Haunt,
Brighton,
Sep 2

TEENAGE
MOTHERS

THE OLD BLUE LAST, LONDON
TUESDAY, AUGUST 13

RADAR
LIVE

"Are you guys fucking deaf?" splutters JK, one of Teenage Mothers' two singers, incredulously, into the mic. Despite

his fellow frontman's offers of nitrous oxide minutes earlier (a stunt that got them kicked off a tour with M83 back in their homeland of Australia), the meagre crowd at the Old Blue Last are loitering at the back of the room, largely motionless and with puzzled expressions on their faces.

Expectations of grunge-splattered cool from a band who cite Television, Sonic Youth and The Cramps as influences are left wanting, met instead by bursts of Tenacious D-esque rock that verges on novelty. Save for a few positive interludes, such as the post-punk-meets-Nirvana rumbles of 'Mother Satan' and 'I Hate New York' – bouncy, fun but disparaging attacks on an ex and the Big Apple respectively – it sounds like the soundtrack to a heavy session of *Dungeons & Dragons* in the dark, smelly bedroom of a pre-pubescent boy.

Things are made that little bit more embarrassing as JK whips his long, straggly hair throughout their eyebrow-raising set as if he's fronting Puddle Of Mudd to a crowd of devoted nu-metallers. It might have (misguidedly) gone down well in the early noughties, but a decade on, even in the irony haven of Shoreditch, no-one's buying into it. Whether the singer is even necessary to the band at all is debatable, as he sings most of the six songs in tonight's

*The meagre crowd
loiter at the back with
puzzled expressions*

set together with guitarist and second vocalist Raph Brous.

The last straw comes as the five-piece introduce a song from their self-titled debut EP. Called 'Orlando & Miranda', even the title sounds like something out of a medieval fantasy film. Dragged out for an excruciating 12 minutes, when it and the rest of Teenage Mothers' set eventually comes to an end, the disappointed silence that blankets the room seems all the sweeter. *Rhian Daly*

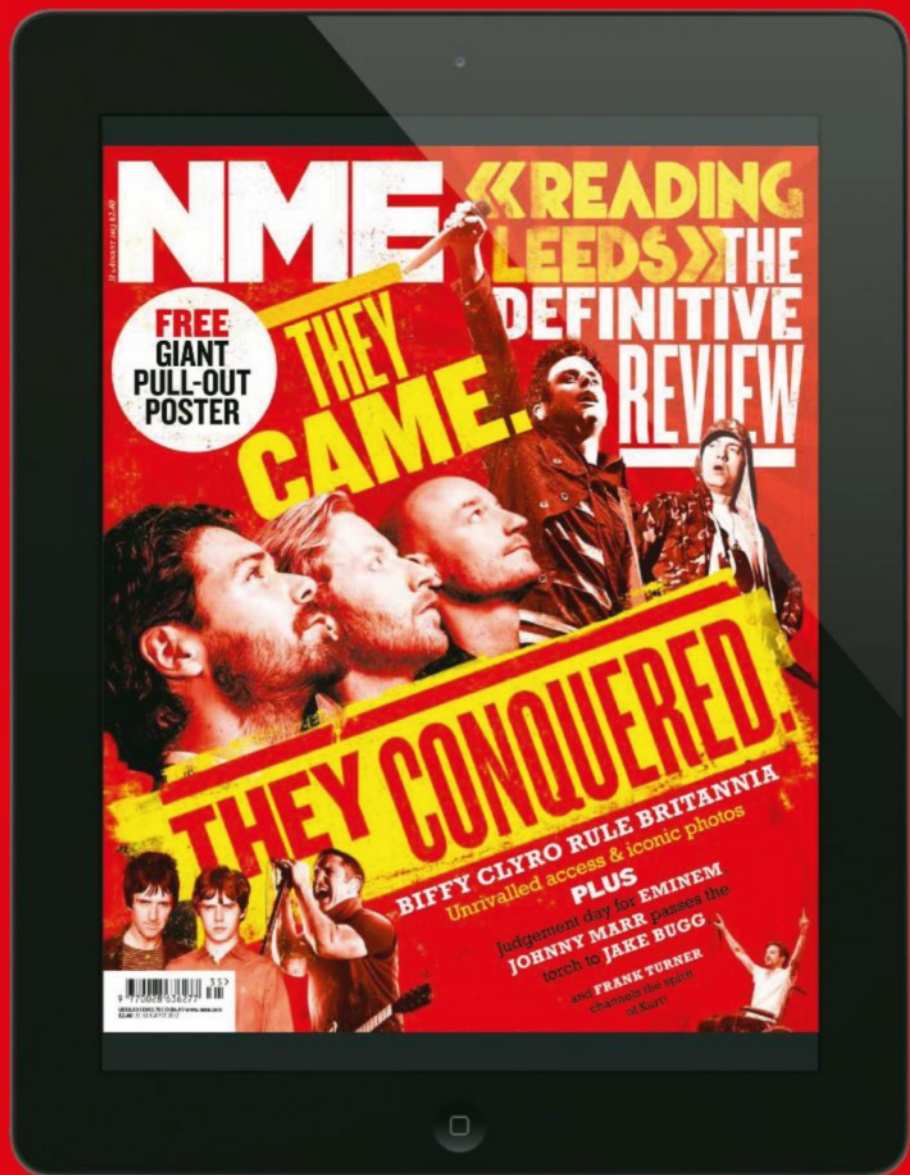


Dead In The Dirt:
it's a fair 'Cop'

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BIFFY BECOME THE BIG BOYS

They've played Reading and Leeds six years out of the past 12, and now perennial underdogs **Biffy Clyro** are finally top of the bill. **Barry Nicolson** joined them in Hungary and on the road to their headline slot

PHOTOS: ANDY FORD

LEEDS, FRIDAY,
MAIN STAGE, 21:30

When he was 14 years old, his adolescent mind charmed by repeat VHS viewings of Nirvana's legendary 1992 headline set, Simon Neil spent his schooldays filling jotters with fantasy Reading festival line-ups, carefully colouring the pages yellow and stencilling the band names in black. Biffy Clyro went by the even worse name of Skrewfish back then, and naturally, Simon had them right at the top of the bill alongside fellow headliners Nirvana and Guns N' Roses. Further down were the likes of Pearl Jam, Silverchair and Afghan Whigs. He hoped to make it a reality by the year 2000. "It was a bit ambitious," he now concedes, "but a year felt like fucking forever at the time, so to me, it didn't seem that far-fetched."

But, says bassist James Johnston, "Once you get to your late teens, when you go on tour and you realise just how tough it is, you start to disassociate yourself from your dreams. You start telling yourself that it's never gonna happen." At precisely 9:33pm on Friday, August 23, it happens. But we'll get to that. After all, Biffy Clyro have waited 20 years for this. What's a few more paragraphs?



16-PAGE
READING &
LEEDS 2013
SPECIAL

Simon Neil on
the Main Stage at
Leeds on Friday night



Biffy storm the Sziget festival - and Simon takes it all in his purple stride

I meet up with the band two weeks earlier in Budapest, where they're headlining the main stage at Sziget, one of 33 festivals they will play this summer. Reading and Leeds is the climax, the one that all the others are building up to, but it's still far enough in the future that they're not wracked with nerves about it. "It feels right that we're doing it," drummer Ben Johnston tells me over coffee in his hotel lobby. "Without wanting to sound big-headed, I don't think there's another British band who deserves it more. We've played up and down every toilet venue in every city, in every county. Hopefully, this is the fruit of that labour."

Biffy Clyro should feel ready to headline Reading and Leeds. They've played there six years out of the last 12, each show bigger than the last. By contrast, tonight they'll

headline the biggest festival in Hungary, and they'd never even set foot in the country before this morning. Reading and Leeds has been a long, long time coming.

That evening, I'm invited to watch the band's Sziget set from the side of the stage, a vantage point that provides a glimpse into the minutiae of how a headline set actually happens. Out front, you see the broad strokes – the ticker-tape explosions, the infernal jets

"I HOPE WE'RE WORTHY HEADLINERS"

JAMES JOHNSTON

of pyro – but back here, it's the little details you notice. Such as Neil, Biffy's tour manager, carefully arranging a small camping table in readiness for the 90-second interval between the first set's end and the encore. He ensures there's a stack of fresh towels to hand, as well as ample supplies of water, a bottle of Silver Patrón tequila, and a couple of shot glasses. There's also an oxygen mask: a necessary precaution given the 40° heat they're playing in. He wraps a length of rope lights around the tequila and unfurls it to the edge of the

stage, so that when his charges walk off, they can follow the illuminated breadcrumb trail to the good stuff. Sure enough, as 'The Captain' comes to a close, Simon, Ben and James stride triumphantly offstage, dripping in perspiration. There are hugs. There are smiles. Multiple litres of water

are ingested. Then, his ears ringing with the sound of 10,000 Hungarians chanting, 'Mon Biffy! Mon Biffy!', Simon Neil sinks a tequila and claps his hands together. "OK," he says, "ready to play."

It's tempting to say that after becoming a virtual fixture over the last dozen years, Biffy Clyro headlining Reading and Leeds feels like an inevitability. But nothing about this band's rise has been predictable. Even now, their name still looks awkward at the top of a festival bill. Headlining Reading and Leeds marks the crossing of the rubicon for Biffy Clyro; a point that they were never quite sure they'd reach. Their Calvinist west of Scotland work ethic is well documented, but despite the youthful scrawls in Simon's jotters, it's not matched by any belief in predestination.



Biffy leave the stage at Sziget in Hungary



As James puts it: "Back in the early days, we'd play gigs to 40 people and we knew most of them would hate us, but all we needed was one person to love it. But we never assumed that if we worked hard enough, we'd get to headline Reading and Leeds. I remember when we found out about it; I was thinking, 'Us? Are you sure?' I hope we're worthy headliners and I hope we do a good job, but at the time we were like, 'We're not worthy of this. You've phoned the wrong band.'"

I ask him if he thinks that, after this year – not just with Reading and Leeds, but the arena tours and the Number One album – Biffy Clyro can continue to lay claim to their much-cherished underdog status.

VIEW FROM THE CROWD



Arne Knutsen, 27, Norway

"I enjoyed it, but not enough to stay for the whole set. I've seen them five times before, so I left to go and see Phoenix."



Jane Annan, 26, St Albans

"I thought they were absolutely brilliant. The lights and laser show was amazing, but the highlight of the set was definitely '57:'"

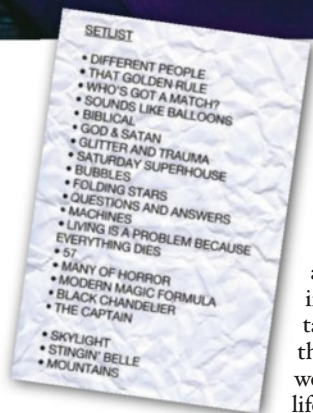


Iona Bane, 26, London

"They were very worthy headliners. They really did it justice. The best bit was the fire during 'Who's Got A Match?'"



James Johnston, Simon Neil and Ben Johnston in Budapest



"We've survived this long by holding on to that idea," he shrugs, "and even if we're not, there's nothing wrong with pretending, in our own heads, that we still are. That's much healthier than listening to somebody saying, 'You have to dress like a headliner. You have to start behaving like a headliner. Don't you realise how big you are?'"

You can see why that mentality has been helpful to the band. During their gradual rise, they've often found themselves usurped by lesser bands who came roaring out of nowhere on tsunamis of hype. They have, admits Simon, "had a few jealous moments. Any band who've been on a proper journey have probably felt that way at some point. But you can spot the ones who come in on a wave of hype and aren't serious about the music. We'd watch bands like that and think, 'We're better than these fucking guys.'"

Earlier on, when I asked about the state of band relations after Ben's drinking brought them to the brink of splitting up 18 months ago, each member offered some variation on the same response: "Better than ever, thanks." Looking around the dressing room, however, I can see that it's actually true. Simon is swigging from a bottle of tequila and comparing tattoos with his publicist. James is on the red wine. Ben tokes away on a spliff, looking happy, though sobriety is not without its challenges, particularly when you're on the road.

"It can be difficult," he says. "Like when everyone was having champagne to celebrate the album going to Number One, and I couldn't. You feel slightly left out, or you worry that it's making the other boys feel a bit weird." Have you substituted alcohol with anything? "Not really, because you just get addicted to that and the minute you stop doing it, you can end up in a bad place again. But I run, and I keep fit. I'll take my rod on tour and go fishing, or play golf if there's time... it's the least rock 'n' roll thing in the world, but it brings balance to my life. Usually I'd just go back to the hotel room, get smashed and watch shit telly. I'm enjoying things more now."

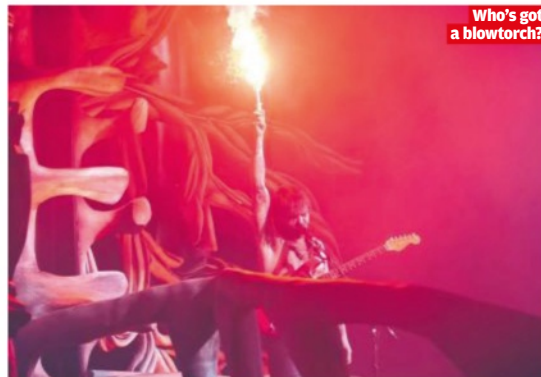
A couple of weeks later, I'm sitting not in Biffy's dressing room, but in their *compound*. Such are the perks of headlining Britain's biggest rock festival. Adorably, they've named their Leeds dressing rooms (note the plural) after the members of Guns N' Roses. Our pre-gig chat takes place in the Slash suite. When I ask how they're feeling, Simon's response is immediate.

"*Shitein' it!*" he roars. "We've been saying for weeks, 'It's just another gig, we do it every night of the year.' But of course, we woke up today and realised, no, this isn't just another gig. It's more important than that."

James takes the spotlight at Leeds



Who's got a blowtorch?



The setlist is now finalised and the last of their friends and family have made it onsite. All that's left to do now is worry. And behave.

"We'll save most of our partying until Sunday night, after Reading, and then we'll destroy southern England," he says of their post-gig plans. "We've made that mistake before, where you play Leeds on the Friday then party till mid-morning on Sunday. You forget what's happening and you find yourself up at 7:30am going, 'Yass!' Then all of a sudden it's like, 'Wait, we're onstage in six hours?'"

"Aye," agrees Ben, speaking from what I can only assume is bitter experience. "It's not good when you're standing in the shower, feeling like a vegetable, watching your breakfast trying to disappear down the drain. There's a picture for you."

Ninety minutes later, the gig happens. And it is magical. As 'Different People' shifts up a gear, the curtain drops like the final scale falling from their eyes, and there it is: the Leeds crowd in its full-throated majesty. Back in Budapest, Simon told me how this



Simon in front of the gnarled backdrop at Leeds

Another gig of back-to-back brilliance



You're not at the Highland Games now, Simon



Walking offstage at Leeds

festival "has always been a wee bit like getting our exam results, a way to judge that the band is still moving forward. We've been in the playground as primary school kids, and now we're in our final year."

Anyone who questioned whether Biffy could pull off a set of this magnitude has their answer five songs in, when 'Biblical' becomes the first of many, many singalongs. They've also brought a full production with them tonight, including a catwalk between the stage and the pit – which Simon dutifully

powerslides down during 'Bubbles', nearly tumbling headfirst over the edge – and a huge, ornate backdrop that resembles a prised-open ribcage made of gnarled tree branches, which shoots out jets of flame throughout 'Who's Got A Match?'. From the moment they walk onstage until long after they leave, the rain is torrential: certainly not, as they say in Scotland, taps aff weather. Still, after all this time, Biffy aren't about to let a little precipitation spoil the gig of their lives. "The rain can go suck a dick," says Simon onstage. "Music is more powerful than nature." It's hard to argue with that, especially during 'Machines', when he saunters down to the front of the stage armed only with an acoustic guitar and the crowd sing the song's refrain back to him, over and over again,

"MUSIC IS MORE POWERFUL THAN NATURE"

SIMON NEIL

tens of thousands of voices echoing into the night sky: "Take the pieces and build them skywards..."

There is deference, gratitude and emotion in spades, but what there's not is any sense that Biffy feel at all overawed by the occasion. This is as confident a set as any you'll see this weekend, from the way the setlist is structured – making space for at least one track from each of their six albums – to the bravado with which it is executed, climaxing with Simon demolishing his guitar at the end of 'The Captain'.

Amid a festival season dominated by old dinosaurs and usual suspects, Biffy's arrival into the Reading and Leeds pantheon they grew up idolizing feels not only

notable, but special: there's a new gang of freaks in the big boys' playground. Watching them, I'm reminded of something James told me a few weeks before, about why Nirvana in '92 – a gig they were too young to attend – would serve as their benchmark for these shows.

"Coming from a small town in Ayrshire where it felt like we were the only kids who listened to them, that show seemed to us like the outsiders were coming to claim the crown."

The posters don't lie: consider the crown claimed.



GUESS WHO'S BACK

Clean, solid and with Dido as his guest, **Eminem** returns to the UK festival scene. But has he lost his edge, asks **Emily Mackay**

READING, SATURDAY,
MAIN STAGE, 21:50

Reading!" shouts 40-year-old Marshall Mathers, former terror of moral guardians everywhere. "Who here is fucked up right now?" Cue an enormous roar. "That's *everybody*," mutters Em's D12 accomplice for the evening, Mr Porter, in mock awe. Everybody and their dog is indeed wasted like the Gobi desert, except, of course, Eminem. Eminem these days is clean, repentant, trim and healthy-looking... almost *mature*. But this is Saturday night, Reading festival, and maturity can go to the dogs. "Can I take you back to when I used to get fucked up?" he asks. Another roar of approval, and then he drops 'The Real Slim Shady'.

This is Eminem's current problem: following the pretty fine 'Recovery', he's acknowledged by all to be technically back on high, if not quite top, form. But this obsessive wordsmith needs something to fuel his intricate studies. He can hardly talk about his long-term ex-wife and mother any more, because god knows those wells have been sucked dry. He can no longer talk about his prescription drug addiction and battle back from the brink – life-changing as that surely was, six years and two albums of it is probably enough exorcism. So what's next? ▶

SETLIST

- 'SURVIVAL'
- 'WON'T BACK DOWN'
- 'SAM'
- 'SQUARE DANCE'
- 'BUSINESS'
- 'KILL YOU'
- 'WHITE AMERICA'
- 'LOST'
- 'NO LOVE'
- 'JUST DON'T GIVE A FUCK'
- 'CRIMINAL'
- 'CLEANLY OUT MY CLOSET'
- 'THE WAY I AM'
- 'FAST LANE'
- 'LIGHTERS'
- 'SUPPLIES, PART II'
- 'STAN'
- 'SO GO FOR THE MOMENT'
- 'LIKE TOY SOLDIERS'
- 'FOREVER'
- 'TILL I COLLAPSE'
- 'CHERELLA MAN'
- 'LOVE THE WAY YOU LIE'
- 'MY NAME IS'
- 'THE REAL SLIM SHADY'
- 'WITHOUT ME'
- 'NOT AFRAID'
- 'LOSE YOURSELF'

VIEW FROM THE CROWD



Jonathan Davis, 18
"Best night of my life. 'Lose Yourself' at the end was amazing, but I was hoping to hear some more new material."



Clarissa Allen, 22
"I've wanted to see him since I was a kid. He's still got it. I loved 'Stan', so it was amazing when Dido came out."



Daisy Barber, 18
"I loved 'Lose Yourself' and 'The Real Slim Shady'. Then we were like 'OH MY GOD, IT'S DIDO!' Well shocked at that."



Em loses himself in the music

It's a question that remains sadly unanswered tonight – bar opening with the recently revealed and somewhat mediocre 'Survival', there's little indication as to what to expect from his upcoming eighth album.

What we do get, though, is an Eminem looking leaner, hungrier and picking a choice set of some of his best recent cuts. The slanted, lurching rhythms of 'Won't Back Down', with its gutsy Pink-featuring chorus, stands out, as does an impish 'Kill You' and a furious double-whammy of 'White America' and the George W Bush-baiting 'Mosh'. He's backed by 'the Recovery band', doling out the usual sort of schlocky, wailing guitar backing that rappers favour. But all eyes are on Em, who dances like he's shadow-boxing with his pet demons, his hands forming lightning-fast figures in the air as his tongue flicks and kicks, never tripping over itself.

It's a tight show, characterised by the harder, more focused energy on 'Recovery' and his Bad Meets Evil collaboration with Royce Da 5'9", who pops up for

"READING – WHO HERE IS FUCKED UP RIGHT NOW?"

MARSHALL MATHERS

rendition of B.o.B's 'Airplanes Pt 2', he launches into 'Stan' to huge cheers. As at many points of the night, his voice isn't exactly quiet, not exactly faint, but seems to lack the force, the punch that once made it a thorn in your ears, the thing that brought the demented fan's character to leering life. But it doesn't matter for long, because... who's this? It's only bloody Dido! She and Em glide past each other, she serene as a sorrowing angel straight from the River Island sale, he sketchy as a railway station tramp in his baggy

a careering rattle through 'Fast Lane' and, sadly, the unfortunately guffy 'Lighters' with its godawful Bruno Mars chorus.

It's not the talking point collaboration of the night, though – after a choice

shorts and omnipresent cap. But for all their stunning lack of stage chemistry, it is a moment nonetheless, and the (enormous) crowd is putty in their hands. Yet Eminem seems a little unwilling to step up and ply them to his will. He keeps his comments to a frankly over-mature question as to whether the crowd hates its collective parents, and tritely enquires after their troubled relationships before 'Love The Way You Lie'. After near-death experiences and doubtless

CRANKING THE CLASSICS

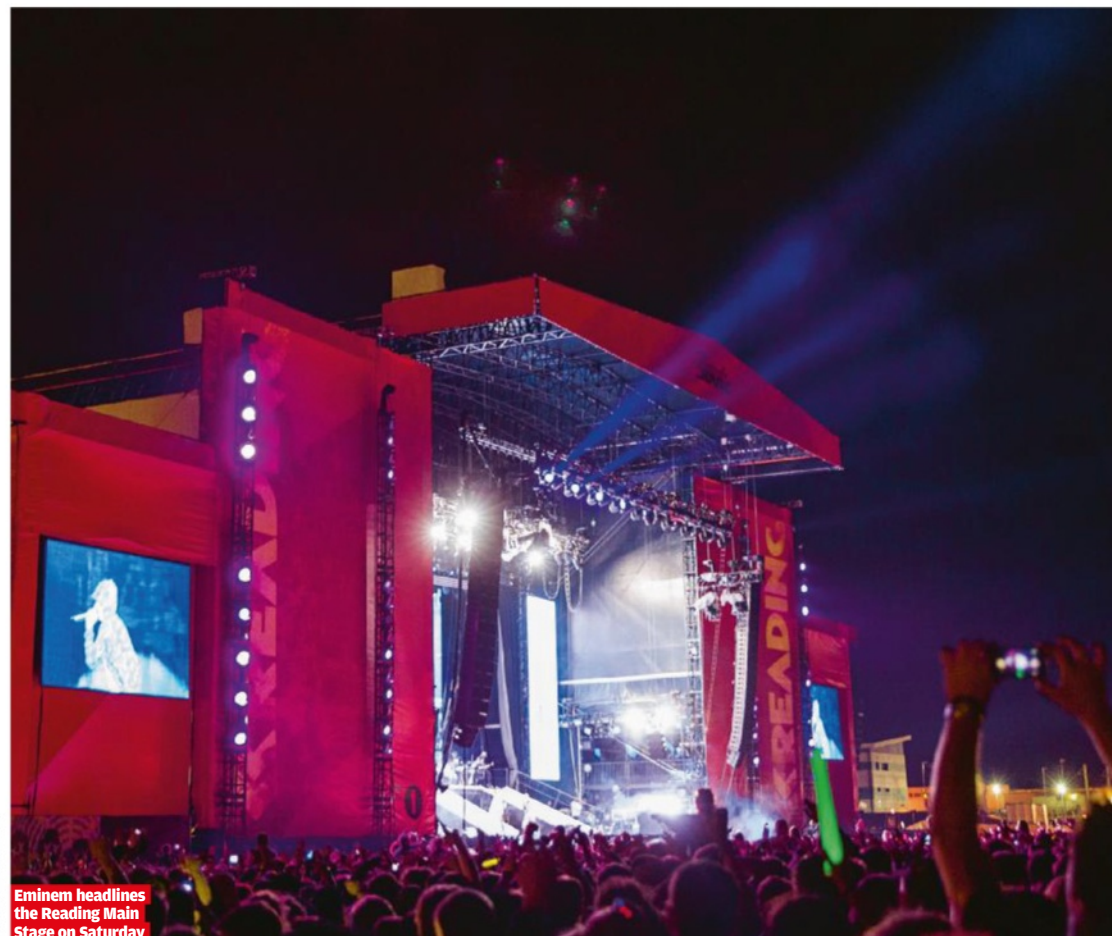
Radio 1 weekender and Reading Festival Main Stage compere Huw Stephens on opening for Eminem

"For someone massive like Eminem, you want great tunes people can sing along with. If it's early in the day you want more interesting records. So before Eminem I cranked up the hip-hop classics: Tinie Tempah, Jay-Z and Kanye, Damian Marley. Because Reading's such an eclectic crowd who love their music, I feel like I could play

anything, y'know? Unless it's got Eminem on it! I played B.o.B and Paramore's 'Airplanes', the version without Eminem, but his stage manager wasn't happy."



Huw Stephens gives Reading two thumbs up



Eminem headlines the Reading Main Stage on Saturday



All you other Slim Shadys are just imitating

harrowing spells in rehab, he seems to take the new Eminem very seriously. But it means that where before there was manic, mischievous fronting, now there's almost a hint of reticence – the technical skill is there, the hits are there, but Marshall's lost, perhaps, a bit of his sparkle, and Mr Porter bears the majority of the banter and crowd-hyping burden.

As we go back through those grinning skeletons in his closet, though, his silly side is reanimated. Even as he closes with a sadly lacklustre 'Lose Yourself' (if you're going to close a set this big with a song about seizing the moment, giving this one shot your all, you really don't want to make it sound half-arsed and humdrum) there's still a spark of the old mischief as he and Mr Porter skip across the stage to the "feet fail me not" line. Finally, he walks off with both middle fingers aloft.

You can take the Slim out of the Shady, but for a truly meaningful comeback, he'll need more than an up-yours and a solid festival headline set.

TRENT NAILS IT

Trent Reznor goes out on a limb as **Nine Inch Nails** refuse to shut up and play the hits – or even their new single

LEEDS, FRIDAY,
MAIN STAGE, 19.30

Trent Reznor poached his present drummer from Leeds when he was last here six years ago. “He was playing in Lostprophets,” he says onstage. “They all told me to go watch this guy play in the afternoon because he’s amazing.” Since then, Reznor’s split up his band, started a new one, won an Oscar, got bored and re-formed Nine Inch Nails. As for Lostprophets, well... let’s just say they’ve had more downs than ups lately.



Trent flexes his muscles onstage in Leeds

With new NIN album ‘Hesitation Marks’ due out in a week, tonight Trent is at the apex of his campaign, showing off his new lighting rig built especially for

outdoor spaces, trailed by the man himself as likely to be “either the best thing we’ve ever done or an utter disaster”.

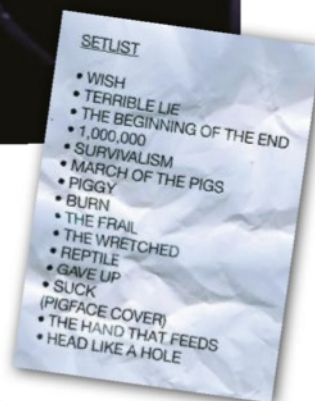
Whatever – it’s undoubtedly every epileptic’s Room 101 nightmare. Anyone who thinks they’re bored with seeing strobes and smoke machines clearly just hasn’t seen enough strobes and smoke machines in a while.

Like the muscular minimalism of his rig, everything in tonight’s set is stripped back and pared down, designed to drive home a vibe as brawny as the man himself. Nine Inch Nails not

playing ‘Hurt’ is a bit like Red Hot Chili Peppers with no ‘Under The Bridge’ – if you’re not playing the song that even the people who hate you adore, you’re making a statement. Not only is Reznor avoiding that glorious albatross, he’s omitting his other failsafes – ‘Closer’ and ‘The Perfect Drug’ – and somehow even his comeback single, ‘Came Back Haunted’. His marketing team must be punching holes in their Portakabin about now.

With not a word to the crowd, Reznor is on his own mission. By ‘The Wretched’ his cuboid head is running with sweat, and two single beams fall on him as he taps out its opening riff on the piano.

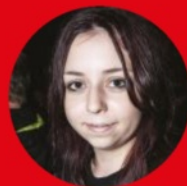
When the gang-chant of ‘Head Like A Hole’ sounds his exit music, it’s clear this is not one of those big-hits-and-memories comebacks we’ve become used to. Reznor goes only forward, and that’s why he’s earned the right to come back. *Gavin Haynes*



VIEW FROM THE CROWD



Stephen, 26, Bolton
“I’m not actually a fan – my mate told me they were a bit like The Saturdays. Well, this was nothing like The Saturdays.”



Alex, 17, Leeds
“I liked how he played a lot of the older stuff. I dislike that he didn’t play ‘Hurt’. I was indifferent to some other stuff.”



Becky, 23, Leeds
“I thought his lightshow was amazing. You could certainly see why he was so drenched in sweat like that.”

BACKSTAGE CHIT-CHAT

Dangly genitalia, mums and not much clothing. What was going on behind the scenes?



HARRY KOISSER
Peace

“My mum’s here – as far as I know it’s her first festival. Well, she’s definitely been to nothing like this before. She’s here all weekend. She’s a big Palma Violets fan; either that or she thinks I’m in Palma Violets, I’m not sure...”



LINDSEY TROY
Deap Vally

“This man asked us if we would autograph his genitals. He said they were dangly and old. We only sign tight new ones.”



ZAC CARPER
Fidlar

“I’m kind of stoked for the rain that’s coming! We don’t have that... in LA we don’t have rain. Is it really that bad?”



FRANKIE FRANCIS
Frankie & The Heartstrings

“There are lots of scantily clad young women here. Every year at Leeds people wear less!”

ENCHANTÉ!

Ahead of their joint tour this autumn, we formally introduced **Phoenix** and **Haim** backstage at Leeds

LEEDS, FRIDAY, BACKSTAGE, 15:00

In soft rock paradise, Haim are dishing up the strawberry daiquiris and Phoenix are the tailors fitting you up for your powder-blue pantsuit. “Which one of us is Hall, which one of us would be Oates?” muses Alana Haim as the two bands mingle behind the NME/BBC Radio 1 Stage they’re both gracing.

NME: You guys have at least one thing in common: you all love R Kelly. He called Phoenix “the new Beatles”, and Haim can sing the whole of ‘Ignition (Remix)’.

Alana Haim: “Ignition (Remix)” is the one R Kelly song I know start to finish. I promised I would sing it if I won Best Twitter Account at the NME Awards, but I still have to do it. I thought I would be able to slip that one under the radar, but now I guess I have to...”

You’re touring Europe together in the next few months. Have you guys known each other long?

Danielle Haim: “Well, Alana and I drove up to Santa

Barbara three years ago to see them.”

Alana: “Cos our friend Neon Indian was opening up for them. We saw the show, and met them afterwards.”

Este Haim: “We saw you guys playing at our first-ever Coachella, too. It was back in 2006 and you guys were the first band we saw there.”

Thomas Mars: “Really? We still talk about that show as our worst show ever. Our keyboardist flew out especially to play. He didn’t play a single note. Nothing worked.”

Deck D’Arcy: “For us, we always talk about this show. It was very frustrating.”

Este: “Really? We thought it was amazing. It was the first time our dad actually let us go out on our own and drive two and a half hours up.”

Danielle: “We were listening to your first record in the car on the way up.”

Alana: “It was my first festival.”

Danielle: “And we made it across the site just in time to see you guys play.”

Thomas: “That’s bizarre.”

Este: “If you guys want to cancel the tour now, then we understand...”

Phoenix tried to teach Haim French earlier today. Will you be continuing your studies?

Alana: “Well, I speak the most French – two phrases – so I’m gonna be leading the thing. The important thing to say in French on tour is ‘On y va’, which means ‘Let’s go’. I’m gonna be a really good tour manager on the road: ‘On y va, Phoenix... let’s go guys!’ I didn’t have to learn that one. I just knew that off the top of my noodle.”

Este: “I know how to say ‘one’. I know how to say ‘zero’. Those are the only two numbers, right?”

In exchange for the vocab, what American cuisine would you introduce Phoenix to?

Este: “The turducken – a turkey in a duck in a chicken.”

Deck: “We already tried one.”

Este: “Was it a good one?”

Deck: “No. It was a bad one. But I think there are some good ones out there.”

Este: “There are. But you’ve got to know where to look.”



INTERVIEW: MATT WILKINSON

THESE CHARMING MEN

Johnny Marr and Jake Bugg got chatting behind the tourbus – and now a collaboration's on the cards

READING, SATURDAY, BACKSTAGE, 19:00

Jake Bugg's early for our meeting, and uses the time to show off a fancy 1960s acoustic guitar he's recently acquired. "Johnny Marr couldn't keep his hands off it earlier!" he boasts. What greater emblem for the bond between the two heroes?

NME: How do you two know each other?

Jake: "We met at Coachella."

You're slaves to songwriting – why are you so prolific?

Johnny: "Once you've made a record, why would you sit around? It's the thing you like!"

Jake: "That's true. I'm hoping to put my new album out this year. You wanna get things out because you've got stuff to say."

Johnny: "One of the good things about The Smiths being on Rough Trade and not having a huge budget was that we had to record and mix super quickly. I was talking to Jay [Watson] from Tame Impala about how, in the time between finishing a record and finishing talking about it, you get sick of it. Jake

was telling me he has three new songs in his set, too."

You've both worked with co-writers. What appeals to you about that way of working?

Jake: "You go in, make a cup of tea, have a smoke, pick a guitar up and see what happens. I learn from more experienced people."

Johnny: "There's this idea that you need other people to tell you your ideas are shit. Collaborators are good when you're tinkering with something you might have thrown away, but they've said, 'I really like that.' You get surprises when you work with other people. It takes a bit of modesty to work together, but it's a good way of doing it."

Jake: "I find it mad that something born in the space of a few minutes can stand the test of time! That's what baffles me."

Would you be up for collaborating?

Jake: "Yeah, man!"

Johnny: "Yeah! Sometimes you see somebody that you know will make it. That's what I thought when I first heard Jake."



"Sorry, there's no way reflective vests will ever be cool"

FESTIVAL AGONY UNCLE

Backstage at Reading and Leeds is a hotbed of neuroses and mishaps. US comedian **Rob Delaney** solves bands' problems...



HONOR TITUS
Cerebral Ballzy

"What attributes make for the best groupie?"

"I'm married, I'm a comedian, so I don't have groupies. I like them to bring me a club sandwich, and if they know about podiatry, and can do foot rubs, great."



WILL WALTER
The Family Rain

"Last week I turned my jacket sleeve into a sick bag. Is this reasonable?"

"Any kind of improvisation that deals with body functions, I am impressed with. That's a resourceful person. I'm proud of him."



LUCY ROSE

"What do you do if you've stepped in poo at a festival and you fucking stink of shit?"

"Find me. I'm a father of two kids and they shit over everything all the time. I had to hose shit off my six-month-old son's neck recently. I'll be her friend."



JAMES SMITH
Hadouken!

"Help, I think I'm pregnant with Eminem's lovechild."

"Eminem would not be a good father to a lovechild. James should move to New Zealand to raise the child without Eminem's help so the child might have an OK life."



CHARLES CAVE
White Lies

"Sometimes I feel like my only friend is the city I live in, a city of angels; lonely as I am, together we cry. Should I be worried?"

"Yes, because Antony Kiedis is riding around your vascular system on a tiny jet ski. You have to get help."

ACTION BRONSON GOES THE XTRA MILE

Emily Mackay bears witness when two tribes become one and rock and hip-hop get all loved up on the BBC Radio 1Xtra Stage

Action Bronson is in his dressing room at Reading and Leeds' brand new BBC Radio 1Xtra stage. "I get bored easily if I do the same set over and over," he tells us. "I gotta change it."

A couple of hours later, we're watching Bronson rampage off the stage, into the crowd, out the back of the tent and so far into the field we wonder if he's planning to storm the NME/BBC Radio 1 Stage, trailing the entire crowd off his shoulders like some sort of meaty Pied Piper.

You don't get that on the Festival Republic Stage. It's a good indication of the ridiculously excitable atmosphere of Reading and Leeds' newest stage.

"The response to this stage is actually beyond any expectation that we had," says stage compère and 1Xtra hip-hop godhead,

DJ Semtex. "And the vibe of the crowd has been brilliant. It's long overdue."

It's been commonplace in recent years to note the increasingly omnivorous nature of music fans' tastes, the irrelevance of the traditional boundaries between rock and rap fans, but now, we can see it happening before our eyes, as delirious kids pump their fists atop each others' shoulders for Chance The Rapper's thoughtful but bratty daisy-age Kanye homages, and lose all manner of shit in a completely rammed tent for Giggs.

"We were right at the front for him, it was brilliant," 18-year-old Layla tells us. "A lot of people like different types of music, so I think everyone's here for everyone."

"I think people that wouldn't normally come to Reading will have come this year,"



Action Bronson out on the rampage



Chance The Rapper at Reading on Saturday



Giggs' gig on the BBC Radio 1Xtra Stage

adds Joanne, 17. "Reading Festival stereotypically showcases alternative music, but then they've booked stuff like Wiley... it's not like rock fans and rap fans, it's more about the vibe and the beat."

Or, as Action Bronson sums it up: "Everything's intertwined. Rock and rap, everything runs together."

People are into hardcore bands, rappers, everyone hangs out with everyone and it's all lovey-dovey motherfucking bullshit, y'know?" Quite.

FRANK'S PRANK

Frank Turner wheels onstage in a controversial homage to Kurt Cobain

At 1992's Reading festival Kurt Cobain was pushed onstage in a wheelchair. In 2013, Frank Turner re-enacted that iconic moment. Unlike Kurt, who was deified for the act, Turner was accused of mocking disabled people and subjected to an onslaught of online abuse. NME spoke to Martyn Sibley, co-founder of Disability Horizons and a life-long wheelchair user, who admitted it was "controversial" but said, "I don't think it was his intention to mock disabled people. Both Kurt Cobain and Frank Turner are intelligent, clever artists and there's no negative meaning." So what did Frank have to say?

NME: Why the wheelchair?

Frank Turner: "I did it partly because I'm not supposed to be doing these shows. My doctor told me to cancel them and there was a moment last weekend when I couldn't stand up. My tour manager had a wheelchair in her house and, yes, it's a nod to Kurt in '92. Nirvana are one of my favourite bands. It was a bit of fun but the professionally offended on Twitter got professionally offended. I've got better things to do with my time than respond to that."

But how would you defend yourself?

"I would say grow a sense of humour. I'm obviously not



"It's OK, everyone, my arms are fine!"

mocking disabled people. For the record the charity I do the most work with is Able2 UK, which works on disabled access for shows in the UK. I personally organise disabled seating for people at all of my shows. People email me and I sort them out.

"I think it's a real stretch actually to think what I'm doing [is offensive]. I think that you have to be somebody who is finding reasons to be angry in life. Just relax or take that energy and use it to do something constructive instead of posting crappy little things."

HOW TWITTER REACTED

@Chickal984

"Frank Turner lost the inkling of respect I had for him when he thought it was a good idea to wheel himself out in a wheelchair! #kurtonly"

@brandnewstart
"Did people really complain because Frank Turner went out on stage at reading in a wheelchair? Wow"

@nerterly
"Frank Turner is seriously receiving complaints for going on stage in a wheelchair?!!!"

@DAVEGRROHL
"Frank Turner came out in

a wheelchair???

At Reading???
Because of Nirvana???
Embarrassing???"

@Brindmeister

"Most people don't realise what paying homage is. @frankturner knows how to do it. #wheelchair #Nirvana #ReadingFestival #Oldschool"

@expectopatronus

"Why are people getting so worked up over Frank Turner entering Reading in a wheelchair?? He's not mocking anyone, it was a re-enactment???"

THE 20 SETS THAT MADE THE WEEKEND

From returning headliners Green Day to underground heroes Merchandise to hip-hop upstart Angel Haze, here's the very best from Reading and Leeds



EarlWolf:
Tyler, The Creator
and Earl Sweatshirt

EARLWOLF

READING, SATURDAY,
MAIN STAGE, 15:00

No-one sums up the spirit of Reading and Leeds this weekend better than EarlWolf, who represent the festival's ever-growing diversity, and inject a new kick of life into Odd Future.

Today's performance comes days after Earl released 'Doris', his long-awaited debut studio album. On 'Hive', Earl sardonically refers to critics who say he's "dispelling one-trick pony myths" because he no longer writes songs as violent as his early work. But this afternoon he, Tyler, and Jasper The Dolphin work from 'Doris', through the 'OF Mixtape Vol 2', Tyler's 'Wolf', 'Goblin' and 'Bastard', all the way back to the filthy 'Earl', proving that when it comes to Odd Future, there's nothing so cut-and-dried as then-and-now divides.

Today *does* dispel any suggestion that the All-Goofing Odd Future Revue evinced at past festivals is a tired act: Tyler makes them bound onstage repeatedly until the crowd howls loud enough; his close relationship with Earl is evident, switching between rapping together and stepping back in admiration; Tyler pops his shoulder out from dancing too hard.

They're good at surprises, but the crowd seems stunned after Tyler's 'IFYH'. "Time to get depressed," he instructs before starting the ballad. "What happened?" he says afterwards. "You sung a fucking love song!" Jasper laughs.

They've got the heaviness of the hardcore bands, the goofy pantomime vibe of A\$AP Rocky, but most excitingly, a sense of freedom and gleeful naughtiness. There may be 20 metres between them and the crowd, but there's no distance at all. **Laura Snapes**

GREEN DAY

READING, FRIDAY,
MAIN STAGE, 21:00

Joe Strummer called and he wants his 1977 persona back. Obviously, Billie Joe Armstrong doesn't answer him, but the first seven songs of Green Day's set still steal liberally from punk's year zero to the extent that pastiche barely even registers any more. It's only during 'Boulevard Of Broken Dreams' that things take on a life of their own: 50,000 people screaming along as if their lives depended on it. In the middle of their set, they play 1994's 'Dookie' in full, which is where things genuinely pick up – 14 pop-punk classics played back to back so energetically, so purposefully, that they put all of today's other Main Stage players to shame.

There is an element of sadness that Green Day don't match this brilliance anywhere else during their lengthy headline set, but you also have to give them credit – in terms of crowd-pleasers, their 1994 classic is genuinely as good as it gets for pop-punk brilliance. 'Chump', 'Longview', 'Welcome To Paradise', 'Basket Case'... you can't argue with these songs. They peak with a beatific rendition of 'When I Come Around' and everything seems to flow perfectly.

Considering the diminishing returns of 'Uno!', 'Dos!' and 'Tré!', future glories might be few and far between, but tonight Green Day's position in the rock pantheon isn't made any less special. **Matt Wilkinson**



Green Day headline
Reading for the
second time



Joe Newman's beard is 50-1 for this year's Mercury Prize

ALT-J

READING, SATURDAY,
NME/BBC RADIO 1 STAGE, 22:30

Battling against Eminem's monster crowd is no mean feat, but Alt-J gracefully rise to the challenge. It's the end of the promotional cycle for 'An Awesome Wave' (in the UK – an autumn US tour beckons), so they round off their final festival weekend of the year with not just a deft distillation of why they've become so huge over the past 12 months, but also a faux snowstorm during the finale of 'Taro'. It's arguably not the most convincing blizzard, but nonetheless it's a charmingly idiosyncratic way to spell out the end of summer.

In his beard-and-beanie combo, frontman Joe Newman has morphed into a young Bon

Iver, showing off his whistling woodsman skills in the new song 'Warm Foothills'. It's a slinky, slow-paced number that gives way to 'Dissolve Me' and 'Fitzpleasure', both boasting intricate percussion. A meditative a cappella version of French synth act College's 'A Real Hero' (as featured on the

3

Drive soundtrack) offers a smoother moment among their juddery tendencies, and the soul-salving of 'Bloodflood' outdoes bringing on Dido as

far as proper moments go. It's a bittersweet set, a triumph for a band that played the Festival Republic and BBC Introducing stages last year, but a damning reminder that it'll be a while before we see them again. *Leonie Cooper*

A\$AP ROCKY/ SKRILLEX

LEEDS, SATURDAY, NME/BBC RADIO 1 STAGE, 20:05/21:30

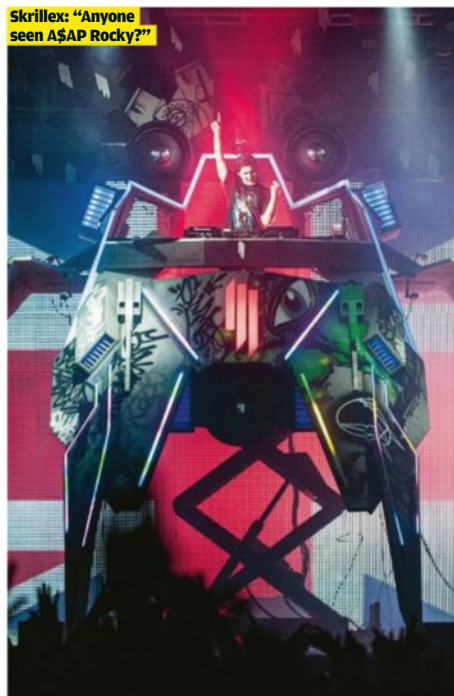
Predicting festival collaborations is a tricky business. Remember when Bruce Springsteen was nailed on to appear with The Rolling Stones at Glastonbury? Still, given that they're playing the same festival, on the same day, on the same stage, one after the other, the fact that A\$AP Rocky doesn't join Skrillex (or vice versa) onstage for 'Wild For The Night' is a little baffling. Not that either man's set suffers from a lack of the other, exactly: A\$AP is more than capable of filling the NME/BBC Radio 1 Stage on his own, where he repeatedly insists that, "Despite all the bad weather, I came here

to have a good time." He has one, too: by the end of the set he's twirling someone's bra around, dedicating 'Fuckin' Problems' to "the bad bitch that threw this up here."

4

And as for Skrillex? It's futile to single out specific tracks where everyone goes batshit, because no-one really reacts to the music at a Skrillex show, but all the other shit that goes on around it. Like the neon-lit hydraulic tank-cum-spaceship he DJs from, or the migraine-inducing array of lights and lasers, or the Co2 jets. You suspect the only thing stopping him from letting off fireworks is the certainty he'd burn the tent to the ground. *Barry Nicolson*

Skrillex: "Anyone seen A\$AP Rocky?"



A\$AP Rocky: "Anyone seen Skrillex?"



MELTDOWN WATCH

What happens when you throw three of the most unpredictable acts going into the Reading and Leeds pressure cooker? Our experts assessed their damage potential



WAVVES
LEEDS, FRIDAY, NME/BBC
RADIO 1 STAGE, 12:45

Attitude: Nathan Williams' first words are "we're too drunk", but the Cali quartet look stoked to be playing.
Crowd-baiting: Low. Plenty of jokes: "We're excited to be here, San Antonio!"
Punctuality: Flawless – they arrive two minutes early.



WILEY
READING, FRIDAY, BBC
RADIO 1XTRA STAGE, 21:00

Attitude: Sets the tone when he runs across the stage like a small boy pretending to be an aeroplane.
Crowd-baiting: "My massive on Twitter say: 'OIIIIII!'"
Punctuality: Actually bounced onstage early. Only by three minutes, mind.



FIDLAR
LEEDS, SATURDAY, NME/
BBC RADIO 1 STAGE, 14:50

Attitude: Singer Zac Carper's T-shirt says it all: no to sobriety!
Crowd-baiting: Zac: "This song's called 'Stoked And Broke' cos we're stoked but we're fucking broke!"
Punctuality: Late.



Leeds Zoo's new panda proved popular

BRING ME THE HORIZON

LEEDS, SATURDAY, MAIN STAGE, 15:20

The first Leeds we did were awful," says Bring Me The Horizon frontman Oli Sykes when we catch up with him after a signing session that involved doling out emotional hugs to a line of teenagers in the NME Leeds Festival Signing Tent. "Slipknot cancelled, so we got added to the bottom of the Main Stage four years ago. But no one knew we were playing, and we ended up getting bottled, hit with coins. No fun."

Since then they've been back three times before today, where, having cracked Radio 1 and America in the past few months with fourth album 'Sempiternal', they're returning to their

Yorkshire homelands covered in both glory and facepaint. As they kick off with 'Going Nowhere', all five are done up like animals, as though heading off to a seven-year-old's birthday party afterwards.

The execution of the set is a different kind of animal savagery, red in tooth and claw. "We've just come back from America where we broke the record for the number of crowdsurfers in a show," Oli tells the crowd. He ends by inviting everyone to raise their middle fingers in salutation, the perfectly perverse close to the fairytale bottling-to-bravura opening chapter of the band's Leeds Festival story. *Gavin Haynes*

8

DISCLOSURE

LEEDS, FRIDAY, NME/BBC RADIO 1 STAGE, 19:45

This is one of the best crowds we've ever played to," says an awed Guy Lawrence as his brother Howard fiddles with a mixer so souped-up it appears to have a steering wheel. And no wonder: people are 50-deep and on each other's shoulders outside the tent, and inside they're screaming every word like a terrace crowd watching their team win the league, complete with chants of "Whoomp, there it is!"

Disclosure's knack of looping sublime housey breakdowns and rave-worthy screeds into formidable songs, evinced on their already classic debut album 'Settle', has paid off sensationally. With Daft Punk resolutely off the touring circuit for now, the Lawrence brothers are the dance act of the summer – they've played 39 festivals this year – and Leeds feels particularly transcendent.

"We're full of surprises," Guy grins as Aluna Francis of AlunaGeorge writhes out of the wings in a space-age overcoat for itchy classic 'White Noise', to do the song proper justice – unlike when AlunaGeorge dropped a weedy version of it in their own set earlier. Sam Smith (smearing soulful Stevie

Wonder falsetto onto 'Latch') and Ed Macfarlane from Friendly Fires (on the Doppler-effected 'Defeated No More') complete a triptych of guests lifting every other song to the sort of event status that makes people phone their mums or propose to their partners.

Each intro line sets off a fresh wave of euphoria. "When a fire starts to burn, right, and it starts to spread", goes the disembodied motivational speaker of 'When A Fire Starts To Burn' and the rammed crowd go into screaming paroxysms. This inferno's way out of control. *Mark Beaumont*

9



Firestarters: Guy and Howard Lawrence



Ed Macfarlane from Friendly Fires...



...and Aluna Francis from AlunaGeorge are among the guests

BACKSTAGE CHIT-CHAT

From northern naughtiness to a living hell. Just what was going on back there?



CHILLI JESSON
Palma Violets

"This is the best festival in the world. Best crowds in the world, no question. It couldn't have been better. As kids we all came here. Now we're back on the other side of the tape. We're looking forward to Leeds as well. They're supposed to be a bit naughtier up there."



WILL SELF

"It reminds me of taking coke. Not that I've done that in a long time. I'm just here because my kids wanted to come. It's my idea of a living hell."



CARL BARAT

"I'm here to support my dear friend Joby Ford of The Bronx. They were fucking blinding. Lots of people were into it, going absolutely mental."



CARSON COX
Merchandise

"This is the first English festival we've done; it's more of a carnival. We haven't done many US festivals either!"



Charli XCX hits Leeds

10 CHARLI XCX

LEEDS, FRIDAY,
DANCE STAGE, 18:30

"Who knows this fucking song?!" demands Charli XCX as the 21-year-old unravels the elastic, ravey pound of Icona Pop's 'I Love It'. Given that it was Number One a matter of weeks ago, that question is superfluous, but what the crowd might not know is that Charli originally wrote it. Her presence may seem strange on that song, but on the likes of the Gold Panda-sampling 'You (Ha Ha Ha)', her mixture of Ibiza-ready pop and savvy attitude are unmistakably her own.

Mark Beaumont

11 DRENCE

LEEDS, SATURDAY, FESTIVAL
REPUBLIC STAGE, 14:50

Loveless by name, loveless by nature: Eoin and Rory trudge onstage and the onslaught begins: boiling caverns of sludgy noise, the pair skimping on stage

patter to concentrate on blasting out their wares. New song 'Running Wild' is a skewered, sinister cousin to 'Let's Pretend', a dank, oozing thing that nods to Mudhoney, while 'Dogmeat' and 'Backwaters' are divinely bratty. It ends with Eoin launching himself into the crowd during a raucous, feedback-heavy 'Face Like A Skull'. They may look gangly, but danger lurks underneath. **Ben Hewitt**

12 CHVRCHES

LEEDS, SATURDAY, FESTIVAL
REPUBLIC STAGE, 21:05

"Please don't throw piss," entreats singer Lauren Mulberry after recounting a tale of sitting on someone's shoulders at T In The Park only to be struck by a bottle of Balado Special.

This, coming from a woman who sounds like a sprite caught in a crystal-clear iceberg, epitomises Chvrches' charm. They synchronise wit, warmth and personability with angelic coos and icy kraut pop.

Part Haim, part Hurts, they're gorgeous whether they're pumping out malevolent rave pop on 'Science/Visions', or Numan-school synthpop on 'Lies'. **Mark Beaumont**



Angel Haze gets crowded out

14 UNCLE ACID & THE DEADBEATS

LEEDS, FRIDAY,

LOCK UP, 19:05

When Uncle Acid & The Deadbeats arrive onstage an hour late, it's to a few hundred fans expecting Gallows. "We're going to ruin your day," deadpans Uncle Acid before the quartet pile into the Black Sabbath riffs of 'Mind Crawler'. 'Poison Apple' boasts sleazy guitar and jarring harmonies amid the doomy psych rock. It's disappointing when, 20 minutes in, they're booted off to sort out the scheduling issues. **Lisa Wright**

15 ANGEL HAZE

LEEDS, FRIDAY, BBC 1XTRA
STAGE, 20:00

The first thing Detroit rapper Angel Haze does when she arrives onstage is

hop off it again and storm out of the tent.

Most of the crowd follow her into the rain, and then back inside to see the 22-year-old take on new single 'Echelon (It's My Way)', her version of Missy Elliott's 'Gossip Folks' and her

breakthrough track 'New York'. The only low point is a cover of Kings Of Leon's 'Revelry'. **Tom Howard**

16 SAVAGES AND BRITISH SEA POWER

READING, SATURDAY, FESTIVAL
REPUBLIC STAGE, 21.30/22.40

Back in January 2012, Savages played their first-ever gig supporting British Sea Power. Tonight that magical pairing is spectacularly rekindled. After haughtily demolishing the tent with her own band, Savages' singer Jehnny Beth prowls onto the stage midway through BSP's set and serenades them with their own 'Apologies To Insect Life', while BSP summon a scabrous, sleazy racket before her. **Ben Hewitt**

17 PARQUET COURTS

READING, FRIDAY, FESTIVAL
REPUBLIC STAGE, 14:05

Parquet Courts' 25-minute set is peppered with moments that show how a low-key album release through Bandcamp a year ago is swiftly turning people into believers. New track 'You've Got Me Wonderin' Now' is a tantalising suggestion of where they should go next. 'Stoned And Starving' is extended to

18



FOALS

READING, SATURDAY, MAIN
STAGE, 18:35

Reading and Leeds boss Melvin Benn reckons Foals are future headliners of this very festival. Going by Saturday's outstanding early evening turn, it'd be hard to disagree. The crowd go totally berserk for the creeping menace and heavy Black Sabbath riffing of 'Inhaler'. 'My Number' kicks a killer dance party into touch whilst 'Spanish Sahara' boasts a massive drop. They're not just budding bill toppers, but life-affirming rock stars. **Leonie Cooper**

a 10-minute jam with Andrew Savage screaming about how Facebook is killing rock'n'roll. He's captivating, and his band are on top form.

Matt Wilkinson

19 AZEALIA BANKS

LEEDS, FRIDAY, NME/BBC
RADIO 1 STAGE, 20:50

It starts with the unveiling of a cartoon catsuit and ends with a skull bursting into flames – it's undeniably spectacular, but you can't help but wish Azealia Banks would put as much effort into getting her debut album out. Her set is dazzling, with videos of neon aliens and Banks riding animated dolphins accompanying her whumps and filthy, fast raps. But her act will soon need a refresh. **Mark Beaumont**

20 TEMPLES

READING, FRIDAY, FESTIVAL
REPUBLIC STAGE, 17:20

With his gold sequinned jacket and Marc Bolan bouff, frontman

James Bagshaw may give the impression that Temples are a rather retro proposition. His celestial, shimmering guitar lines give their set a hazy, halcyon feel, but the rest of the band's chugging backbeat keeps their set vital and current. New single 'Keep In The Dark' loosens the psych swaddle to show off their pop nous. **Leonie Cooper**



Azealia's spectacular Leeds outfit

MERCHANDISE

LEEDS, FRIDAY,
FESTIVAL REPUBLIC STAGE, 18:00
In a few months' time there'll almost certainly be a lot of people regretting that they weren't here watching this performance. It's a bafflingly tiny crowd that greets Merchandise in Leeds, but the quartet from Tampa, Florida still play the kind of intense, sprawling

show that's made them heroes of the underground. And tracks like 'Anxiety's Door' are noticeably beefed-up – a direct result of the band replacing the drum machine they've used for years with an actual human – while 'Become What You Are' builds to a finale of frontman Carson Cox on his knees, hunched over his guitar, moaning into the microphone. **Lisa Wright**

13

BEARS, BAYWATCH AND SWEATY BALLS

The weather might not've been great, but that didn't stop you lot from enjoying it and generally making cocks of yourselves



ANIMAL FARM

First there was horsemeat in lasagne, and now you get this kind of inter-species nightmare roaming among the human crowd at Leeds.



BAY WHAT?

Pamela Anderson and the gang came all the way from Scunthorpe to see Charlie Boyer And The Voyeurs and Parquet Courts. Probably.



BEAR BEHIND

Watch out behind you, British Sea Power fans at Reading on Saturday – looks like there are some ursine interlopers in the crowd...



BIRTHING FOOL

"So there I was, just watching Imagine Dragons and then I started involuntarily shitting out my own soul. I'm really not sure why."



CHARLI XCX-RATED

One man turned up to Charli XCX's BBC Radio 1 Dance Stage set in Leeds expecting a different kind of X-rated action. Speaking of dicks, it was nice to see Tom from Keane down the front too.



SURF'S UP

One intrepid Pure Love fan sails from the 'Beach Of Diamonds' to the shore of horns during the band's set at Leeds on Friday.

NECK 'NADS

Frank Turner's wheelchair stunt at Reading was about as pleasant as a sweaty wang on your shoulders.



SIGN HERE

Things get personal in the NME Reading & Leeds Festival Signing Tent



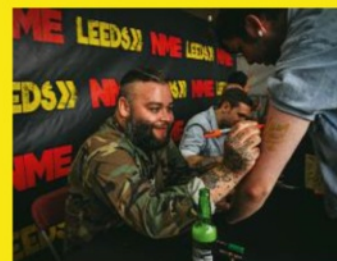
HAIRY MACLARY

Julie and Lindsey from Deap Vally get up close and furry with one man's chest thatch.



FACE OFF

Little did this man know that Aluna Francis from AlunaGeorge wasn't writing her name on his forehead.



ARMLESS FUN

Wade MacNeil from Gallows has run out of room on his own arm, so has to ink strangers instead.



PEACE ON YOU

Harry Koisser makes sure that one fan is 'Lovesick' to her stomach.

25 THINGS WE LEARNED

You don't spend 72 hours in a muddy field in Berkshire/Yorkshire and not glean a few factoids about the human condition

1 If you want to blend in at Reading and Leeds, make sure your arse cheeks are hanging out the bottom of your shorts. It's a must.

2 Merchandise frontman Carson Cox has noticed this too: "What have I seen today? Ass. Ass and more ass."

3 Alt-J don't need to worry about standing out from the crowd. When they walked on to headline the NME/BBC Radio 1 Stage, security didn't recognise them and sent them over to the viewing platform.

8 ...but Chillli from Palma Violets can. For the second year running he's the drunkest man on site.

9 Peace live up to their name: when Harry gets his sunglasses nicked, he decides to let the guy keep them as a souvenir.

10 Peace don't live up to their name: when Diplo cusses "every indie band" for covering Disclosure, Peace tweet: "Come to catering and I'll bang u out u clown."

11 There's a secret inner sanctum deep within the backstage area at Reading where not even the bands are allowed. Sadly, it's full of boring men with goatees watching Eminem on a big telly.

12 If Biffy's Simon Neil could give his adolescent self one piece of advice, it would be: "Have patience, wee man. And shave that top lip!"

13 More arse news: Chino Moreno flashed his hairy bum crack too much.

14 While Fred from Spector alerted us to a food stall called Ass Fajitas. Yum.

15 All of Haim are allergic to bees. We just thought that was quite interesting.

16 Leeds has got a new chant. After years of people shouting "bollocks", they now shout "whoop, there it is". We preferred "bollocks", too.

17 At least it's catchier than Earl Sweatshirt's new chant. "Imma fuck the freckles off your face, nitch" isn't exactly catching on.

18 Foals are turning into proper prog-rockers. We clocked the breakdown bit of 'Two Steps Twice' at an impressive 12 minutes. We say "impressive". We mean "wanky and boring". Great set, though.



The Strypes stay dry

19 The lead singer of The 1975's mum is Denise Welch from *Loose Women*.

20 Everyone at NME has a crush on Owen Wilson. When we heard he was due at Reading, dozens of sweaty armpits were washed in unison. He didn't show up but we'd never smelled better.

21 Johnny Marr is still god. The Smiths covers in his set were a righteous, religious experience.

22 Someone left a drill onstage before Fidlars set, so Zac Carp started drilling his guitar mid-song. Shame they didn't leave a toaster and some bread. We were starving.

23 Bring Me The Horizon's combined weight is "around 360 kg". Don't ask us how we know this.

24 At Leeds, the place to get off your trolley and bosh yourself to death is not the BBC Radio 1 Dance Stage, but the dodgems.

25 It's time to reappraise Skrillex. His set was amazing, he's a total dude, and the guy's got a spaceship. A spaceship!



Peace aren't always that peaceful

THANKS!

Holly Jones, Jennifer Roberts, Lizzy Romano and all at Festival Republic; Jared Peppall and the team at Backpack; Toby Bryant and the team at Solution; John Mason and Tim Butcher at CBA; the Oxfam stewards; Build Hollywood; Fender Guitars; Tuborg; Gaymers cider; Pepsi; Relentless; Tanya Martin at Domino's; Ana Thorsdottir at Ben & Jerry's.

ON NME.COM

NME.COM You can relive the whole weekend on **NME.com** with all of our news reports, blogposts, galleries and videos. We've rounded all the best performance shots into one Ultimate Gallery. Watch our brilliant videos, too: Phoenix teaching Haim French through the medium of Kanye West lyrics, Palma Violets causing anarchy and exclusive short behind-the-scenes films. You won't see this stuff anywhere else.



Skrillex at the controls of his "spaceship"

4 The only thing Cerebral Ballzy love more than their weed is *other people's weed*. "They smoked us out!" complain Fidlars.

5 The biggest rip-off drink in history? Ladies and gentlemen, the Maltesers Milkshake. A small cup of milk with some Maltesers floating in it. For a fiver. No, ta.

6 Finally, the mystery of what Earl Sweatshirt got up to while banged up in Samoa is solved... He was playing *Pokémon*. His favourite character? "Fucking Charmander, yo."

7 The Strypes can't get served booze...

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REVIEWS

THE BIG OPINIONS ON THIS WEEK'S IMPORTANT RELEASES

Edited by Tom Howard



BABYSHAMBLES

SEQUEL TO THE PREQUEL PARLOPHONE

Peter sounds invigorated by a move to Paris, on a record mostly put together by bassist Drew McDonnell



Peter Doherty will always be a man whose talent is overlooked because of stories about heroin falling out of his pocket at a bail hearing, or pictures emerging of him allegedly making a cat smoke crack. Behave like a lunatic and people tend to lose sight of your positive attributes.

But one of the 34-year-old's charms has always been how open his lyrics are about his own trials and tribulations. From the wide-eyed maniac yelping "horse is brown" on The Libertines' first album to the "fuck forever" philosophy on Babyshambles' 2005 debut 'Down In Albion', they've always been a way to keep tabs on the guy. So when 2007's 'Shotters Nation' was the most depressed and depressing thing Doherty's ever recorded, it was a concern. He'd always had a victim complex – see Libs classic 'Can't Stand Me Now' – but this time he was wallowing in sorrow. Bad times followed: a split

from Kate Moss, some jail time. Fast-forward six years, though, and the mood in Babyshambles has changed. Doherty is actually flirting with optimism on 'Sequel To The Prequel'.

Key to this is 'Farmer's Daughter', sort of an inverted 'Fuck Forever'. The guitar intro is similarly jagged and the chorus as anthemic, but Peter rejects his own inevitable demise to instead focus on a moment when "sunlight hits the snow". This is what happens to a man when he spends more time mincing around Paris than Camden Town. Moving to France has done him good, and the city's influence runs through the record. The title track is a jazzy café culture number, with Pete cast as the man entertaining a small room from behind a piano. "Mama said hold your head up high", he sings like a man fresh from

a nice big mum cuddle. The dinky and leering ska of 'Dr No' is similarly continental, with Peter skulking around and repeating the childish line "sharks in the water and the water's deep".

As jolly and reassuring as they are, though, none of this is 'Time For Heroes' poignant. He's got one of those meaningful voices – as Tom Waits or Nick Cave do – that lets him get away with sloppiness. But things take a turn for the banal on 'Penguins', which is literally a song about going to the zoo. "We could see monkeys/We could see snakes/We could see penguins/Ah, penguins are great". The tune then saves itself by stumbling across the amusingly oafish chorus: "I really don't like your boyfriend's face/I'm going to try and take his place". And for a man who's spent more than a decade filling his lungs with toxic smoke, Pete's in remarkably good voice.

Elsewhere there are more reasons to believe Doherty is currently some way off his creative peak. Dormant are the days when he wrote so much music he didn't know what to do with it, and this is the first album since 'Up The Bracket' to only feature co-written songs. Guitarist Mik Whitnall and bassist Drew McConnell have songwriting credits, with McConnell in particular being touted in interviews as Babyshambles' key cog (that "boyfriend's face" line is one of his). Producer Stephen Street (The Smiths, Blur, 'Shotters Nation') keeps things tight, but McConnell has a taste for classic songwriting that's occasionally a bit too familiar: 'Seven Shades Of Nothing' borrows the descending bassline from 'Waterloo Sunset' by The Kinks, 'Dr No' plays with the harmonica line from The Specials' 'Ghost Town' and 'Fall From Grace' builds around the intro from Bob Dylan's 'I Want You'.

But the thrill of bands Peter Doherty is in has nothing to do with originality. Even at his most relevant the guy was ripping The Clash. The thrill is on this line on 'Fireman', a song with the punky energy of Libertines offcut 'Skag & Bone Man': "It's breakfast time/Have a pot of wine/Sucking on a bone/Cbewing on a microphone/I AM A FIREMAN". And in the knowledge that he has the wildest heart in rock'n'roll,

and that there is hope poking through the darkness surrounding him. **Tom Howard**

BEST TRACKS: 'Fireman', 'Farmer's Daughter', 'Dr No'

BASSIST DREW MCCONNELL ON...



...THE DAMIEN HIRST COVER ART

"I wanted him to do it but I thought the best idea was to ask him to suggest artists that might be good to do the artwork. He came back and said he'd do it, so my plan worked. He told us to send over a photo and, seeing as he was mates with Joe Strummer, it seemed right to use one of Pennie Smith's photos."

...JUSTIN YOUNG SINGING ON 'SEVEN SHADES OF NOTHING'

"When I wrote it, I realised the middle-eight sounded like The Vaccines. I thought they'd think I was ripping them off so asked Justin to sing on it. He emailed me to say they were going to be in town for a show, so we went and had lunch. He told me he'd come up with something. I was like, 'No, let's do it now,' and they all burst out laughing. But he came to the studio and got it really quickly."

...MACAULAY CULKIN

"He came down to the studio one day and just sat on the sofa and spoke to Stephen Street. But he left before we started recording anything."

7

RICHARD JOHNSON

SPLASHH

COMFORT LUV LUV LUV



This Anglo-Antipodean quartet are often portrayed as lo-fi nuts chasing summer highs, as bands like Mazes or Bos Angeles were before them, but that's not quite right. Splashh's debut album, though masked in the tropical hazes of those acts, possesses a heartbroken despondency. This is most evident on 'Green & Blue', when frontman Sasha Carlson pines "Where have you gone?" over riffs soaked with tear-stained hopelessness. The record's more familiar cuts don't escape unscathed either, and 'All I Wanna Do' is rich in bittersweet nostalgia, remembering a relationship's golden days. This is not the carefree record Splashh were expected to make, but it is all the better for its dourness. **Rhian Daly**

BEST TRACK: 'Green & Blue'

7

THE STRYPES

SNAPSHOT VIRGIN/EMI



Watching The Strypes perform, you're struck by a worrying thought that these four Irish teens have been body-snatched by a band of hoary old pub rockers. On record, happily, they sound their age. Debut album 'Snapshot' sees the band stomp through a dozen tunes in 35 minutes, guitars squealing impressively and harmonicas wailing throughout. It's bread and butter blues-rock, packed with lyrical anachronisms and clichés, but it's done well and – importantly – is not as shamelessly retro as those covers-packed live shows. The downside of this is, occasionally, they sound a little bit like McFly. The upside is that The Strypes have begun to carve out a personality of their own. **Dan Stubbs**

BEST TRACK: 'What The People Don't See'

7

KING KHAN & THE SHRINES

IDLE NO MORE MERGE RECORDS



Five years after 'The Supreme Genius Of King Khan And The Shrines', musical shaman Arish 'King' Khan is back with another triumph. R&B, soul and big band inform 'Idle No More', doing away with Khan's raw garage sound in favour of sharp anthems that ring with brass stabs, hectic basslines and tambourines. Underneath it all Khan tackles big themes: 'So Wild' is in memory of Jay Reatard, 'Luckiest Man' tracks Khan's recovery from LSD-induced madness, and 'Pray For Lil' is a thanks to his wife for putting up with him. He's still twisted, but Khan's genius has never been more obvious. **Hazel Sheffield**

BEST TRACK: 'I Got Made'

8

HOLOGRAMS

FOREVER CAPTURED TRACKS



With an intro torn straight from Savages' sketchbook of super-bleak landscapes, 'Forever' marks an impressive evolution for these brash Swedish punks. Last year's debut was a skeletal affair borne of nihilistic boredom. This follow-up provides depth and texture that were previously absent, while retaining that greyed-out angst that made their first album so thrilling. Like their sonic brothers Iceage, they've evolved without losing their edge. The guitars and synths sound optimistically richer, but the doomed message remains: "This is the end of the believers", drawls Andreas Lagerström on 'Wolves', with a conviction that leaves you fearing for the future. **Hayley Avron**

BEST TRACK: 'Ättestupa'

7

FACES TO NAMES...

Three reviewers, three questions



DAVID RENSHAW
Favourite album right now?

"Forest Swords'
'Engravings': complex without ever being academic. Who knew Hoylake on the Wirral was hiding such dark treats?"



TOM HOWARD
Favourite track right now?

"MGMT's 'Your Life Is A Lie' is a slice of psychedelic cynicism, as well as being one of the year's best little melodies."



HAYLEY AVRON
Who should headline Reading and Leeds in 2014?
"A reformed Hole, circa 1995. Just for the drama and utter, utter rock circus nonsense that it would provide."

NINE INCH NAILS

HESITATION MARKS COLUMBIA

Industrial titan Trent Reznor ditches the blasts of rage for a cleaner, smoother, more direct sound



When he broke out at the dawn of the '90s with a selection of songs about suicide, slavery and fist-fucking, it probably wasn't immediately obvious that Trent Reznor was future elder-statesman material. The passing years, though, have revealed a certain artfulness hardwired into Reznor's brutal and brutalised industrial rock. He can certainly write a song – 'Hurt' was one of his, of course – while Nine Inch Nails' 1994 masterpiece 'The Downward Spiral' demonstrated his gift for abattoir atmospherics. 'Hesitation Marks' breaks a five-year Nine Inch Nails fast that's seen Reznor instead engaged in other pursuits: scoring films (*The Social Network*, *The Girl With The Dragon Tattoo*) and recording as How To Destroy Angels with his wife, Mariquene Maandig. And while 'Hesitation Marks' clearly has one eye on the past – check the sleeve, by 'The Downward Spiral' artist Russell Mills – this is the sound of a cleaner, smoother Nine Inch Nails, one that delights in complexities of rhythm more than caustic blasts of rage.

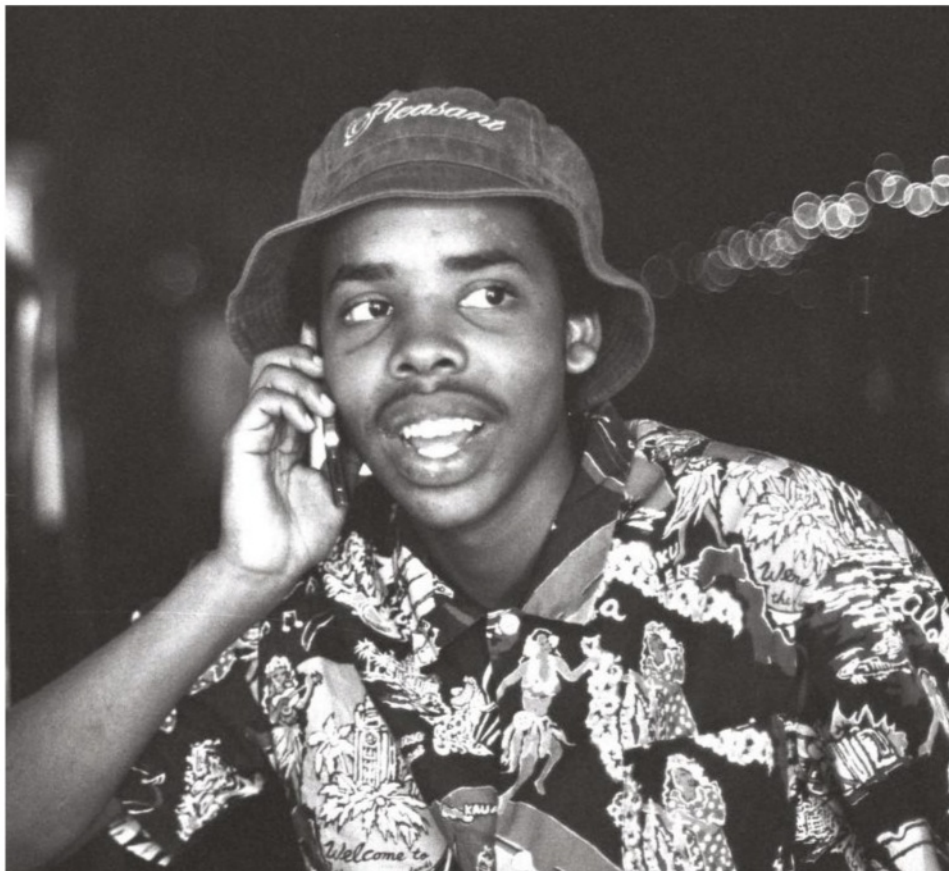
Pleasingly, though, Reznor does beats with muscle to match his impressive biceps. Lead single 'Come Back Haunted' is familiar fare, an aggro one-man call-and-response that could have slid onto 2005's 'With Teeth'. But it's elsewhere that the record finds its feet. 'Copy Of A' is a furious acid pulse that pastes on rhythmic layers

to the brink of overload; squint, though, and you might mistake it for LCD Soundsystem in leather trousers and black nail varnish. 'Running' is a minimal techno shuffle that could fit nicely into a Ricardo Villalobos set, even with Reznor's eerie, hollowed-out croon. 'Disappointed' conjures up gusts of murky-black guitar interference, but there's no interrupting its rigid electro pulse. It's worth noting that, while 'Hesitation Marks' features contributions from guitar heroes Lindsey Buckingham of Fleetwood Mac and Adrian Belew of King Crimson, there are no showy cameos, no grandstand soloing: it's all done anonymously, just another grinding cog in the NIN machine.

Nine Inch Nails have a long-held reputation as shouty angst for killer nerds. But 'Hesitation Marks' suggests that if Reznor's deep-dive plunges into the grim subconscious were performed with the aim of catharsis, it's finally working. Take 'Everything', perhaps the first Nine Inch Nails song you could almost describe as, well, cheerful. "I survived everything/I have tried everything", sings Reznor, over whooshing, anthemic guitars. There are even – no, really – vocal harmonies. It's the mark of a Nine Inch Nails far more concerned with being straightforward and direct, peeling away the gusty ambience and cutting right to the heart of the matter. **Louis Pattison**

BEST TRACKS: 'Copy Of A', 'Come Back Haunted', 'Running'

8



EARL SWEATSHIRT

DORIS COLUMBIA

Odd Future's 19-year-old lyrical wunderkind takes on the insecurities that come with his new life



The genesis of 'Doris' goes something like this: in 2010, Earl Sweatshirt, born Thebe Neruda Kgositsile to a professor mother and a poet father, released one of the most exciting

hip-hop mixtapes of the year. Shortly after 'Earl', his mum sent the 16-year-old to a 'therapeutic retreat school' in Samoa, where he stayed until he was 18. While he was there his fanbase in the US and UK swelled, and when he returned to America he was something of a cult hero. Suddenly everyone wanted to know when Earl Sweatshirt would fulfill his potential.

Three years later the world has 'Doris', on which Odd Future's 19-year-old lyrical wunderkind pretty much ignores any expectations of him to become a star. And he does it from the beginning. The downbeat 'Pre' is a bad opener, and the clumsy verse of lethargic lyrics from Odd Future affiliate Sk La'Flare wastes the promise of the track's throbbing bass. It's frustrating, especially as Earl's confessions about dealing with his new life on second track 'Burgundy' would have been perfect: "I'm stressing over payment/So don't tell me that I've made it/Only relatively famous".

Once the album gets going these conversations about what it means to suddenly be a name pepper 'Doris', and Sweatshirt displays his lyrical prowess exploring them. On 'Sunday'

we get a glimpse of a relationship creaking with the strain: "I could be misbehaving, but I just hang with my niggas/I'm fucking famous if you forgot/I'm faithful despite what's in my face and pocket/And this is painfully honest". He sounds isolated, though, as he does on the other album highlights that go deep on his own conflicted thought processes: 'Chum' and 'Knight'.

And so come the moments when Earl cedes the spotlight to someone else. Sometimes it doesn't work, as on 'Guild', which finds Mac Miller upstaging him. But other collaborative tracks on 'Doris' shine. 'Hive' is one of the best, as Earl and Vince Staples trade whipfire verses, Sweatshirt internal rhyming in double time like the evolution of MF Doom: "Stamp and shouting, thrashing/These niggas don't let the Kraken out". 'Whoa', with Tyler, The Creator is old-fashioned Odd Future fun, featuring the best hook on the record as well as jokes about Viagra and the New York Knicks roster.

What this shows is that Earl Sweatshirt is a collaborative kid who came up as part of a collective, Odd Future. He's not here to save the game, he's here to make music. His creative process naturally involves other people, and he doesn't want to be a powerhouse rap star. 'Doris' may alienate people looking for him to be that. For everyone else, this is a powerful record. *Jonah Bromwich*

BEST TRACKS: 'Hive', 'Sunday', 'Burgundy'

8

SLEEVE NOTES



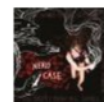
Best Sleeve Of The Week
Splashh - 'Comfort'
Aussie artist Leif Podhajsky has already made Tame Impala, Toy and The Horrors' records look miles cooler. Here, he works his magic for Splashh. Look for tiny figures in the distant sea.



Worst Sleeve Of The Week
Volcano Choir - 'Repare'
It's a wave. Not an awesome wave. Just a wave.

NEKO CASE

THE WORSE THINGS GET, THE HARDER I FIGHT, THE HARDER I FIGHT, THE MORE I LOVE EPITAPH

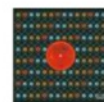


Proving herself to still be one of the most authoritative voices in the alt.country firmament, Neko Case's sixth album is typically sumptuous and lusciously heart-rending. With its distant brassy peals, 'Calling Cards' comes over like the lazily loungey track an expectant ex of Tom Waits would hum over the fourth whiskey sour of the night, while 'City Swans' ramps things up into epic, twanging grown-up pop territory. "I'm not the runt of the litter", she declares on 'Man', ahead of a killer, almost Weezer-sounding breakdown. Too damn right you're not. *Leonie Cooper*
BEST TRACK: 'Calling Cards'

8

OBITS

BED & BUGS SUB POP



When you've headed up such musical luminaries as Drive Like Jehu and Hot Snakes, you're allowed to make whatever album you want. That's exactly what Obits have done on this third full-length. Mainman Rick Froberg might be midway through his fifth decade, but he and his cohorts can still make one hell of a racket. Whether the abrasive grunge of 'Taste The Diff' or the quasi-surf rock of 'Spun Out', the White Stripes-esque blues'n'roll of 'Malpractice' or the gentle hippy-folk of 'Machines', this is a crazed, unpredictable crash course in making a record and not giving a shit. Fair play! *Mischa Pearlman*
BEST TRACK: 'Spun Out'

7

GOLDIE LOOKIN CHAIN

KINGS OF CAERLEON 1983 RECORDS



You can expect to go through the entirety of 'Kings Of Caerleon' without breaking into so much as a smirk. The same can be said of many records - 'In Utero' doesn't have us rolling in the aisles either, and 'Unknown Pleasures' is hardly a laugh a minute - but when your raison d'être is making people giggle, it's a bit of a problem. It's now so long since Goldie Lookin Chain were funny we had to consult Google to check they were still in the 'comedic rap' game - and sure enough, this is the sound of a repertoire wheezing to the point of exhaustion. Your facial muscles might twitch during 'Gangsta', but everything else will be met with a stony face. *Barry Nicolson*
BEST TRACK: 'Gangsta'

3

JOHN WIZARDS

JOHN WIZARDS PLANET MU



John Wizards might be the most globe-trotting band you'll hear this year: based in Cape Town, the duo also credit time spent in Rwanda, Tanzania and Mozambique as fuel to the sound they've cultivated. There's so much packed into these 15 lush, context-evading songs, though, that map references are pretty futile. As well as jittery highlife guitars, tracks like 'iYongwe' and 'Leuk' give a starring role to '80s-style funk synths, like Hudson Mohawke melting into a caned puddle. A shyly romantic pop sensibility is threaded through many of the tracks, 'I'm Still A Serious Guy' notable among them. *Noel Gardner*
BEST TRACK: 'iYongwe'

7



GLASVEGAS

LATER... WHEN THE TV TURNS TO STATIC BMG

Scots return with more bruised turmoil but less bombast



Where did it go wrong for Glasvegas? Having become one of the UK's premier providers of terrace anthems for the drunk and emotional on their self-titled 2008 debut, the Glasgow band flopped with the pompous 'Euphoric Heartbreak' two years later.

But they're back, and the new album is a bold statement of intent and hope, packed with the same heart and turmoil that have become the band's bruised trademark. It consolidates what made 'Glasvegas' great, while streamlining the 'ambition' (read: overblown production, lack of a killer single) that hampered 'Euphoric...'. The bleakly titled 'I'd Rather Be Dead (Than Be With You)' shows Glasvegas' blood still runs black, James Allan delivering a cold dismissal to a lover over a piano line Coldplay wouldn't kick out of bed. 'Choices' is another slow burner, with Allan's vocals low in the mix as the ballad envelops him. Still preoccupied with all things

morbid, he sings: "I don't wanna die but I don't wanna live".

It doesn't all work, though. There is little, if any, advancement in the band's sound, which leaves them predictable after three albums mining The Jesus And Mary Chain and Phil Spector's girl-group production. Similarly, the lyrics can fall back on subjects covered with greater class in the past. 'All I Want Is My Baby' tackles broken homes as Allan mutters: "It kills me inside to hear about half an hour's extra custody". But the image created is more like an episode of *Jeremy Kyle* than the horror they painted on 2007 track 'Daddy's Gone'.

One lyric that seems poignant, though, is on 'If', when Allan flips Talking Heads' 'Road To Nowhere' to "I'm on the road to somewhere". He's not wrong. But the weird thing about this band is that no-one knows where, least of all them. *David Renshaw*

BEST TRACKS: 'I'd Rather Be Dead...', 'If', 'Later... When The TV Turns To Static'

CHELSEA WOLFE PAIN IS BEAUTY



In her pursuit of a darker darkness, Sacramento's Chelsea Wolfe has gone so far as to cover Burzum, the Norwegian black metal act fronted by convicted murderer Varg Vikernes. She also performed early tours from under a black veil (as much to deflect from her crippling shyness). Along with PJ Harvey and Zola Jesus references, 'The Warden' finds her playing the Giorgio Moroder ice queen, while 'They'll Clap When You're Gone' heads deep into the noir-country of Chris Isaak. If Christopher Nolan ever does one of his gritty makeovers on *Twilight*, the soundtrack's as good as sewn up. *Gavin Haynes*
BEST TRACK: 'Feral Love'

VOLCANO CHOIR REPAVE JAGJAGUWAR



Pining for a new Bon Iver record? Desperate to hear a fully grown man with a beard reveal his manly feelings? Then 'Repave', the second album from Justin Vernon's Volcano Choir, should help. Apart from the weirdly out-of-place vocoder moment on 'Comrade', it's a layered, lush and lovely eight-track affair. The meaty 'Byegone' prowls like a randy sasquatch, while 'Alaskans' offers a softer, more meandering kind of laptop folkishness. "Take note, there's still a hole in your heart", howls Justin on 'Dancepack', with that same keen desperation that made Bon Iver such a phenomenon. *Leonie Cooper*
BEST TRACK: 'Dancepack'

THE RIDER

What we're wearing, reminiscing over and kicking things in this week



T-shirt Kitsuné

Choose from three exclusive designs in the French label's new T-shirt collection, and bag yourself a free download of one of their latest compilations at the same time.
BUY: €60, kitsune.fr



Box Set
Marc Bolan At The BBC
This six-disc collection including interviews and live tracks plots the glam star's legacy from his start as part of mod group John's Children, through to his death in 1977.
BUY: £49.10, amazon.co.uk



Boots
David Preston
Practically every indie act in Britain seems to be rocking a pair of DPs at present - in the past week alone we've seen them on Temples, Franz, Bobby G, Serge Kasabian and Graham Coxon. Get involved.
Buy: £180, davidprestonshoes.com

THIS WEEK'S SINGLES

Reviewed by NME's
EVE BARLOW



LONDON GRAMMAR

STRONG METAL & DUST



As with other not-very-famous artists 'featuring' on Disclosure's 'Settle', London Grammar have the duo to thank for some spotlight.

But left to their own devices, the trio evoke the damp spirit of Florence Welch soundtracking a series finale of *Casualty*. I can't find a heartbeat.

GOLDFRAPP

DREW MUTE



Do you pine for the days of Zero 7's 'Simple Things'? Or those high times spending a fiver on Air's 'Moon Safari' at the supermarket?

Unfortunately Goldfrapp do, and on this first single from a new album they find themselves all misty-eyed at the thought of Morcheeba instrumentals. Long gone are Alison's days of electro dominatrix and urbane folkstress; here to stay are her Café Del Mar waitress years.

DEAP VALLY

BAD FOR MY BODY ISLAND



"If our mothers only knew, the trouble that we get into..." Hot leather chaps, I love Deap Vally. Sporting

knuckledusters, playing pool, riding motorcycles and jumping on trampolines are just some of the things highlighted in 'Bad For My Body' as being bad for you. Let's try all of this at home right now.

THE LUMINEERS

SUBMARINES DUALTONE RECORDS



Not entirely sure how, in a post-Mumfords world, I've managed to get through the past year unaware of this band. Apparently they're massive. On the strength of 'Submarines', I can see why. Their anodyne, rootsy, Colorado tweeness is as inoffensive as Vernon Kay in a Flora advert. It offends me greatly.

MUTYA KEISHA SIOBHAN

FLATLINE POLYDOR



Several weeks ago I went to see The Sugababes... whoops, let's start that again. Several weeks ago

I went to see MKS with very little confidence. Within minutes I realised why the original trio were once so celebrated, and why Mutya Buena deserves 'national treasure' status for her kerrazy charm. This Dev Hynes production was worth the 12-year wait. Heidi what? Amelle who? The Other One where?

GLASS ANIMALS

BLACK MAMBO WOLF TONE



This Oxford quartet seem bookishly sexy, distracting themselves with unseemly thoughts in the science section of the library in ways unseen since Alt-J. 'Black Mambo' is a dark and warped journey into the Oxfordshire woods that drips into your brain until you're convinced you can feel something crawling up your le... AH, SNAKES!

LIVE

FROM PUBS TO ARENAS,
THE WEEK'S TOP GIGS

Edited by Tom Howard



PARQUET COURTS

THE OLD BLUE LAST, LONDON MONDAY, AUGUST 19

Brooklyn's best new band put on a secret show so hot it comes with added Chilli

By the time Parquet Courts come onstage for their fourth-ever UK gig, the crowd have been sinking pints in The Old Blue Last for two hours. This is a secret show, announced a few days ago as a warm-up for Reading and Leeds, and you have to arrive early. Once the four band members squeeze to the front of the club, climb onto the tiny stage and mash through their first five songs without speaking a word, the crowd kick their plastic empties to the side and get down to messy business.

Parquet Courts formed in Brooklyn, but they originally come from Texas. They are Max Savage (drums) and his brother Andrew (guitar), Austin Brown (also guitar) and bassist Sean Yeaton. Brown and Yeaton bat riffs between each other, and it's Sean's job to nod his head violently to stop faster songs like 'Stoned And Starving'. Those songs are shot through with Stephen Malkmus-style lyrics and post-punk basslines, but there's more than a little of Parquet Courts' own magic in the way it comes together.

Tonight also serves to launch a new EP, 'Tally The Things That Broke', which adds funk and hip-hop to the list of influences. Parquet Courts only play 'You've Got Me Wonderin' Now' from it. And most of the new material they play is off their next album, the follow-up to 'Light Up Gold'. 'Body's Made Of...', their opener, features some great back and forth between Austin and Andrew, while 'Sunbathin' Animal' is so dense and static it could have been a Velvet Underground B-side.

Predictably, though, it's on the 'Light Up Gold' tracks that the lagged-up audience start to cause damage. During 'Master Of My Craft' and 'Borrowed Time', fans – including Chilli from Palma Violets – propel themselves on top of the crowd using the stage for leverage like a giant game of Whac-A-

back. The four band members are so sweaty they look like they're melting. But they're still screaming every incomprehensible word, still smashing through riffs, still breaking clean in all the right places, still being the best thing to come out of Brooklyn all year. *Hazel Sheffield*



PARQUET COURTS on...

...THE CROWD

Austin: "This was definitely the most fun show we've played over here. Usually UK audiences are pretty tame."

...CROWDSURFING

Sean: "That's the reaction we're aiming for – it's not a surprise when people start crowdsurfing in the States, but it is here."

...MIXTAPES

Andrew: "We just put out a mixtape on cassette because that's what mixtapes come on – unless you want us to do it on reel-to-reel, which could be difficult to distribute."

...THE NEW ALBUM

Austin: "We've written most of the new album and we've recorded most of it too! It will be out next year."

BEACONS FESTIVAL

HESLAKE FARM, SKIPTON

FRIDAY, AUGUST 16–SUNDAY, AUGUST 18

The tropical, the glitzy, the aggro. The highlights of a weekend in the Yorkshire Dales

SPLASHH

Loud And Quiet, Sunday, 17.45

Their debut album has only just dropped, but this set is already a tantalising teaser of Splashh's next steps. Opener 'Intro' didn't make it onto 'Comfort', but is as tropical as the rest of the record. An extended version of the unreleased 'Rehash' is heavier, though, with frontman Sasha Carlson yelling, "I forget the feeling of feeling mad". And a totally new cut, 'Peanut Butter & Jelly', veers from Tame Impala swirls to ferocious and ragged lo-fi.

WOLF ALICE

Loud And Quiet, Saturday, 14.30

North Londoners Wolf Alice are yet to decide on their sound. One moment they're flitting between 'White Leather's soft coos and the screeching riffs of 'Fluffy'; the next, 'Your Love's Whore' is transforming its swirling whips into a screaming crescendo. New track 'You're A Germ' takes them into '90s grunge, and is topped by leading lady Ellie Rowsell ending a mid-song countdown by shouting, "You ain't going to heaven!"

TEMPLES

Loud And Quiet, Saturday, 17.30

The Kettering quartet make a bid for the glitziest set of the festival, their take on vintage psych-pop sounding mighty as

they fill the main stage with synths sparkly enough to match frontman James Bagshaw's gold top. A juddering 'The Golden Throne' opens, and recent single 'Colours To Life' takes things to more ethereal heights. Once they leave the stage, the place feels instantly drabber.

HOOKWORMS

Loud And Quiet, Sunday, 15.15

The Leeds psych-lords are in full-on aggro mode, with singer MJ jabbing his finger at the crowd and setting his face to scowl. Rarely taking a break between tracks, their set is as entrancing as it is intense, crowned by an unforgiving version of 'Away/Towards'. When they snap to an abrupt finish, the frontman snatches the leads from his keyboards and marches offstage, still caught up in his own storm.

GOLD PANDA

Loud And Quiet, Saturday, 20.50

The Essex producer decorates his fizzy electro with a screen full of kaleidoscopic patterns morphing into weird blobs behind him. He jerks and lunges as he manoeuvres through tracks from 2010 album 'Lucky Shiner' and this year's 'Half Of Where You Live'. 'Brazil' is the moment the site starts moving as one, and 2009 single 'Quitter's Raga' is the unsettling highlight. *Rhian Daly*



Gold Panda



Wolf Alice



Splashh



BAT FOR LASHES

02 SHEPHERDS BUSH EMPIRE, LONDON
TUESDAY, AUGUST 13

One moment: pagan sorceress. The next: giddy teen. A fine finale to 'The Haunted Man' tour

A booming male voice lifted from a Roald Dahl novel pre-empt's Natasha Khan's arrival. His murmurs of "a moonlight vision of sleeping children" fade as a string quartet tunes up and a smoke machine chugs away. Natasha, in a sparkly cloak, launches into 'Lilies'. Suddenly its crunching bassline drops out. "Thank God I'm alive!" yells the former nursery teacher, arms aloft, tonsils wagging. Soon the cape's flung off and she's shimmying in circles round the band. Natasha is laying 'The Haunted Man' to rest tonight. Next month she'll tour her third album across the US, and then it's back to the batcave. Tonight's homecoming is her last UK show for a while, and suggests that when we see her next things could be very different indeed.

'Glass' begins with a shot of tribal drumming and cuts to the heart of the Bat For Lashes allure.

It's an ambitious song about two suns, two planets and two lovers locked in opposition. But Natasha herself is trapped between conflicted personas. One moment she's a pagan sorceress with a shrill shriek to rabble-rouse an ancient graveyard. Next she's

a giddy teen, voguing in a mirror. The two coexist and the results are always beguiling.

"I'm bringing out a few special ones for you," she announces from behind a piano. She dusts off 'Bat's Mouth' from her 2006 debut 'Fur And Gold'. It builds to a searing conclusion where she's howling at the moon. 'Siren Song' consumes itself in a cloud of destruction. In between, she picks herself up from these emotional sucker punches and dances it off. The saucy 'Oh Yeah' thwacks a colossal, stuttering drumbeat over a choir sample. "Here I am, looking for a lover to climb inside", she coos, inciting mass shoulder-wriggling.

Her aerobics tread familiar Kate Bush terrain on 'Rest Your Head'. 'Laura' shows that, at its purest, her voice commands absolute silence. She keeps it introspective in the encore: Fleetwood Mac's 'Rhiannon' is introduced as "a song by one of my

favourite ladies, so I'll try to do it some justice", and justice is served with honeyed four-part harmonies and sinister strings.

"I hope to be back at some point with a new album," she says, following pulsating set-closer 'Daniel'. To sharpen the focus of album four she may just have to cast off one of those competing characters. But what's a girl to do when she does it all so well? *Paul Smith*

SETLIST

Intro
Lilies
What's A Girl To Do
Glass
Bat's Mouth
Oh Yeah
All Your Gold
Marilyn
Horse And I
Siren Song
Sleep Alone
Rest Your Head
A Wall
The Haunted Man
Laura
Rhiannon (Fleetwood Mac cover)
Winter Fields
Daniel



The Horrors



Unknown Mortal Orchestra



Melody's Echo Chamber

GREEN MAN FESTIVAL

GLANUSK, WALES FRIDAY, AUGUST 16–SUNDAY, AUGUST 18

The aptly named Black Mountains are the backdrop to doomed poets and doom-rockers

Thursday night and the scene is set. **Patti Smith** dedicates her set to ex-boyfriend Allen Lanier from Blue Öyster Cult, who died earlier this week. Over the way, **Patrick Wolf** is performing an entirely acoustic set. Both shows are about feeling, not force. And so is Green Man.

Teleman follow the formula on Friday. The band have a touch of REM about them, and lead singer Tom Sander a touch of the doomed poet: “*I’m like a piece of marble you’re chipping away at*”, he sings on a new song. The band work, but need polish. Later, **Darkstar** and special guests **Portico Quartet** play gloomy post-dubstep. It’s all a bit much, until **Fuck**

Buttons inject some adrenalin via Andrew Hung and Ben Power cranking out cuts from latest album ‘Slow Focus’. They sound like Underworld’s secret drone project. Awesome.

Saturday bears mixed fruits. At lunch, English folk grandad **Roy Harper** jokingly calls some of his unenthusiastic crowd “wankers” for skulking at the back. By teatime things are trippy, with Baltimore’s **Arbouretum** and Canterbury’s **Syd Arthur** simultaneously playing endless psychedelic jams on two different stages.

Elsewhere, **Fossil Collective**’s Neil Young impression drags, but the parochial indie of **St David’s Little Arrow** is pleasingly reminiscent of Wild Beasts. The night, however, belongs to **The Horrors**.



Green Man, blue face



Tremendous scenes

Rocking material exclusively from albums ‘Primary Colours’ and ‘Skying’, they seem older and wiser than their Shoreditch goth years. They play an extended, motorik version of ‘Sea Within A Sea’, perhaps hinting at the direction of their fourth album, due next year.

Which leaves Sunday to go out with a bang, kicking off with **Mikal Cronin** tightrope-walking through pop-punk and sludge. **Melody’s Echo Chamber** follow with a swansong to their self-titled debut. “We’ve been touring this album for a year,” says singer Melody Prochet, before performing emotional renditions of ‘You Won’t Be Missing That Part Of Me’ and ‘Crystallized.’ **Unknown Mortal Orchestra**’s angular prog seems uneven by comparison, but it’s compensated for

by the epic drum jam in ‘The Opposite Of Afternoon’. Headliners **Swans**, of course, rule the roost. Opening with an unreleased ambient number, the band then descend into a formless maelstrom of doom-rock, punctuated by sinister xylophone melodies and angry percussion. “Thank you for sharing that experience with us,” says Michael Gira afterwards. “I hope you got something from it.” The crowd look shellshocked, but Green Man can handle it. This festival might be more about feelings, but it isn’t spineless. **Huw Nesbitt**



Patti Smith

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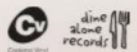
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CD/DVD Storage

| Size | CD | DVD | Price inc VAT |
|------|----|-----|---------------|
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6.5 Litre

10 Litre

22 Litre

9 Litre

18 Litre XL

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| 18X1 | 125 | £15.17* |

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18 Litre XL

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| 18X1 | 10 | £7.95* |
| 18X1 | 20 | £11.95* |
| 18X1 | 30 | £15.95* |
| 18X1 | 40 | £19.95* |
| 18X1 | 50 | £23.95* |

3 Litre

22 Litre

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| Size | 18L | Price inc VAT |
|-------|-----|---------------|
| 1 Bay | 30 | £242.35* |
| 2 Bay | 30 | £381.14* |
| 3 Bay | 30 | £488.77* |

| Size | 35L | Price inc VAT |
|-------|-----|---------------|
| 1 Bay | 3 | £216.43* |
| 2 Bay | 10 | £285.43* |
| 3 Bay | 15 | £411.22* |

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10 mins drive from M1/M25 J2, many
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www.millhillmusiccomplex.co.uk

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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

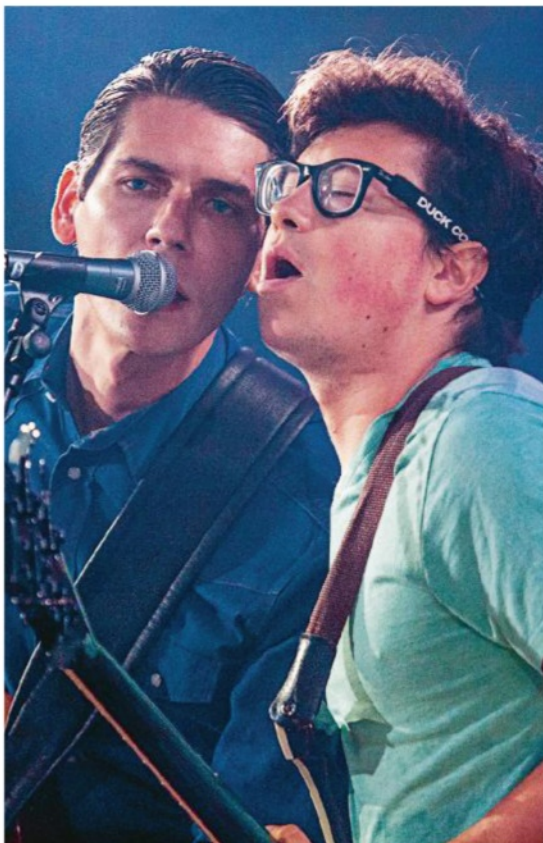
GIG GUIDE

THE UK'S BIGGEST GUIDE TO THE WEEK AHEAD

Edited by Rhian Daly

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WHITE DENIM

STARTS: Brighton The Haunt, Nov 17

DON'T
MISS

Five years ago, White Denim's debut 'Workout Holiday' demanded attention for its fraught, complex garage-rock that lay somewhere between the MC5 and The Velvet Underground. In November, the Texan quartet release sixth record 'Corsicana Lemonade', and it might surprise people. Previously the band would insert elements of prog and jazz into their Southern-fried rock'n'roll, but this time they're starting afresh. Recorded with former tourmate and Wilco star Jeff Tweedy, the album will keep things simpler, more accessible and laidback. Frontman James Petralli and co are loved on the live circuit for their scorching and relentless shows, and even with their more relaxed approach to songwriting it should be a pretty special comeback in Brighton, Bristol (18), Manchester (19), London (20) and Glasgow (24).



TRAVIS BRETZER

STARTS: Brighton Green Door Store, Sep 22

Canadian Bretzer brings his oddball guitar-pop to the UK, including shows in Brighton, London (24, 26) and Reading (25).



GLASVEGAS

STARTS: Leeds Cockpit, Sep 29

Hear the Scots' new album 'Later... When The TV Turns To Static' as they hit Leeds, Bristol (30), London (Oct 2), Wolverhampton (4) and elsewhere.



SPECTOR

STARTS: Brighton The Haunt, Oct 3

Fred Macpherson returns to preview new material on this intimate 20-date tour calling at Brighton, Nottingham (4), Coventry (5), Guildford (7) and more.



ISLET

STARTS: Cardiff Clwb Ifor Bach, Oct 5

For the release of second album 'Released By The Movement', the Welsh band play a 12-date tour starting in Cardiff and ending in Cambridge (27).



VERONICA FALLS

STARTS: Leeds Brudenell Social Club, Oct 19

In support of lo-fi new single 'Broken Toy', the east London quartet head out on a five-date tour ending in Brighton (24).



WASHED OUT

STARTS: Manchester Gorilla, Oct 22

Chillwave pioneer Ernest Greene stops off in the UK at Manchester, Brighton (23) and London (24) to play songs from second album 'Paracosm'.



LISSIE

STARTS: Glasgow O2 ABC, Oct 24

The Illinois singer follows performances at V and Bestival with a short tour, visiting Glasgow, Dublin (25), Manchester (27) and London (28).



BIG DEAL

STARTS: Portsmouth The Registry, Nov 1

Kacey Underwood and Alice Costelloe take second album 'June Gloom' to Portsmouth and 13 more cities, ending in Swansea (22).



ANGEL HAZE

STARTS: London Birthdays, Nov 5

Iggy Azalea joined the hotly tipped American rapper onstage last time she played in London, so expect some guest appearances.



THE NIGHT VI

STARTS: London Hoxton Square Bar & Kitchen, Nov 12

The romantic pop sextet bring songs from debut EP 'Still Thinking Of You' to London, Glasgow (13) and Manchester (14).



TWO DOOR CINEMA CLUB

STARTS: London O2 Arena, Dec 13

After playing London's Alexandra Palace earlier this year, the Northern Irish boys headline a date at the O2 Arena.



THE CRIBS

STARTS: Leeds O2 Academy, Dec 19

Get in the festive spirit with the Jarmans as they resurrect Cribsmas at this one-off end-of-year show. They've promised some very special guests.

PICK of the WEEK

What to see this week? Let us help



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END OF THE ROAD

STARTS: Larmer Tree Gardens, North Dorset, Aug 30

**NME
PICK**

Almost two years to the day since Warpaint (pictured) last performed on a UK stage, the Californian quartet will be making their first ever appearance in the fields of north Dorset. Expect long-awaited new music from Emily, Theresa, Jenny and Stella, as well those spellbinding tracks from 2010 album 'The Fool'. Across the site, David Byrne & St Vincent will bring weird genius to Friday night, playing tracks from last year's 'Love This Giant' record, while Icelandic post-rockers Sigur Rós will lend a certain grandeur to the Larmer Tree Gardens. Elsewhere you'll find indie legends Belle & Sebastian spinning pop yarns, plus Poliça's off-kilter R&B, the always ramshackle Palma Violets, heartbreaking gorgeousness from Daughter, lessons in the art of intimidation from Savages and the buzziest band of the year: the effortlessly cool Parquet Courts. A brilliant line-up as the festival season shifts into its final phase.



Everyone's Talking About **BJORK**

STARTS: London Alexandra Palace, Sep 3
The Icelandic star's intricate 'Biophilia' tour arrives in London for a one-off date at Alexandra Palace. Impressive costumes and material from her extensive back catalogue are guaranteed, plus voiceovers from her co-star in the recent *When Björk Met Attenborough* documentary, David Attenborough.



Don't Miss **ELEANOR FRIEDBERGER**

STARTS: Manchester Night & Day Café, Aug 29
Discussing her second album 'Personal Record' earlier this year, the Fiery Furnaces singer described it as "written for an intimate setting". Hear the songs the way Eleanor intended as she performs in Manchester, Lodestar Festival (30), Edinburgh (31), Glasgow (Sep 1), Newcastle (2) and London (3).



Radar Stars **DAUGHN GIBSON**

STARTS: Bristol Exchange, Aug 30
Ex-trucker Daughn Gibson brings his critically acclaimed second album 'Me Moan' to the UK, with buckets of soul and emotion in tow. The Sub Pop-signed singer plays Bristol, End Of The Road (31), Brighton (Sep 1), Manchester (2) and Glasgow (3), with more dates in Leeds and London next week.

WEDNESDAY

August 28

BIRMINGHAM

David Byrne & St Vincent
Symphony Hall 0121 780 3333
Fitz Sunflower Lounge 0121 632 6756
Lonnie Liston Smith & The Cosmic Echoes Hare & Hounds
0870 264 3333

BRIGHTON

The Be Good Tanyas
St George's Church 01273 279448
Groundation Komedia
01273 647 100
Leonard Cohen Centre
0870 900 9100

BRISTOL

Downset/Anti Vigilante Fleece
0117 945 0996
In The Pacific/Thieves/Flights
Exchange 0117 9304538
Joshua Milton/Samantha Crockford/LittleBlueWolf
Exchange 0117 9304538
Medicine Creek Old Duke
0117 927 7137
Rob Heron & His Tea Pad Orchestra/Lonely Tourist/Screamin' Miss Jackson Stag & Hounds 0117 929 7048
Saona/Manners/Louis Johnson/Words We Live By Exchange
0117 9304538

CARDIFF

Blind River Scare
Millennium Centre 029 2063 6464

EDINBURGH

Alkaline Trio Liquid Room
0131 225 2564

GLASGOW

Palm Reader King Tut's Wah Wah Hut 0141 221 5279
Two Years In Russia/Evanjack
Nice'n'Sleazy 0141 333 9637

HULL

Acid Drop New Adelphi
01482 348 216

LEEDS

Colour Me Wednesday
Wharf Chambers
Widowspeak Nation Of Shopkeepers
0113 203 1831

LEICESTER

Blind Willies Musician
0116 251 0080
Gaoler's Daughter The Cookie Jar
0116 2531212
You Slut!/Feedback Voice/Vossarian Firebug
0116 255 1228

LONDON

Aireene Espiritu & The Hobos/Ma Polaine's Great Decline
Tram And Social 020 8767 0278
Akiine/Laces Bedroom Bar
020 7613 5637
Anna Meredith Topsy
Antoine Fafard Trio
Charlie Wrights 020 7490 8345
Aretes/Stelfy/Dad Of The Long Tooth/Roughshooter Macbeth
020 7739 5095
The Barr Brothers Borderline
020 7734 5547
Ben River House Of Wolf
Big Black Delta Hoxton Plaza
Breedings New Cross Inn
020 8692 1866
Brontide/Her Parents/Lay It On The Line Catch 020 7729 6097
California X Old Blue Last
020 7613 2478
Chrome Sparks/Boxed In Birthdays
020 7923 1680
Damian Wilson Tamesis Dock
Filter O2 Academy Islington
0870 477 2000
First Blood/Desolated/Failure To Follow Underworld
020 7482 1932
Golden Suits/The Mariner's Children Slaughtered Lamb
020 8682 4080
Guy Buttery Green Note
0871 230 1094
The Heatwave Social
020 7636 4992
James Taylor Quartet
Ronnie Scott's 020 7439 0747
Jason Isbell St Pancras Old Church
Joe Miles Silver Bullet
020 7619 3639

Katts & Dawgs/Ava Burelle/The Smoking Guns Water Rats
020 7813 1079

Long Black Coats Dublin Castle
020 7485 1773

Lucan Mills Paradise
020 8969 0098

Man Can't Fly/Badger's Gifts/Ridley Barbet Underbelly
020 7613 3105

Mark Mulcahy/The Left Outsidies
The Lexington 020 7837 5387

The Milk Teeth/Dominic Saul
Shacklwell Arms 020 7249 0810

The Otherness The Dolphin

Padraig Whelan Strongroom Bar
Pale Seas Embassy Bar
020 7359 7882

Plaids/Silent Front/Mars To Stay
Fighting Cocks 020 8546 5174

Rob Barron/Tim Thornton/Josh Morrison 606 Club 020 7352 5953

The Topers Half Moon
020 7274 2733

XXYXX/Cloud Boat/Romare/Sega Bodega Garage 020 7607 1818

MANCHESTER

Crocodiles Ruby Lounge
0161 834 1392

Hawk Eyes/Menace Beach/These Monsters Kraak
07855 939 129

Sick Of It All Sound Control
0161 236 0340

Skaters/Darlia Soup Kitchen
0161 236 5100

Trippy Wicked & The Cosmic Children Of The Knight/Wight/Bright Curse/Ten Foot Wizard
The Bay Horse 0161 661 1041

NEWCASTLE

Black Rebel Motorcycle Club
02 Academy 0870 477 2000

NORWICH

Sons Of Icarus Brickmakers
01603 441 118

ST ALBANS

The Finger Choppers/Damn Jammage/Sonic Kimono
Horn 01727 853 143

California X, Old Blue Last, London



TOM MARTIN, GUY EPPLE, PIETER M VAN HATTEM, AMY BRAMMALL, RICHARD JOHNSON, DEREK BRENNER, JENN FIVE

THURSDAY

August 29

BELFAST

Steve Vai Queens University
028 9097 3106

BIRMINGHAM

Mellow Peaches/Able's Miracle
Tonic MAC 0121 440 3838

The Psychedelic Warlords/
Electric Cake Salad Roadhouse
0121 624 2920

65daysofstatic/The Physics House
Band Hare & Hounds 0870 264 3333

BRIDGEND

Goodtime Boys/Bastions/Bring To
Ruins Hobos 0871 230 1094

BRIGHTON

Courtney Marie Andrews
Fiddler's Elbow 01273 325850

Cut La Vis Fishbowl
01273 777 505

Eddie The Goatboy The Globe
01273 770 685

Mark Mulcahy Latest Music Bar
01273 687 171

Pokey LaFarge Concorde 2
01273 673 311

Rob Heron & His Tea Pad Orchestra
Mesmerist 01273 328542

BRISTOL

The First Raitt Band Old Duke
0117 927 7137

Robert Plant's Sensational Space
Shifters Colston Hall 0117 922 3683

CARDIFF

Steve Garrett Millennium Centre
029 2063 6464

DERBY

Off With Their Heads/Pure
Graft/Throwing Stuff The Vic Inn
01332 740091

DUNDEE

Estrella 20 Rocks 01382 227080

EDINBURGH

Black Rebel Motorcycle Club Picture
House 0844 847 1740

EXETER

Merciless Terror/Sacred Legacy
Cavern Club 01392 495370

Public Service Broadcasting
Phoenix 01392 667080

GLASGOW

The Colour Pink Is Gay King Tut's
Wah Wah Hut 0141 221 5279

David Byrne & St Vincent Royal
Concert Hall 0141 353 8000

Sam Dickinson 13th Note Café
0141 553 1638

HULL

Zenith Nadir New Adelphi
01482 348 216

INVERNESS

Silver Coast/Naked Red/The
Oxides Ironworks 01463 718555

LEEDS

Firesuite Wharf Chambers
The Rozzers New Roscoe

0113 246 0778

The Script 02 Academy
0870 477 2000

LEICESTER

The Moonlights Donkey
0116 270 5042

Trembling Bells Musician
0116 251 0080

LIVERPOOL

Dragged Into Sunlight/Bong/
Lazarus Blackstar/Crypt Lurker/
Manatees Camp & Furnace

0151 706 0600

LONDON

Actress St John At Hackney Church
020 8985 5374

Alkaline Trio/Max Raptor 02
Academy Islington 0870 477 2000

Amateur Best Old Blue Last
020 7613 2478

Angel Olsen Bush Hall 020 8222 6955

Black Orchids Water Rats
020 7813 1079



Rolo Tomassi,
Le Pub, Newport

The Brute Chorus Black Heart
020 7428 9730

The Caulfield Beats/Celestial Trax/
Leem Hackney Attic 0871 902 5734

Cosines/The Understudies/Fulhast
Proud Galleries 020 7482 3867

Crocodiles Sebright Arms
020 7729 0937

Dave Seaman Ministry Of Sound
020 7378 6528

Foy Vance Rough Trade East
020 7392 7788

Frankie & The Heartstrings/
The Wharves/ICIs Birthdays

020 7923 1680

Franz Ferdinand McCluskeys
020 8541 1515

Fudge & The Frequency/Lola King
& The Kick Starts/Vinyl Staircase

AAA 020 7938 4137

The Fun Die Young/The Electric
Eyes/Stone Heroes Grosvenor

0871 223 7992

The Ghost Of Lemora/Last July/
The Stripper Project Nambucca

020 7272 7366

Glitches/Maxixe Old Queen's Head
020 7354 9993

Goldheart Assembly Barfly
0870 907 0999

Holy Esque/Silver Arm Hoxton Plaza
The Impellers Funk/Soul Party

Islington 020 7609 4917

Isolated Atoms/Euphoria Audio/
The Broken Chords Borderline

020 7734 5547

Jon Holt & Bitty McLean Jazz Café
020 7916 6060

Juliana Barwick St Giles In The
Fields 020 7240 2532

Men's Adventures/Dead Coast
Shacklwell Arms 020 7249 0810

Never The Bride/Helen & The
Sirens/Joy Askew Half Moon

020 7274 2733

Pale Servant Jazz Quarters
Renee Dupuis Troubadour Club

020 7370 1434

She Makes War/The Nife/Tristan
Rattlesnake Of Angel 020 7354 0471

Sick Of It All Underworld
020 7482 1932

The Social Club/Brawlers/Arizona/
Yearbook Macbeth 020 7739 5095

Starlight Theatre/Weak(end)

Arrows Dublin Castle 020 7485 1773

Stephanie Santiago Westfield

Steve Brookstein/Emmanuel
Waldron/Boscagin 606 Club

020 7352 5953

Tom White Septet Spice Of Life
020 7437 7013

XSARA/The Three Belles/Dove &
Boweevil/Rae Kelly The Finsbury

0870 166 3663

MANCHESTER

Eleanor Friedberger/Empty Pools
Night & Day Café 0161 236 1822

Evening Hymns The Castle
0161 237 9485

Fitz Kraak 07855 939 129

Little Comets/Van Susans
Ruby Lounge 0161 834 1392

Lonnie Liston Smith &
The Cosmic Echoes

Band On The Wall 0161 832 6625

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

P For Persia/Speak Galactic
Gullivers 0161 832 5899

MIDDLESBROUGH

The Barr Brothers Westgarth Social
Club 01642 242164

NEWCASTLE
Jeff Warner/Cath & Phil Tyler

Cumberland Arms 0191 265 6151

O'Messy Life/Pigs Pigs Pigs Pigs
Pigs Pigs Pigs/Gallery Circus

Cluny 0191 230 4474

Skaters 02 Academy
0870 477 2000

NEWPORT

Rolo Tomassi Le Pub
01633 221477

NORTHAMPTON
Still Remains/Dead Frequency

King Billy 01604 621307

NOTTINGHAM

Sion Russell Jones/Lewis Mokler
Bodega Social Club 08713 100000

OTLEY

The Dunwells Korks 01943 462 020

PORTSMOUTH

Andy Muscat Gunwharf Quays
SKEGNESS

The Searchers Embassy Centre

01754 768333

ST ALBANS

Headpilot/The Twirling Canes/The
Metatrions Horn 01727 853 143

WOLVERHAMPTON
Downset Slade Rooms

0870 320 7000

Jo Harman Robin 2 01902 497860

ABERDEEN

Rolled Up 20s/Black Heart Beats
Mooring Bar 01224 587602

BINGLEY

BINGLEY MUSIC LIVE The Human
League/Nina Nesbitt/Frankie &
The Heartstrings/Dave McPherson/
The Dunwells Myrtle Park

BIRMINGHAM

Invade The Armada/The Regulars/
Eyes On Istanbul 02 Academy
0870 477 2000

Luv Injection/Empire Sound/King
Tubby's Sound System Drum Arts
Centre

None So Blind/Anime Sonus Actress
& Bishop 0121 236 7426

MOSELEY FOLK FESTIVAL Ocean
Colour Scene/Goodnight Lenin/
The Leisure Society/The Travelling

Band/Blue Rose Code/Trembling
Bells Moseley Park 07789 440026

The Traps/Racing/Tom Peel The
Victoria 0121 633 9439

BLACKPOOL

The Script/Eliza Doolittle
Tower Festival Headland

BRIGHTON

Balkan Kartel Blind Tiger
01273 681228

Capsun White Rabbit 01273 677 655

The Curst Sons Horse & Groom
01273 680696

Merciless Terror/Sacred Legacy
Green Door Store 07894 267 053

Stanton Warriors Concorde 2
01273 673 311

Unity Hi Fi World's End 01273 692311

Yumi & The Weather/Astrid's
Tea Party/Bella Feud The Haunt

01273 770 847

BRISTOL

Aynsley Lister The Tunnels
0117 929 9008

Daughn Gibson Exchange 0117 9304538

Kidnap Kid Thekla 08713 100000

Lonnie Liston Smith & The Cosmic
Echoes Colston Hall 0117 922 3683

The Peppercorns Fire Engine
07521 974070

The Simmertones/Shoot The Moon/
The Clunks Fleece 0117 945 0996

CAMBRIDGE

LODESTAR FESTIVAL Ryan Keen/
Eleanor Friedberger/Lady Lamb

The Beekeeper/Mausi/The Wicked
Whispers/Hatcham Social/Lux

Lisbon Lode 01223 813 318

CARDIFF

Eddie Piller Gwdihw Café Bar
029 2039 7933

Guto Dafis/Danny Kilbride
Millennium Centre 029 2063 6464

Johnny Foreigner/Spectres
The Moon Club

Leighton Jones/The Ginger Rogers
The Yard 029 2025 5520

Trio Valore The Globe 07738 983947

CHELMSFORD

BROWNSTOCK FESTIVAL DJ Yoda/
Grizzly Bears/Creme De Chevre/
Stealing Signs/Hamptons Morris

Farm 07592 070 956

COVENTRY

Front Row Carey's Bar 07714 105091

CREWE

The Struts The Box 01270 257 398

DERBY

200 PROJECT FESTIVAL George
Fitzgerald/Huxley/Jaymo & Andy

George/T Williams/Matt Neale &
Stu Clarke/Medlar/Fantastic Man

Donington Park 0870 400 0822

Billy Bragg/Teknopeasant/Conor
McAteer/Konnor Kelly Nerve Centre

028 7126 0562

EDINBURGH

Discopolis Electric Circus 0131 226 4224

FRIDAY

August 30

EXETER

Mampi Swift/Miss Represent/Dapz
Cavern Club 01392 495 370

FARNHAM

WEYFEST The Stranglers/Nine
Below Zero/Tiny Dragons/Rodney

Branigan The Rural Life Centre

GLASGOW

Jasmine Centre For Contemporary
Arts 0141 352 4900

Skaters King Tut's Wah Wah Hut
0141 221 5279

We Were Kings 02 ABC 0870 903 3444

HEBDEN BRIDGE

Dodgy Trades Club 01422 845265

HERTFORD

Mark Morriss Elberts

HOVE

Bigtopp/Stony Browder Jr/The
Galleons Brunswick 01273 735254

HUDDERSFIELD

Steel Threads The Nightingale

LEEDS

The Barr Brothers Brudenell Social
Club 0113 243 5866

Steve Vai 02 Academy 0870 477 2000

Temples Fall New Roscoe
0113 246 0778



LONDON

TEDZED/CAAN

KOKO

0844 847 2258

LONDON

Aeroplane Flies High Black Heart
020 7428 9730

Antony Raine St Pancras Old Church
Blackwolf/Blackwater/One

Last Thrill/Dirty Thrills 100 Club
020 7636 0933

Cappo/Juganaut/Vandal Savage/
Sam Zircon/Madlane Jamm

020 7274 5537

Catfish & The Bottlemen Macbeth
020 7739 5095

Coco & The Butterfields Garage
020 7607 1818

Dada Life/Dyro Ministry Of Sound
020 7378 6528

Divided/Allies/Lovers & Gamblers
Queen Of Hoxton 020 7422 0958

Downset Underworld 020 7482 1932

DJ Marky/LTJ Bukem/Calibre/
Tenda/Dynamite/Ruthless/Deezim

Fabric 020 7336 8898

Frauds/Mind Of A Lion/Nishe/A Little
Knowledge Enterprise 020 7485 2659

Goodtime Boys/Bastions/Grappler/
Life & Limb Peel 020 8546 3516

Healthy Junkies Mother 020 7739 5949

Hotshot Jazz Café 020 7916 6060

The Impossible Girl/She Makes War
Sebright Arms 020 7729 0937

John Heckle/Florian Kupfer
Corsica Studios 020 7703 4760

Karma Kid/My Nu Leng/Codec
Nest 020 7354 9993

Kolo/Sabrina Altan/Stalker
Water Rats 020 7813 1079

Little Fears/Perry Manning/The
Desserts/The Seagulls/Toshes/
Charlie Indestructible 02 Academy

Islington 0870 477 2000

Mannequins/Slumber/Jonah

SATURDAY

August 31

The Crips, Jersey Festival, Royal Jersey Showground



ABERDEEN
Edit Select/Billy Nasty The Tunnels 01224 211121
Mr C/The Shamen/Greg Gibb Snafu 01224 596 111
Repuked/Bonesaw Moorings Bar 01224 587602
BELFAST
Hot Since 82/Jordan/Locodrum Stiff Kitten 028 9023 8700
BINGLEY
BINGLEY MUSIC LIVE Primal Scream/The Fratellis/Tinchy Stryder/Wilko Johnson/Summer Camp/The Virginmarys Myrtle Park
BIRMINGHAM
Audio Disease Flapper 0121 236 2421
The Bombergs/Club Phobia Sunflower Lounge 0121 632 6756
The Crimson Star/Black Star Bullet/Our World Below/Moody Bomber O2 Academy 0870 477 2000
Duke/Plastic Factory/Dolls Eye Weaver Actress & Bishop 0121 236 7426
MOSELEY FOLK FESTIVAL
Edwyn Collins/British Sea Power/Efterklang/The Staves/Wolf

People/The Dunwells/Alessi's Ark/Jack Savoretti Moseley Park 07789 440026
The High Commissioners/BSN4:20 Adam & Eve 0121 693 1500
Midnight Bonfires Hare & Hounds 0870 264 3333
BLACKPOOL
Madness Tower Festival Headland
BRIGHTON
The Chances/The Harbour/Harting/Vyppers Concorde 2 01273 673 311
Dead Elvis/Thee Gravenen Green Door Store 07894 267053
Rory Indiana The Haunt 01273 770847
BRISTOL
Grappler/Moloch/Man Hands/Mine/Black Veins Stag & Hounds 0117 929 7048
Megatron Tom The Lanes 0117 325 1979
The Portillo Moment Exchange 0117 9304538
CAMBRIDGE
LODESTAR FESTIVAL The Vestals/Lonely The Brave/Face The Ocean/Rubylux/Graeme Lloyd/Grant Dee/

The Violet Bones/Roxanne De Bastion Lode 01223 813 318
CARDIFF
Climbing Trees/Beth Bullock Clwb Ifor Bach 029 2023 2199
Dave Jones Trio Millennium Centre 029 2063 6464
Monkjack The Yard 029 2025 5520
CHELMSFORD
BROWNSTOCK FESTIVAL
Rudimental/Tom Odell/Mark Ronson/Devlin/Benga/Jaguar Skills/Delilah/Man Get Out Morris Farm 07592 070 956
DERBY
ZOO PROJECT FESTIVAL Joy Orbison/Bonobo/Boddika/Dusky/Throwing Snow/Grandmaster Flash Donington Park 0870 400 0822
DONCASTER
Stiff Little Fingers Leopard 01302 363054
EDINBURGH
Eleanor Friedberger Sneaky Pete's 0131 225 1757
EXETER
Casitas/Jake & Johnny Cavern Club 01392 495 370

Lonnie Liston Smith Phoenix 01392 667080
FARNHAM
WEYFEST Echo & The Bunnymen/Toploader/Roachford/King King/Anna Phoebe The Rural Life Centre
GLASGOW
Of Kings & Captains King Tut's Wah Wah Hut 0141 221 5279
Steve Vai O2 Academy 0870 477 2000
Warren McIntyre & The Starry Skies/Haight Ashbury/Peggy Sue/Blindfolds/The Big Nowhere O2 ABC 0870 903 3444
HULL
The Dead Hormones New Adelphi 01482 348 216
INVERNESS
Fake Blood Ironworks 01463 718555
JERSEY
JERSEY FESTIVAL Fatboy Slim/Chic Feat. Nile Rodgers/The Crips/The 1975/Dinosaur Jr/Nina Nesbitt/Clean Bandit Royal Jersey Showground 01534 866555
LEEDS
Fizzler Cockpit Room 3 0113 2441573

Golden Teacher/Galaxians/Game Program Brudenell Social Club 0113 243 5866
The Prowlers New Roscoe 0113 246 0778
Rosie Lugosi/Dasniya Sommer/Paul Domaster Vox 01132444105
LEICESTER
Too Many T's/Karl Phillips & The Midnight Ramblers Soundhouse 07830 425555
LIVERPOOL
Braids East Village Arts Club
Grant Hart & The Burn Leaf On Bold St 0151 707 7747
LONDON
Accidents Will Happen/Final Hour Barfly 0870 907 0999
Alex Venders Garage 020 7607 1818
Anto Dust/Blindness Sebright Arms 020 7729 0937
The Black Tambourines/Best Friends/Ides/Joanna Gruesome/Nai Harvest/Gorgeous Bully/Playlounge/My Name Is Ian Victoria 020 8399 1447
Blood/Crashed Out/The KADT/Headstone Horrors/Geoffrey Oi Cott Underworld 020 7482 1932
Carousels & Limousines Barfly 0870 907 0999
Damien Jurado/Strand Of Oaks/Courtney Marie Andrews Bush Hall 020 8222 6955
Damon Martin Nest 020 7354 9993
Defeated Sanity/Blasptized/Indecent Excision/Beef Conspiracy/Regurgitate Life/Iniquitous Savagery Upstairs At The Garage 020 7607 1818
DJ Swerve/DJ Neev/Nay-Nay/AJ King/Melvyn Francis Indigo @ The O2 Arena 0870 701 4444
Empire Affair/Buffalo Clover/Colours For The Blind/Aphrodite & The Alphabet/The Reprive Dublin Castle 020 7485 1773
Fever Dream Moustache
The Fits/Shocks Of Mighty/Ministers Dead 12 Bar Club 020 7240 2622
Georgie Rogers/Hands Yolo/Waylayers Queen Of Hoxton 020 7422 0958
Huey Morgan & The New Yorkers Book Club 020 7684 8618
I, The Writer/Vanity Draws Blood/Break The Boundaries/Arcology O2 Academy 2 Islington 0870 477 2000
John Martin/Adrian Lux/Marcus Schossow/Tim Cullen Ministry Of Sound 020 7378 6528
Kid Wave Macbeth 020 7739 5095
The Kingcrawlers/Bears Of Brasov/Rainmaker Jamm 020 7274 5537
Magenta Borderline 020 7734 5547
Mark Gardener/Her Parents/The Winter Olympics/Desperate Journalist Windmill 020 8671 0700
Melody Nelson Hoxton Pony 0871 9624530
Mitsubishis/The Half Light/Radio Nasties Underbelly 0207 613 3105
Mutya Keisha Siobhan G-A-Y 020 7734 9592
Mutya Keisha Siobhan Heaven 020 7930 2020
Nathan James Jazz Café 020 7916 6060
Nina Kraviz/Josh Wink/Terry Francis/Joseph Capriati/Alexi Delano Fabric 020 7336 8898

Part Wild Horses Mane On Both Sides/Acrid Lactations/Dan Scott/These Feathers Have Plumes Café 020 8871 230 1094
Rotten Hill Gang 100 Club 020 7636 0933
Sean Rowley KOKO 020 7388 3222
Sham 69/Menace/16 Guns/Emergency Bitter Boston Arms 020 7272 8153
Talibam! Shacklewell Arms 020 7249 0810
Utah Saints Proud Galleries 020 7482 3867
Vera Bites/Bright Light Bright Light/The Polysonic/The Superphone Water Rats 020 7813 1079
MANCHESTER
Catfish & The Bottlemen/Puppet Rebellion/The Slow Readers Club FAC 251 0161 27 27 251
Leonard Cohen Arena
MORPETH
MASH UP FESTIVAL Sonic Boom Six/The Algorithm/Rossi Noise/WTCHRS/Human Sacrifice Club/Static Soul/Child/This Ground Moves Whitehouse Farm Centre
NORTH DORSET
END OF THE ROAD Sigur Rós/Warpaint/The Leisure Society/Dawes/Ed Harcourt/Daughter/Cass McCombs/Polica/Dutch Uncles/Deptford Goth Larmer Tree Gardens 0871 230 1094
NEWCASTLE
Katmen/The Sour Mash Trio Cluny 0191 230 4474
Lilliput/Skylark Song/Trev Gibb Cluny 2 0191 230 4474
Sam Dickinson World Headquarters 0191 261 7007
NORWICH
Meltdown/Wraith Waterfront 01603 632 717
NOTTINGHAM
Skaters Bodega Social Club 08713 100000
OXFORD
Agness Pike/Silhouettes/Walt Frisbee Wheatseaf 01865 721 156
Carrie Rodriguez Bullingdon Arms 01865 244516
Skeletor O2 Academy 0870 477 2000
READING
Vienna Ditto/Peach Fuzz Rising Sun 0118 957 2974
SHEFFIELD
Nicky Siano/Chris Duckenfield/Dan J & Mike O'Mara The Room 0114 276 6082
One For The Road The Hop 01142 781000
SOUTHAMPTON
Blitz Kids The Cellar 023 8071 0648
Drones Joiners 023 8022 5612
Rufus Stone Brook 023 8055 5366
STOKE ON TRENT
Dean Mumford Underground 01782 219944
The Fears Sugarmill 01782 214 991
ST ALBANS
Columbia/Midnight Taxi Horn 01727 853 143
SWANSEA
Jon Gomm Garage 01792 475147
YORK
Alfie Mulroy/Keira Lawlor Fibbers 01904 651 250

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SUNDAY – TUESDAY

September 1-3

Dreng, St Moritz,
London, Tuesday



SUNDAY, SEPTEMBER 1

BINGLEY

BINGLEY MUSIC LIVE Chic Feat. Nile Rodgers/The Cribbs/Katy B/The Wonderstuff/Theme Park/China Rats/Sons & Lovers/Lucy Spraggan/Dolomite Minor Myrtle Park

BIRMINGHAM

Ansar Khalid Drum Arts Centre

MOSELEY FOLK FESTIVAL

The Dublin Legends/Lucy Rose/The Be Good Tanyas/Kate Rusby/Katherine Priddy/Frogmorton/David Campbell Moseley Park 07789 440026

Skaters/Heavy Waves

Hare & Hounds 0870 264 3333

Velvet Engine Yardbird 0121 212 2524

BRIGHTON

Black Yaya/Turner Cody The Hope

01273 723568

Daughn Gibson The Haunt

01273 770847

Devilman/LSD-25 Prince Albert

01273 730499

CAMBRIDGE

LODESTAR FESTIVAL Dragonette/Thumpers/Paper Aeroplanes/Kimberley Anne/Candy Says/Ellie Rose/VV Brown/An Escape Plan/Flowers Lode

01223 813 318

Tall Ships Portland Arms

01223 357268

CARDIFF

Steve Vai St David's Hall

029 2087 8444

CHELMSFORD

BROWNSTOCK FESTIVAL

The Fratellis/The Pigeon Detectives/Hadouken!/King Charles/The Milk/Duke Dumont/Roni Size/Beardyman Morris Farm 07592 070 956

DERBY

ZOO PROJECT FESTIVAL TCTS/

Maribou State/Dana Ruh/Boen/HVOB/Real/Toyboy & Robin Donington Park 0870 400 0822

EDINBURGH

Johnny Frenetic/One Dollar Dave/Jordan/Alex Andrianos Opal Lounge

EXETER

Perkie & The Perkettes/Colour Me Wednesday/Oh Boy/Big Girl Cavern Club 01392 495 370

FARNHAM

WEYFEST UB40/From The Jam/Snakecharmer/The Temperance Movement/Hawklords The Rural Life Centre

GLASGOW

Eleanor Friedberger Broadcast

0141 332 7304

HOVE

Paul Diello/Yourgardenday/I Am

Niamh Brunswick 01273 735254

JERSEY

JERSEY FESTIVAL Example/Bastille/The Enemy/Tom Odell/Deap Vally/Gabrielle Aplin/Kanka Royal Jersey Showground 01534 866555

LEEDS

The Bet She'an Valley Hillbillies Wharf Chambers

From The Kites Of San Quentin

HiFi Club 0113 242 7353

LIVERPOOL

Stillbust/Droves Lomax

0151 236 4443

LONDON

Cuervo/Bellevue Days/The Only

Sun New Cross Inn

020 8692 1866

Damnation Angels Nambucca

020 7272 7366

Julie Iwheta/Chris Royal/Candice

Chenada Hoxton Plaza

King Khan & The Shrines/Little

Barrie XOYO 020 7729 5959

Lady Gaga Roundhouse

020 7482 7318

Ruby & The Rib Cage Slaughtered

Lamb 020 8682 4080

NORTH DORSET

END OF THE ROAD Belle &

Sebastian/Frightened Rabbit/

Caitlin Rose/The Staves/Cayucas/

Dinosaur Jr/The Walkmen/

Public Service Broadcasting/

Palma Violets/Bo Ningen

Larmer Tree Gardens

0871 230 1094

SHEFFIELD

The Orwells/Polterghost

Mentholmans 0114 276 5550

Rory McLeod Greystones

0114 266 5599

WOLVERHAMPTON

Magenta Robin 2 01902 497860

MONDAY, SEPTEMBER 2

BRIGHTON

Bob Lind Greys 01273 680734

Caitlin Rose Ballroom

01273 605789

Crocodiles Sticky Mike's Frog Bar

01273 749 465

King Khan & The Shrines

The Haunt 01273 770847

BRISTOL

Carrie Rodriguez St Bonaventure

0117 929 9008

Heartless Bastards/Gilda Parade

Thekla 08713 100000

Skaters Louisiana

0117 926 5978

WAKO/Bonemud/Helgrind

The Lanes 0117 325 1979

CARDIFF

Dinosaur Jr University

029 2023 0130

LEEDS

Matthew E White Brudenell Social

Club 0113 243 5866

LONDON

Black Yaya/Turner Cody

Hoxton Plaza

Bleach Blood Upstairs At The Garage

020 7607 1818

Blind Willies Nambucca

020 7272 7366

Elton John Palladium

020 7494 5020

Frontier Ruckus Windmill

020 8671 0700

The Hackensaw Boys Borderline

020 7734 5547

Josienne Clarke & Ben Walker/

Michael J Tinker Green Note

0871 230 1094

Newton Faulkner Assembly Hall

020 8577 6969

Phil Cook/The Be Good Tanyas

Union Chapel 020 7226 1686

Rap6/Charlie Sloth/Manny Norte

Scala 020 7833 2022

Sigur Rós/Polica Roundhouse

020 7482 7318

Tom The Lion Sebright Arms

020 7729 0937

William Tyler St Pancras Old Church

MANCHESTER

Daughn Gibson Deaf Institute

0161 330 4019

NEWCASTLE

Eleanor Friedberger/Empty Pools

Cluny 0191 230 4474

OXFORD

The Hoax Bullingdon Arms

01865 244516

3rd Degree LeBurn Jericho Tavern

01865 311 775

SHEFFIELD

Jetplane Landing Corporation

0114 276 0262

WOLVERHAMPTON

Robert Plant's Sensational

Space Shifters Civic Hall

01902 552121

TUESDAY, SEPTEMBER 3

BIRMINGHAM

The Hackensaw Boys

Hare & Hounds 0870 264 3333

BRIGHTON

Chrome Sparks Green Door Store

07894 267 053

Modern Pets/Love Triangle

Prince Albert 01273 730 499

BRISTOL

Black Yaya/Turner Cody

Thunderbolt 07791 319 614

Caitlin Rose Fleece 0117 945 0996

Harmony Disorder/Burnthru

Exchange 0117 9304538

Houndmouth Louisiana

0117 926 5978

Steve Vai 02 Academy

0870 477 2000

CARDIFF

Leonard Cohen Motorpoint Arena

029 2022 4488

DERBY

The Plot In You/I Declare War/

Odessa The Hairy Dog

EXETER

Jim Causley/Lukas Drinkwater

Phoenix 01392 667080

GLASGOW

Jetplane Landing Stereo

0141 576 5018

LEEDS

Defeated Sanity The Library

0113 2440794

Merchandise Brudenell Social Club

0113 243 5866

King Khan & The
Shrines, XOYO,
London, Sunday



LIVERPOOL

Dinosaur Jr East Village Arts Club

LONDON

Alan Bonner Royal Vauxhall Tavern

020 7582 0833

Bad For Lazarus/Dedwardians/

Sserpress Old Blue Last

020 7613 2478

Björk Alexandra Palace

020 8365 2121

Braids Electrowerkz

020 7837 6419

Carrie Rodriguez Old Queen's Head

020 7354 9993

Cayucas 100 Club

020 7636 0933

Crows/Towns/Human Wave

Attack Shacklewell Arms

020 7249 0810

David Gibb & Elly Lucas

Green Note 0871 230 1094

Dreng St Moritz

020 7437 0525

Eleanor Friedberger/Empty Pools

Bush Hall 020 8222 6955

Evening Hymns Hoxton Hall

020 7739 5431

Heartless Bastards Garage

020 7607 1818

Hero Water Rats

020 7813 1079

The Honey Ants Notting Hill Arts

Club 020 7460 4459

Joe Miles Vibe Bar

020 7377 9880

Kieran Skye/Ferris/Blue Lip

Feel Slaughtered Lamb

020 8682 4080

The Lumineers/Phox Roundhouse

020 7482 7318

Mausi/Avec Sans Hoxton Plaza

Moose Blood/The Winter

Passing/Hindsights Urban Bar

020 7247 8978

New City Kings Borderline

020 7734 5547

Rainbow Arabia Madame Jojo's

020 7734 2473

Shabaka & Sons Of Kemet

Vortex Jazz Club 020 7254 6516

Skaters The Lexington

020 7837 5387

Splashh Rough Trade East

020 7392 7788

Thousand Foot Krutch Underworld

020 7482 1932

The Turbans/Jack Day

The Harrison 020 7916 3113

Youthblood/Mourning Birds/

Crybaby Special/The Monsters

Buffalo Bar 020 7359 6191

Jon Gomm Surya 020 75610030

MANCHESTER

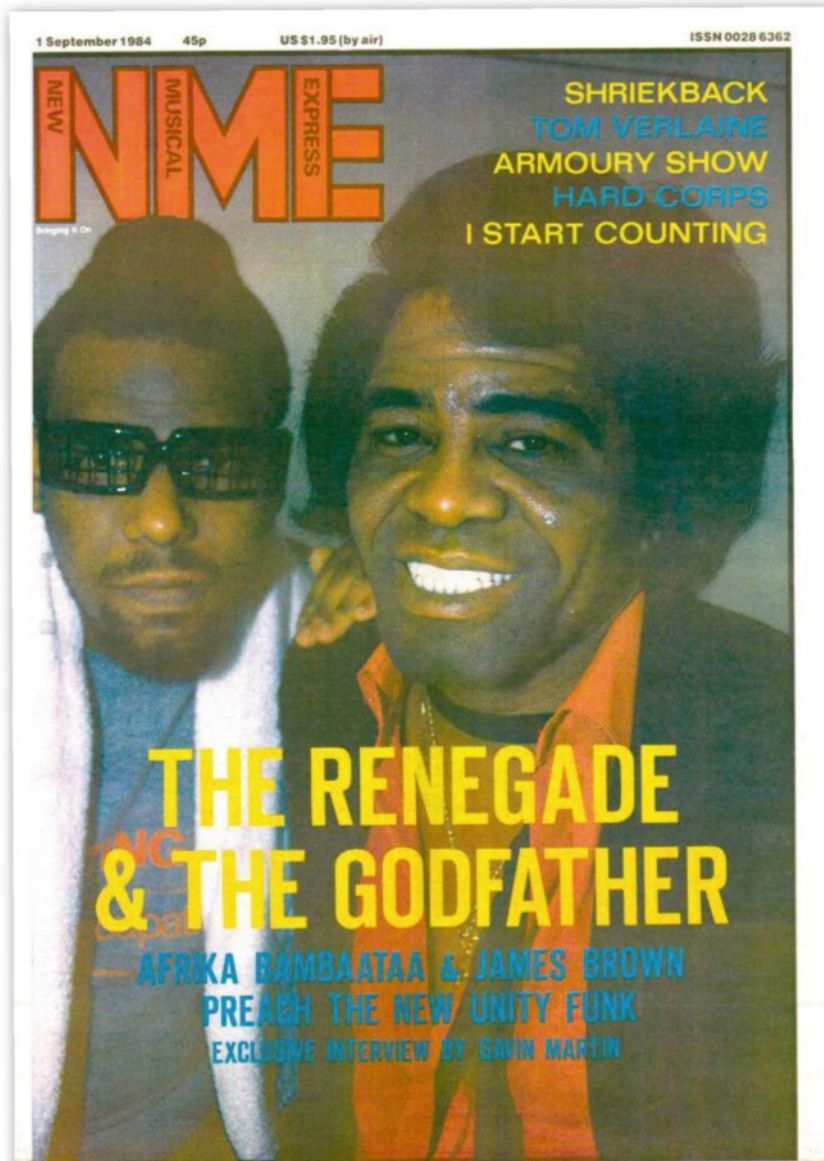
Frontier Ruckus/Cosmos

Collapse Soup Kitchen

0161 236 5100

THIS WEEK IN 1984

STROPFATHER OF SOUL, CZECH YOUR HEAD, SIXX MACHINE



EASTERN BLOC PARTY

Barney Hoskyns visits Czechoslovakia to discover a country that bans and imprisons 'unofficial' acts and decries punk as "a capitalist device... to warp the minds of healthy young Czechs". "The underground doesn't really exist any more," says one musician. Yet Hoskyns does find some interesting bands, influenced by Ian Dury and Lou Reed - plus the "Czech Joey Ramone" singing 'Emil The Robot Is An Idiot' with a go-go dancing cohort.

DASTARDLY AND MOTLEY

Mötley Crüe's Nikki Sixx declares: "What do we do best? We fuck!" "We've done every drug, and always to excess", and "Drugs, sex and alcohol surround us and we take full advantage." When NME's Danny Kelly challenges him on his attitude to women, Sixx counters: "They're using us too. Just 'cos I like a romp in the back of a car with some 18-year-old honey doesn't mean I don't hold doors open for the lady."

HUFF DADDY

In the New York Hilton suite where Nixon once stayed, NME's Gavin Martin presides over a meeting of magnificent minds: James Brown, Godfather Of Soul, and Afrika Bambaataa, Overlord Of The Zulu Nation. The pair recently collaborated on a megamix called 'Unity'; brought together, Brown explains, because Afrika's "about people looking out for the underdog and the small man". Shocked to find the funk legend preparing for the photo shoot in pink rollers, and realising that Brown is "using the spaces in the conversation [to] propagate his flaccid, ecumenical clichés", Martin winds him up by ignoring instructions not to ask about politics or religion. Having discussed Elvis ("we were good friends... religious brothers"), war ("war is a way of debating") and his wish to record with Barbra Streisand ("that would definitely be good for humanity"), Brown walks off when he's asked about Michael Jackson being accused of having a "sissified" image: "I'm not here to talk about that. Don't get fresh when you come back to me."

Calming down, Brown returns to sing the praises of Richard Nixon ("my number one President") and reluctantly field questions on politics and race. "When we recorded 'Say It Loud I'm Black And I'm Proud' it was necessary to get people to come forward, but to me it was a come-down. I didn't want to record that because it separates them. That's why 'Unity' is so important." He also explains the true meaning behind 'Sex Machine', writing the title on a pad. "That to you means getting it off, making love," he says, then draws two lines through the 'S' to make a dollar sign. "That's right."

ALSO IN THE ISSUE THAT WEEK

- Prince's *Purple Rain* film is reviewed, Ian Penman deciding it's "one duff movie... a study in onanism".
- Interviewed by Richard Cook, Television's Tom Verlaine belies his 'difficult' reputation. "I think [that] might come from friends of mine who became drug addicts," he explains. "They always slag off anyone they know."
- Adrian Thrills reviews Depeche Mode's 'Master And Servant' single, saying: "It is the listener who ultimately suffers for their art."
- Hüsker Dü's classic 'Zen Arcade' album gets a glowing review from Biba Kopf: "Where they were once rabid they are now rapid... Hüsker Dü. Others don't."



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THE LEGENDARY NME CROSSWORD

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

Compiled by Trevor Hungerford

Win!

A BAG OF NME SWAG



CLUES ACROSS

- 1+8A Playing incompetently with Mumford & Sons, he can make it a no-win situation at Wolverhampton and Bolton (8-8)
 5 Pay the required amount for Disclosure's album (6)
 8 (See 1 across)
 9 Band that briefly reformed after 20-year split, headlining at the Isle Of Wight Festival in 2008 (6)
 10+29A In my view it was an EP by The Kings Of Leon (4-1-3)
 12 Edward Sharpe And The Magnetic Zeros must have seen worse times before this album (6-4)
 14 Mainman of The Fun Lovin' Criminals (4)
 16+11D Australians with a tricky disposition, and yet also a 'Sweet Disposition' (6-4)
 18 "I am a _____ fan, I come to see Maradona who is going to score at Wembley", The Real Sounds Of Africa (6)
 22 Miles Kane is assuming control of his own career (6-4)
 25 Were 30 Seconds To Mars finished after their single 'The ____' (4)
 26 (See 7 down)
 27 Sounds like the one who chose the name for Pauline Black's 2 Tone band (8)
 29 (See 10 across)
 31 Not lad who made a comeback as bass player with The Kinks (6)
 32 She gets stuck into a homemade lemon curd tart (5)
 33 A drugs bust for new band who say 'I Know It's You' (6)

CLUES DOWN

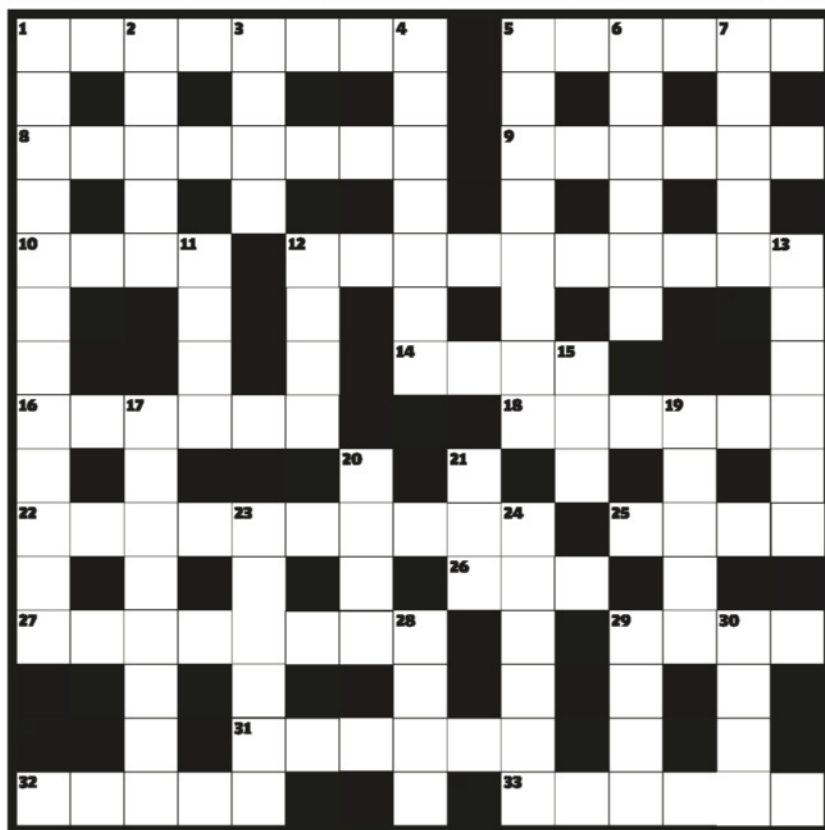
- 1 Marvin Gaye's assessment of the old 'Sugar Sugar' hit? (3-5-2-2)
 2+12D The cute and cuddly one from Animal Collective (5-4)
 3 Scriptures that are not the truth in Chvrches (4)
 4 (See 13 down)

- 5 Top girl group who somehow got into a pure mess (8)
 6 DOT/ELO reworking of an Elvis Costello/Burt Bacharach collaboration (6)
 7+26A "Happiness, more or less, it's just a change in me", 1997 (5-3)
 11 (See 16 across)
 12 (See 2 down)
 13+4D Buzzcocks' EP gets surface damage going round and round (6-7)
 15 A bit of money owing to the frontman of Jesus Lizard (3)
 17 Strangely move like a member of The Beach Boys (4-4)
 19 Their singles include 'You're Gonna Lose Us' and 'I'm A Realist' (5)
 20 There's nothing in this band, although they are 'Pretty On The Inside' (4)
 21 Rock band that come from 5 down (3)
 23 Pearl Jam music to do once, perhaps (2-4)
 24+28D "I keep up with the _____, and do my best to win", 2007 (6-4)
 29 The Skids' final single, being a bit improvisational with its Scottish location (4)
 30 "Help the _____, one time they were just like you", Pulp (4)

JULY 27 ANSWERS

ACROSS
 1+6A Trying To Be Cool, 9 Country Song, 11 Obi, 13 Evening, 15 Default, 16 That Golden Rule, 18 Ratchet, 20 Bates, 23 Diamonds, 25 Killer, 27 Steele, 28 Motion, 29 House, 30+7D Pictures Of You

DOWN
 1 Ticket To Ride, 2+3D You're Nothing, 4 Toy, 5 Blondie, 8+12D Let It Bleed, 10 Go For It, 14+26D Go Let It Out, 17+20D As Tears Go By, 19 Hooters, 21 Soldier, 22 Cranes, 24 Sleep



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COLLECTORS' CORNER

ELLIOTT SMITH

The musical gems no Elliott Smith fan should be without



HEATMISER - DEAD AIR (1993)



Heatmiser were formed by Smith and Neil Gust after they met in 1987

at college in Massachusetts. After the pair graduated they moved to Portland, Oregon and put a full band together. This, their taut, emotional, grunge-tinged debut album, came out in 1993 and contained a mixture of Smith and Gust's songs. The group broke up in 1996, after Smith had released his first two solo albums.

Need To Know: Brendan Benson supported Heatmiser on one of their last ever tours.

ROMAN CANDLE (1994)



Smith's solo debut was recorded in the basement of Heatmiser

manager JJ Gonson, who was then also his girlfriend. Using his four-track, Smith made the record on his own, playing every instrument. He later stated that he never expected it to be released, but a representative from the Cavity Search label heard it and wanted to put it out.

Need To Know: Despite the later turmoil Smith's solo career would cause his band, Smith's Heatmiser bandmate Neil Gust took the cover picture.

MISS MISERY (1997)



This was a significant song in Smith's relatively short career as it

thrust him into the limelight when it appeared on the soundtrack to the successful 1997 movie *Good Will Hunting*. It was then nominated for an Oscar for Best Original Song and Smith performed it at the 70th Academy Awards, but Celine Dion's 'My Heart Will Go On' from *Titanic* took the gong.

Need To Know: An alternative version of the song with different lyrics can be found on the 2007 rarities collection 'New Moon'.

FROM A BASEMENT ON THE HILL (2004)



Smith's final solo album came out a year after his tragic death and

was incomplete at the time of his shock passing. Producer Rob Schnapf and ex-girlfriend Joanna Bolme sifted through the reams of material and helped put together the 15-track record, which had initially been planned as a double. It became his highest-charting album in his native US.

Need To Know: The Flaming Lips' drummer Steven Drozd makes a guest appearance on 'Coast To Coast'.

FANMAIL

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

Edited by Kevin EG Perry



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Letter of the week

The best of the NME mailbag



KENDRICK TAKES THE CROWN

From: Fergal McCabe

To: NME

Kendrick Lamar's verse on Big Sean's 'Control' was 100 per cent proof that he often saves his strongest words for other musicians' tracks. With two lines of verse he single-handedly caused the biggest stir in hip-hop in years. He called himself the new "king of New York", a bold claim to make from a Compton rapper, then went on to threaten to steal the "core fans" of the rappers he sees as competition. The aftermath, and the dismal attempts at retaliation tracks from rappers who were not even named in the song, has been exciting for all hip-hop fans. I think this is only the beginning of this story and rappers will be firing diss lines towards Kendrick here and there in their upcoming songs. This is exactly what Kendrick wanted: for rappers to try harder and not feel so comfortable with the spot they hold, because he's coming to take it.

NME's response...

If there were any rappers out there resting on their laurels - and we all know there were - then Kendrick Lamar has just come along, shaken them awake, set fire to their laurels and rubbed the burning leaves in their

faces. He thinks A\$AP Rocky, Drake and the like have grown complacent, and he's ready to shake things up. Pity poor Big Sean and Jay Electronica, who suffered the added ignominy that barely anyone actually listened

to their verses because everyone was too busy rewinding to hear Kendrick's bit. I'm not so sure that this will kick-start a full-blown war of words, though. To me, what's really exciting is seeing the new generation

start to come through: the likes of Chance The Rapper and Vic Mensa have the potential to shake up hip-hop in a much more lasting way than that one verse of Kendrick's eloquent diss - KEGP

THE N-WORD IS NEVER OK

From: Rachel Kaliisa

To: NME

I would just like to express my distaste for the lack of censorship when the word "nigger" is being quoted in the article addressing Kendrick Lamar's verse in 'Control'. The article quotes Kendrick Lamar himself, various rappers' responses and the best tweets responding to the verse. And as I read through the article, I noticed that the word was not censored and this upset me. I believe that the word needs to be censored to avoid the normalisation of a word that has negative connotations and is derogatory to anyone of Afro-Caribbean descent. I am aware that the word is being quoted and not used by the writer, but there needs to be some attempt to censor words that are not acceptable to use, including and especially the N-word.

I would like to believe this is not standard practice and any such language is usually censored; however, I feel it is important for NME to understand how the lack of censorship can be offensive to those of Afro-Caribbean descent who understand the history of this derogatory word.

From: NME

To: Rachel Kaliisa

You're right, of course, that it's a highly offensive word and not one that I'd use myself. Radkey's Isaiah Radkey wrote a powerful piece for this magazine recently about why he doesn't think anyone should ever use it. However, I think we were right to quote Kendrick in full in this case. We can't report the content of the verse without it - and even if we star it out, readers will know what it means. As the comedian Louis CK points out, the same word appears in your mind in a roundabout

way. I think readers would've understood the context.

What's the alternative? Enter Shikari recently told me they refer to the famous 'Watch The Throne' track as 'Nigels In Paris', but I'm not sure that sort of pussyfooting helps anyone - KEGP

PLASTIC MONKEYS

From: Joe Abraham

To: NME

As a long-term fan, when another Arctic Monkeys 'fan' tells me that '2013' and 'Why'd You Only Call Me When You're High?' are amazing songs, my respect for the now American band gets slashed again. It seems like the band have no interest in them, and that they're purely aimed at getting R&B fans to buy Arctic Monkeys records. They're not aimed at the long-term, loyal fans. The Americanised video for 'Why'd You Only Call Me When You're High?' seems like another ploy to sell more records to the same plastic fans. Saying all this, I can't wait for 'AM', I just hope the songs are more like 'R U Mine?' and 'Do I Wanna Know?', which are two of the best songs I've heard all year.

From: NME

To: Joe Abraham

Joe, Joe, Joe, why'd you only write me when you're wrong? Where to begin? Firstly, the video for 'Why'd You Only Call Me When You're High?' is filmed in Hoxton, London, and features Alex drunkenly texting an old flame. I hate to break it to you, but there's nothing Americanised about that. As for the idea that the band are somehow being disloyal to their old fans by introducing new sounds to their album, this is utter bollocks. Arctic Monkeys are growing into one of the world's most interesting rock'n'roll bands, and they can't do that by playing the same songs over and over. I want to hear their real tales of San Francisco - KEGP



JON BROOKES RIP

From: Neil Renton

To: NME

I'm devastated by the news that The Charlatans' drummer Jon Brookes has passed away. I was lucky enough to see the band play an emphatic gig in Edinburgh last August when they blew everyone away with a performance that bands half their age would have been proud of. A lot has been mentioned about how unlucky the band are after the various misfortunes that have befallen them, including the death of keyboardist Rob Collins. However, they've not been unlucky - we've been lucky to have listened to their music. RIP, Jon.

From: NME

To: Neil Renton

Neil, you've hit the nail square on the head. Jon's death, far too young, is a sad, sad loss, but the best response is to stick on a classic album ('Us And Us Only' is a personal favourite) and remember how lucky we are to have heard him play at all. We're all only here for a short time, but 'Forever' is forever - KEGP

CLEAN PETE?

From: Scarlett Armitage

To: NME

Pete Doherty may be a drug addict, but I believe he is a good man. People look down



STALKERS

From: Hollie Wright

To: NME

This is me with The Enemy after Strawberry Fields Forever Festival! Andy, Tom and Liam are such lovely people and played an incredible show! Still got the barrier bruises to prove it...

on drug addicts, but no-one chooses to be addicted. I admire addicts. In a world where everybody is waiting for some blind, random disaster or some sudden disease, the addict has the comfort of knowing what will most likely wait for him down the road. He's taken some control over his ultimate fate. Despite being an addict, Pete is an amazing poet and musician. He once wrote: "If lust and despair are two bullets in the same gun then we've been playing Russian roulette for far too long". He is my idol and an inspiration.

From: NME

To: Scarlett Armitage

You've done a good job here of summing up why I'm losing patience with Peter. It's really

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worrying to hear you say you admire addicts. That way lies great and unnecessary pain. Pete has indeed proven himself to be a great poet, but there's nothing at all romantic about his addiction or the way his bandmates are forced to continually cover for him and work overtime just to keep Babyshambles afloat. Against the odds, the new Babyshambles record has delivered, but the real test will be whether he manages to turn up to all of their shows this autumn. He owes it to the fans who have supported him to at least deliver on that - KEGP

GOING GAGA

From: George Needham

To: NME

Since she went into hiding after touring 'Born This Way', Lady Gaga's every movement has been proclaimed a display of genius. This led the average George to presume that the new release was going to be a mind-boggling piece of artistic flair: a piece of, you could say, 'ARTPOP' that would lug pop music kicking and screaming into another dimension. Instead,

Web Slinging

The highlight of this week's NME.COM action

TEN YEARS ON, DOES KINGS OF LEON'S 'YOUTH & YOUNG MANHOOD' STILL STAND UP?

In the last decade, Kings Of Leon have morphed into a very different band to the shaggy-haired rockers who first burst onto the scene in 2003. NME writer Leonie Cooper argues: "There aren't many guitar bands with such a clear-cut line etched down the middle of their career as Kings Of Leon. Their first phase was all grotty garage and country shakedown, and the second - post 2004's 'Aha Shake Heartbreak' - a raft of ambitious widdles, grandiose riffage and some seriously intense vibes. Whichever side of

the fence you fall on, it's hard to deny the sheer brilliance of their very first effort... Before the band discovered the work of U2, blockbuster power ballads and the nearest barbers, the Followill foursome put out their fizzingly exciting debut, the aptly titled 'Youth & Young Manhood'. It's the sound of four hormone-heavy dudes unbuckling the Bible Belt and frolicking with flaxen-haired girls in Tennessee cornfields, necking as much moonshine as they can manage."



Best of the responses...

'Aha Shake Heartbreak' and 'Because Of The Times' are better. **Drew Gibson**

A band with two excellent first albums, a third very

good album, and from then on nothing good - they sold out. **Mateo Galeano**

It's still a hundred times better than the douche-

tastic shite they've been exuding lately. **Jean-Pierre Baudhuin**

This and 'Aha Shake Heartbreak' are two of my

favourites. **Erin Hedien Karkkainen**

Great album, but 'Aha Shake Heartbreak' is even better! **Juanma Salamanca**

we get the diabolical shitfest that is 'Applause'. Three minutes of generic dance-pop of the kind that David Guetta could jot down while brushing his teeth and then whip up on his Toshiba in the time it takes him to floss. I've got nothing against pop, but if Gaga is supposed to be the saviour of it, where is all this posturing going? Hasn't the 'wacky outfit' approach already been covered by (pretty much) every female pop star since Madonna thought to put her breasts into traffic cones?

From: NME

To: George Needham

You make a fine point, George. The music has long been the least interesting thing about Lady Gaga, and if the way she's currently been outsold by Katy Perry is anything to go by, it could be that the record-buying public is demanding more than meat dresses and post-ironic product placement. Worst of all for Gaga is the fact that somewhere along the way she seems to have lost her sense of humour. Time for a renovation at the Haus of

Gaga. Do you know a decent removal man? - KEGP

JOHNNY MARRVELLOUS

From: John Winn

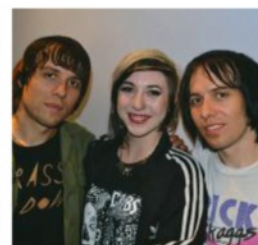
To: NME

My music moment of 2013 was definitely when my musical hero walked onstage for his first solo date with a 400-strong crowd of amazed faces before him. I was stunned at the icon stood two metres away from me. I felt a slightly sick, butterfly feeling in my stomach. It was the one and only Johnny Marr. To see him play and just expect solo material and then to hear the opening to 'Stop Me If You've Heard This One Before' sent me into a screaming wreck. More Smiths songs and even a song from Electronic followed. It will take a lot to beat that night in York's small but premier venue, The Duchess. I even came home with a setlist and pick!

From: NME

To: John Winn

After all that build-up I was certain you were going to say you were watching Johnny



STALKERS

From: Richard Harris

To: NME

My daughter Anna and I saw The Cribs (yet again) on Sunday at the rearranged Newcastle gig at the O2. They put on a brilliant set and were really chirpy and down to earth when we met them afterwards.

Borrell. Now there's a man who gives me a slightly sick feeling in my stomach. I'm chuffed that you enjoyed Marr so much. He's been on cracking form all year (no doubt buoyed by picking up that Godlike Genius gong at the NME Awards). The video of him playing 'Heaven Knows I'm Miserable Now' on NME.com still gives me goosebumps and I've seen it 218,000 times - KEGP

DOES ROCK'N'ROLL KILL BRAINCCELLS?

TESTING MUSICIANS' MEMORIES AFTER A LIFETIME OF ABUSE

This Week

ALBERT HAMMOND JR

QUESTION 1

Under what name did The Strokes play a secret gig at Dingwalls, London in 2010 to just 487 people?
"Venison."

Correct

"It was amazing, the walls were dripping, it was raining sweat. It was so hot that one of the suits I wore shrunk because it got wet and dried. I can't even wear it any more."

QUESTION 2

Who supported The Strokes at your Alexandra Palace show in London in 2003?
"Wow, we did two nights there, but who opened...?"

Wrong. Kings Of Leon and Regina Spektor

QUESTION 3

What were the working titles of your solo songs 'Everyone Gets A Star', 'Bright Young Thing' and 'In Transit'?
"In Transit" was, like, 'Obstinence' or something like that? Then 'Bright Young Thing' was actually 'Call An Ambulance' - I switched those during recording - and 'Everyone Gets A Star'... er, I don't know."

Wrong. 'Swiss Beats', 'Holland' and 'By The Way'

"That's right! Oh my God!"



QUESTION 4

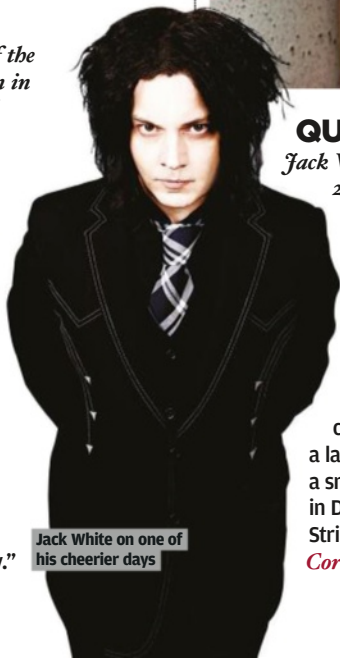
What was the colour of the bike you were 'killed' on in the video for your 2006 single '101'?

"Oh shit! Grey?"

Wrong. Blue.

"We were actually gonna do a whole different video for that single. Originally, I was gonna be this giant that wanted to hang out with everyone, but unfortunately it ended up killing everything it touched because it was too big. But we couldn't figure out the budget. I wanna do that one day."

Jack White on one of his cheerier days



QUESTION 5

Jack White joined you onstage in 2002 at Radio City Music Hall in New York to play the solo in which song?
"New York City Cops."

It was an amazing night. I have a photo we took out of the window - 500 people yelling and screaming at us. That whole mini-tour was cool; we did small venues, a large venue in New York, a small venue and a large venue in Detroit where [The White Stripes] headlined. It was cool."

Correct

QUESTION 6

What job did your manager Ryan Gentles quit in order to manage you?

"He worked at the Mercury Lounge."

Correct. He was the booker at New York's Mercury Lounge venue

QUESTION 7

You launched a range of stylish men's suits that are only available in one store in L.A. What is the name of the TV show which the co-owner of that store is best known for acting in?

"Oh, That '70s Show."

Correct. It's actor Danny Masterson and



the store is called Confederacy. What's going on there?

"I designed a three-piece suit I imagine people would get. It seems fun, I'd never designed anything before. Ryan Gosling wore two of the suits in his movie *Crazy Stupid Love*, which was awesome."

QUESTION 8

The naked lady's arse cover of 'Is This It' was replaced in North America by a picture of particles colliding in what?
"The Big Bang?"

Wrong. The Big European Bubble Chamber

"Oh! So it's like showing what the Big Bang might have looked like? That stuff's amazing - if you have Netflix, look up *How The Universe Works*. You watch it and it makes you just not religious."

QUESTION 9

How many rabbit silhouettes are there on the cover of your debut solo album, 'Yours To Keep'?

"Three. It was an old beer ad - it's huge; it's like, six feet long and we thought it was super cool. It just seemed fitting for the cartoonish element."

Correct

QUESTION 10

What's the literal Spanish translation of the title of your second album, '¿Cómo Te Llama?'?

"It's supposed to be 'Como Te Llamas', which means 'What's your name, what are you called?' But I just liked the way it sounds, and I get so many Spanish people telling me it's wrong."

Wrong. It's 'How does she/he/it call you?'

Total Score
5/10

"I feel pretty good about that. If I got 10 I would have been not living, and nought would have made me a dumbass."

COMING NEXT WEEK



ARCTIC MONKEYS

THE FINAL CHAPTER
IN THE STORY OF 'AM'



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KING KRULE

6 Feet beneath the moon



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