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# NME

"I MADE A  
MESS OF IT"

Peter Doherty's  
back and up to  
his old tricks

"THE PUSSIES  
AND WIMPS  
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LAST ALBUM  
WON'T EVER  
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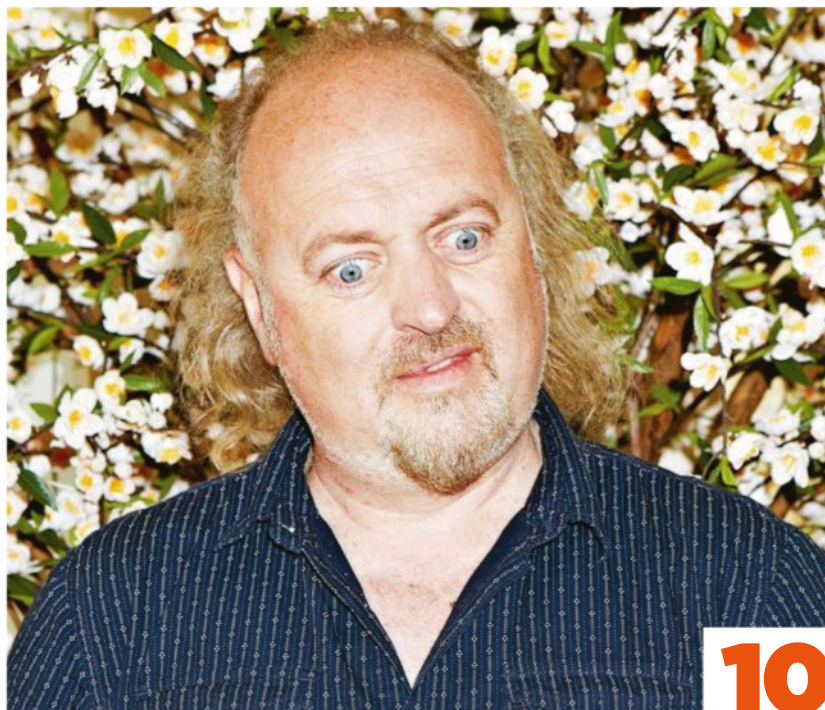
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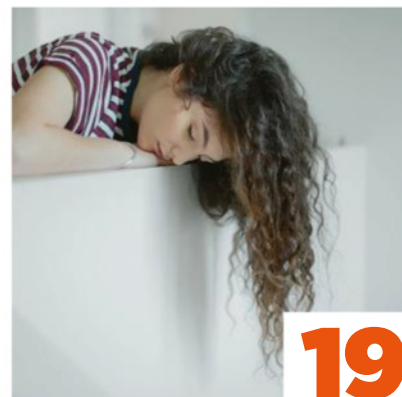
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# ON REPEAT

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

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## MIA

Come Walk With Me

A mercurial artist like MIA is most surprising when she tones down the provocation – but the initial bars of ‘Come Walk With Me’ seem genuinely toothless. “*There’s a thousand ways to meet you now/There’s a thousand ways to track you down*”, she sings, curdling the lighter-waving slow-jam with her pinched caw. “*Whatever you said and done, there’s a thousand days to make it count*”. It’s a trite message of empowerment, with vague nods to social media accessibility and a gummy message of unity. But then she slips in the kicker so subtly it takes a second listen to pick up on it: “*You ain’t gotta throw your hands in the*

*Dancehall beats, baby gargles and the sound of snapping a selfie*

snapping a selfie: exactly the kind of junkyard rave that would provoke what MIA’s just firmly stated we won’t be doing tonight. Although it’d be a stretch to suggest the ensuing lyrics offer much worth caring about, the song does seem to act as a refocusing of MIA’s (and our) attention after all the distracting tittle-tattle that’s followed her around recently. “*MIA coming back with power, power!*” she declares at the end. Come the release of ‘Matangi’ on November 4, we’ll be able to see how she uses it. **Laura Snapes, Features Editor**

*air/’Cos tonight we ain’t acting like we don’t care*”. Everything then starts unspooling maniacally, gnashing through dancehall beats, phone-cable bleeps, baby gargles, and, oddly, the sound of Apple’s Photobooth



## ANNA CALVI

Sing To Me

This spooky beauty from a new album due in October sounds a bit like PJ Harvey crossed with ‘Felt Mountain’-era Goldfrapp, but there’s an elegant grandeur here that’s all Calvi’s own. As the strings swell sumptuously, the effect is pure cinema – something French and classy though, not *Kick-Ass 2*.

**Nick Levine, writer**

## PIXIES

Indie Cindy

‘Indie Cindy’ is so ‘Trompe Le Monde’ you wonder whether Pixies actually just had it hidden away all these years, saved for a rainy day. The riff? Pure Santiago Spanish punk rock. The lyrics? Black Francis at his messed up, brooding best. But the best bit? You don’t even notice Kim’s not there.

**Matt Wilkinson, New Music Editor**

## ARCTIC MONKEYS

Stop The World I Wanna Get Off With You

When Oasis released ‘The Masterplan’ in 1998, it was their casual way of announcing that, at the peak of their powers, even their B-sides were better than most bands’ best albums. Don’t be surprised to see a similar Monkeys release before too long, with this snake-hipped slice of seduction taking pride of place.

**Kevin EG Perry, Assistant Editor, NME.COM**

## DIZZEE RASCAL FEAT. WILL.I.AM

Something Really Bad

Despite having a title as loaded as Kelly Osbourne’s ‘Shut Up’, Dizzee’s hook-up with *The Voice*’s only redeeming star is actually pretty good. OK, he talks about “*fucking all night*” and it sounds a lot like Far East Movement’s ‘Like A G6’, but that’s what Dizzee is all about these days. Deal with it.

**David Renshaw, News Reporter**

## FUTURE OF THE LEFT

Bread, Cheese, Bow & Arrow  
Cardiff-based malcontents Future Of The Left marry chundering noise-rock to great feats of lyrical profundity/absurdity.

Guitars crunch, drums beat out a five-legged stagger, and Andy Falkous ponders a diet of rodents and points us round the song: “*The chorus ends!*” he bellows.

**Louis Pattison, writer**

## EXCLAMATION PONY

Pseudo Individual

There’s nothing quite like a slushy indie romance, is there? Which is why it’s so bloody heartwarming to see Ryan Jarman getting all doe-eyed over his beau and Exclamation Pony bandmate Jen Turner in their scrappy new single, crooning “*I don’t have to love myself because she loves me*” over an electro-dotted chorus. The new Sonny & Cher, anyone?

**Ben Hewitt, writer**

## RYAN ADAMS

When Pigs Fly

Taking time out from new punk band Pornography, Ryan Adams contributes a song to children’s author Sandra Boynton’s new album ‘Frog Trouble’. It’s a pretty lullaby scuzzed up by the alt.country star’s whisky-soaked vocals. “*Did I hear somebody say dreams are nothing but air?*” he sighs. Heartfelt stuff.

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

## EUROS CHILDS

Tete A Tete

“*I want to do so much more than just surviving*”, croons former Gorky’s Zygotik Mynci man Euros Child on this first snippet from his forthcoming new album ‘Situation Comedy’. If it’s all as bouncily jovial as the tipsy swing of ‘Tete A Tete’, the NHS might as well start prescribing it instead of Prozac.

**Rhian Daly, writer**



## WOLF ALICE

Blush

In which the London duo ditch the Breeders-meets-Elastica post-grunge screech of debut single ‘Fluffy’ for a lush, after-dark ballad about the struggle to find love and happiness. The title track from their forthcoming EP, it comes complete with a guitar crescendo as eye-stingingly tender as Peace’s ‘California Daze’. Beautiful.

**Jenny Stevens, Deputy News Editor**



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# UPFRONT

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

*Edited by Dan Stubbs*



## “THREE HOURS AGO, I WAS GOING TO PULL THE WHOLE TOUR...”

On the eve of their comeback jaunt around the UK, **Babyshambles** have a golden opportunity for a fresh start. But their album launch party finds Peter Doherty up to his old tricks again, says **Lisa Wright**



## FRONT ROW

Babyshambles are playing a 300-capacity launch show for 'Sequel To The Prequel', their widely acclaimed

new album, at Jamm, the Brixton venue that's hosted more Peter Doherty gigs than any other. It should be a victorious celebration on comfortable home turf – and a riotous warm-up for the UK tour that begins in Glasgow tomorrow. And yet the band find themselves at a crossroads. Down one path lies the usual route of cancelled gigs, late appearances and missed opportunities – par for the course where Peter Doherty is concerned. Down the other lies the fresh start that long-suffering bassist Drew McConnell dreams of. "I feel positive about the band," he says, smiling, sitting in the band's surprisingly pristine tourbus before the show. "There have been times over the last 10 years where it's crashed and burned and that's been really heartbreaking. But at the moment, spending time together and playing music is easy and everyone's really enjoying it."

Peter Doherty himself turns up 90 minutes late for the show. We find him afterwards sitting on the toilet floor backstage, puffing on something black and cigarette-shaped. "I made a mess of it because I was so late," he says, ruefully. "We were supposed to rehearse all last week but I missed them all for one reason or another. It's embarrassing for me. I could tell that Mik [Whitnall, guitar] and Drew were like, 'What the fuck, Pete?' Because even in *NME* I said this wasn't going to be half-arsed and we're gonna give it everything, but it does help if you know what the fuck you're doing."

If it seems like yet another case of Doherty shitting on his own doorstep, tonight isn't all doom and gloom. When Babyshambles finally take to the stage at 11.10pm (the room is now only two-thirds full; many have had to bow out in order to catch last trains), they seem to be enjoying it. After an early double-



Onstage – but only just – in Brixton, September 3, 2013

header of hits ('Delivery' and 'The Blinding'), it's with the new material that the group – completed by a touring drummer and keyboard player borrowed from Drew's band, Helsinki – sound most revived. 'Nothing Comes To

Nothing' and 'Fireman' are sung back word for word, while Doherty's relative lack of guitar duties enables him to career around the stage and throw himself into the crowd. Chat is minimal and incoherent, save for the odd song introduction or mumbled phrase, and the band seem to revel in having more strings to their bow ("Shall we play some new songs? Another new one?" grins McConnell before 'Maybeline'). Of course, there are moments where it goes off course. During 'Pipedown', Doherty clearly forgets the words, 'Dr No' is drowned out by a horrible and elongated spout of feedback, and 'Gang Of Gin' is

preceded by a lengthy pause while the band inspect their setlists. But for the most part, Babyshambles seem intent on proving that they are still worth believing in.

So it seems as though things could be on the up for the band – until Peter, there on the toilet floor, reveals that the whole tour was in jeopardy as recently as this evening. "Up until about three hours ago I was gonna pull the whole [tour] to be honest," he says. "I mean, why do we do it? Why do we start bands and sing songs? It's for one thing – to



Pete really knows how to make a writer feel special

pull birds. And if you're finally in love with someone then you don't have to get onstage and make an arse of yourself." Sarcastically, he adds: "I can't wait to get on the road and split the money I'd normally get all myself five ways – it's great." And then, just as the interview and all hope is over, he grabs the dictaphone, presses record and delivers the following: "A lot of the time I've felt uncomfortable because I know that Mik and Drew are talented songwriters and that's always been overshadowed by this tabloid monster that is Pete. And they've stood loyal and patiently put up with the... you know what I mean... because they know that when it's just us in a room, or on a bus, or in some motorway service station then it's us together as a band." There's a pause, and then the tour manager arrives to gather Babyshambles and stick them on the bus, bound for Glasgow and tomorrow night's gig. They *should* be there in plenty of time...

## VIEW FROM THE FRONT



**Holly, 20, London**  
"They were so late I thought they weren't going to show up. I've been here before when that's happened, but when they did come on they were great. It was worth it."



**Anna, 23, London**  
"I've listened to the album loads and I'm really glad they played a lot of new stuff because I haven't heard it live before. I liked 'Fireman' and 'Gang Of Gin' at the end."



**Tom, 22, Colchester**  
"Pete didn't seem completely with it, but it was cool how much he interacted with the crowd. He was really energetic, and his voice sounded on form."



Mick, Peter and Drew after the gig



# BEZ IS BUZZING

*The Happy Mondays legend on why he's backing a campaign to save the urban bee population. Yes, really*

**T**hough undoubtedly a relaxing hobby, beekeeping has its perils too. Just ask Happy Mondays

shape-thrower Bez, who learned the hard way when he left his trouser fly open while attending to his swarm. "I got stung where you would never want to get stung – quite a few hits as well," he says. "It hurt – a lot."

Bez is backing a campaign to boost the declining honey bee population, having recently helped install two hives on top of Manchester entertainment complex The Printworks. The real action is in South Wales, however, where Bez is part of a landshare with "a couple of other Mancs and a few Welsh boys". He explains: "It's a shared farm. You divide up the work and try to become self-sufficient and live a community lifestyle rather than being part of consumer culture. It's a gentle revolution type thing."

Bez's newfound passion for beekeeping isn't as random as it first sounds. There's been a family obsession with honey ever since his granddad brought tins of it back from his service in WWII. "He went through Sicily to chase the Germans out



Freaky dancin' is known to boost honey production



of Italy," he explains. "He brought back a load of honey. That's where it all started, the

family love for honey." It might explain why Bez hasn't actually managed to produce much of a surplus so far. "I'm eating it as fast as it's coming out of the hive," he says.

The long-term plan is to brew honey-flavoured beer. "I've set up a brewery

on the farm," he says, "And I plan to set up a bunk-room for campfires, beers and parties. I want to find a way of living out my old age without getting senile in the city with no support." The rest of the Mondays are all invited, but are yet to visit. "Some of them live in Canada and Shaun Ryder doesn't get out as much as he used to," says Bez. "I'm sure they'll come soon."

In the meantime, Bez is looking forward

to spending time with his bees. "There's actually nothing to beekeeping," he reflects. "It's a great way of going through life. It's not like going out in a garden with your shovel and your fork, sweating your bollocks off and coming home with repetitive strain injury. It's a really beautiful, mellow thing to do. They are quite self-sufficient creatures. You just collect the rewards at the end."

## BEE-KEEPING THE BEZ WAY

### BUY A HIVE

Bez bought his first hive for £50 off "some fella". Expect to pay £800.



### ACQUIRE THE CORRECT SAFETY EQUIPMENT

As well as his penis, Bez has been stung on the ankle, too. "I couldn't walk for two days when that happened," he says.

### SIT BACK AND RELAX

"The thing about bees is you don't have to worry about feeding them or looking after them," says Bez.

### ENJOY THE STICKY PRODUCE

"I'm a full-time honey monster," Bez says.

# HEAVENLY VOICES

*Mum-friendly choirmaster Gareth Malone has covered Death Grips' 'Guillotine' on his new album. WTF?*

**W**ho says a choir aren't allowed to cover a psychotic rap track? Where's this rulebook people keep quoting from?" asks Gareth Malone, in mock puzzlement. Bow-tied and

bespectacled, the choirmaster – presenter of BBC TV's *The Choir* and svengali behind mawkish vocal group Military Wives – isn't the sort of person you'd expect to see at a Death Grips gig. But that hasn't stopped him covering the Sacramento group's 'Guillotine' on new album *Voices*, which also features a version of Bon Iver's 'Calgary'. "People might think I've gone mad," he reckons. The track, stripped of the brute force and barking MC Ride raps, came

about at the suggestion of Bat For Lashes collaborator David Kosten, who produced *Voices*. "We had a list of songs people would never think could be adapted by a choir," says Malone. "I'd never heard Death Grips but it sparked something in me. It's just so high-octane." Performed by a new, 17-strong choir

of 18-25-year-olds picked from a nationwide talent search ("They're young, so I wanted to borrow something from their world," Malone explains), the track comes approved by Death Grips. "We got an email saying we had their full blessing," says

Malone. Is a collaboration on the cards? "That's the dream," he laughs.



Gareth Malone and his new choir

Death Grips' MC Ride

## WHATEVER NEXT?

*Five unlikely tracks Malone would like to tackle*

### KANYE WEST 'RUNAWAY'

"He's bit on the braggly side for me, but this has got that little bit of grandeur that lends itself to a choir nicely."

them in my first band. It'd be nice to work out how to take this track on."



### LED ZEPPELIN 'WHEN THE LEVEE BREAKS'

"I love Led Zeppelin, so I'd have to make sure I didn't get this wrong. It'd be tricky, but there are lots of nice textures to play around with."

### THE LAST SHADOW PUPPETS 'THE AGE OF THE UNDERSTATEMENT'

"Arctic Monkeys are a little frenetic for a choir, so if I was going to take on a track it'd be The Last Shadow Puppets instead. This'd be worth a try."

### GUNS N' ROSES 'PARADISE CITY'

"When I was a teen I was obsessed with Guns N' Roses. I used to cover

### ARCADE FIRE 'WAKE UP'

"It's as epic as they come, so I'd strip it all down. You'd want something more inventive than just having people 'ooh'-ing in the background."



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# BILL'S EXCELLENT ADVENTURES IN MUSIC

Former *Never Mind The Buzzcocks* captain and festival regular **Bill Bailey** is on tour this autumn. But first, he shows **Emily Mackay** his bonkers studio

A comedian whose career has been lovingly intertwined with rock music, it seems fitting that Bill Bailey's Hammersmith office, home not just to Bill's business affairs but to a cornucopia of instruments, memorabilia and hairless, tailless Devon Rex cats, is housed in a former record label HQ. He takes his latest tour, *Qualmpeddler*, on the road this month [beginning September 14], culminating in a show at Wembley Stadium. But first, he's asked us over for a tour round his lair, where Deftones' 'Koi No Yokan' is on the stereo and French horns adorn the walls. "Got those as a job lot on eBay," he says. "And put them on the light fittings. As you do." But... OH GOD! What's that?!

## BILL-FACED SLIPKNOT MASK

"When I performed at Sonisphere, I had a cape on and this mask, and the band were doing 'DOOM D-D-D-DOOM, D-D-D-DOOM' and we had dogs howling, 'AWOOOO! Unleash the dogs of rock!' And I came up to the microphone, 'DOOM, D-D-D-DOOM',

and as I was walking from the back of the stage, it dawned on me that I hadn't cut a hole in the mouthpiece. There was no way I could speak! And I thought, 'This isn't the right time to realise this.' Sixty thousand metalheads going 'CLAP CLAP CLAP' and I'm walking to the microphone going 'Mmmph mmm mmmph, ohhhh noooo...'"

## SIX-NECKED GUITAR

"This was a gift from my wife. It has six-string and seven-string guitars, a four-string bass, a five-string bass, and a 12-string. All the configurations you'd ever need. It's impossible to play, though, because my arms aren't long enough to get down to the bottom two necks. The only way to play it would be to put it on a stand and approach it rather like an art installation, clutch it in different ways. It would be quite a feat in itself just to get any kind of tune out of it."

## BIBLE BANJO

"Recently somebody gave me a King James Bible that had been hollowed out and made into a guitar sounding-box. It's the perfect instrument to

play a country and western song on. It's always metal that gets the blame when there's some sort of shooting or something, and middle America says it's because these kids are listening to Marilyn Manson or Judas Priest or something, and you think, 'Nah, nah, nah... maybe not the Marilyn Manson so much, maybe more the availability of powerful automatic weapons.' And actually, if you look at country music, it's far more violent. And so I wrote a country and western song all about someone who's spurned, and so he

exacts his terrible revenge. But it's all played in this cutesy, kind of bluegrass way. So that will become, I think, a bit of a stomper. I'm sort of veering towards Mumfords, I'm afraid. Hillbilly dingbats with beards and banjos."



## METAL (CAR) HORNS

"I had a set of these made, and in the process of rehearsing the band for Sonisphere, we set them up in the rehearsal room and I said, 'Just run through "Enter Sandman", see if I can play it on the horns.' We recorded this thing in the rehearsal room, and it went on YouTube and it got like

## BILL'S BEST TRACKS

### 'UNISEX CHIP SHOP'

An affectionate tribute to Billy Bragg, this tale of feminist, left-wing love among the mushy peas was once performed by both Bills together at Glastonbury after a chance meeting.

### 'BEAUTIFUL LADIES IN DANGER'

This decidedly less affectionate skewering of 'Lady In Red' creep Chris De Burgh's ballads exposes the rank underside of his romanticism: "But let the ugly ones DIE!"

### 'BANANAS IN PYJAMAS'

An impromptu nursery rhyme tribute to shock-metallers Cradle Of Filth with the line, "Bananas in pyjamas... they suck on the eyes of SATAN".

### 'REGGAE DOWNTON ABBEY'

In Bill's new show *Qualmpeddler*, he reimagines the nation's favourite uptight costume drama in a more laidback genre. Whatever would Maggie Smith say?

### 'ZIP-A-DEE-DOO-DAH'

Bill's dissatisfaction with 'God Save The Queen' led him to create a more fitting national anthem, one that reflects the mix of misery and chirpiness in the British character. Think Portishead covering the most bluebirds-and-rainbows song imaginable.

a million hits in a week. The next minute, Slipknot's roadies were in a lift, and they were going, 'Hey, you're the horn guy! The Metallica horn guy!'"

## MIDI GUITAR

"It's fitted with a MIDI controller which transfers the strumming into a digital signal, so you can play any instrument with it. I was playing a gig with that, and Donovan was on after me. He was scrabbling around trying to find a plectrum. And I said, 'Oh, you can borrow one of mine.' And he witheringly looked at me, like, 'Well, I use a very specific kind of plectrum.' And I went, 'Oh, OK. What kind?' And he said, 'The Jim Dunlop 73.' That's the commonest plectrum there is! I thought he was going to say something like 'The Shark's Fin Delenstrum 42, there were only 10 ever made.' So I went, 'I've got one here!' and he went, 'Nah, it has to be warmed up.' I was so tempted to go, 'Well, I know a place you can warm it up...'"



# FIVE YEARS OF CAPTURED TRACKS

The Brooklyn indie label brings **DIIV**, **Wild Nothing** and **Beach Fossils** to celebrate its birthday

It's been five years since the Brooklyn-based Captured Tracks label was born, building a cult following and shaping the music world with its championing of all things dream pop, grunge and shoegaze. To celebrate, the label threw a two-day mini-festival in Williamsburg at the end of August, featuring faces from the stable including DIIV, Mac DeMarco and Wild Nothing.

"Captured Tracks is my guardian angel," Beach Fossils' Dustin Payseur tells *NME* before taking to the stage at The Well's space. "I moved to New York to do music and I was flat broke. I sent a demo to Captured Tracks and they were like, 'Let's do this!' and I've been doing music ever since. Founder Mike Sniper has become one of my closest friends, and Katie [Garcia], who's now the label manager, is also my fiancée – so it's definitely a lot more than a record label."

Wild Nothing's Jack Tatum agrees: "It's great to be able to celebrate the label and have a large amount of people turn out for it," he says, "But the best part is being able to all be in one place. It's very rare that happens."

So what's next for the label? While he's proud of its past, Sniper is modest about the future. "Our goals and plans will always stay the same," he explains. "Put out music we like and try to bring to a wider audience. That's a hard enough goal as it is."



Wild Nothing's Jack Tatum (far left), Beach Fossils' Dustin Payseur, Mac DeMarco and DIIV's Zachary Cole Smith make up supergroup Shit Father



Mac DeMarco

## CAPTURED SMASHES

THREE ESSENTIAL CAPTURED TRACKS RELEASES

### WILD NOTHING 'GEMINI' (2010)

The debut from Jack Tatum is a mix of graceful, lilting pop tunes. One of CT's most successful releases.

### DIIV

'OSHIN' (2012)

Led by former Beach Fossils guitarist Zachary Cole Smith, the band's full-length debut is a swirl of shimmering, grunge-infused sounds.

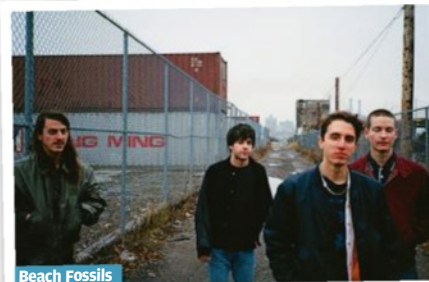
### BEACH FOSSILS

'CLASH THE TRUTH' (2013)

Released at the start of this year, Beach Fossils maintained their shoegaze vibe while nudging into the realms of post-punk and jangling college-rock.



DIIV



Beach Fossils



Jack Tatum aka Wild Nothing

# TOP MAN

**Ashley Walters** on his journey from *So Solid Crew* MC to bright new acting talent, and why he loves the UK garage revival



Ashley Walters, currently burning a hole into TV screens with his portrayal of Hackney drug dealer Dushane in Channel 4 drama *Top Boy*, has gone from bad boy MC Asher D in *So Solid Crew* to one of British drama's most compelling actors. But with the garage trailblazers currently on a comeback tour without him, Walters says he hasn't swapped music for the screen for good.

***Top Boy* is now in its second series. What's the reaction to it been like?**

"Some people say it doesn't portray young black males in the right light. I try not to caught up in the hype about morals and ethics. No-one shouted about the portrayal of Italian people in *The Sopranos*. It's just entertainment. But we are trying to

do something authentic – coming up the way that I came up man, I can tell you these people do exist, and they're not how the news shows them. A lot of 'gangsters' are loving fathers; they take care of ill parents; they're in church on Sunday." **You've played similar characters in the film *Bullet Boy* and 50 Cent's *Get Rich or Die Tryin'*. Have you been a little bit typecast, or are roles like this a glimpse into a life that could have been for you?**

"Things could easily have gone the way of Dushane for me, yeah. I could be in a prison cell right now. Kids need distractions from all the negativity: local music, acting classes, youth clubs. With the cutbacks at the moment, the things the government are taking away from us, I can't see us moving away from violence in the show."

**Brian Eno wrote the show's score. Reckon he's a *So Solid* fan?**

"Ha! I dunno, man. I've never met Brian and I'm not gonna lie, I wasn't a fan of him before the show, but I love what he's done with the music. It would have been easy to go down the grime route. His music is quite opposite to what *Top Boy*'s about on surface level, but it fits so well."

**Weren't you tempted to get involved in *So Solid*'s upcoming arena tour?**

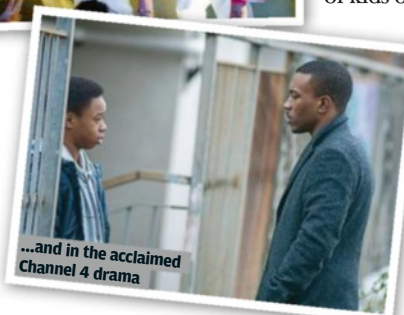
"I was really tempted 'cos I never toured with them first time around as I was in prison then [for possession of a loaded firearm, serving 18 months]. But the split took its toll on my personal relationships with the people in the group. I've got a lot of respect for them, and I thought about it hard, but I've got to be happy with what I've achieved elsewhere in life. I've got new music though. My new single's called 'Leader Of The Dance'."

**How does it feel to see the garage sounds you pioneered with *So Solid* back in the charts?**

"I think Disclosure are wicked. Garage is massive right now in clubs but not just new acts – there's a lot of kids out there getting into old-school garage from the likes of Disclosure, who mix Artful Dodger tracks and things like that into their sets. I love it – even if it does make me feel very, very old."



Walters in *So Solid Crew*...



...and in the acclaimed Channel 4 drama

Ashley Walters, once known as grime MC Asher D



# JOHNNY CASH REMEMBERED

*Ten years on from his death, stars of the music world reflect on the brilliance of the Man In Black*



## MICHAEL EAVIS

"I booked Johnny Cash to play at Glastonbury in 1994. He was spellbinding, bloody brilliant. That was one of my best bookings of all time. This was when Johnny wasn't nearly as fashionable as he was after 'Hurt'. Some of the youngsters thought I'd gone crazy, as they believed I should be booking new stuff all the time. They thought he was just a daft old country singer. But he was just so good. I can't choose one song as my favourite, I'd have a shortlist of 100."



## BILLY BRAGG

"Johnny was both part of the mainstream but also his own man. He had a huge show on US TV in the '60s, but at the same time he was making extremely fierce songs like 'Sunday Morning Coming Down'. Johnny carried on in that spirit throughout his life, up to his 'American Recordings' stuff. My favourite song is 'I Walk The Line', because of the way it moves around musically but also because it reminds me of being on tour. Whenever I hear it, I think of my missus and trying to do my best for my family, trying to walk the line."



## RICHARD HAWLEY

"I collect Sun Records music and Johnny was part of that, but he

went on his own trajectory over the years. He never lost sight of what being a musician should be. Even in the '70s, when he was really commercial, the music never lost its purpose and reason for being. I especially love 'Big River'. There are only three instruments on that song: Luther Perkins on guitar, Marshall Grant on bass and Cash. They threaded a piece of paper between the strings to get the sound and I love that primitivism. It sounds as big as any other song ever made."



## VINCENT NEFF Django Django

"Johnny's rhythm section is unbelievable, like a runaway train. You can have all the effects and drum machines you want, but they locked together so well. In Ireland where I grew up,



Johnny Cash:  
February 26, 1932–  
September 12, 2003

Johnny was always cool. He didn't go out of fashion there, whereas elsewhere he re-emerged in the early noughties.

On the way to school, our bus driver had the big Johnny quiff and he'd play his songs every day. My uncles and aunts played him too, so it's always been around us. 'Folsom Prison Blues' is the ultimate. Every time I hear those first four bars, it sends a shiver through me."



## JAMES BAGSHAW Temples

"He was a fearless performer. The way he

was onstage was really dramatic. I love watching old videos of him playing. When he was singing with June Carter,

*"He was one of my best Glastonbury bookings of all time"*

MICHAEL EAVIS

I love that because there's something really brilliant about the two of them together. 'Jackson' is phenomenal because it's like

an argument in a song – really bitchy and revealing about their relationship. I love the beat of his music and the way it plods along in a bouncy way. I like trying to play his songs, recreating that rhythm and playing the bass notes with my thumb, that chicken-picking stuff. I can never get that feel that Johnny Cash had with his band – it's special."

## NEWS WEIRD

FROM THE NME NEWSROOM

### SPOONERISM

A spoon once owned by Michael Jackson and subsequently bent by Uri Geller has been sold at auction for £500. Something similar is probably being sold in Peter Doherty's rag and bone shop.



Uri Geller:  
any old iron?

### WASN'T IT NICE?

A lucky bride got to join The Beach Boys onstage in Cleveland after the band accidentally interrupted her wedding soundchecking. "God Only Knows" will likely be our official song now," the couple said afterwards.

### WELCOME TO THE OCEAN

Former Guns N' Roses drummer Matt Sorum visited Japan last week to join a protest against an annual dolphin hunt. Between this and Slash's save the sharks campaign, Axl Rose really needs to get his animal protest on.

### DADDY'S BOY

Drake has revealed that his dad, Dennis Graham, will be on his new album. A former drummer for Jerry Lee Lewis, Graham joins Lil Wayne and Jay Z on the list of the album's featured artists.

### ALL WHITE ON THE NIGHT

Sly Stone has revealed that he wants to put together a band consisting entirely of albino musicians, saying, "It could neutralise all the different racial problems." It's probably not what Martin Luther King was dreaming about but it sounds fun.



Sly Stone: all white on the night?





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# DETROIT RAP CITY

While Kanye protégé **Big Sean**'s career is on the up, his hometown of Detroit has hit the skids. He tells **Leonie Cooper** how he hopes to change all that

**N**ME is driving through the middle-class suburbs of Detroit with Kanye West's 25-year-old protégé, local rapper Big Sean, during the week of the release of his superstar-studded second album, 'Hall Of Fame'. Out of the car window it's all white picket fences and well-kept front lawns. Mere miles away, however, is the centre, which has been slowly spiralling out of control since the late '60s. Downtown Detroit is a ghost town riddled with crime and arson. The beleaguered US city recently filed for bankruptcy and its former mayor is awaiting sentencing for fraud and racketeering. But amid all this, Detroit's musical legacy remains intact – the home of Motown, birthplace of The White Stripes, Eminem and now, Big Sean.

Now based in LA, but keeping a family place in Detroit, the rapper has returned to his hometown just after dropping non-album track 'Control'. Featuring Kendrick Lamar's hugely controversial guest verse, in which the Compton rapper wages lyrical war on a host of other artists – Big Sean included – it sparked outrage in the hip-hop community, with rappers like Lupe Fiasco and BoB releasing response tracks, staking their own claims to be the best in the game. "I respect

## WHO IS BIG SEAN?

After approaching Kanye West outside a Detroit radio station in 2005, Kanye signed Sean up to his GOOD Music label and has been his mentor ever since. Sean released his debut album, 'Finally Famous', in 2011, featuring Neptunes, John Legend and Lupe Fiasco. He appeared on Cruel Summer track 'Clique' alongside Kanye and Jay Z, and last year put out free mixtape 'Detroit', which was downloaded over a million times.

Kendrick for that," grins Sean, shrugging off the hullabaloo. "He wasn't dissing, he was just saying that he's trying to be better than everybody, just like I feel. It's all respectful and it's tight that we can have that spirit and it not be violent like how Biggie and Tupac was."

Tomorrow he'll play a show at the DTE Energy Music Theatre, Clarkston, Michigan to 12,000 people, but in the days running up to it, Sean is on a whirlwind tour of Detroit. He gives a talk about music and the state of Detroit at Wayne State University, where protest singer Rodriguez – made famous by documentary *Searching For*

*Sugar Man* – received an honorary doctorate. He does a promo blitz of local radio stations and gets stuck into his own non-profit charity, the Sean Anderson Foundation, giving out school supplies to thousands of young students. The charity is also involved in after-school music courses. "When a city is depressed, the arts are one of the first things to go," he explains, driving from an interview with Detroit station FM 98 WJLB to a block party he's hosting. "I grew up in the hood. Somebody got dragged down my street and lit on fire one time. I've seen people get murdered. The city is [an estimated] \$15 billion in debt. There are no jobs. People have to worry about unnecessary stressful things, like their daughters getting raped walking to school because there are so many abandoned houses."

The gig is one of the biggest shows of his career, and just to prove what a huge deal he's become since the release of his 2012 mixtape, which he named 'Detroit', he pulls in surprise guest spots, as well as keeping it real by bringing his mum and dad onstage. The crowd is frenzied – kids clamber on top of seats to get a better look at Sean's megastar mates. One of whom, who doesn't make an appearance at the show, is Eminem. The pair met for the first time earlier this year, when Sean played him 'Hall Of Fame', which features Nas, Lil Wayne, Ellie Goulding and Kid Cudi, and they plan to collaborate soon: "We've just got to make it happen," he says. He's also teaming up with Calvin Harris and recently helped out Miley Cyrus on her



At Detroit radio station FM 98 WJLB, getting word out about the Sean Anderson Foundation



Meeting fans after the charity pitch



One of the many abandoned buildings in Detroit city centre



# MOTOR CITY SOUNDS

Some of Detroit's most influential releases through the years



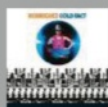
## 1959 BARRETT STRONG MONEY (THAT'S WHAT I WANT)

Berry Gordy Jr founded the Motown label in 1959, and it scored its first hit later that year with this soul classic.



## 1969 THE MC5 KICK OUT THE JAMS

The debut album from these political proto-punks was recorded live in Detroit's Grande Ballroom – the venue has been closed since 1972.



## 1970 RODRIGUEZ COLD FACT

Rodriguez's sleeper hit flopped in the States, but earned the *Searching For Sugar Man* star a raft of far-flung fans. It was re-released in 2008.



## 1988 INNER CITY GOOD LIFE

Detroit techno hit the UK charts with this Kevin Saunderson-produced single.



## 1998 THE DIRTBOMBS HORNDOG FEST

The album that drew attention to Detroit's garage-rock revival scene.



## 1999 EMINEM THE SLIM SHADY LP

Marshall Mathers III's controversial major-label debut shook the hip-hop world to its core.



## 2001 THE WHITE STRIPES WHITE BLOOD CELLS

Jack and Meg's breakthrough album – their third – was a clattering statement of blues-rock intent.



## 2006 J DILLA DONUTS

Released three days before his death, the high-end hip-hop beats are a crate-digger's dream.



## 2011 BIG SEAN FINALLY FAMOUS

Proof that the Detroit music scene was still very much alive.

forthcoming 'Bangerz' album ("It's a party song" is all he'll say about the track).

Away from massive music plans, Big Sean seems genuinely committed to helping out Detroit, but he knows it isn't going to be an easy ride. "There's no clear solution. We just have to give more attention to these issues," says Sean, before offering up a message he repeats during his concert to heartfelt cheers of solidarity from the crowd. "Today it's Detroit, tomorrow it could be your city."



Big Sean and his not so big mummy, onstage



## TALKING HEAD

# KEVIN DEVINE: WHY I WROTE 'PRIVATE FIRST CLASS'

*The Brooklyn singer-songwriter on his track dedicated to Chelsea Manning, imprisoned for passing information to WikiLeaks*



I wouldn't want to misrepresent myself as an expert on Private Chelsea Manning [formerly known as Bradley Manning\*], but I empathise very deeply with the decisions she made. She chose to be part of the army but, when she got to Baghdad, realised how morally repugnant the war was in practice. She had all these internal conflicts about being a soldier but was also a person of conscience, and finally took a chance because people needed to know what was actually going on. The hook in 'Private First Class' – "You might wish you'd been born a liar/You might wish you'd been born a coward" – is me saying I don't know if I could've done what she did. Seeing someone making these choices while knowing they're sacrificing the better part of their life is inspiring to the level of being frightening. There was a period when people thought she was going to get the death penalty or 100 years in consecutive sentencing. So when it turned out to be 35 years, with the possibility of parole after eight, the mainstream media were like, 'Oh well, 35 years isn't as bad as it could have been.' But I find it very challenging to believe in eight years they're gonna be like, 'You go back out in the world.' The authorities are really pissed off.

Manning, and Julian Assange before her, have created a blueprint. After the verdict, Assange said Manning will inspire legions of people who are now going to go out there and speak truth to power in this way. It's like that old quote about The Velvet Underground – that they only sold a few records in their career, but everyone who bought one started a band. Saying that, power doesn't

cede itself peacefully; empires don't just wake up one day with an attack of moral conscience.

I'm an American, and I realise if Manning's revelations impact America's already collapsing standing in the world my life will be affected. But you have to ask, what sort of life is it if every choice you make is dictated by self-interest? That's part of why 'Private First Class' got written. Sometimes I think I shouldn't rile people with my political songs, but this was so glaring and clear, that if Manning's willing to do this stuff, my own moral quandary is like a fly on an elephant's ass.

'Private...' is a pretty aggressive, super-catchy, punk-rock song. I've always been a sucker for bands that wrapped the cyanide in some kind of candy. I didn't want to write a ponderous eight-minute folk song about it. I wanted to

mirror the intensity of the experience, and it was my producer – Jesse Lacey from Brand New – who suggested the first verse should just be me and the guitar close up, saying, "Private Manning standing in a courtroom". There's something lonely about the lyric and the articulation. Presentation is what stops modern protest music filtering into the mainstream. Too much of it is cheesy, de-fanged world music or bland backpacker hip-hop. My ideology about political music is these are serious life and death issues but I don't think people come to a performance to be bludgeoned with that. I'm not Chelsea Manning, I'm

somebody who's experiencing my own reactions to what I perceive to be an unjust, inhuman situation. But if I act like it's my tragedy on top of how fucked up it is already, that's self-serving and missing the point.

*\*On August 22, the day after being sentenced, Manning issued a statement saying she identified as female and asked to be known as Chelsea.*



The sleeve for Devine's 'Private First Class'



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# PIECES OF ME BAT FOR LASHES

*Natasha Khan on the religious experience of watching Michael Jackson, Savages' live energy and how Jack Kerouac inspired her to be a musician*

## My first gig

**MICHAEL JACKSON, WEMBLEY STADIUM, LONDON, 1988**

"It was when he was doing his Bad tour. He was the size of a pea, just dancing around the stadium. Being so young and being part of a massive crowd like that and seeing all those obsessive fans was such an intense experience. I think it terrified me though – that's why I didn't start doing music until I was 20! I was in awe of him, it was almost like a communal religious experience that everyone was going through."

## The first song I fell in love with JAMES TAYLOR – 'YOU CAN CLOSE YOUR EYES'

"It was on a compilation tape that my godfather made for me. It had The Teardrop Explodes on one side and James Taylor on the other, and he recorded them from vinyl. 'You Can Close Your Eyes' had a vinyl glitch in it, so halfway through, one verse was missing. So I learnt it all throughout my childhood with this verse missing and then later I heard it properly and there was this whole new part I'd never heard before."

## My favourite lyric

**LEONARD COHEN – 'FAMOUS BLUE RAINCOAT'**

"It goes, 'Thank you for the trouble you took from her eyes/I thought it was there for good so I never tried'. For some reason that always stuck out to me as a great piece of writing. It's just really beautiful. I think everyone goes through a phase of being obsessed with him."

## Right now I love SAVAGES

"I really enjoyed seeing them when I was playing some festivals in America. I haven't listened to the album yet but I just like that they're visceral and raw. Live, I really like the energy that they give off. I haven't really experienced that kind of destructive but on-edge kind of band for a long time."

## The book that changed me THE SUBTERRANEANS, BY JACK KEROUAC

"I read it when I was 19 and it inspired me to go to San Francisco. It's this rambling, sprawling account about the fallout of the break-up of this relationship he had. It's a really alcohol-fuelled stream of consciousness that's melancholic and sad. It's talking about listening to jazz music, smoking weed and being out on the streets of San Francisco. It was really bohemian and alluring to me as a young person and inspired me to go. When I went out there,



I formed a band and then when I got back, that was when I decided I was going to be a musician and really go for it. That book led on to a whole series of events and me writing my first record."

## My favourite TV show GIRLS

"I'm obsessed with it at the moment. I just had a massive second series marathon and got through it all too quickly and felt sad. I think Lena Dunham is so intriguing and funny. I love [character] Jessa's style and I'm always intrigued by what she's wearing.

I think it's hilarious and real. I feel like I was probably a mixture of all of them at different times and that's why I like it so much."

## My favourite film NETWORK

"It's a '70s film about a weatherman who has a nervous breakdown on live TV. He tells everyone to fuck the corporation and breaks down the whole premise of television and celebrity while he's having this breakdown. It's ironic, because while the network want him off the TV he's getting millions of viewers. I think it's still relevant now."



(Clockwise from main): Ms Khan checks her head; Shamone!, it's Jacko; US TV comedy show *Girls*; Savages enthrall live; 1976 movie *Network* starring Faye Dunaway and William Holden; Leonard Cohen's 'Songs Of Love And Hate' album contains 'Famous Blue Raincoat'; Jack Kerouac classic *The Subterraneans*





# NME

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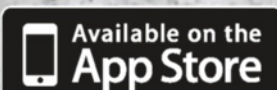


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# RADAR

FUTURE STARS, BREAKING SCENES, NEW SOUNDS

Edited by Matt Wilkinson



ABOUT  
TO  
BREAK

## LORDE

*Auckland wunderkind who's dealing with impending fame by constantly reading Reddit*

**E**verything that's put out with my name on it should be representative of me and what I want to do as an artist, as opposed to what some dudes in a room think is going to make a lot of money." This is Lorde, pop's most stubborn and fiercely in-control new star. Since signing with Universal four years ago, 16-year-old Aucklander Ella Yelich-O'Connor has been waiting to make her move into the spotlight. That moment came in March, when she released her debut EP 'The Love Club' in her home country. It quickly rocketed to Number One in New Zealand's charts and stayed in the Top Five for four months. Now, the Lorde phenomenon is going global: she recently became the first woman in 17 years to top the Billboard Alternative Songs chart in the US, and Grimes, Sky Ferreira and Diplo have all sung her praises. Tickets for her debut London show – at Madame JoJo's next Tuesday – sold out in just four minutes. Not that Ella seems overly fazed by any of this.

"It's a bit weird," she shrugs down the phone. "[New Zealanders are] quite self-deprecating people in general. I was on this radio show and they were like, 'You sold out your LA show, that's amazing,' and I was like, 'Yeah, but the venue's not very big!'"

She's often compared to Lana Del Rey, but on the electronic pop minimalism of her debut album 'Pure Heroine', Lorde seems more natural and more positive. She passes judgement on rulers and royals, and focuses on the reality of being a teenager trying to find her way through the trials of life. Not that her life is remotely normal at the moment. "Being on the cusp of releasing something that a lot of people are waiting on is horrible," Ella groans. "I get stressed about it and wake up in the middle of the night thinking, 'What if it's no good?' Then I have to go on Reddit for seven hours to get myself to sleep."

It might be giving her sleepless nights now, but when 'Pure Heroine' is released next month and grants her even more plaudits, she should be able to rest easy. *Rhian Daly*

### NEED TO KNOW

**BASED:** Auckland, New Zealand  
**FOR FANS OF:** Lana Del Rey, Lykke Li

**BUY IT NOW:** The single 'Royals' is online now. Debut album 'Pure Heroine' is out on October 28

**SEE HER LIVE:** Lorde's first-ever UK show is at London's Madame JoJo's on September 18

**BELIEVE IT OR NOT:** Before writing songs, Ella wrote fiction. She wrote her first story aged 11 when her dog fell off her balcony and accidentally hanged himself. True story





Talon-ted guys (l-r): Mark Goldsworthy, Tom Kelly, Liam Matthews, George Mitchell, Henry Ruddell

## EAGULLS MAKE A PIG'S BRAIN OF IT

*Leeds punks attract the attention of the police on maggoty new video 'Nerve Endings'*

### RADAR NEWS

There are certain things you set out to achieve when you dream up your new music video. Artistic innovation. Humour. Aesthetic

appeal. What you don't want, however, is for the police to think that you've got a dead baby locked in your basement. But that's precisely what happened to *Radar* faves Eagulls recently, when they filmed the short for new single 'Nerve Endings'.

The premise was simple enough: buy a pig's brain from the butchers and film it decomposing over 10 days. But, as singer George Mitchell explains, nobody counted on a rogue gasman letting himself into the band's house while they were out. "Some guy had come round to sort the gas out 'cos we hadn't paid the bill. He'd gone downstairs, seen there was some fucking brain rotting and called the coppers."

It was only when drummer Henry Ruddell returned that afternoon that the band found out about the raid – not least because the police had changed the

locks on their house. "The guy next door who owns a tyre shop was like, 'What the fuck have you lot been doing in there? The coppers have just been in!' They probably thought it was some fucking human baby brain or something..."

Only when the band explained the situation to the local constabulary were they let off the hook. What's more, they completed the video as planned – the decaying brain interspersed with Eagulls live footage as it gradually turns into a mass of maggots. You can watch it on *NME.COM* now. "I'm really happy with it," Mitchell says. "It looks nice. Disgustingly beautiful."

Meanwhile, when not freaking out the neighbourhood, Eagulls have been busy working on their forthcoming album, due out at the beginning of next year and titled 'Eagulls'. "We called the EP that too, so we've done the same for the LP," Mitchell shrugs. If only they always kept things that simple. *Lisa Wright*



## The Buzz

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



### 1 YUPPIES

Things are going pretty well for Noah Sterba and his Yuppies bandmates right now. The Omaha band are on the verge of releasing their self-titled debut album, which is stuffed full of gnarled, angry Jonathan Richman-esque blasts of righteous fury. Fittingly, the album is coming out on Dull Tools – the label set up and owned by Parquet Courts' Andrew Savage (who's surely no stranger to The Modern Lovers himself) – and like their NYC-via-Texas buddies, Yuppies' strength lies in their conviction. Lyrics are bitchy-meets-slacker, with Noah's laconic delivery the key ingredient. "I hope this is all just a fucked-up dream", he sings on the ultra-scrappy 'Hitchin' A Ride'. Someone had better pinch him.



### 2 BAD GRAMMAR

There are plenty of two-piece bands around proving that having fewer people can mean more noise – Japandroids, Drengé – and this Manchester-based duo are right up there. Recent single 'Tie Or Die' is a pop-punk storm of knockout riffs and vocals. Round two comes with an EP in October.



### 3 LORELLE MEETS THE OBSOLETE

This Mexican duo have already released two home-recorded albums, and a third – mastered by Sonic Boom – is due out early in 2014. First taster 'What's Holding You?' is huge, like Stereolab getting wasted on Walter White's finest blue crystal and pretending to be Queens Of The Stone Age.



### 4 A MINOR

This young London producer's debut drop 'Thinking Bout The Things' is one of the most unashamedly retro tracks of the whole early-'00s second coming. Roping in a vocalist (whose identity is yet to be revealed) with the sweetest of female attitudes and the caramel-smooth pipes to match hasn't done any harm, either.



### 5 TEEN MOM

Washington DC outfit Teen Mom bring an unexpected after-party to their latest track 'Kitchen'. After all the hushed vocals and fuzz-ridden guitars, there's a dud Stone Roses-like riff over the unleashed bass, sending everything into a funky downward spiral. A perfect moody-to-cheery ratio.

### BAND CRUSH



*Sadie Dupuis from Speedy Ortiz on her favourite new act*

"I really like the new Krill album ['Lucky Leaves']. They're our friends in Boston. They have an album that came out on a USB drive in a ball of mozzarella. We love Fat History Month, Ovlov, and Two Inch Astronaut too. Just check out Exploding In Sound, a label that has all our friends on it. Killer, killer, killer!"



RADAR  
REVIEWJOANNA  
GRUESOME

WEIRD SISTER FORTUNA POP!

*Hard-cribbing Cardiff bunch bring the retro poise on debut LP*

You probably wouldn't last very long in a game of C86 Indie-Pop Bingo with Welsh newcomers Joanna Gruesome. Sugary sweet girl/boy vocals? Yup! Songs rallying against sexism and homophobia? Uh-huh! Noisy guitars that owe more than a passing debt to Thurston Moore? Full house!

Despite ticking every possible box marked 'DIY', Joanna Gruesome have managed to craft one of the most thrilling gut-punches of a debut album you will hear all year. Sure, they wear their influences on their collective sleeve, but they also flirt with the idea of dousing that knitwear in parasol – quite literally on the brilliant single 'Sugarcrush' ("We can burn our cardigans", coos Alanna McArdle).

As with so many of the great *Radar* records released recently (Traams, Mazes, Eagulls, Spectrals), MJ from Hookworms produced 'Weird Sister', and the same aggressive guitars, dissonance and noise heard on the Leeds band's 'Pearl Mystic' album run through Joanna Gruesome's tunes, too.

There's a swig of the hard stuff throughout, from the smash-and-grab Be Your Own Pet-isms of 'Do You Really Wanna Know' to 'Graveyard', where guitars come on like a spindly-armed Drives Like Jehu. Elsewhere, McArdle's harmonies carry the band's lighter, poppier material, with 'Madison' cribbing from Veronica Falls' blueprint for the perfect indie-pop tune. Meanwhile, in an alternate universe 'Secret Surprise' is a Number One single, selling millions of copies to people who can't shift its earworm qualities from their brain.

It doesn't all quite tie together though, with the Cardiff band's mixture of influences occasionally leaving them lacking a clear identity of their own (as evidenced on both 'Wussy Void' and album closer 'Satan'). However, in terms of proving what they are capable of, while also providing a platform to become bolder and more powerful, Joanna Gruesome can't be faulted. *David Renshaw*

BEST TRACKS: 'Sugarcrush', 'Secret Surprise'

8

5  
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Newcastle, Sep 17

**RADSTEWART**  
(pictured)  
The Lexington,  
London, Sep 17

**YOUNGHUSBAND**  
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There's much more to Diarrhea Planet than just their terrible moniker. Yes, it's a shit name (and all sorts of other assorted bad puns), but don't judge them too harshly. Because while the Nashville six-piece are certainly out to have fun, tonight also proves that they're after much more than that. After a long-winded warm-up full of goofing around, they finally kick off their set with the furious eruption of 'Lite Dream'. It's intense and OTT, shambolic and ridiculous, but that's the whole point: they blur the line between serious and pastiche, just as their songs blur the lines between rock'n'roll, punk, hair metal and hard rock. For the next 45 minutes, they rip through cuts from their recently released second album, 'I'm Rich Beyond Your Wildest Dreams', and its predecessor, 'Loose Jewels'. The songs from the former are more subtle and nuanced than those on the latter, but tonight it's all one big, delightful, noisy, boozy, reckless, wonderful mess. 'Separations' becomes a rambunctious, sweaty celebration

both onstage and in the pit; 'Ice Age' – replete with flamboyant '80s-style guitar tapping – is boisterous, belligerent and brilliant; and Marnie Stern becomes a fifth guitarist for the wild abandon of 'Hammer Of The Gods'. 'Kids' is the most tender moment of the night, but still builds into a rousing anthem that, even though it's full of sadness, makes you feel ecstatic to be alive.

That's the crux – and the joy – of Diarrhea Planet, something confirmed

*One big, delightful,  
noisy, boozy, reckless,  
wonderful mess*

and amplified with set-closers 'Fauser' and 'Emmett's Vision'. Both are riddled with self-doubt, and both stick defiant middle fingers up at it. But these odes to friendship, drinking and *carpe diem* extend much further than just getting fucked up and having fun; there's real existential drama and angst here, too. Not, perhaps, what you'd expect. But then, there's much more to Diarrhea Planet than just that terrible name.

*Mischa Pearlman*



Joanna Gruesome:  
saving up for a  
bigger backdrop





Nirvana in 1993:  
(l-r) Krist, Kurt, Dave



# “Kurt didn’t want to sell records to cunts, so he didn’t make a commercial record. Otherwise you end up selling records to people you didn’t like at school”

Heroin, record company politics, fame and, ultimately, suicide. As **Nirvana**’s ‘In Utero’ gets a 20th anniversary reissue, **Gavin Haynes** looks at the factors that made this unforgiving record Kurt Cobain’s true epitaph

In September 1991, Nirvana were a band. In December 1991, they were the biggest band in the world. ‘Smells Like Teen Spirit’ punched a hole between the underground world and the mainstream that hasn’t been closed since. ‘Nevermind’ knocked Michael Jackson off the US Number One album spot. It changed the way guitars sounded. It showed Guns N’ Roses up as poodle rock’s last decrepit woof. It raised an entire city from backwater to global culture hub.

So how do you follow up such a definitive anomaly? That was the question Nirvana’s members were all studiously avoiding by late 1992. Journalists asked

and they shrugged. ‘No pressure.’ ‘Whatever.’ They mumbled slackly into Dictaphones and openly laughed at the outrageous hand fate had dealt them.

At the same time, off-screen, the pressure was there. It just wasn’t the pressure to sell records. It was to recover their soul. Eighteen months on, it seemed obvious the band were unhappy with their masterpiece. ‘Nevermind’ producer Butch Vig had taken Kurt’s submerged pop nous and polished it to within an inch of its life. Drum sounds had been sampled to straighten out any wonkiness. Guitars had been endlessly overdubbed. The mix had been ‘loudened’ to make it stand out on radio. While they’d enjoyed all that from the position

of obscure upstarts, as global pin-ups, the band had become increasingly embarrassed at releasing a big commercial pop record. Kurt complained frequently of how, given the chance, he’d have done it all differently. And as for their new fans, well... The sleeve notes to their 1992 rarities and B-sides collection, ‘Incesticide’, flagged up the heart of his dilemma.

“At this point I have a request for our fans,” Kurt railed. “If any of you in any way hate homosexuals, people of different colour, or women, please do this one favour for us – leave us the fuck alone! Don’t come to our shows and don’t buy our records.”

“Those sleeve notes were indicative of where his head was at,” says Keith Cameron, then *NME*’s chief Nirvana correspondent, who’d been close to the band since their early days. “He was conflicted because he wanted it both ways. He kind of wanted to be rich and famous, but part of him didn’t actually want it to look as if he wanted it. He wanted his credibility, his friends in the underground circles, and clearly he became uncomfortable with how he’d become successful; he became uncomfortable with the nasty commercial side of it. The physical manifestations



of it, the huge audiences full of people who had little in common with him, his political ideals, it's such a classic thing: well if you don't want to sell records to cunts, don't make a commercial record because you'll end up selling records to people you didn't like at school."

"It's obvious he tried his hardest to get rid of the Guns N' Roses fans," agrees Anton Brookes, the band's PR in the UK. "You've only got to look at them writing a song called 'Rape Me'. And 'Radio Friendly Unit Shifter'."

Earnie Bailey was Kurt's guitar tech at the time. He'd seen Nirvana struggle with the farcical extent of their success as much as anyone. "There was tension in almost every area of their existence. It was difficult to see the stress mounting, because that sort of stress is the most distracting force when it comes to the creative process. But the band had no quarrels over the artistic vision for 'In Utero'. A lot of the stress disappeared when they got together to rehearse before the recording. They were excited about the new material." He'd already heard Kurt playing the new songs like 'Heart-Shaped Box' and 'All Apologies' for the first time in soundchecks. "It was unforgettable, hearing those songs in that setting. The big concern out in the media was simply if they could keep their creativity going. But hearing those, you had the feeling they were headed to another level altogether."

How to escape this endless upward ratchet of smacky hangers-on, suits trying to bully them, and journalists going through their bins? The answer lay in the deep obscurity of a town called Cannon Falls, Minnesota. There, they would go to a new, none-too-elaborate studio in the countryside of the fourth least-populous state in the Union. And they would go on their own. Just the band. No techs, managers, girlfriends or Courtney Love. Holed up in the snow-saturated mid-winter, they would pound out their songs in two weeks. One take, if possible. No overdubs. No computers. No bullshit.

The brain-father of this strategy was production Zen-master and godhead of authenticity, Steve Albini. Albini's roots were in exactly the sort of no-compromise hardcore punk that the band saw as the Eden they needed to get back to. As guitarist in Big Black, he'd ranged America in a splitter van, spitting out righteous licks from cheap amps.

Big Black had then split at the peak of their powers, because, as Albini said:

"Breaking up is an idea that has occurred to far too few groups." As producer, he'd been behind Pixies' 'Surfer Rosa', The Breeders' 'Pod'

and several albums by The Jesus Lizard. His favourite method was using lots of ambient microphones to record the same sound from multiple angles. His favourite philosophical position was 'fuck The Man'. Famously, he never took a royalty on 'In Utero', choosing a flat fee of \$100,000 for his work. A royalty would've made him closer to a million dollars, and he knew it. But his ironclad principles just wouldn't let him.

To evade the press, Albini arranged the sessions secretly. He called up the newly established Pachyderm Studios, and booked in a fictitious band called The Simon Ritchie Bluegrass Ensemble.

"Immediately, we were suspicious," recalls Brent Sigmeth, then a 23-year-old studio intern who'd started just the week before his famous guests turned up. "Eventually, we figured out that it had to be Nirvana. I still had to go to the airport and hold up a sign that said 'The Simon Ritchie Bluegrass Ensemble'. Then I clocked Kurt and Krist walking off the plane and kinda just waved them down and told them I was their ride. Kurt was in the back seat. He seemed a little tired, a little jetlagged or something. Krist sat in the front with me and we chatted. It was kinda just small talk."

Outside, temperatures seldom crept above minus 10. Cannon Falls has only two major streets, and some 4,000 inhabitants. There was nothing to do, nowhere to go. In their downtime, the band watched nature documentaries on satellite TV. Albini prank-called Pearl Jam's Eddie Vedder, pretending to be producer Tony Visconti. When they called The Lemonheads' Evan Dando, Albini pretended to be Madonna's assistant.

Sigmeth: "Everyone seemed really prepared. Like they knew what they were going to do. Kurt did most of his vocals in two or three takes. In the off-time it was kinda boring. You couldn't walk down the street to a club or whatever in the middle of nowhere, you know... But I think it was a happy time for them. For the first week it seemed really down-to-business and everyone was laughing and having fun eating good food and making music. The first thing they played in the studio was 'Scentless Apprentice'."

Bailey: "'In Utero' had a fair amount of older songs. The ones that didn't fit on 'Nevermind' but were ambitious enough to find a home on the next album. It *did* also feel like Kurt's songwriting output was slowing down and a number of things were taking a toll: he got some original ideas from jams and their random process, whereas other songs were influenced by some of his favourite records."

**K**evin Kerslake was grunge's go-to director, whose swimmy colour-saturated visuals defined an era. He'd already made four videos with the band – including 'Come As You Are' and 'In Bloom'. "They were getting all the calls from the labels and the manager and things were sorta nuclear. 'This is unacceptable, we have to trash the whole thing!' It just had too much of a punk rock flavour. I'm sure the white-collar part of that universe probably thought, 'We've got a big pop hit on our hands,' and I'm sure the

band were thinking anything but that – more, 'We're gonna go back to our roots and do something totally punk rock.' Maybe not all the way to what 'Bleach' was, but there were traces of the old Nirvana in those mixes. Evolved, but still raw.

"There was this dynamic where the band were totally in thrall with the mix and the label was not... so what do you do at that point? Back then, the album was still called 'I Hate Myself And I Want To Die', it wasn't 'In Utero'. When there was talk about shit-canning Albini, that was a window into a power-play that was going on at the time. I don't know how long it'd been going on but let's just say there was a pattern forming here."

Then there was an off-the-record briefing to a *Chicago Sun-Times* journalist by sources at Geffen, saying that Nirvana had turned in something unreleasable. The press started to run with the band-versus-label angle.

"The big labels are expert at tapping into behaviour that manipulates bands," says Kerslake. "A lot of that is parental. A lot of those bands, for the most part, anybody who ends up in the music industry is a misfit to some degree and oftentimes because they didn't have a good upbringing, their relationships with their parents

were fucked up. A lot of them were absent or they were abusive. So you see that dynamic with managers and labels where they start to manipulate their artists in ways that hit those triggers to get what they want."

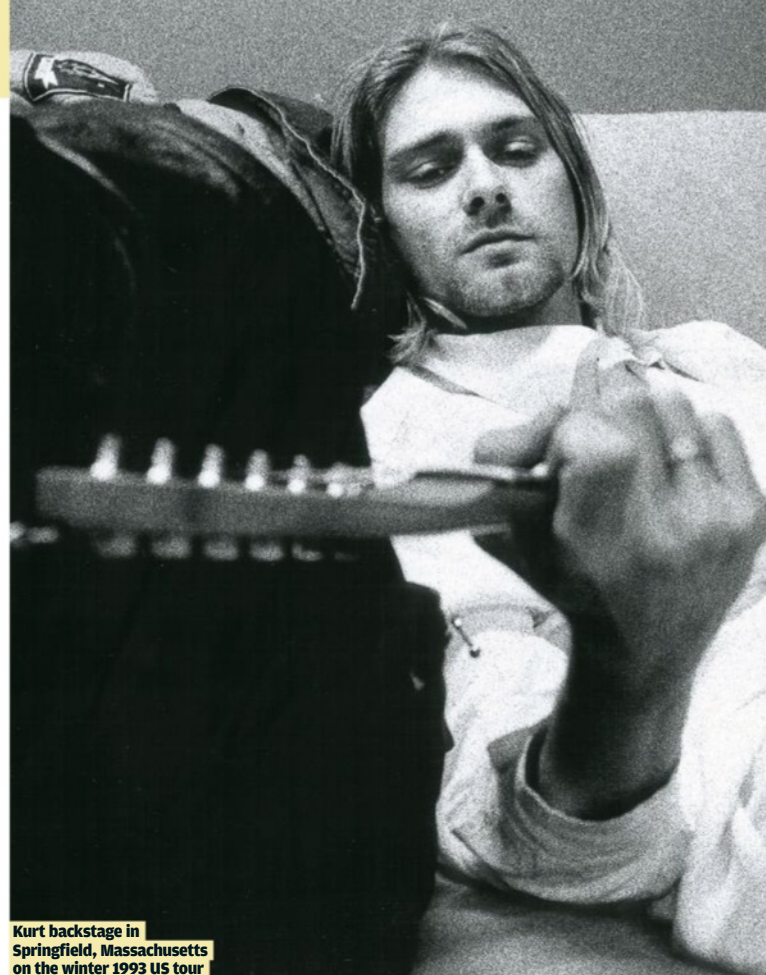
Kerslake was soon to be engulfed by the same swelling tide of paranoia. He was dropped as their director, and later successfully sued the band for stealing his idea for the 'Heart-Shaped Box' video. The promo that arrived contained all the basic elements he'd already pitched. The hospital vigil. The crucified old man. The hill of poppies. The black pecking crows. But in the director's chair was Joy Division photographer, artist and filmmaker Anton Corbijn. Whether or not it was any consolation, Corbijn did a great job.

"The video was stunning," agrees Bruce Pavitt, then-boss of Sub Pop. "Any thought that the band only had one great record in them was quickly dispelled when that video came out. I thought it was an absolutely mind-blowing work of art."

Eventually, the wrangles were ironed out. Nirvana had signed with enough contractual clout to put their foot down. The big singles were mixed by Scott Litt, but Albini's basic treatment remained what it was. 'In Utero' touched down in September 1993 to good, if slightly mixed reviews, and great, if not quite blockbuster sales.

The band set out on a US tour, with lifesize versions of the cover's Alex Grey-designed angel as stage props.

Curt Kirkwood was guitarist in psychedelic



Kurt backstage in Springfield, Massachusetts on the winter 1993 US tour

## "SEEING KURT LIKE THAT WAS PAINFUL"

**BEN MARSHALL, JOURNALIST**







punks Meat Puppets, who were supporting. “The shows were always really good. I usually hung out behind the drumkit and watched them. I’m not sure what night it was, but I remember Kurt took a swing at one of those statues they had onstage, and smashed it up with his guitar. I thought that was pretty cool. I remember going behind the show in Detroit and seeing about a hundred kids lined up along a wall: they were letting them sober up. They were really young, too. About 14. There was a young, exuberant feel to the whole thing.”

**W**hile he could still turn it on, by the end of 1993, Cobain’s drug use was starting to colour his whole life. Heroin had been his on-and-off companion since 1990. He and wife Courtney Love had agreed to submit to regular urine tests as part of a deal to get their daughter, Frances Bean Cobain (born in August 1992), back following a *Vanity Fair* feature that alleged that Courtney had taken heroin while pregnant, which alerted the Los Angeles child welfare authorities. Now, though, the stresses of road life were pushing Kurt back towards an ever-expanding junk habit.

Anton Brookes: “It was obvious he had a heroin problem. And everyone was doing what they could to help him. When we went to Spain [in February 1994], it was just a mess. Sometimes I’d get sent to their room to ask them something and you’d walk in, and it was like Charles Manson and the Family had come in and done their decorating. I’ve got gerbils who can’t do that when you put fresh sawdust down...”

Keith Cameron had found himself cast out from the inner circle after he’d flagged up Kurt’s increasingly poor lifestyle choices on that Spanish trip. “I was kind of exiled because of this article that I wrote that raised a few warning flags about what was going on. Things were not good internally within that band. It was just dysfunctional, and people were being horrible to other people. I certainly left out things that I could have put in, but clearly it’s not going to go down very well when you call someone’s wife ‘a grade A pain in the arse.’”

*Melody Maker*’s Ben Marshall had been on an ‘In Utero’ press trip to New York that Brookes had to delay for

six hours because Kurt was too high to function. “We’d just got off the plane. So we were really jetlagged. Then we spent six hours waiting. Then, while we were there, Courtney came down to the lobby of the hotel and read me extracts from my previous articles in this *whiny* voice. It was doing my head in.” When the big man arrived, his condition was obvious. “Seeing Kurt like that was painful, really. It was no fun seeing him so obviously in pain, out of control.”

A couple of months after ‘In Utero’, Nirvana taped their appearance on *MTV Unplugged*. Lori Goldston was the touring cellist who was with them throughout the ‘In Utero’ period. “I think it got Kurt thinking and got him to do more acoustic stuff, which he had been thinking about,” she recalls. “I know he wanted to do more of that, he had in mind to do other things farther down the line and he talked about adding oboe later too. He was definitely starting to explore that acoustic sound more. I think part of it had to do with how he felt like the screamy stuff was not sustainable.”

Curt Kirkwood played with the band as they covered three Meat Puppets songs: ‘Lake Of Fire’, ‘Plateau’ and

‘Oh, Me’. “It wasn’t so staged as it appeared. It was just a show. And it was a really, really good show.”

But these short, bright starbursts of genius masked an increasing pattern of burnout. Bruce Pavitt: “The last time I saw Kurt he was performing in Seattle right around the Christmas holidays. It was a show for MTV and, frankly, I thought it lacked spark. I’d seen them from April 1988, I’d seen them from the very beginning. The band was pretty lifeless. It was kind of play-by-numbers, and I could sense that Kurt in particular seemed really burned out on the whole process.”

Three months later, in Rome, Kurt overdosed – by accident or on purpose depends on who you ask. He’d had some champagne. Then some tranquilisers. He woke up in hospital 24 hours later. Famously, the first thing he asked for was a strawberry milkshake.

Brookes: “When something like that happens, the shutters just come down. No-one gets a comment. Kurt was a client, but he was also a friend. And if something like that happened to one of your friends, you’d back ‘em to the hilt.” The tour was cancelled. Kurt was sent to rehab, via an ‘intervention’ from Courtney. The ‘Kurt’s Dead’ rumours that Brookes had been already putting to bed for years became an ever more workaday part of his routine.

Brookes: “It just happened so frequently. You’d get people calling through about once a week with something like that, and normally you’d just tell them we’ve not heard anything, if we hear anything, we’ll let you know. The thing is, the band didn’t do much press anyway. There was an information vacuum, combined with intense, very tabloid, speculation about Kurt.”

Then one Friday in April, the death-watch siren started up again. “I assumed it was a false-positive when it began. It was right near the end of the day. Someone from *The Independent* was the first person to ask. Normally, you’d not worry too much. But then it just became a level we’d never experienced before. Had there been an accident? An OD? In a million years, you’d never expect him to kill himself. Even to this day, I still find it hard to believe that he did it.”

As the candlelit vigils sprung up, the *MTV Unplugged* show became the official requiem music as Kurt was

## Supporting cast

The lesser-spotted characters on the periphery of ‘In Utero’

### ‘BIG’ JOHN DUNCAN

Scottish roadie. Sometime guitarist between ‘92 and ‘93. Played in *The Exploited* and *Goodbye Mr Mackenzie* with Shirley Manson, later of Garbage.

### RICHARD LEE

Possibly insane talk show host and leader of the ‘Kurt was murdered’ movement, who went so far as to change the name of his public access show to *KCWM – Kurt Cobain Was Murdered*.

### VICTORIA MARY CLARKE

Was writing a biography of Nirvana in 1992 that drew the ire of Kurt and Courtney, who left long, threatening messages on her answerphone. She is also Shane MacGowan’s long-term partner.

### JIM NICKEL

Boss of Pachyderm Records. Has written an unpublished book about the making of ‘In Utero’, and offered to sell extracts to *NME* when we contacted him for an interview, making sure to CC in his lawyer.

### DR NIKOLAS HARTSHORNE

The doctor who examined Kurt’s body. He himself died in a bizarre base-jumping accident in 2002.

### BOBCAT GOLDTHWAIT

Possibly still best known for playing jumpy weirdo Zed in *Police Academy*, cult comedian Goldthwait made a TV promo for ‘In Utero’ with the band.

### TIM KERR

Guitarist in proto-grunge band *Poison 13*, whose label put together the 1993 Kurt/William Burroughs collaboration, ‘The “Priest” They Called Him’.

### JESUS H CRIPPEN

Possibly mythical figure credited on the inside sleeve of ‘In Utero’ for “Slack Nut Sack and Tambourines”.

### DUFF MCKAGAN

The Guns N’ Roses star had a walk-on part in the era’s great psychodrama. After Kurt quit rehab in the final week of his life, he flew back to Seattle, and was seated next to Duff on the plane. The pair apparently chatted happily.



### PAT SMEAR

Formerly one of The Germs, Pat (left) played guitar on the ‘In Utero’ tours. Went on to play in the Foo Fighters.

ferried across the Styx into folklore, thanks in part to the network’s endless repetition of the footage. It gradually, then substantially, began to outsell ‘In Utero’. While ‘In Utero’ had succeeded in moving the casual fans back behind the barricades, the ‘Unplugged In New York’ record broke them down again, the flawed psyche exposed on ‘In Utero’ became the victim of backwards-inducting amateur psychologists, and much of Kurt’s lyrical guff that was meant to be sarcastic became heard as deadly serious as the death cult took hold. Despite all that, while ‘Nevermind’ may have become their rock of ages, ‘In Utero’ offers a better final testament. Maybe ‘Unplugged...’ was the first taste of a direction Kurt wanted to pursue – but ‘In Utero’ was the closest he ever got to the record he really wanted to make.



# 'In Utero': the gory details

## 'In Utero' The facts

### Released

September 13, 1993

### Length

41.21

### Producer

Steve Albini

### Studio

Pachyderm Studio,  
Minnesota

### Highest chart position

1 (UK & US)

### Sales

4.2million in the US

### Singles

Heart-Shaped Box,  
All Apologies/Rape Me

## Full tracklisting

- 1) Serve The Servants
- 2) Scentless Apprentice
- 3) Heart-Shaped Box
- 4) Rape Me
- 5) Frances Farmer Will Have Her Revenge On Seattle
- 6) Dumb
- 7) Very Ape
- 8) Milk It
- 9) Pennyroyal Tea
- 10) Radio Friendly Unit Shifter
- 11) Tourette's
- 12) All Apologies

## 20th anniversary reissue: the key bonus tracks

'Forgotten Tune', 'Jam' and demos of 'Dumb', 'Pennyroyal Tea' and 'Tourette's', recorded Oct 25-26, 1992 at Seattle's Word Of Mouth Productions; 'Very Ape' and 'Scentless Apprentice' demos recorded Jan 19-21 at BMG Ariola Ltda, Rio de Janeiro; 'Frances Farmer Will Have Her Revenge On Seattle' demo recorded at Laundry Room Studio, Seattle, April 1992; 'All Apologies' demo recorded at The Music Source, Seattle, Jan 1, 1991; 'Marigold' demo recorded at Upland Studios, Dec 23, 1990; remastered recording of Nirvana's Dec 13, 1993 gig at Pier 48, Seattle.



## What we said then

"As a document of a mind in flux – dithering, dissatisfied, unable to come to terms with sanity – Cobain should be proud of [the album]. As a follow-up to one of the best records of the past 10 years it just isn't quite there." **8/10**  
*John Mulvey, NME, March 8, 1993*

## In their own words

"Pulling this record off. My family. My child.

Meeting William Burroughs and doing a record with him... Little things that no-one would recognise or care about. And it has a lot to do with this band. If it wasn't for this band, those things never would have happened. I'm really thankful, and every month I come to more optimistic conclusions. I just hope I don't become so blissful I become boring. I think I'll always be neurotic enough to do something weird." *Kurt Cobain, March 21 1993*

## Story behind the sleeve

After the Nirvana Baby came the Nirvana Angel – actually a see-through model of a woman, designed by Richard Rush in 1968 with light-up organs to accompany an educational presentation. While 42 of the models were distributed around US health education museums, this is the only one with angel wings drawn on, to emphasise the emotional martyrdom, fragility and brutality of the record.



## The Loudness Wars

'In Utero' was one of the first LPs to exploit extreme dynamic range

**N**irvana wanted 'In Utero' to be an antidote to the radio-friendly sheen of 'Nevermind', so they hired punk underground figure Steve Albini as engineer – a move that scared their major-label record company – and mastered the record to play at a then-unprecedented volume.

Together Albini and the band set out to make a record that was loud and savage. Confusion reigns as to whether anyone was fully satisfied, though: the 'grown-ups' at Geffen called it "unlistenable" and hired REM producer Scott Litt to remix the singles; and though the band were initially happy, doubt soon crept in, and the album was tweaked for months before release. Albini even stole the master tapes at one point, claiming there was an agreement in place with the band that no changes would be made without his involvement.

The final record included suggested bass and treble settings on the sleeve: bass +2, treble +5. Bottom-end and top-end are the first things sacrificed for volume, as middle frequencies get pumped up. Adjust the tone controls and 'In Utero' gets nasty, leaping from the speakers like a rabid dog – a catalyst in the 'loudness wars' that everyone would subsequently try to match.

The stop-start of 'Pennyroyal Tea', and the juxtaposition of 'poppier' songs, acoustic numbers, and raging aggression prevent 'In Utero' from blurring into background muzak like some 'loud' records. Twenty years on, it still makes 'Nevermind' sound timid.

## "He's the best engineer in the world"

The Cribs also worked with Albini. He was perfect for Nirvana, says Ryan Jarman



"The beauty of Albini is that he doesn't add anything. He doesn't even call himself a producer; he calls himself an engineer. He just cares about making a good-quality recording and that's why he was

perfect for 'In Utero', because they didn't need anything else. If you get a band like Nirvana, who were the best band in the world, to record with the best engineer in the world, that's it really. For me and my brothers, 'In Utero' has always been Nirvana's best record. I was only young when it came out. I'd heard things like 'Heart-Shaped Box' and 'Rape Me', which I'd put in the same box as 'Nevermind' for having a slightly poppy side, but when the album came out it was the heaviest thing I'd ever heard. I remember when I first heard it. I was being taken to the dentist, and for some reason I thought it was a live album because the production of it was so open. I also thought that it was from some country called Utero. The recording quality always struck me and that's one of the reasons why I really love it and why I still consider it one of my all-time favourite records. It's the perfect document of the band as they were at that time."



Super-engineer Steve Albini

Nirvana performing at the MTV Awards 1993, where they won Best Alternative Video



## The public face of 'In Utero'

The promo strategy for 'In Utero' was full of prickly punk pranks

"In Utero' was the first album actively promoted as a product I needed to buy because I was not going to like it," argues celebrated rock conceptualist Chuck Klosterman (interviewed overleaf) in his essay on Nirvana's final studio album. Kurt Cobain – and the band's label, DGC Records – went to great lengths to make it clear that the Pearl Jam fans who had flocked to 'Nevermind' in their millions were going find their new album a very upsetting experience. If the childbirth-referencing title and the see-through angel on the front cover weren't indicative of a listen as gruesome and painful as a three-day labour, then the back cover – a montage of plastic foetuses and body parts among orchids and lilies – would certainly turn MTV's mealy stomach.

DGC went along with Nirvana in giving the record a low-key punk-rock promotion – released on vinyl, cassette and CD, no billboards, no singles released commercially in the US. By targeting 'Heart-Shaped Box' at rock and college stations and avoiding Top 40 radio altogether, the label would, according to DGC's marketing manager, merely "set things up, duck, and get out of the way". A TV trailer filmed at the time but which has only recently come to light featured comedian Bob Goldthwait – the wobble-voiced *Police Academy* actor – dressed as a female Lamaze teacher tutoring a cross-dressed Kurt, Dave and Krist in giving birth to a cascade of chicken carcasses, shouting "PAIN IS BEAUTIFUL! LOVE YOUR PAIN!" while mouthing along with a dead fish. The implication was that 'In Utero' was a record

for the hardcore fan, not for the masses. But ultimately, such punk posturing would prove frustratingly tokenistic for the band. When Kmart and Wal-Mart decided not to stock the album due to its artwork and the song title 'Rape Me', Nirvana were quick to backtrack, 'zooming in' the artwork to omit the foetuses and altering the title to 'Waif Me', arguing that most kids like them could only get to those huge chainstores to buy music.

Similarly, although they subverted the 'Nevermind' media campaign by sending a pre-recorded interview and session to radio stations rather than endure the same interview dozens of times,

come the MTV Awards in 1992 and 1993, Nirvana dutifully trod the industry wheel, albeit with mischief on their minds. They had been explicitly told not to play 'Rape Me', but in

1992 they snuck a few seconds of it into the start of 'Lithium', and in 1993 their post-Award interview was a masterclass in open-handed comic exposé: Kurt claimed he now had one MTV Award for each toilet and Krist happily admitted they'd only turned up so MTV would play their videos. "We sold out," he said, "kill us." "You got to kiss butt," Kurt grinned, pushing a cookie into Dave's eyebrows, "It's a 99 per cent monopoly... As of now it's officially over. I quit."

Towards the tragic end of the album's cycle, however, according to their marketing manager Mark Kates, "Kurt admitted he just didn't think they could make a better video than 'Heart-Shaped Box' and they didn't really want to try." And so began rock's saddest shrinking. *Mark Beaumont*

**"AS OF NOW IT'S OFFICIALLY OVER. I QUIT"**  
KURT COBAIN



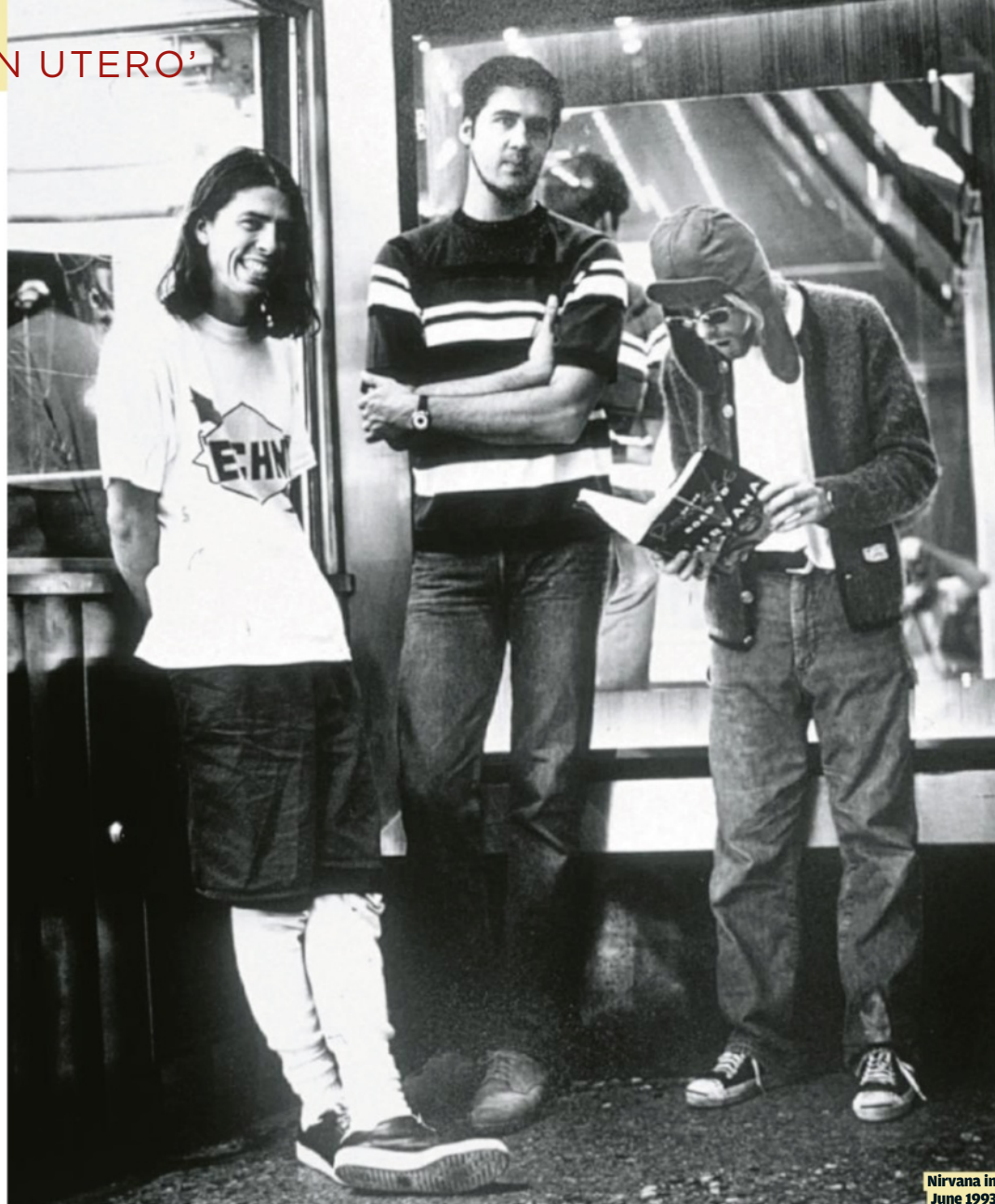
## Memories of a challenged consumer

The reputedly “unlistenable” quality of ‘In Utero’ grabbed the attention of US critic and author Chuck Klosterman

**W**hat do you remember about the time ‘In Utero’ came out? “It was harder to know about things [back then]. My memory of finding out about ‘Incesticide’ was that I walked into a record store on a Tuesday and saw that it was for sale. I don’t recall any advance publicity. So the simple fact that ‘In Utero’ was already a pretty famous record, months before it was available, was meaningful. It seemed like people were pre-deciding how they were going to feel about it. There was definitely a contingent of people who believed Nirvana hated their own fans, and that Cobain had become a celebrity over a musician. Immediately after his suicide, that pretty much evaporated from the historical record. But people were always very mixed about the band when they were still active, and that was amplified by this universal assumption that ‘In Utero’ was going to be ‘unlistenable’. That was always the word people used. In retrospect, it’s kind of insane how famous Steve Albini seemed at the time. You absolutely had to have an opinion about him.”

**As a fan, did the idea of this “unlistenable” record seem like a challenge?**

“I think I must have unconsciously assumed it was going to sound like a robot attacking a guitar store, because when I finally played it, it didn’t seem that unorthodox. I know I liked it right away, and so did most of my friends. It wasn’t that far removed from ‘Nevermind’. ‘Rape Me’ almost seemed like a re-write of ‘Smells Like Teen Spirit’. In many ways, the lyrics on the record were way more coherent than their earlier releases. I thought the first two lines on the album explained Cobain’s entire worldview: ‘Teenage angst has paid off well/Now I’m bored and old’. I know Cobain was trying to write about impersonal subjects, but – as is so often the case with that – it had the opposite effect. If I hadn’t known that the album was purposefully trying to create distance from the mainstream culture, I’m not sure that notion would have even occurred to me. But because I knew it was the alleged motive, it informed everything about the experience. It made me think everything about the album was intentional, and particularly its flaws. The problem, of course, is that there was no way Nirvana could make a record that wasn’t mainstream. The idea of ‘mainstream culture’ is simply whatever people are buying, and people were buying that album. It wouldn’t have mattered what it sounded like. Whatever it sounded like was going to become what the mainstream temporarily was.”



Nirvana in June 1993

**Would any band today be able to subvert expectations in the same way?**

“Yes, although the reality is that no-one would care nearly as much. It would be seen as interesting, and a few underemployed people would rant about it on the internet. But that would be all. So much of the controversy surrounding ‘In Utero’ had to do with the band’s relationship to Geffen [aka DGC Records], and whether they would allow them to put out an album that purposefully tried to alienate casual record buyers. There was a lot at stake with Nirvana’s success. There were a lot of industry jobs that were

totally dependent on the band selling millions of albums, and Nirvana was at the dead centre of a massive monoculture. Things aren’t like that now. ‘Yeezus’ is a contemporary example of a significant

commercial artist trying to make a record that was colder and more abrasive than logic would dictate, but its success or failure only impacts Kanye West. Now, that doesn’t mean there’s less pressure on artists

now, because there’s probably more. But the pressure comes from different places. It’s more internal and abstract. ‘In Utero’ was dealing with external forces that were almost beyond the band’s control.”

**“THEY DEALT WITH FORCES BEYOND THEIR CONTROL”**  
**CHUCK KLOSTERMAN**

## Top Five subversive moments on ‘In Utero’

0:06

The opening chord of ‘Serve The Servants’ sets the tone – scratchy, atonal, filthy, it was the evil cousin of ‘A Hard Day’s Night’. ‘Lithium’ it is not.

3:37

The drum intro to ‘Scentless Apprentice’, mic’d to the max and massively condensed, is arguably Grohl’s greatest recorded moment at the kit.

14:28

Kurt unleashes a series of brittle, gnarly yowls of “Rape me!” and grunge leaps so far out of its comfort zone it practically has a wash.

22:17

As ‘Very Ape’ wobbles, warps and writhes through Nirvana’s most psychedelic song ever, Kurt sings their most comically misanthropic lyrics.

26:18

‘Milk It’ is brutal, full of taut drums and febrile riffs. But the guitar solo, followed by a guttural scream, is the epitome of ‘In Utero’s’ bile and bristle.





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Kurt Cobain  
onstage at the  
Seattle Arena,  
January 7, 1994



# "We intentionally made an aggressive record"

'Nevermind' made Nirvana not only one of the biggest bands in the world, but also big business – whether they liked it or not. In this extract from *Nirvana: The Complete Illustrated History*, **Todd Martens** explains how the band tried to manipulate the system

PHOTOS: KEVIN ESTRADA

**B**y the time Nirvana were starting to think about the follow-up to 'Nevermind', the outcasts, the misfits, and the ironically unkempt rockers were not only cool, they were in demand. The question this raised – have I become what I hate? – was the heart of the existential crisis of the alt-rock era, and one Nirvana obsessed over, at least publicly. Kurt Cobain and Courtney Love spent much of 1992 and 1993 in Los Angeles, and Cobain in 1992 told *NME* what it was like to listen to college radio in Southern California. "They were playing a lot of my favourite bands, like Flipper and the Melvins," Cobain said. "I was saying to myself, 'This is great.' And then the DJ came on and went on this half-hour rant about how Nirvana is so obviously business-oriented and just because we have coloured hair doesn't mean we are alternative. And I felt really terrible. Because there is nothing in the world I like more than pure underground music, and to be shunned by this claim that just because you are playing the corporate game you are not honest... You use the corporate ogre to your advantage. You fight them by joining them." And fight Nirvana did. There were battles with their label, Geffen, with 'In Utero' producer Steve Albini, with the press, with MTV, and with their own image. There were battles among band members, and, of course, there were battles between Love and Cobain. In early 1993, Nirvana set out to do more than challenge mainstream culture. The band embarked on a risk that would put them in the line of fire. They were, to be blunt, setting themselves up for a fight. Steve Albini was not the obvious choice to produce the follow-up to the multimillion-selling 'Nevermind'. A staunch opponent of the major-label system, he was an underground producer who preferred to keep it that

way, and an artist who had already expressed disgust at the alternative rock craze sweeping the nation.

Albini's best-known band, Big Black, took a scorched-earth approach to songcraft. Songs were crude: guitars chugged and bass notes rattled like metal chains, as if formed by dysfunctional, broken instruments. They were the rare garage band who actually sounded as if they were constructing songs largely with tools one could find in a garage.

Albini had worked with artists Cobain revered, namely the Pixies, whose loud/soft dynamics and knack for melody laid the foundation for all things Nirvana. 'Surfer Rosa', the band's Albini-produced album, was harsh, raw and precise – instruments were recorded in such a way that they seemed to progress on separate but parallel fronts.

And the man was outspoken. "Unremarkable" was the one-word assessment Albini once levelled at Nirvana, though its original source is difficult to trace. In a December

**"MEAT LOAF IS MORE TALENTED THAN ME"**

**KURT COBAIN**

1992 interview with the *Chicago Tribune* – months before he would spend a couple of weeks with Nirvana – Albini wasn't subtle in his take on the current music scene. He dismissed Sonic Youth's Thurston Moore as having become part of the "shyster process" for having worked with Geffen. It was, in fact, the pavement-scraping noise rock of Sonic Youth that Cobain often cited as his own inspiration for inking a deal with Geffen. In the same article, Albini took time out to slam the rock bands from his own city that were starting to gain attention. "The way the music scene is operating these days, I don't want to be associated with it," he said. "I don't like people thinking of me in the same way they think of the Smashing Pumpkins or Urge Overkill or any of these other hype-happy, BS, insubstantial bands from Chicago."

Albini's final summation of the current pop landscape? "I've got a strong enough distaste for what's going on out there that I don't want to enter the fray."

His hiring by Nirvana was largely seen as a sign that the band wanted to escape the very fray that Albini was hoping to avoid. It was a choice by Nirvana to not just reconnect with their punk rock roots, but make that connection a concrete one.

This theme would spill over from the recording process to Nirvana's tours in support of 'In Utero', on which the band shunned major-label packaged tours to pair up with lesser-known idols. Further distancing themselves from their major-label peers, Nirvana tapped the hippy metal of the Meat Puppets and the bleeding-heart relentlessness of Jawbreaker.

Long before any tickets were sold, there were doubts that 'In Utero' would even see the light of day. Before recording began, Nirvana members were actively distancing themselves from the larger-than-life rock of 'Nevermind', expressing a desire to strip it down and show the band's guts. They were slyly crafting a storyline that placed Nirvana on a mission to shed some of their major-label skin.

"We're actually going to spend less money," Krist Novoselic told Australia's *Sun-Herald Magazine* in early 1992, when 'Nevermind' was still gaining momentum. Implying the band were already plotting a reversal of course, he added: "People are prone to yell 'sell-out' and we'd yell 'sell-out' ourselves. We wouldn't be comfortable with a slick, distilled record."

Dave Grohl later summarised his issues with 'Nevermind'. "Its only flaw was that it had no flaws," he told *Q* magazine. "Play it alongside our live tapes and it's a sharp, thin thing compared to this boom, this rumble... 'In Utero' is boom and rumble, man."

'In Utero' was recorded in two weeks at Pachyderm Studio in Cannon Falls, Minnesota. Studio costs were initially pegged at \$17,000 by Cobain, but the final cost was around \$25,000. Albini charged a flat fee of \$100,000 and declined a royalty. Geffen were strictly forbidden from visiting the studio, and Cobain told the *New York Times* that all the vocals







The 'In Utero' sleeve's anatomical angel, also on these 1994 posters, was designed by Robert Fisher

for 'In Utero' were done in one seven-hour marathon session, as opposed to the multiple days of vocal work for 'Nevermind'. The setup was relatively simple. The band played live in a room full of mics.

Geffen were happy to indulge Nirvana in their wish to work with Albini, but there were hints they hoped that it was all a lark. "Our A&R man at the time, Gary Gersh, was freaking out," Grohl told Q. "I said, 'Gary, man, don't be so afraid, the record will turn out great.' He said, 'Oh, I'm not afraid, go ahead, bring me back the best you can do.' It was like, 'Go and have your fun, then we'll get another producer and make the real album.'"

Cobain had said he wanted 'In Utero' to reflect Nirvana in its truest form. "By listening to those records," Cobain told *Request*, referring to Albini's past work, "I realised something that I had been trying to prove for like, three years. Ever since we started recording, I've always thought that it would be really logical to record with a lot of microphones to get an ambience from the room. It just seems obvious to me that if you want it to sound like you're standing right next to the band, if you want that live feeling, then you have to use a lot."

After leaving Minnesota, the battles started. A war of words erupted among Albini, Nirvana, and Gersh. Albini expressed doubts that Geffen would release the album. Cobain at times wavered in his confidence in the work and the *Chicago Tribune* in April 1993 reported that a "source close to the band" deemed it "unreleasable".

Albini fanned the flames. He was quoted in *Request* saying, "I don't think that all the pussies and wimps who liked the last album will ever like this one." Grohl told Q, "I happen to love Steve Albini. He really prides himself on being the biggest dick you ever met in your life and he does a good job of it."

Gersh told the *Los Angeles Times* that he gave the band feedback, "but I made it clear from the beginning that we'd put out the record regardless." *Newsweek* intensified

matters by raising further suspicion about the album's prospects of seeing the light of day. Nirvana responded with a full-page ad in *Billboard* declaring that band and label were getting along just swimmingly.

Cobain said issues he had with the Albini tapes were solved in mixing and mastering. Two 'In Utero' songs ('Heart-Shaped Box' and 'Scentless Apprentice') were remixed by REM producer Scott Litt, smoothing out some of the "boom and rumble".

"Those tapes we took away from the studio sounded very different when we played them at home," Cobain told Q. "For three weeks, none of us could work out what was wrong and we didn't know what the fuck we were going to do. Then we realised it was the vocals and the bass weren't loud enough. The mixing we'd done with Steve Albini was so fast it was ridiculous, about one hour per track."

Albini disowned the final product. "I'm not happy with the way that record sounds in its released state," he told the *Chicago Tribune*. Cobain, meanwhile, eventually told *Request* that "I wasn't half as proud of 'Nevermind' as I am of this record. We intentionally made an aggressive record."

While 'In Utero' is unmistakably Nirvana, it is claustrophobic at times. Second song 'Scentless Apprentice' ends with Cobain screaming "Go arwaaaaaaay", his voice sounding so hoarse one can practically picture the blood beginning to swell inside his vocal cords. 'Radio Friendly Unit Shifter' is all rough edges and alarming guitars, with feedback ringing at every turn.

The album's title was also a sign of Nirvana's humour, a side of the band often overlooked. Cobain opened the album with the jabbing refrain, "Teenage angst has paid off well/Now I'm bored and old", and 'Pennyroyal Tea' was full of colorful images ("cherry-flavored antacids") that satirised the haves and have-nots.

But if 'Nevermind' was designed to be blasted from car windows, 'In Utero' offered more nuanced abrasion. 'Milk It' is riddled with demented guitar notes, which poke at the listener and melody with



Grohl, Cobain and Novoselic in January 1993

a needling persistence, whereas 'Dumb' was Nirvana's attempt at writing a borderline folk song.

The album debuted at Number One on the US pop charts, and the band easily sold out 7-9,000 capacity venues. But sales wouldn't measure up to 'Nevermind'. As of early 2013, 'Nevermind' had sold nine million copies in the United States according to SoundScan, compared to 'In Utero's 4.2million. Nirvana expected as much. "I don't have high hopes of staying up in the charts. Meat Loaf is so obviously more talented than I am," Cobain joked to the *New York Times*.

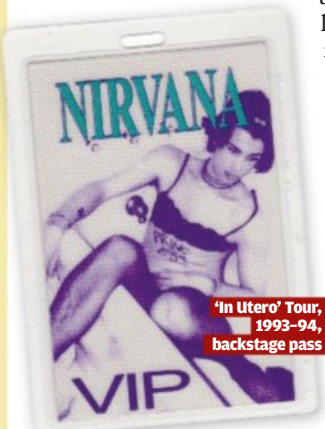
But if the band had settled its differences with

Albini by the time the album was released, the group still wasn't making things easier on its more casual fans. 'In Utero' tour dates often ended with a mini acoustic set, complete with haunting Appalachian folk stalker

'Where Did You Sleep Last Night?' (more commonly known as 'In The Pines' back in its day). It was far removed from the teenage angst of 'Nevermind'.

Released at a time when grunge copycats Stone Temple Pilots had a Top 10 album – and the Whitney Houston-led soundtrack to *The Bodyguard* was still a force – 'In Utero' was a statement that Nirvana would not be confined by the Seattle-bred sound. What's more, the very public battles with Albini and Geffen signified, whether justly or not, that this was a band taking control of its destiny and bringing the DIY aesthetic into the major label system. Artistically, Nirvana in 1993 had won what they fought for.

*Taken from Nirvana: The Complete Illustrated History by Charles Cross, Gillian Gaar, Bob Gendron, Mark Yarm and Todd Martens, published by Voyageur Press, November 15, 2013*



'In Utero' Tour, 1993-94, backstage pass



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The Ettes' shop,  
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# SOUTHERN COMFORT



Legendary Nashville venue  
Robert's Western World



Jessi Zazu  
of Those Darlins







Diarrhea Planet



Infinity Cat label HQ

Nashville, Tennessee is no longer just the province of cowboy-booted country darlings, but a riot of young indie bands and labels taking advantage of its musical infrastructure. **Leonie Cooper** meets the tight-knit community redefining Music City

PHOTOS: ANGELINA CASTILLO

**C**ontrary to received wisdom, the world's most thriving independent music scene isn't clattering away in the rehearsal rooms of east London or propping up the dive bars of Brooklyn; it's in the heart of Tennessee – Nashville to be precise. The city's profile has been on the up recently thanks to the TV show of the same name, a gloriously soapy drama that focuses largely on Music Row, the slick country machine that still holds heavy sway over the city's musical reputation.

It's also home to rock bastions Jack White's Third Man Records, The Black Keys (much to Jack's chagrin) and Kings Of Leon, but between those pillars of industry, there's a young, vital scene pounding away. The likes of JEFF The Brotherhood, Diarrhea Planet, Those Darlins and a riot of defiantly indie labels are taking advantage of the city's traditional means of music production to create some very untraditional Nashville music.

Shrugging off big-city competitiveness, Nashville's scene is supportive, close-knit and friendly, with musicians and fans flocking to be a part of it. I fly down to Music City one hot weekend in August to see it up close and personal. And, for my first date, I meet with Jordan Smith and Casey Weissbuch, singer and drummer with the immense Diarrhea Planet, to toast the release of their second album, 'I'm Rich Beyond Your Wildest Dreams', over hotdogs and deep-fried Oreos.

"I came here solely with the purpose of making a band," says Jordan, who moved from Indianapolis to study music at Nashville's Belmont University. But, he explains, the city's more hardcore than somewhere like the slacker paradise of Portland: "It's a town that weeds out people that aren't truly committed."

Diarrhea Planet was born in 2009, originally as a noise-rock duo. Now, they count *four* shredding guitarists among their number, and their fans are littered across the city – and beyond. ▶



The Ettes in Fond Object



The Fond Object goats



Seth Riddle, who runs Kings Of Leon's label, Serpents & Snakes



Infinity Cat recordings



William Tyler's venue, The Stone Fox

Diarrhea Planet



"They're one of the best bands in the country," says Seth Riddle, who runs Kings of Leon's record label, Serpents & Snakes. "It's absolutely ridiculous, it shouldn't work – it's an insane idea for a band, and they're devastatingly good." A native of South Carolina and a former scout for Rough Trade – he signed Arcade Fire – Seth was only meant to be in Nashville for a couple of weeks. That was 12 years ago. "I think we're making some of the best music in the world right now," he beams.

Nathan and Caleb Followill called him up two years ago to convince him to head up their new Nashville based label, which has since signed local rock bands The Weeks and The Features. "They said that the real point of the label is to be the kind of label that they would have wanted when they started – artist-friendly and nurturing," says Seth over shrimp and grits at swanky Southern restaurant, Husk. As well as thrilling new music, Nashville's foodie scene is also currently a big deal, so much so that later this month, Kings Of Leon will host their own food festival in town, Music City Eats, while The Black Keys' Dan Auerbach is working with the owner of artisan coffee shop and cafe, Barista Parlor, on a new project.

In the back room of a former crack house in the industrial but rapidly gentrifying Southside part of town sit stacks of envelopes stuffed with pre-orders of the new Diarrhea Planet record. This is the HQ of Infinity Cat, a label founded in 2002 by Jake and Jamin Orrall, then just 14 and 16 years old respectively. They run the label with their dad, Bob, a singer and songwriter who once wrote songs for Taylor Swift, who's

also a Nashville pilgrim – she moved here aged 14 to become a country star. In 2002 Jamin was a member of snotty teen punks Be Your Own Pet, but now both brothers play as JEFF The Brotherhood.

In the mid-2000s, Nashville's rock scene was tiny and remote, creating a sound all of its own because of the city's flyover status. "We were so isolated," says Jake. "We never had touring bands coming through, so there wasn't any influence from the Brooklyn scene, or the garage rock scene – so we kind of had our thing going with this very back to rock'n'roll sound, that wasn't following any trends or anything."

"I'll tell you when the turn came," says Bob, "it was with Kings Of Leon and Be Your Own Pet. Then all of a sudden these people started moving here from LA, Austin and New York and starting these small businesses and making mini-Portlands all over the city, and all these bands were moving in."

Out front is a tiny store that opened this spring, selling posters, shirts, random bits of band tat – a broken drum head and bowling pin among them – and vinyl culled from the label's collection of 78 releases. They get their records pressed at United Record Pressing just around the corner, just like all the other Nashville labels. Based in the same suitably retro building since 1962, the first Beatles singles in America were pressed here, as well as most of Motown and Stax's records. Now it employs 150 people and live analogue recordings are made upstairs in the building's kitsch party room – Brendan Benson, JEFF The Brotherhood and Willy Mason have all stopped by for sessions. Diarrhea Planet's LPs were literally pushed down the hill and into the front door of Infinity Cat a few days ago. "That's what we call buying local," says Bob with

a grin. They've since sold out the first run.

Infinity Cat are emblematic of Nashville's young, independent mindset. Stroll further down the street from their digs and you'll find Ovvio Arte, an old aircraft hangar that's now used as an art gallery, rehearsal and gig space. Here I meet Jessi Zazu of sweet Southern poppers Those Darlins (whose new album is also currently on the presses at United).

A Nashville native, Jessi's well aware of the transformation of the city over recent years. "It's growing at such an insane pace. East Nashville, where I live, is changing daily," she says, before pointing out one of the key reasons why the independent music scene is doing so well. "It's set up already to be a really good music town because of the whole country music industry," she states. Everywhere you turn there's another music store or venue – Nashville has the highest density of recording studios anywhere in the world. "Also there's a little bit of a rebellion against the country music machine," she adds. "Everything in that industry is so slick and polished. What we do is dirty

**"There's a community vibe that I don't think I've experienced anywhere else"**

Coco Hames, The Ettes

and it's loud and it's grungy."

Over in Inglewood, East Nashville – once a no-go area – garage poppers The Ettes have set up the cutely kitsch

Fond Object in a former dog grooming salon. Now it's a record, clothes and vintage store with an artist's print studio on the side. They opened on Record Store Day earlier this year with a huge gig in their yard, which is currently home to a couple of goats, a pig bought from Craigslist and a seemingly unending stream of dogs.

"For now we can get away with shit, because no-one knows what we're doing!" says Ettes frontwoman Coco Hames. The band are happy about the influx of fellow creatives to the city. "It's nice to see musician and artist friends of ours moving here – there's a community vibe that I don't think any of us have experienced anywhere else," says Coco.

"It's a growing scene, so people are coming to be a part of it," adds bassist Jem Cohen. "They have Nashville-themed bars in Brooklyn now!" he says, of the fad for hipster honky tonks on the East Coast. But the original honky tonk is Robert's Western World, one of the only live music bars in the city's somewhat corny downtown area that the newer wave of bands frequent. Cowboy

## I ♥ Nashville

Mumford & Sons are such fans of the Music City they staged a residency in the Ryman Theater. Ben Lovett tells us why it's love...

**"It's a particularly interesting place because it sits on so much heritage, so much music that has influenced so many. The origins of a lot of modern rock and pop music can be traced back to country and bluegrass music written and performed by artists based in Nashville. And then, on top of all this history – the Ryman Auditorium, the Grand Ole Opry, Music Row – the thing that makes Nashville so important right now is the heavier, darker, rockier underbelly. Nashville is home to a whole swathe of rock'n'roll which has now born a very real and tangible scene located in East Nashville. Younger bands like Diarrhea Planet, JEFF The Brotherhood and The Apache Relay are breathing a whole new life into the city. Rent is cheap, venues are good, lots of bars, it's a good place to tour. It's simple really!"**





URP's latest pressing



Got your goat: The Ettes

boots line the walls along with murals of June Carter and Johnny Cash, while tough-looking barmaids serve cheap beer as vintage country music plays from the stage. "It's legendary," says Diarrhea Planet's Jordan. "If you wanna know what honky tonking's all about, it's the most classic, best example of it."

Although Those Darlins' Jessi noted a rebellion against the country scene among the city's younger musicians, it's interesting to hear that they don't dismiss Nashville's rich heritage. "After you've lived here for a few years, even if you didn't like country music, then you eventually love country music. I hated it when I moved here. Now I love it," says Jordan.

His friend Caitlin Rose offers an update on that old-school Americana sound. Born in Dallas, she's lived in Nashville since she was five (her mum has also written songs for Taylor Swift). We meet for vodka and cigarettes in the FooBar, a notorious East Nashville end-of-the-night spot. Like the Orrall brothers, Caitlin's been in town since before it was cool, when bigger bands wouldn't bother playing the city. "I used to drive to Atlanta on a school night," she says, recalling the seven-hour round trip she'd make to go to decent gigs. She can't get enough of the TV show *Nashville*, praising its strong female characters and the creators' willingness to shine a light on local artists. "We have a lot of friends who have been on the show," she says, ticking off friends who have been cast as backing musicians and bar room extras.

A few days in Nashville is an intense experience,

and although the town is flourishing, it can become claustrophobic, says Mackenzie Scott, who plays dark, electric guitar hymns as Torres. She moved to Nashville to study music at Belmont, where she met the Diarrhea Planet guys, but recently moved to Brooklyn. "Nashville sort of becomes

a small town after a while," she says. "The music scene is thriving for sure, but it kind of gets to a point there where there's really no more headway – I don't want to say there's no opportunity to grow, but it just felt a little bit small all of a sudden."

**N**ashville is littered with world-class venues, from prestigious country halls – the likes of Ryman Auditorium and the Grand Ole Opry – to the grungier end of things with the High Watt complex, The End and The Basement, which is under cult independent record store Grimeys. The city's newest spot is its current brightest light, however. Spellbinding solo guitarist William Tyler opened up The Stone Fox a year ago. It sits on the edge of town and looks more like someone's house than a venue – there are cosy seats on the porch and fairy lights draped from the ceiling. "It's the centre of the indie circuit. It's the hub," says Jordan from Diarrhea Planet.

A place where everybody knows your name, The Stone Fox has hosted an enviable run of shows from touring bands and local acts, and was part of the first annual Nashville Outlines festival here earlier in August. The 4,000-capacity block party was headlined by JEFF The Brotherhood, while The Ettes lent their menagerie of animals for the petting zoo. Philadelphia's Daughn Gibson is playing the tiny room the night I visit, performing to a crowd that includes his singer-songwriter cousin, Jessie Baylin, who's hitched to Nathan from Kings Of Leon.

"We've been on the road for 30 days and every club smells like bleach! This place is like a retreat," he tells me, before expounding on his love of Nashville's residents. "I like the people here a lot," he explains. "It has the brightest personality – the weirdest personality..."

If Diarrhea Planet aren't propping up the bar at The Stone Fox, you'll find them at Santa's Pub – Casey from the band works as the karaoke DJ when they're

## Nashville guidelines

Your tip-sheet to Music City's new young cast

### DIARRHEA PLANET

**Style:** Shameless classic rock with a punk twist

**Key release:** Killer new album 'I'm Rich Beyond Your Wildest Dreams'

### TORRES

**Style:** Luscious yet harrowing electric guitar ballads

**Key release:** Her self-titled debut – re-released here this November

### THE ETTES

**Style:** Scuffed, sweet beehived garage rock

**Key release:** The Toe Rag studio-recorded debut, 'Shake The Dust'

### THE WEEKS

**Style:** Long-haired hillbilly punk rock

**Key release:** Their most recent LP, 'Dear Bo Jackson'

### THE FEATURES

**Style:** Southern indie rock'n'roll – there from the start of the Nashville revival

**Key release:** Their debut, 'Exhibit A'

### THOSE DARLINS

**Style:** Country inflected shimmies and hipster back-porch blues

**Key release:** 2011's 'Screws Get Loose'

### CAITLIN ROSE

**Style:** The comedown Patsy Cline or Loretta Lynn

**Key release:** Her polished third record, 'The Stand-In'

### JEFF THE BROTHERHOOD

**Style:** Prolific gutter punk duo. Perfect music to shotgun cheap beers to

**Key release:** 2012's 'Hypnotic Nights' – their seventh LP

### WILLIAM TYLER

**Style:** Wonderfully evocative, orchestral solo guitar stylings

**Key release:** His acclaimed 2013 album 'Impossible Truth'

### JESSIE BAYLIN

**Style:** Classic 1960s style pop, with touches of Dusty Springfield

**Key release:** Last year's 'Little Spark'

not on tour. It's inside a trailer, run by a man who looks like Father Christmas, and it's packed every single night. "It's crazy now," says Jordan of the smoky hangout. "You walk in there and every band from every scene is there." Kings Of Leon recently filmed the promos for their Shepherd's Bush Empire show there, and on any given night, you can find members of The Raconteurs, The Weeks and Alabama Shakes belting out dodgy versions of 'November Rain' at Casey's behest. Old meets new, big meets small, industry meets indie, all co-existing in one hyper-exciting city. Sounds like paradise, eh?



# DEVIL IN DISGUISE

From unemployment, homelessness and heartache to blowing his advance, boozing and beating up fans – fame has brought out the worst in **Willis Earl Beal**. But **Matt Wilkinson** finds him unrepentant

PHOTOS: MATT SALACUSE

**A**fter just moments in his company, it becomes obvious just how much Willis Earl Beal has changed since we last met, for an *NME* feature in his native Chicago in 2012. Back then he was without a home, both literally and figuratively; dejectedly running through all the menial jobs he'd been fired from over the years, describing how he lived on the streets of Albuquerque before signing a record deal, showing me the huge scar on his stomach (a result of intestinal problems that got him booted out of the army) and going into great detail about his relationship woes. He ended by saying he'd probably kill himself if he ever came into serious money, because it wouldn't suit his personality. "I'd drink everyday, gorge myself on food and it wouldn't be nice."

I left Willis that day feeling a mixture of sadness and intrigue – he was like nobody I'd ever interviewed before and clearly had serious emotional problems. When we meet today, in a swanky hotel bar in uptown Manhattan, he seems much happier. He's dressed in expensive casual clothes with a pair of earphones dangling around his neck – though technically they're a pair of in-ear monitors worth a small fortune that, according to his manager, he should only be wearing at his gigs.

His initial breeziness is short-lived, though, and within seconds of sitting down he's explaining how he's already blown his 2011 advance from XL imprint Hot Charity – all \$125,000 of it went on "good food, good drink and material goods", he shrugs. After the rigmarole of touring and endless press junkets, he's started to act more like a traditional musician rather than the naive young man I met before. Willis agrees. He even says he thinks going into music might have been a mistake.

"You're a pawn in somebody else's game, as Bob Dylan would say. You're there representing something that *they* say you represent." Willis says he's not talking explicitly about his record company (who've "been amazing"), but the music industry as a whole. A "nobody" symbol

adorns the cover of his new album, called 'Nobody Knows', and the liner notes end with him saying, "I am nothing. Nothing is everything." They also state that the music has been "Produced by Nobody", although Matt DeWine and XL in-house studio manager Rodaidh McDonald both worked on it.

It comes as little surprise when he says he doesn't even want to tour the new record, sighing "Oh shit, I can't stand it," before comparing playing live to prostitution. "Standing onstage is embarrassing. It's not stage fright – I'm not afraid. I don't *belong* there." But Willis still needs to make a living, so he will appear in the UK next month. If he gets his way, he'll appear onstage wearing a mask to shield his face from audiences, despite everybody in his team asking him not to do it. One magazine recently dropped a feature on Willis because he refused to take the mask off during the photoshoot,

and now, "They're telling me that if we expect to get on [US chat show] *Late Night With Jimmy Fallon* then I'd better not do it," he says. "It makes me feel bad. It's like, why do they wanna see my face? Don't they like my voice? They told me I can do

what I want, but if we lose television opportunities that's gonna be fucked up for my career."

So, if Willis' life as a professional musician offends him so much, why even bother? "I'm reluctantly fighting for my position in that arena," he says. "As a sensitive artist I just think, 'If I could just get a job as an artist then I wouldn't have to deal with this shit.' But here it is, once again – working for some kind of man. I'm careful not to demonise them [Hot Charity/XL] because first of all, I got nothing else going for me. Not one thing. And they've helped me grow. For better or worse, they've helped me grow by giving me a chance."

Willis describes his story as "mediocre", but not everyone has gone from being homeless to appearing on *Later... With Jools Holland*. He's also perturbed by the quality of his debut album, 2012's rough-and-ready 'Acousmatic Sorcery' (which he calls "half-assed"), which birthed the notion that he's some kind of modern- ▶

**"I BECAME THE  
VERY THING  
THAT I HATE"**  
**WILLIS EARL BEAL**







Lone Ranger: Willis  
in Manhattan,  
August 17, 2013



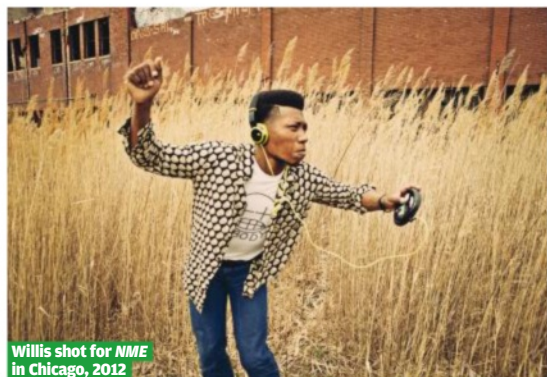


Railing against the system

day bluesman; perennially down on his luck but able to make great music out of literally nothing. “I know the context of my arrival, and the context was, ‘OK, we see something here that can be easily marketed, we see something here... he’s a novelty. He’s got these home recordings and this quaint little video on YouTube. We can do this. He’s got a strange backstory.’ I think that’s what they saw.”

He’s at pains to point out that nothing about his background was fabricated, but admits that it pigeonholed him, even among his fellow musicians. “When I would go to these fucking music festivals I didn’t feel like I was a part of things. I’d be trying to mingle with the musicians backstage and it’d be, ‘Oh, it’s that guy with the backstory.’”

In May last year, though, the backstory took a back seat after Willis was arrested for kicking a drunk audience member in the head at the Le Guess Who? festival in Utrecht. “I just lost it, you know? It wasn’t like a tough-guy thing – I just lost it,” he says, adding that a mixture of daytime booze, bad festival sound, a knackered voice and the guy “beating on the stage” led to him flipping out mid-set. Initially, he felt justified by his actions – he even tried to plug his merch to the booing crowd after his set. It was only when he was in jail later that night that he began to feel any remorse. “What if the man was really injured? You could do some real damage – I wear cowboy boots onstage,”



Willis shot for NME in Chicago, 2012

## “SEXUALITY FUELS EVERY ASPECT OF MY LIFE”

WILLIS EARL BEAL

he says. “Now it’s true, he was obstructing my show, but if he’s injured for life for what it is I’ve done, I’ve permanently affected somebody’s life.”

I tell him he broke a major taboo and he looks upset.

“I regret it. I got lost in my own life and character and perfection. I was singing these songs about what a hard life I’d lived and I became the very thing that I hate. And

that’s another reason why I don’t want to perform live any more. I don’t want to but I have to. Because you start to feel like you’re a special person, and that’s the reason I kicked him.”

‘Nobody Knows’ will do far better than

‘Acousmatic Sorcery’ because it delivers on everything Willis first promised three years ago. “I think he looks at this as his first real album,” says McDonald. Willis, meanwhile, describes it as “like some fucking prayer”.

But there’s a nasty streak to the record. The bit in ‘Too Dry To Cry’ that goes, “*I got nine hard inches like a pitchfork prong/So honey lift up your dress and help me sing this song*” is a “horrible line” in a “bad song”, according to Willis.

‘Disintegrating’ is darker still. “Yeah, it’s about extreme sexual desire. Those three songs in the middle [are all about that] – ‘Disintegrating’, ‘Too Dry To Cry’, ‘Ain’t Got No Love’.” Willis asks me if I understand what ‘Disintegrating’ is about. The lyrics go: “*I’m a desperate man/Don’t ya know I feel so uptight/I’m gonna demonstrate how I feel so much pain/I’m gonna penetrate, baby, and make you feel just the same*”. You could write a song about anything. Why pick “extreme sexual desire” and douse it in such aggressive words?

“[Because] sexuality fuels every aspect of my life and it always has,” he says “I just remember being very drawn to women at a young age and wanting them, having these inexplicable desires. Ladies

are everywhere and I’ve always objectified women because nobody ever explained sex to me, and I’ve always seen women as these mythical creatures that are there only for sexual pleasure.”

It’s a deeply unpleasant, retrograde way of thinking. But he stands by it. “I don’t condone it,” he continues, looking not at all contrite. His views are undoubtedly wrong, and he knows it. “I think it’s an important thing to talk about in songs and in interviews, because so much of it distorts the way we live,” Willis says. “I’m no crusader for sexuality or something, but it’s important to be sincere, if not entirely honest.”

You’re in a relationship – surely you must consider your girlfriend equal to you?

“With [girlfriend] Jess, I don’t hate her. I actually love her. I’m just saying that it’s hard as a fucked up, warped American sometimes to be turned on by people who are perfect.”

Willis says Jess “feels bad” for him when she reads comments like this. “But she doesn’t feel hurt by it at all.” Why? “Because she understands what it is I go through and she knows that I love her.”

I’m not surprised by his frankness. The fact he so readily admits that he’s a “fucked up” and “warped” person speaks for itself. Every time I’ve spoken to him, the conversation is weighted by self-loathing, anger, depression and broken-heartedness.

He says he’s currently seeing a therapist (“He’s convinced me that I’m entirely normal, so I’m thinking, ‘Why do I have to give you \$100?’”), and that he’s curtailed his drinking. “I don’t get violent so much as I get emotional,” he explains.

Kicking a man in the head would indicate that alcohol became a serious problem for him. “It started to be. It’s the reason why my relationship ended the first time. I didn’t know how to communicate with her about how I was feeling. She had all these friends and I didn’t have any friends.”

He still feels totally alone in the world now, save for Jess and his grandmother. “I mean, I got people who are trying to help me succeed in a professional manner, but I don’t have any friends,” he says. Willis sounds beaten, and also states, “My whole life is impending doom.” He has an irrational solution to his woes. The answer, he thinks, is to fade away completely. “What I do intend on doing is making enough money to go ahead and disappear.” Enough money – but presumably, not so much that he’d commit suicide, as he mooted the first time we met. Willis gives a shrug of indifference as he says this, like he’s already given up trying to fight against it.

## WORKING WITH WILLIS

XL studio manager Rodaidh McDonald on the studio sessions for new album ‘Nobody Knows’



How highly do you rate Willis’ voice?

“Extremely highly. It’s a dream to work with someone who sounds like that. In a world of fake singing voices, Willis stands out with a vocal that comes straight from his soul, rather than from some reference.”

What was the plan ahead of recording ‘Nobody Knows’?

“Willis wanted an album that people would take seriously and that would showcase him as an artist more clearly. I wanted to hear more

powerful, minimal, vocal-based songs, like the video recording I saw of him performing ‘Wavering Lines’.”

What’s Willis like in the studio?

“He really likes a drink before going into the booth. Generally, I’ll get singers to do multiple takes, but Willis will typically do no more than two vocal takes. Some cultures believe that taking a person’s photograph steals part of their soul, and Willis is kind of like that with recording – the one/two vocal takes thing absolutely isn’t up for any sort of negotiation.”





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# REVIEWS

THE BIG OPINIONS ON THIS WEEK'S IMPORTANT RELEASES

Edited by Tom Howard



## MGMT

MGMT COLUMBIA

*Thought the US psych explorers might play it safe this time? Think again: their third LP finds them further out than ever*



**P**ity the band stuck in the last-chance saloon. Once you've squandered your success and your corporate paymasters are worried about the running costs of their shareholders' yachts, you're going to get reined in. So pity MGMT. After 2010's 'Congratulations' – a bitter, courgette-flavoured lozenge compared to the candyfloss pop of debut album 'Oracular Spectacular' in 2007 – their self-titled third album surely sees the band coerced into that purgatory, forced to whip up more ironic electro anthems under the threat of losing their deal...

The hell it does. Despite their decimated fanbase, Andrew VanWyngarden and Ben Goldwasser have refused to back down from their ongoing musical odyssey. In truth, outside of the accountants' offices, 'Congratulations' was no disappointment: a set of pocket symphonies packed with more ideas than most bands have in their whole careers. But it was just too

different to their debut for most casual fans, being inspired more by the alternative '80s of Television Personalities and The Deep Freeze Mice than Bowie or Prince.

'MGMT' is something else entirely, though, and even more far-out than the whimsical treats of 'Alien Days' and 'Your Life Is A Lie' have so far suggested. It's a dark, difficult album – perhaps the weirdest that a major label has released in years – that shares the electronic soundbed of 'Oracular...', but little else. Throughout, the drums are distorted and glitchy, and synths drift woozily by, having more in common with Boards Of Canada's acid mysticism than the glittering, glammy riffs of MGMT's debut. Recorded by Andrew and Ben without their live band, and with the help of producer Dave Fridmann, it really does sound like two stoned bedroom

explorers, lost beneath an avalanche of vintage synths, bravely blasting even further away from what normally troubles the charts on Earth.

So the tie-dye T-shirts and proggy twists and turns may have gone, but this is undoubtedly the most mind-altering, psychedelic music MGMT have yet made.

### *ALIEN WAYS!*

*How Andrew and Ben carved out the path to 'MGMT'*

#### **'Siberian Breaks' (2010)**

The 12-minute centrepiece of 'Congratulations' moves from Love-style orchestral pop to Phil Spector-esque grandeur, but it's the juddering electronic coda that provides a direct link to 'MGMT', especially the closing epic 'An Orphan Of Fortune'.

#### **'Destrokk' (2005)**

A pulsing, percussion-led highlight from the 'Time To Pretend' EP, this slice of electro-motorik cycles around endlessly, like the hypnotic 'Mystery Disease'.

#### **'4th Dimensional Transition' (2007)**

With paper-thin guitars, electronic beats ping-ponging across your headphones and psychedelic lyrics just one step away from *Flight Of The Conchords*, this 'Oracular Spectacular' track is a clear precursor to the pair's third album.

#### **'Lady Dada's Nightmare' (2010)**

This lo-fi 'Congratulations' instrumental featured distorted howling over a bed of synth strings. The new album's 'Cool Song No 2' takes a similar trip, complete with tribal drums and growling, chattering creatures.

The mantra-like 'I Love You Too, Death' is decorated with Indian drones and finger cymbals; 'Mystery Disease', which chugs along with all the inertia and menace of Suicide covering 'Tomorrow Never Knows', is packed with VanWyngarden's eerie, dead-eyed proclamations. All together now, V Festival: "When the west wind sweeps through the leaves/Emperors of history fall to their knees".

One highlight is 'Introspection', a cover of a forgotten '60s gem by Faine Jade, which unwittingly exposes the inner workings of the whole album: yesteryear's drug-damaged psych-folk flights of fancy clothed in the harsh digital fineries of today. On the sombre peaks of 'An Orphan Of Fortune' and 'A Good Sadness', the dewy-eyed melodies and dismembered arrangements are complemented by lyrics dripping with childhood memories and spooky, half-remembered dreams.

Some will still lament the death of 'pop MGMT'. Aside from 'Alien Days', 'Your Life Is A Lie' and the jaunty electro-strut of 'Plenty Of Girls In The Sea', which unsettlingly comes on like Fiery Furnaces covering The Kinks, there's little here that would please those fans who never bothered with 'Congratulations'. But no-one needs them to churn out inferior versions of 'Kids' for cash – after all, Foster The People do that well enough. In a world where bands exist merely to bag the next phone ad soundtrack, the guts and wild abandon of the pair's singular, foolhardy vision is rare indeed.

In fact, as if it wasn't clear enough already, MGMT aren't here to please you, or their label – and if you think they owe you another 'Kids', you're as misguided as the grannies who lost interest when The Beatles got into those jazz cigarettes and went a bit funny.

So, all aboard: 'MGMT' might be an uncomfortable journey at times,

but it's also a transcendental one you've never been on before. Forget the shareholders – it's time for *us* to give MGMT a proper chance, on their own terms. **Tom Pinnoch**

**BEST TRACKS: 'Alien Days', 'Mystery Disease', 'A Good Sadness'**

8

DAN KENDALL



## MARK LANEGAN

IMITATIONS VAGRANT



The covers album is often the last refuge of the creatively bankrupt; always a vanity project. Make a decent fist of it though, and it can be your Johnny Cash moment. On 'Imitations', Mark Lanegan growls his way through sad waltzes and smooth crooning standards like 'Lonely Street' (Andy Williams) and 'Mack The Knife' (Sinatra), and brings an intimate tenderness to John Cale's 'I'm Not The Loving Kind'. Less successful is the hymnal ambience of Nick Cave's 'Brompton Oratory', which is an accident involving two horn sections. Up there with Cash's 'American' series this is not. But 48-year-old Lanegan is a classy bastard, so he just about gets away with it. **Jeremy Allen**

**BEST TRACK: 'I'm Not The Loving Kind'**

6

## SUMMER CAMP

SUMMER CAMP MOSHI MOSHI



Farewell to Condale, the '80s teen-flick soundstage for Summer Camp's brilliant rom-pop 2011 debut; welcome to the slick '90s house club of their equally impressive second. Beats crack, throbs rise, synths tinkle, rave pianos mildly pound and Elizabeth Sankey's candy-floss whinny weaves around pop hooks of a surprisingly troubled hue for a recently married duo – "Pick yourself up off the gravel/Brush off the blood as we unravel". Instead, their post-marital bliss is in merging indie pop with the Daft Punk disco resurgence: witness the dizzying Kraftwood Mac of 'Two Chords' and the funk gleam of 'Fresh', which is up all night to get dumped. **Mark Beaumont**

**BEST TRACK: 'Two Chords'**

8

## DELOREAN

APAR TRUE PANTHER



Balearic dream-weavers Delorean have been dealing with crises of varying magnitude since 2010's 'Subiza'. Both personal heartbreaks and the Spanish economic crash are frontline concerns on latest album 'Apar' (meaning 'froth' in Basque), but this is no weary, introverted or battle-beaten album. "There's no turning back from this" is the optimistic call to arms on 'Destitute Times', as they try to build a danceable future on the rubble of ruin. The sun-kissed twang of 'Dominion', meanwhile, soars with confidence. Musically it's not a huge departure from 'Subiza', but if it ain't broke there's no point fixing it. **Alex Hoban**

**BEST TRACK: 'Still You'**

7

## YOUNGHUSBAND

DROMES SONIC CATHEDRAL



Pub backrooms around the country are filled with bands who've mastered the motorik rhythms of krautrock and the feedback-laden haze of shoegaze only to forget to, er, write decent songs. This is not a mistake that Euan Hinshelwood's Younghusband, under the guidance of Deerhunter producer Nicolas Vernhes, have made. The trippy 'Comets Crossed', stoner dream 'Wavelength' and the gorgeous 'Constantly In Love' show that, as with sonic relatives The Jesus And Mary Chain and The Brian Jonestown Massacre, Beatles melodies bloom beneath the distortion. There are meandering spots, particularly the unnamed interludes ("\*" and "\*\*"), but there's plenty to fall in love with. **Kevin EG Perry**

**BEST TRACK: 'Constantly In Love'**

8

## FACES TO NAMES...

Three reviewers, three questions



**MARK BEAUMONT**  
**Favourite track right now?**

"Summer Camp's 'Two Chords' – a song catchier than a juggling convention, narrowly pipping Yoko Ono's benchmark classic 'New York Noodle Town', which makes me both happy and hungry."



**ALEX HOBAN**  
**Favourite album right now?**

"Mr Beatnick's 'Synthes Trilog' LP – three of the best deep house EPs of the last few years rolled into one transformational journey."



**TOM PINNOCK**  
**Is 'In Utero' the best Nirvana album?**  
"Of course it's their best album – it's got Steve Albini manning the desk and it sounds the nastiest."



# JANELLE MONÁE

THE ELECTRIC LADY ATLANTIC/BAD BOY

The sci-fi soul maverick's second album can't match her debut for ambition, but it's still fiercely entertaining



Last year, Janelle Monáe sang on a Grammy Award-winning Number One hit. It remains her most high-profile moment, but also her least impressive one. That's partly because she's only on

Fun's 'We Are Young' for 20 seconds, but also because the song itself – a clumsy power ballad by a bunch of arena-rock numpties – is much less exciting than Monáe's own music.

The Kansas City singer's 2010 debut album 'The ArchAndroid' was an ambitious mix of funk, soul and psychedelic pop that stretched over 68 minutes and featured a storyline about a messianic robot called Cindi Mayweather. It got great reviews and sold OK, though the brilliant single 'Tightrope' never quite became the mainstream crossover hit Monáe deserved.

After such an audacious debut, follow-up 'The Electric Lady' feels more like a continuation than a great leap forward. Like its predecessor, it's a lengthy LP divided into two 'suites', and there's more Cindi Mayweather stuff if you look for it, but its prevailing themes are more relatable than Monáe's elaborate persona suggests: she mostly sings about love, female empowerment and dancing – lead single 'QUEEN' even features an on-trend reference to twerking.

The album's first half is fantastic. 'QUEEN', featuring Erykah Badu, and the Prince-assisted

'Givin' Em What They Love' are sharp, shimmering funk nuggets; 'Electric Lady' and 'We Were Rock & Roll' pack killer choruses; and 'PrimeTime', a sexy duet with Miguel, manages to be spare and epic at the same time – a bit like Cyndi Lauper's prom classic 'Time After Time'. Some may sneer at 'Dance Apocalyptic' for sounding like a cross between Jack Johnson and The Jackson 5, but their toes will be tapping as their noses wrinkle up.

The album's second 'suite' is mellower and less consistent. 'Can't Live Without Your Love' is gorgeously sulky, while closer 'What An Experience' is seemingly influenced by Foreigner's '80s power ballad 'I Want To Know What Love Is', which means it's as cheesily irresistible as leftover pizza on a hungover Sunday morning. But while slowies like 'Victory' and 'It's Code' show off her soulful vocals, Monáe's ballads aren't always as compelling as her uptempo tracks.

Still, this is a problem that can blight even R&B superstars like Beyoncé. It's not enough to prevent this album from being another entertaining showcase for Monáe's many gifts. And this electric lady nails her unique appeal on the title track when she sings: "You got a classy kind of crazy, but you know just who you are". **Nick Levine**

**BEST TRACKS: 'Givin' Em What They Love', 'PrimeTime', 'Dance Apocalyptic'**

7





# MANIC STREET PREACHERS

REWIND THE FILM COLUMBIA

*The former generation terrorists slide gracefully into middle age, but still have a few new tricks up their sleeves*



"We reserve the right to contradict ourselves." You can interpret this Manic Street Preachers quote in two ways. First, as a promise that they will constantly strive to surprise

people. Or second, as a licence to do things like headline the O2 Arena in December 2011, call it a farewell show, then start gigging again four months later. But even though the latter left a nasty taste, no band has earned the right to have their cake and gorge on it more than Nicky Wire, James Dean Bradfield and Sean Moore. And if that promised hiatus *had* materialised, we wouldn't have 'Rewind The Film'.

The Manics' 11th album is a subtle, satisfying record that showcases their continuing ability to soar, albeit without digging anywhere near as deep as their politico-punk-pop totems, 1992's 'Generation Terrorists' and 1996's 'Everything Must Go'. Musically, it's their safest album yet, reflected in new photos that show the trio seemingly modelling the new Cool Uncle clothing line in Next. Legacy-wise, though, it could be their most *unsafe* album. Guitar barely features at all, while the daytime TV saxophone of 'Show Me The Wonder', the friendly trumpet of 'Builder Of Routines' and Bradfield's cosy duet with Cate Le Bon on 'Four Lonely Roads' push them closer than ever towards Radio 2 territory.

Thing is, there will always be a fire burning within these guys, no matter how many buckets of MOR get sloshed over them. Check 'Running Out Of Fantasy', which features tender acoustic fingerpicking and Bradfield's reflective cry: "Has my fantasy run out of delusion?/Has my fantasy reached its logical conclusion?" Whether this is an acceptance that rock'n'roll escapism fades as middle age encroaches, or a lyrical reminiscence about Richey Edwards, it's proof that Wire's lyrical eloquence can still scorch.

The title track features Richard Hawley, who could read out your death sentence and it would still sound like a lullaby, and the crying-whale slide guitar and graceful strings make it a highlight not just of this album, but of their whole career. 'Manorbier' is cause for similar optimism: a largely instrumental stretch of filmic effects reminiscent of Super Furry Animals at their relaxed best, it offers another glimpse into possible future directions for the band.

Maybe that's the most important function this album serves: to reassure us that no matter how many 'farewell' gigs they play, the Manics just can't keep away. Like Primal Scream, The Rolling Stones and Bruce Forsyth, the Manics will stop when they die. And have you seen how young Nicky Wire is *still* looking? **Jamie Fullerton**

**BEST TRACKS:** 'As Holy As The Soil (That Buries Your Skin)', 'Rewind The Film', 'Manorbier'

7

## SLEEVE NOTES



**Best Sleeve Of The Week**  
**MGMT - 'MGMT'**  
What has distracted Andrew so much he's abandoned his lawnmowing? Why is Ben staring at a birdcage? What does 'clothing consignment' have to do with a salon? So many questions, so few answers...



**Worst Sleeve Of The Week**  
**Mark Lanegan - 'Imitations'**  
Three words on a cream background with a border thrown on. So basic it barely even counts as a sleeve. Naughty Mark Lanegan.

## THE ORWELLS

WHO NEEDS YOU EP NATIONAL ANTHEM



Following the irresistible 'Other Voices' EP earlier this year, Chicago teens The Orwells return with another bitesize release to tide the world over until their second album is complete. The Dave Sitek-produced title track tackles the subject of patriotism, with singer Mario Cuomo defiantly spitting "Listen up forefathers/I'm not your son" while guitarists Matt O'Keefe and Dominic Corso pull out their best garage-rock riffs. And though 'Open Your Eyes (A Misfits Rip-Off)' and 'Salvation Is A Parking Lot (A Black Lips Rip-Off)' sound a lot like the bands they namecheck, they still pack enough of The Orwells' sneering personality to make them shine brighter than any mere homage. **Rhian Daly**

7

## HOT NATURED

DIFFERENT SIDES OF THE SUN WARNERS



The success of Disclosure and Rudimental means now is the time to gather your mates and start making music for the dancefloor. Hot Natured - producers Jamie Jones, Lee Foss and Luca C and vocalist Ali Love - do just that, providing deep house cuts with a continental flavour. They do at least sound like they've ventured beyond their bedrooms: 'Isis' invokes the Egyptian goddess of the title, and Azari & III vocalist Starving Yet Full pops up on 'People Change'. But 'Different Sides...' is let down by weak songwriting, with 'Forward Motion' and 'Reverse Skydiving' symptomatic of an album that lacks the huge chorus it badly needs. **David Renshaw**

6

## BILL CALLAHAN

DREAM RIVER DRAG CITY



Bill Callahan's a charmer. "You looked like worldwide Armageddon/While you slept" he croons on 'Javelin Unlanding', before requesting his lover not perish "just yet/and leave me alone on this journey round the sun". Callahan's early work as Smog painted him as a lo-fi sex case, but of late he's adopted a sweeter, eddying Americana, and 'Dream River' takes a turn to lush country-soul. 'The Sing' is arch of wit ("The only words I said today/Are 'beer' and 'thank you'"). But the eddying 'Ride My Arrow', with Callahan muttering about "the taste of pilgrim guts", suggests something sinister lurks in the depths of 'Dream River'. Relax and float downstream, but never turn your back on your companion. You might end up sleeping with the fishes. **Louis Pattison**

8

## SEBADOH

DEFEND YOURSELF DOMINO



The first Sebadoh record in 14 years slips out with little fanfare - surprising, since they bowed out on a creative peak with 1999's incendiary single 'Flame'. This 10th album lacks such bite. Sebadoh were always two different bands elbowing for the same space, and the clash between Lou Barlow's melodic fuzz-folk and Jason Loewenstein's free-form grunge has endured - the prehistoric Hüsker Dü of 'Defend Yr Self' gives way to the breezy 'Oxygen' like two incompatible mindsets colliding. But with no grunge revival taking off and despite Barlow's noble attempts to age gracefully on 'I Will', 'Defend Yourself' is the answer to a question nobody was asking. **Mark Beaumont**

6





# THE JULIE RUIN

RUN FAST TJR

Former riot grrrl returns with her surf-punk guide to life



In 1991, feminist punks Bikini Kill published their second eponymous zine, and inside it the manifesto that defined riot grrrl. It made their mouthpiece, Kathleen Hanna, into the movement's

leader – a position she tried to refuse because, she learned, the problem with spelling out your beliefs means the second you change your mind you're dismissed as a traitor, a phony.

After Bikini Kill ended in 1997, Hanna formed Le Tigre, who went on hiatus in 2007. After finding out that she had debilitating Lyme disease, Hanna founded The Julie Ruin in 2010 with the intention of making music for *herself*, rather than living up to anyone's expectations.

'Run Fast', their debut, contains songs about art, activism and survival – Hanna's former calling cards – alongside songs that explore marital love, hedonism and feminist myths; there's no single agenda. Most of Hanna's lyrics are bawled with a lusty disregard for making herself immediately understood, buzzing within

the bright, ragged recording of the band's mind-destroyingly catchy B-52s-style surf-punk.

The overdriven '60s pop of 'Oh Come On' deals with how women's work is never enough; 'Cookie Road' is a brilliantly mindless getaway soundtrack; 'Kids In NY' is a vampy *Rocky Horror* tribute to the city's young activists and their creative dedication; and 'Just My Kind' is a joyous, flirty paean to her husband.

Such mainstream monogamy makes Hanna wonder if she'd fall foul of her righteous teen-self on 'Goodnight Goodbye' ("Will the teenage sneer you so cultivated/Sneer back at you and make you feel so bated?") before the warm, synth title track recalls the abuse she and her friends endured as young women.

Rather than any dogmatic list of rules, 'Run Fast' is fuelled by the ecstatic abrasion of contradictory personalities. It's a more honest, human, realistic – and totally wonderful – guide to life. **Laura Snapes**

**BEST TRACKS:** 'Cookie Road', 'Run Fast', 'Oh Come On'

## ELVIS COSTELLO & THE ROOTS

WISE UP GHOST AND OTHER SONGS 2013  
BLUE NOTE/UNIVERSAL

The Roots' four years as house band on *Late Night With Jimmy Fallon* has helped unleash their limitless potential. This collaboration with veteran genre-hopper Elvis Costello follows his appearance on the show, and its only disappointment is the absence of Roots rapper Black Thought to joust with him. 'Refuse To Be Saved' is as funky as Dr John, and the title track mines a '60s black-power vein. Then 'Stick Out Your Tongue' revisits Costello's 30-year-old evisceration of tabloid jingoism, 'Pills And Soap', and finds not much has changed. **Angus Batey**

**BEST TRACK:** 'Refuse To Be Saved'

## THE NAKED & FAMOUS

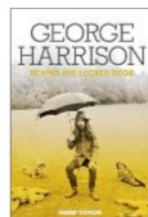
IN ROLLING WAVES FICTION



Their debut saw The Naked And Famous widely compared to MGMT, but something about the way Thom Powers wore a leather jacket suggested he wanted to be New Zealand's answer to U2. With its vast sonic horizons, throbbing electronics and chugging guitars, 'In Rolling Waves' may put that plan in motion, albeit with Alisa Xayalith's cute-as-a-kitten vocals softening the edges. The result of rock band power-move (moving to LA) and life experience (a broken relationship), it's a self-important album, but an accomplished one. And 'Hearts Like Ours' proves they can still knock out a killer single. **Dan Stubbs**

**BEST TRACK:** 'A Stillness'

**THE RIDER**  
What we're reading, wearing, pimping our phones with this week



**Book**  
**George Harrison: Behind The Locked Door**  
Coinciding with what would have been the Beatle's 70th birthday, this new book explores his private and public lives – from his music to his passion for fast cars.

**BUY:** £17.96,  
[waterstones.co.uk](http://waterstones.co.uk)



**iPhone case**  
**Vans/Belkin**  
The shoe brand teams up with Belkin for this collection of waffle sole cases. If you like Vans and you like Belkin, you may well like these.

**BUY:** £19.99,  
[belkin.com/uk](http://belkin.com/uk)



**Shirts**  
**King Krule**  
Archy Marshall celebrates his debut album release with a collection of shirts, designed by the man himself and hand-sewn by his mother and artist Rachel Howard.  
**BUY:** from £62,  
[kingkrule.co.uk](http://kingkrule.co.uk)

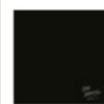
## THIS WEEK'S SINGLES

Reviewed by NME's  
**LEONIE COOPER**



### LOS PORCOS

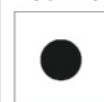
CFW CALEDONIA



Former Wu Lyf-ers do the yacht-rock thing complete with the on-point hustle of Hall & Oates. 'CFW' is just the right amount of sleazy, pitched somewhere between your funny uncle 'accidentally' grinding you at your cousin's wedding and a dim bartender handing you free daiquiris all night because he says he likes your eyes, but he actually means your arse.

### THE CIVIL WARS

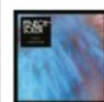
DUST TO DUST SENSIBILITY MUSIC



Somewhere in Los Angeles a screenwriter is hashing out the plot of the latest Disney movie – something about a bespectacled hamster with dreams of making it in the city. Suddenly, over the radio comes this simpering duet. The screenwriter throws his pudgy arms in the air and rejoices, for the wet ballad to soundtrack the scene where the hamster meets a like-minded guinea pig has been found.

### FENECH-SOLER

LAST FOREVER WARNER BROS



This is a shameless summer tune that's all fizzy electro squiggles, Club Tropicana cocktail-glass clinks and drums friskier than a stag weekend in Malia. Fenech-Soler have missed a trick by putting it out in September, but if you want to grab those dying embers of sunshine and have an excuse to drink cider in a park that isn't just "I'm a tramp", get this in your life.

### CAITLIN ROSE

WAITIN' NAMES



Nashville dive-bar torch star Caitlin Rose wrings her heavy heart out in public with the sumptuously soulful 'Waitin'. Like Loretta Lynn singing Amy Winehouse's 'Back To Black' while lining up the tequila shots, Caitlin documents the demise of a romance with one of the purest voices around, somehow managing to make you feel heartbroken about finishing a cup of tea.

### MIDDLEMAN

HELPLESS BLIP



If you thought fusing the dated likes of East 17, Limp Bizkit and The Streets wouldn't work as a pop conceit in 2013, you'd be absolutely right. Middleman, however, laugh in the face of such boundaries. 'Helpless' is obstinate and unnecessary – and will probably be massive, or at the very least dropped into the drooping middle of a Skrillex set.

### FILTHY BOY

THAT LIFE STRANGER



Filthy Boy are massive perverts. Mixing Alex Kapranos' sardonic style with Nick Cave's tales of urban debauch, 'That Life' might be the only song of the year to hail a wife with "phenomenal tits" over Whitechapel alleyway blues.



# LIVE

FROM PUBS TO ARENAS,  
THE WEEK'S TOP GIGS

*Edited by Tom Howard*



MIA (here and main)  
launches her new  
album 'Matangi'



#### MIA SETLIST

'ONLY 1 U'  
'BRING THE NOIZE'  
'BUCKY DONE GUN'  
'BIRD FLU'  
'BAMBOO BANGA'  
'COME WALK WITH ME'  
'BOYZ'  
'SUNSHOWERS'  
'STORY TO BE TOLD'  
'BORN FREE'  
'GALANG'  
'PAPER PLANES'  
'BAD GIRLS'

# BESTIVAL

ROBIN HILL COUNTRY PARK, ISLE OF WIGHT THURSDAY, SEPTEMBER 5–SUNDAY, SEPTEMBER 8

*Rob Da Bank's HMS Bestival sets sail on a choppy sea of cutting-edge rock, cheesy pop thrills and nautical fancy dress to celebrate its 10th anniversary*

“Aye aye, Captain!” yells **Jessie Ware**, lifting a salute to her peaked seaman’s cap. “Shiver me timbers!” cries Alex Kapranos, leaping around in a pirate rigger’s shirt. “This one’s for the Popeyes and Nemos!” bawls Tim DeLaughter of **The Polyphonic Spree**, predicting calm skies ahead. Wandering around the site of this year’s Bestival are many a Captain Birdseye, countless schools of pink squid, hundreds of ravers rocking rubber rings and Jolly Rogers as far as the eye can see.

Yes, Bestival’s 10th anniversary theme is nautical and you can feel the event maturing from kitsch fancy-dress shindig to a seafaring competitor to Glastonbury’s Shangri-La area. Festival organisers Rob and Josie Da Bank have built a gigantic white ocean liner thronged with raving sailors on one stage

called The Port, and planted a huge anchor in the middle of the Main Stage. So it’s all aboard HMS Bestival, going to war on the festival high seas with a big inflatable Lionel Richie as its figurehead.

Lionel isn’t, of course, the weekend’s main event. At 1am on Thursday night, **MIA** makes her grand comeback. It’s her first full UK show since 2010, and a Bestival coup that makes Sunday headliner Elton John look like an easy booking. Maya twerks like a champion in a pink veil headdress and Bollywood flak jacket across a stage dominated by flashing Hindu symbols. At first, her global dub-quake feels a bit one-dimensional, leaning rather too heavily on the bhangra end of her international mash-up. At some points, you’d swear she was miming to a tape she nabbed from the Hounslow Taj Mahal in 1983. But ‘Bucky Done Gun’ starts to turn things around. Essentially the sound

of a knackered car you can dance to, its Colombian carnival parps blow the set wide open. ‘Bird Flu’ mingles street sounds with echoes of New Order’s ‘Blue Monday’, while tracks from her long-awaited fourth album arrive in a stampede: ‘Come Walk With Me’, ‘Bad Girls’ then a blazing punk take on ‘Born Free’ that she stops midway because the crowd aren’t singing it with “enough aggro”. She could easily slip into Beyoncé’s mainstream formula, but she’s back in a snarling attack stance.

The rest of the weekend boasts a mighty but motley crew. On the Replay stage, **Chlöe Howl** dishes up outwardly cute urban pop gems, cooing irresistible hooks one minute and dedicating vicious relationship diatribes and fantasies of revenge on “all the wankers” the next. **Wu-Tang Clan** stumble off the ferry short of a couple of members, RZA and Method Man – “Our crew had a tough

time with customs,” they explain.

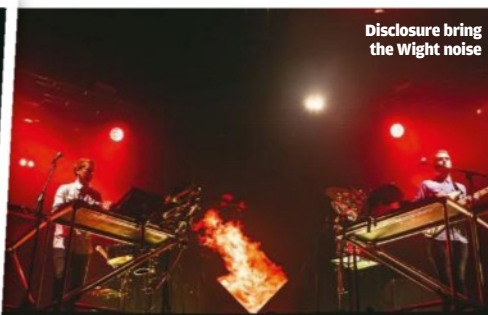
But they muddle through short-handed, shouting their classic raps about ego and cheese over crime-funk beats, disco and The Beatles’ ‘Come Together’. Shame the others had to stay home.

Over in the Big Top, and the rodent rock riot of ‘The Rat’ aside, **The Walkmen** have developed into such a suave fireside take on The White Stripes, they should think twice about sending their children to the same nursery as Jack’s. Next, a naval battle for the future of rock ensues, with **Bombay Bicycle Club** fighting for mellow, mathsy intricacies on the Main Stage and **Jagwar Ma** bringing the tropical, electro thunder to the Replay stage. But it’s like pitting the Terminator against Rick Moranis. Jagwar’s stupendous, head-spinning psychedelia stomps BBC





Having the Bestival times of their lives



Disclosure bring the Wight noise



XXXXXXXXXX  
XXXXXX  
XXXXXXXXXX

Jagwar Ma came up short(s)



Johnny Marr superstar



Peace: next year's headliners?



Fatboy Slim's rules for a happy life



Merchandise left it too late for fancy dress



Chlöe Howl brings urban pop to the island



The Flaming Lips' Wayne Coyne certainly got into the fancy dress vibe



Who needs stages? Not Peace

into the dirt, kicks their heads off and does a Bez dance in the entrails.

It's not the only nutty bit of scheduling. Later, **Fatboy Slim** is set against **Disclosure** – and it's the latter that triumph, even with the odd nagging chill-out number among their undeniable anthems such as 'White Noise' and 'When A Fire Starts To Burn'. But it's **The Flaming Lips** who steal Friday, with their dazzling stage show

of smoking wands, cradled dolls, black confetti, Wayne Coyne's neon testicle-tentacles, and choice cuts from recent break-up album 'The Terror'. There's a wondrous stripped-down 'Do You Realize??' and a redemptive closer in the shape of 'A Spoonful Weighs A Ton', too.

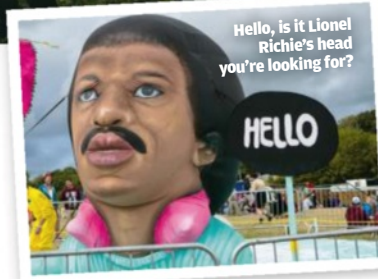
Which naturally guides us in the direction of **Peace**, who continue their blossoming into future headliners with The Cure-like 'Lovesick', covers of 'Starman' and 'White Noise', and an immense rendition of 'Bloodshake'. They have depth and passion too, trying to get the entire crowd to "make out" during a moving 'California Daze'. Back-light them, they're superstars.

The rest of the weekend is a clash of the sublime and the ridiculous;

a clash that sometimes fuses the two into something inextricable. On the sublime side, **Chic** prompt a stage invasion

of grooving sailors for 'Good Times', leaving the DJ to play 'Get Lucky' once Nile Rodger's scurried. **Johnny Marr** shows Merchandise how you really emulate The Smiths with 'How Soon Is Now?', 'There Is A Light...', 'Bigmouth Strikes Again' and a raft of cult-inspiring new album crackers. But **Merchandise** themselves – like the fabulous **Jaws** on Sunday – sound more like a funk-pop Kitchens Of Distinction or New Fast Automatic Daffodils (YouTube 'em).

The ridiculous? That'll be Saturday's headliner **Snoop Dogg**, thinking he can slide into the festival big league on Jay Z's coat-tails, bringing only a few major hits ('Drop It Like It's Hot', 'Gin And Juice', 'Who Am I? (What's My Name?)') and a handful of verses he's spat for Calvin Harris, Katy Perry and Dre. His



Hello, is it Lionel Richie's head you're looking for?

spiritual reincarnation as Rasta dope deity Snoop Lion dives to dreary dancehall depths, and the highpoint is 30 seconds of House Of Pain's 'Jump Around'. He even has a lap-

dance onstage, looking every

inch as pathetic as that image suggests.

Oh yes, and the fusions. A camp exercise instructor insists we waggle our genitals in preparation for **The Knife's** 'Shaking The Habitual' show, which consists of evil rave monks doing kung fu and drumming on wonky canoes for an hour. It's the best piece of anti-personality art to happen to faux-authentic, press-play-on-the-mix-CD dance music for decades.

And there's **Elton John**, of course. In his spangly jacket he plonks out 'Bennie And The Jets', 'Tiny Dancer', 'Rocket Man' and other slabs of delicious '70s cheese, a credible cult icon again for the two hours he's moored up within these mind-bending fences. HMS Bestival, you have broken our brains again. Sail on.

**Mark Beaumont**

## VIEW FROM THE CROWD



**Rich, 22, Bournemouth**  
"So far it's been pretty good. The best bit was Fatboy Slim but Mark Ronson and Zane Lowe absolutely killed it."



**Amy, 18, Cardiff**  
"Amazing! I haven't been to anything like this before, it's so huge! We didn't realise how big it would be and how much stuff we gonna be on."



**Megan, 18, Cardiff**  
"The best bit was going inside Lionel Richie's head. You're in a room full of pillows with Lionel Richie's face on it and you listen to 'Hello'. It's bizarre."





# DAUGHN GIBSON

**DEAF INSTITUTE, MANCHESTER**  
MONDAY, SEPTEMBER 2

*He's a little bit country, a little bit rock'n'roll and a whole lot boisterous American beefcake*

**G**ibson is a hulk of a man, dwarfing the theatre-like stage. The 33-year-old Pennsylvanian is in dark jeans, camo vest and a short-sleeved shirt that barely restrains his biceps. His sturdy frame provides a rugged counterpoint to the sophisticated red drapes, the textured wallpaper and the disco ball, casting delicate shadows onto the stage.

Punters line the edges of the room, as if restrained by a centrifugal force of social awkwardness. But when he commands them to step forward, they skitter stagefront obediently. Making a determined start, he snarls his way through opener 'The Sound Of Law', a display of stout Americana that allows the drums and guitar to prop up his meaty baritone. All cocksure lip-curls, he lifts the mic stand in the air as if it was an accessory in a bar-room brawl.

Between songs, he eyes the crowd.

"Manchester, what the fuck is up?" Manchester stays quiet. Manchester, for all its swagger, is feeling a little intimidated right now. The playful raunch of 'Kissin On The Blacktop' leads into the theatrical rock of 'All Hell', and

Gibson punctuates his lyrics with fiery hand gestures. He's also blessed with a pair of eyebrows so expressive they may as well have their own recording contract. A laptop and Akai controller add a touch of finesse to his compositions. But threaded through the machismo you can hear a keenness for melody, restraint and affection. He's a sensitive country crooner swaddled in a blanket of boisterous masculinity.

The final song churns along like some demented horror soundtrack, a cacophony of synth and lap steel that's a triumph of instinct over expertise. He wonders why straight-up country fans don't come to his shows. Well, there's his answer. *Hayley Avron*



## DAUGHN GIBSON on...

### ...BRITAIN

"The first thing I ever saw was this old-ass church. It was a complete shock to me, because nothing in America is that old. We played Brighton, went to a nice reggae bar and then watched some house DJs. We don't get much house or garage at home so it was a real cultural experience. I was freaking out."

### ...AMERICAN ROOTS

"I like pulling exotic-sounding samples into the Americana thing. I'm not trying to stay conservative... I don't meet people that like country music at my shows. It bothers me. I make music for my cousin, who wears his John Deere hat and parties on the weekend."

# PLAN B

**02 SHEPHERD'S BUSH EMPIRE, LONDON**  
THURSDAY, AUGUST 29

*Where's the moshpit? Right here. Ben Drew returns to drive west London into a frenzy*

**T**here's been a lot of nonsense talked about the evils of 'cultural appropriation' recently – we have Miley Cyrus' comedic masterpiece at the MTV VMAs to thank for that. But wherever you get your inspiration from, all that matters is whether the end result is any good. Take Plan B. Large parts of his second album, 2010's 'The Defamation Of Strickland Banks', were a straight lift from '60s soul – not something you'd immediately link with an east London rapper, but it was done with love and enough contemporary context to make it feel fresh.

Ben Drew's talent for drawing disparate references into something thrilling is much in evidence tonight, at this intimate gig in celebration of O2's launch of 4G in west London. He begins with 'I Am The Narrator' from 2012's 'Ill Manors', all dusty beats and raps about drug-dealing, before jaggling off into the bittersweet soul euphoria of 'Prayin', one of the best moments from '...Strickland Banks'. It's a jarring combination, but he makes it work through sheer force of personality. Something that could feel a bit arch – forced, even – thrums with electricity. There's your argument in favour of 'cultural appropriation' right there.

Drew commands the space,

stalking side to side in front of the huge LED screens blazing out scenes from *Ill Manors*. He gives off so much energy he could almost be powering them himself. Hard to believe that this is the man who walked offstage at Slane Castle in Ireland last month, calling the supine audience waiting to see headliner Eminem "the tamest fucking crowd of my life". Instead, with repeated switchbacks from blue-eyed soul to snarling Brittrap bangers, he goads west London into a frenzy. In between the drum'n'bass outro of 'End Credits' and 'Pieces', a grimy mash-up of acoustic guitars and dubstep, he alludes to the Slane show ("Where's the moshpit? I thought this was London") and just to make sure that everyone knows it's a joke,

the line "Where's the moshpit?" becomes the chorus of 'Pieces'. Then comes what may be the last-ever performance of 'Charmaine' from his 2006 debut, 'Who Needs Action...'. (As he points out, "I'm 29 now, and the song is about having sex with a 14-year-old girl." Yeah, time to drop that one).

The two encores, 'Live Once' and 'Stay Too Long', are unnecessary. Drew has already peaked, but the crowd won't let him go without them. He's poured everything into tonight's performance, and they love him for it.

*Christopher Cottingham*

## SETLIST

- I Am The Narrator
- Prayin'
- The Recluse
- Playing With Fire
- Drug Dealer
- She Said
- Lost My Way
- Deepest Shame
- End Credits
- Pieces
- Charmaine
- Ill Manors
- Live Once
- Stay Too Long



ELINOR JONES, DEREK BREMMER





# FRANZ FERDINAND

MCCLUSKY'S, KINGSTON-UPON-THAMES THURSDAY, AUGUST 29

*Getting down and dirty with the people in a pub venue may not come naturally, but their return to art-pop eminence surely does*

**T**he Cribs played at tiny East London venue Birthdays earlier this week, and it felt like they were reclaiming their roots. Mid-'00s contemporaries Franz Ferdinand, however, were always meant for the grand ballrooms and arching prosceniums, for pogoing so hard you drench your waistcoat in Pimms. To find them reduced to four bobbing heads above a baying crowd of booze-hounds at a glorified in-store at a Kingston indie club feels most, well, *unbecoming*.

Faced with their lowest and dankest ceiling for some years, Franz put on brave faces. Though his aesthetic panache and art-rock subtleties are utterly lost here – they arrive on a pub stage to a ballet score, for Christ's sake – Alex Kapranos is a beaming bubble of bounce and positivity, piling into an opening 'Right Action' like a heel-clicking Victorian chimney sweep. After the electronic night terrors of 'Tonight...', it's the first sign of fourth album consolidation, of back-stepping

to familiar funk-pop territory after delving into dance music and dark voodoo, sordid squelches and skeleton-bone percussion.

Tickets for the gig were given away with copies of 'Right Thoughts, Right Words, Right Action' at a nearby record shop, which gives Franz the latitude to pepper the set with new tunes – some laced with West Coast hip-hop synth noodles, most based on '70s funk grooves resembling a hyperactive Chic, and all rutting so hard with melody they're bursting out of their pleated cords. An irresistibly cheesy 'Fresh Strawberries' could be their take on the *Friends* theme, 'Evil Eye' is Snoop gone supernatural ("I don't believe in God but believe in this shit") and 'Treason! Animals' finds Alex coming on like a megalomaniac Dr Dolittle – "I'm the king of the animals!" he yelps over a Stereolab pop drone. Slotting neatly between classics like 'Michael', 'Tell Her Tonight', 'Do You Want To' and 'Dark Of The Matinée', they picture a Franz in sparkling stasis, a treasured noughties relic sealed in immaculate apic.

It's telling that the most moving moment is 2005's self-flagellating ballad 'Walk Away' and the most vital and inspiring is the electro battle march of 2009's 'Ulysses'. And telling too that, with 'Take Me Out' already dispatched, a bloke has to come onstage to whip up encore cheers. When Alex returns with a grudging "Kingston, do you want another song or not?" you'd think they were just another Thursday night local turn. Yet in 'Bullet' and 'Love Illumination', Franz set off more canisters of dancefloor rocket fuel, and in the new record's closer, 'Goodbye Lovers & Friends', they've written a modernist show-stopper, a side-stepping synthetic sand-dance that finds Alex

Nick McCarthy, still owner of indie's most in-demand buttocks



declaring "I hate pop music!" and ending the show with a Morrissey smirk: "This really is the end". He's wrong of course. Slumming it doesn't suit them. Tonight they're as out of place as *Fresh Meat's* JP on an anti-capitalism demo. But they have the right songs, right sounds and right attitude to strut straight back onto rock's most exclusive catwalks.

**Mark Beaumont**

## VIEW FROM THE CROWD



**Alex, 19, Shepperton**  
"It was absolutely amazing. I went to both shows. They've definitely still got it. They've come back from their last album."



**Ken, 21, Santa Cruz**  
"It's a very long way to come! I loved it. I got a ticket from my friend here. Playing smaller clubs like this really shows they're trying to reconnect."



**Martin, 21, Coventry**  
"They're still proper good live. It's not like they've lost any quality in terms of the album. It's good that bands do little shows like this."



Lady Gaga's new muse:  
one Robert Plant

# LADY GAGA

ROUNDHOUSE, LONDON SUNDAY, SEPTEMBER 1

While she devotin' full time to floatin', Ms Germanotta is at risk of sinking her ship

**A**t one point during tonight's iTunes Festival opener, a Little Monster throws a plush Little Mermaid doll at Lady Gaga.

It's a tribute to the superstar's new obsession with the sea – not only has she taken to coming onstage wearing little but seashells, she's been spotted dining at fish'n'chip shops in north London. Lady Gaga picks up The Little Mermaid, admires her inanimate Disney face – a face that once sang about how life could be if she lived above the ocean with humans – and what does Gaga do? Just as Ozzy Osbourne tore the head off a bat, Gaga grips the mermaid's squidgy face in her mouth and rips it clean off. “I don't want to be in a box,” she says. Gaga may have swallowed her own shtick, but at least she seems to have maintained her sense of humour. Problem is, for the first time ever, the joke is at *her* expense. For Gaga *is* in a box. She

constructed it herself and now she's trapped in there.

During a 'comeback' set which is broadcast worldwide and contains exclusively all-new material, the nerves are clear. Gaga is 25 minutes late – nobody is EVER late for an iTunes show – and expectation feels neither high nor low. It's

## SETLIST

- Aura
- Manicure
- Artpop
- Jewels And Drugs
- Sex Dreams
- Swine
- I Wanna Be With You
- Applause

just sort of hanging and unsure, and when Gaga leaves the stage before the encore there is an unsettling silence. Many things happen at Gaga concerts, but silence? That's unprecedented. Gaga herself has never looked happier, like she's just woken up from a three-day migraine and realised the fog has lifted. It's clear why. “To say that I've missed you is a bit of an understatement isn't it? When

I'm not with you I can't live,” she says. Then she clicks her sparkly booties together like a dominatrix Dorothy and smiles: “There's no place like home.” This is the first of several elongated addresses to her audience. And by 'audience', I mean

her Little Monsters. For Gaga no longer cares about the world at large – only them, her zaniest disciples, the only people this side of Mars she *doesn't* need to pander to.

As far as everyone else is concerned, the hip-hop heavy 'Jewels And Drugs' and pop belter 'Sex Dreams' show most promise, but still don't bang as loud as single 'Applause'. Her material is difficult to judge on first impact, particularly given the distracting level of batshitery going on around her.

Gaga performs album title track 'Artpop' resembling the central figure in Botticelli's *The Birth Of Venus*. Except with hair more the shade of Tarzan's. 'Swine' – a revelatory song about personal abuse – is accompanied by men dressed as pigs

in stormtrooper suits bouncing up and down on zip wires. It's maniacal, like 'Animals'-era Pink Floyd by way of Tiesto. Yet nothing is more disturbing than the moment Gaga sits at her piano for ballad 'I Wanna Be With You', dedicated to her one true love: the fans. Gaga, like The Little Mermaid, just wants to be part of their world. Yet tonight, she's in danger of becoming a big fish in a very sycophantic pond. *Eve Barlow*

## VIEW FROM THE CROWD



**Little Monster #1, London, 31**  
“It was acid-rock-heavy-metal-pop. She's really stripped herself back and it was more... Stefani.”



**Chris, London, 25**  
“There's still a connection with her audience. She wants people to know her as a real person, not a crazy artist.”



**Kat, London, 22**  
“I was scared of the pigs. Usually everyone knows all the words, but this time was a very different experience.”

ITUNES FESTIVAL 2013, GETTY



# DAVID BYRNE & ST VINCENT

ROYAL CONCERT HALL, GLASGOW  
THURSDAY, AUGUST 29

*Annie Clark and art-pop wizard Byrne make brassy magic as 'Love This Giant' comes to life*

**Y**ou know straight off the bat that any performance David Byrne has a hand in is unlikely to be of the plug-in-and-play variety, and so it proves tonight. As the audience take their seats, the chirrup of exotic birdsong is piped through the PA speakers. Later, just before the house lights dim, Byrne's impish, Oz-like voice materialises from the ether, asking us not to spoil our enjoyment of the evening by viewing it through smartphone screens. Almost everyone complies. Technology and magic may sometimes appear indistinguishable, but tonight, they are mutually exclusive.

And certainly, while you could apply most of the English language's superlatives to this performance, 'magical' is the one that seems the snugest fit. The production that Byrne and Annie Clark have assembled in support of last year's 'Love This Giant' collaboration is not excessively technical (though mention should be made of the lighting, which adds a theatrical flourish rarely seen in live rock shows). Imagination, though, is present in abundance. 'Performance art-rock' is a glib three-word sell that makes a rapturously entertaining couple of hours sound like hard work, but it's not an entirely inaccurate description of what follows.

Backed by a dancing brass octet, as well as a drummer and all-purpose electronics wizard, the pair bring songs

like 'Weekend In The Dust' and 'I Am An Ape' to archly stylised life, Byrne's dancing bringing to mind C-3Po as filmed by David Lynch, and Clark tottering in heels like some German expressionist marionette. Yet while each movement has been meticulously choreographed – witness the way the band move around the stage like chess pieces during 'The Forest Awakes' – the end result feels more spontaneous than stagey. Some of that is down to the absurdist humour on display: the sight of Byrne solemnly karate-chopping a theremin; the bizarre, lying-down rendition of St Vincent's 'Cheerleader'; the mere presence of a sousaphonist, a running visual gag in itself. Mostly, however, it's down to how much fun everyone seems to be having. Byrne's poker face isn't so practised that he's able to mask his enjoyment.

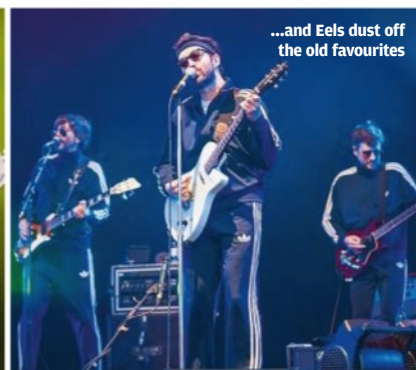
That includes the audience, too, whose enjoyment doesn't hinge on the presence of material from Byrne's back catalogue, but certainly isn't hurt by it. 'This Must Be The Place' and 'Lazy' are both artfully reimagined, and by the time 'Road To Nowhere' brings the second encore to a close, there's not a face without a smile, nor a bum upon a seat. Byrne and Clark exit at opposite sides of the stage, shepherding a gambolling brass band into the bowels of the Royal Concert Hall. As the lights go up and the birdsong returns, we only wishfiwe could follow them a little longer. **Barry Nicolson**



Finding out who parped on stage should be pretty easy



Warpaint make their live return in the UK...



...and Eels dust off the old favourites



Savages' Jehnny Beth looking typically cheerful

## END OF THE ROAD

LARMER TREE GARDENS, DORSET  
FRIDAY, AUGUST 30–SUNDAY, SEPTEMBER 1

*Belle & Sebastian, Savages and Warpaint are on hand to see out the festival season in style*

**E**nd Of The Road has earned itself a reputation as a relaxing wind-down at the end of festival season, sleepytime alt.country bands signing off the summer. Friday, though, kicks off on an intense note with the Big Top triple-whammy of **Pins, Braids** and **Money**. The latter shrug off their tag as Mancunian miserablists, frontman Jamie Lee getting off with random members of the audience. But **Savages** close the night with a rather darker sensuality, Jehnny Beth magnetic as she prowls the stage during coruscating run-throughs of 'She Will' and 'Husbands'.

Redressing the balance somewhat are **Eels**. As they play, a huge double rainbow appears over the site, and the ever-charming Mark 'E' Everett and band mix up a smattering of crowdpleasers ('Cancer For The Cure', 'Fresh Feeling', 'Saturday Morning') with covers of classic rock titans Fleetwood Mac, The Who and Wings. **Parquet Courts**, meanwhile, haven't entirely outgrown

their US alt.rock influences, but in 'Master Of My Craft' and newie 'You've Got Me Wondering Now', the Brooklyn four-piece have a couple of stone-cold festival anthems.

**Warpaint** make a welcome return with a set that's heavy on material from their eagerly awaited second album. The four new songs they debut tonight delve into even spacier realms than their 2010 debut LP 'The Fool' (standouts include the languid cool of 'High' and the bittersweet 'Love Is To Die'), while a gorgeous 'Undertow' gets a hero's reception.

It's getting a bit chilly as **Sigur Rós** take to the stage, not aided by their visuals of barren Icelandic landscapes. Their euphoric post-rock goes down well with a partisan crowd, but it's left

to Sunday night headliners **Belle & Sebastian** to bring the real joy. There is a perfectly judged best-of set, and as they invite a large chunk of the crowd onstage for 'The Boy With The Arab Strap' and 'Legal Man', it feels like the perfect way to sing out the summer. **Alan Woodhouse**

### VIEW FROM THE CROWD BAND OF THE WEEKEND?



**Fraser Dahdouh, 16, Stroud**  
"Warpaint. I loved the new and old songs. When there's a lot of bass it brings the crowd to life."



**Saphra Turkheim, 18, Eastbourne**  
"Warpaint. They have such an awesome sound. They're really sexy and... girl power!"



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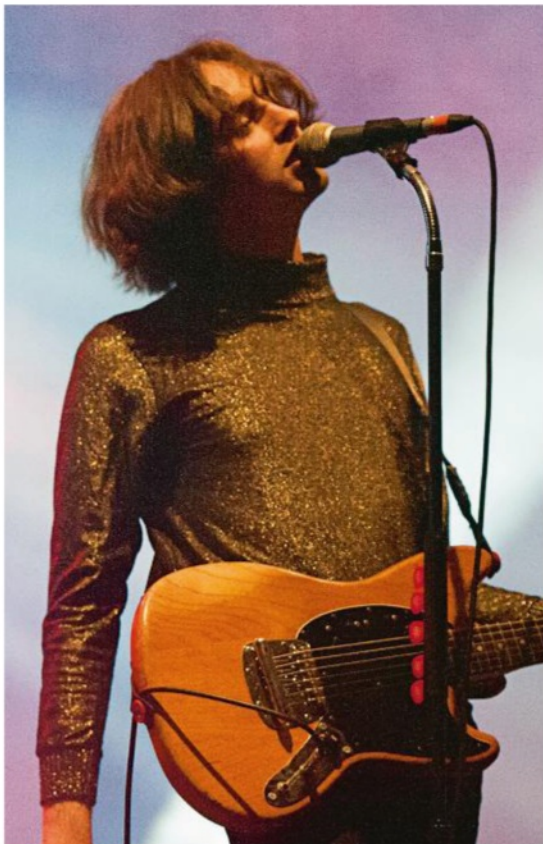
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## PEACE

**STARTS:** Nottingham Rock City, Nov 29

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Peace started 2013 with a set at Club NME's New Year's Eve party and, since then, have become one of the finest live bands in the UK. During their stint on the NME Awards Tour, they risked their lives (Doug Castle had to be pulled down from a rooftop by NME's Kevin EG Perry) to bring their psych-tinged indie pop to the prestigious opening slot. Then their debut album 'In Love' went Top 10, and the last few months have seen them conquering festivals all over the place. Ending the year on a high, the Birmingham quartet head out on tour to test songs for album two. Let them dazzle you in Nottingham, Glasgow (30), Newcastle (December 1), Leeds (2), Liverpool (3), Oxford (5), London (6, 7), Portsmouth (8), Norwich (10), Manchester (11), Bristol (12) and Birmingham (13).



## KING KRULE

**STARTS:** Sheffield Harley, Oct 3

Archy Marshall takes his debut album '6 Feet Beneath The Moon' on the road, performing in Sheffield, Glasgow (4) and more.



## BRING ME THE HORIZON

**STARTS:** Glasgow O2 Academy, Oct 30

The Horizon head out on a five-date trip, to Glasgow, Newcastle (31), Birmingham (Nov 2), Manchester (5) and London (6).



## CHASE & STATUS

**STARTS:** Nottingham Capital FM Arena, Oct 31

The dance duo and a live band begin their arena tour in Nottingham, then Aberdeen (Nov 1). They finish up at London's O2 (16).



## SAVAGES

**STARTS:** Brighton Concorde 2, Nov 5

Jehnny Beth and her partners in post-punk follow a US tour with Queens Of The Stone Age with this six-date stint, ending in Leeds (11).



## EDITORS

**STARTS:** Margate Winter Gardens, Nov 5

Airing material from fourth album 'The Weight Of Your Love', Editors begin a 16-date tour that finishes in Nottingham (28).



## PALMA VIOLETS

**STARTS:** Wolverhampton Wulfrun Hall, Nov 18

South London's rowdiest return to the UK to visit Wolverhampton (18), Lincoln (19), Leeds (21) and more.



## AZEALIA BANKS

**STARTS:** London O2 Academy Brixton, Nov 30

There's still no debut album, but it's not stopping Banks heading to London for this one-off date.



## BRAIDS

**STARTS:** Camber Sands ATP Festival, Dec 1

The experimental Canadians play the last ever ATP and plot four dates of their own, hitting London (3), Manchester (4), Leeds (5) and Glasgow (6).



## WHITE LIES

**STARTS:** Newcastle O2 Academy, Dec 3

Playing tracks from their latest album 'Big TV', White Lies call at Newcastle, Glasgow (4), Manchester (6) and more on an eight-date tour.



## HAIM

**STARTS:** Norwich UEA, Dec 4

The Haim sisters bring their debut album 'Days Are Gone' to Norwich, Leeds (5), Manchester (6) and four other cities on their wintry UK tour.



## FOALS

**STARTS:** Dublin Olympia, Feb 4, 2014

Having headlined Latitude, the Oxford band return for six dates including one mammoth show at London's Alexandra Palace (14).



## FRANK TURNER

**STARTS:** Cardiff Motorpoint Arena, Feb 6, 2014

Frank will visit Cardiff, Nottingham (7), Edinburgh (8), Manchester (9), Plymouth (11), London (12) and Portsmouth (13).



# PICK of the WEEK

What to see this week? Let us help



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## FESTIVAL NO 6

STARTS: Gwynedd Portmeirion, Sep 13

NME  
PICK

After an inaugural year that marked it out as one of the UK's best new festivals, the NME Award-winning Festival No 6 returns to finish off the summer in spectacular fashion. Held in the quirky village of Portmeirion (where '60s espionage drama *The Prisoner* was filmed), it boasts a flawless line-up. Eardrum assaulters My Bloody Valentine headline on Saturday night, bringing their latest album 'm b v' to north Wales after nearly two decades in the making. James Blake tops the bill on day one. And Manic Street Preachers will bring the festival to a close on Sunday, playing tracks from their luscious 11th record 'Rewind The Film' in among gems from their back catalogue. Elsewhere, Jagwar Ma bring the baggy electro of this year's stonking debut LP to the event; Manchester's Money recreate the grand, cinematic strokes of their record; and NME's Godlike Genius Johnny Marr will air solo material and Smiths classics.



### Everyone's Talking About CHANCE THE RAPPER

**STARTS:** Birmingham O2 Academy, Sep 11  
After his free mixtape 'Acid Rap' blew up all over the world, Chance The Rapper (real name Chancelor Bennett) continues his debut run of dates this side of the Atlantic, supporting Macklemore & Ryan Lewis in Birmingham, Manchester (12) and Glasgow (13).



### Don't Miss THE ORWELLS

**STARTS:** London Sebright Arms, Sep 11  
On their first trip to the UK in May, Illinois quintet The Orwells captured our attention with both their bratty garage-rock and frontman Mario Cuomo's wild, eye-rolling stage presence. Returning for a few short dates this week, expect the same beer-soaked rowdiness in London, Brighton (12), and Manchester (13).



### Radar Stars SUPERFOOD

**STARTS:** Nottingham Bodega Social Club, Sep 11  
After causing carnage at a Brighton student house during The Great Escape, Birmingham's Superfood have been pretty quiet this summer. Welcome them back as they return for a headline tour, visiting Nottingham, Oxford (12), Southampton (13), Portsmouth (14) and St Albans (17), with more shows in the coming weeks.

# WEDNESDAY

September 11

## BATH

O Emperor Moles 01225 404445

## BIRMINGHAM

Eliza & The Bear Sunflower Lounge

0121 632 6756

Lauren Aquilina The Institute

0844 248 5037

Macklemore & Ryan Lewis/

Chance The Rapper O2 Academy

0870 477 2000

Jon Gomm Hare & Hounds

0870 264 3333

## BRIGHTON

Barbarossa Green Door Store

07894 267 053

Katmen Prince Albert

01273 730 499

Three Colours Red Latest Music Bar

01273 687 171

## BRISTOL

Babyshambles O2 Academy

0870 477 2000

Blaxar Horseshoe 0117 956 0471

The JCQ Exchange 0117 9304538

Mick Flannery/The Pierce Brothers

Louisiana 0117 926 5978

The Phantom Light Exchange

0117 9304538

## CAMBRIDGE

The Wave Pictures Portland Arms

01223 357268

## CARDIFF

Harry Radford/Hill Valley High/

Reaper In Sicily Clwb Ifor Bach

029 2023 2199

Tryfan Dempseys 029 2025 2024

## DERBY

Patrik Fitzgerald The Hairy Dog

## EDINBURGH

Stu Larsen/Natsuki Kurai The Caves

0131 557 8989

## GATESHEAD

Caitlin Rose Sage Arena

0870 703 4555

## GLASGOW

Alice & The Rampant Trio/Deep

Red Sky Nice'n'Sleazy 0141 333 9637

The Amity Affliction/Landscapes/

In Hearts Wake Cathouse

0141 248 6606

Neon Neon Oran Mor

0141 552 9224

## HOVE

Cate Ferris/Cakes & Ale/Cordelia

Fellowes & The Gypsy Squat Pop

Project Brunswick 01273 735254

## LEEDS

Cayucas Brudenell Social Club

0113 243 5866

Skullflower Wharf Chambers

## LEICESTER

Blood Sport The Cookie Jar

0116 2531212

Kelly Joe Phelps Musician

0116 251 0080

## LIVERPOOL

Castrovalva/Exit International

Shipping Forecast 0151 709 6901

## LONDON

Apologies, I Have None/The Smith

Street Band/Great Cynics/The Old

Silent Birthdays 0 20 7923 1680

Cash Jazz Café 020 7916 6060

Davina & The Vagabonds Half Moon

020 7274 2733

Dean Blunt 100 Club 020 7636 0933

Delorean Cargo 0207 749 7840

Deny The Lie Dublin Castle

020 7485 1773

Dog Eat Dog Peel 020 8546 3516

Ed Kowalczyk Assembly Hall

020 8577 6969

Elephant Servant Jazz Quarters

Horsefight/Ice, Sea, Dead People/

The Semper Teens Topsy

Jessica Pratt St Pancras Old Church

Jimmy Eat World/Kings Of Leon

Roundhouse 020 7482 7318

Joe McKee/Bethia Beadmann

Slaughtered Lamb 020 8682 4080

Kamp Borderline 020 7734 5547

Kieran Skye/Peter Cat/

SonitusUnderbelly 0207 613 3105

Ki-Faro Lockside Lounge

020 7284 0007

Love Buzzard/Bad Moon/Dead

Coast/The Dirty Notes Windmill

020 8671 0700

Michael Kilbey George Tavern

020 7790 1763

Norman Jay/For You I Was A Flame

Proud Galleries 020 7482 3867

The Orwells Sebright Arms

020 7729 0937

## The Phantom Light/The Shades

Queen Of Hoxton 020 7422 0958

Portugal. The Man Hoxton Square

Bar & Kitchen 020 7613 0709

Sarah Howells Amersham Arms

0208 469 1499

Shannon & The Clams/Mean

Bikini/Dog Legs Shacklwell Arms

020 7249 0810

Sky Needle/Mad Nanna/The

Pheromans Café Oto 0871 230 1094

The Strypes Rough Trade East

0207 392 7788

Tall Ships/Tellison/Warren Cahill

Barfly 0870 907 0999

Todger Surya 02075610030

Tori Kelly O2 Academy Islington

0870 477 2000

TE Morris/Orders Of The British

Empire Good Ship 020 7372 2544

Youth Pictures Of Florence

Henderson Buffalo Bar 020 7359 6191

## MANCHESTER

Jack Johnson Lowry 0161 876 2000

Krystle Warren/Gwyneth Herbert

Ruby Lounge 0161 834 1392

Nile/Ex Deo Sound Control

0161 236 0340

## NOTTINGHAM

Fuck Buttons/Haxan Cloak Rescue

Rooms 0115 958 8484

Superfood Bodega Social Club

08713 100000

## PONTARDAWE

The Magic Numbers Arts Centre

01792 863722

## PORTSMOUTH

Declan Sinnott Cellars 0871 230 1094

## SHEFFIELD

Fluorescent Hearts/The Afterparty/

Dearly Beloved Corporation

0114 276 0262

The Stray Targets The Hop

01142 781000

## STOKE ON TRENT

Deacon Blue Victoria Hall

0870 9080888

## WOLVERHAMPTON

MisterNothing Robin 2

01902 497860

While She Sleeps/Dead Harts Slade

Rooms 0870 320 7000

The Strypes,  
Rough Trade  
East, London



JAMES QUINTON, JESS BAUMING, JENN FIVE, TOM MARTIN, DEREK BRENNER, ANDY WILLSHER, ELINOR JONES, POONEH GHANA



# THURSDAY

September 12

**ABERDEEN**  
Blood Relatives The Tunnels  
01224 211121

**BATH**  
Dreng Moles 01225 404445

**BELFAST**  
Sam Baker Errigle Inn 028 9064 1410

**BIRMINGHAM**  
Jack Johnson Symphony Hall  
0121 780 3333  
Tori Kelly O2 Academy 0870 477 2000

**BOURNEMOUTH**  
Janet Devlin Old Fire Station  
01202 503888

**BRIGHTON**  
Emily Portman Komedia  
01273 647 100  
Moon Safari Loft Club 01273 208678  
The Orwells Green Door Store  
07894 267 053  
Portugal. The Man The Haunt  
01273 770 847

**BRISTOL**  
Eliza & The Bear Louisiana  
0117 926 5978  
Hannah McLeod Exchange  
0117 9304538  
Shogun/Ruins/Ghost of the  
Avalanche Exchange 0117 9304538

**CARDIFF**  
Crown The Empire/Issues/With  
One Last Breath Clwb Ifor Bach  
029 2023 2199  
Deacon Blue St David's Hall  
029 2087 8444  
The Wave Pictures The Moon Club

**DERBY**  
Kelly Joe Phelps Flowerpot  
01332 204955

**EDINBURGH**  
Deep Red Sky/Titus Pullo/Al Shields  
Voodoo Rooms 0131 556 7060  
Justin Currie Queen's Hall  
0131 668 2019  
King Lizard/The Scams/The Fuzz  
Drivers Bannermans 0131 556 3254

**EXETER**  
Conquering Animal Sound/Shield  
Patterns Cavern Club 01392 495 370

**GATESHEAD**  
Dead Like Wolves/Peculiar Disco  
Moves/Aftershock The Central  
0191 478 2543  
VIP/The Turnouts Three Tuns  
0191 487 0666

**GLASGOW**  
Heartless Bastards O2 ABC  
0870 903 3444  
Nile/Ex Deo Audio  
Stubborn Heart Broadcast  
0141 332 7304  
Stu Larsen/Natsuki Kurai King Tut's  
Wah Wah Hut 0141 221 5279

**GUILDFORD**  
Kid Karate Boilerroom 01483 539 539

**HULL**  
Monster Jaw New Adelphi  
01482 348 216

**LEEDS**  
Exit Calm Cockpit 0113 244 3446  
Fuck Buttons/Haxan Cloak  
Brudenell Social Club 0113 243 5866  
Giant Drag Nation Of Shopkeepers  
0113 203 1831

**LEICESTER**  
Kathryn Williams/Alex Cornish  
Musician 0116 251 0080

**LIVERPOOL**  
Jon Gomm Leaf On Bold St  
0151 707 7747

**LONDON**  
Anna Calvi Wilton's Music Hall  
020 7702 9555  
Anthea Needs/Andy Prince Inspiral  
Lounge 020 7428 5875  
August & August/Sophie Jameson/  
Sour Milk Sea Ritzy Cinema  
020 7733 2229



Baby Strange, Topsy, London

Baby Strange Topsy  
Caitlin Rose/Andrew Combs  
O2 Shepherds Bush Empire  
0870 771 2000  
Chastity Brown Green Note  
0871 230 1094  
Chloe Boleti/Nocturnal Hurdles/  
Ricky Dean Howard Water Rats  
0207 813 1079  
Darren Hayman Vortex  
020 7439 7250  
Doug Pantan Upstairs At The Garage  
020 7607 1818  
Elton John/Tom Odell Roundhouse  
020 7482 7318  
Fluorescent Hearts/The Afterparty/  
Dearly Beloved Garage 020 7607 1818  
Hours Embassy Bar 020 7359 7882  
JC Satan/Mean Bikini/Jimi Ben  
Band Windmill 020 8671 0700  
JD Smith Black Velvet  
Keaton Henson Emmanuel Centre  
02072229191  
Lauren Aquilina Borderline  
020 7734 5547  
Mercenary/Omnium Gatherum  
Underworld 020 7482 1932  
Naives/Hot Sugar/Twins Hoxton  
Square Bar and Kitchen 020 7613 0709  
Outfit Electrowerkz 020 7837 6419  
Ras G/Kutmah/Sweatson Klank  
Birthdays 020 7923 1680  
Rotifer/Fever Dream/Bo Candy  
& His Broken Hearts Buffalo Bar  
020 7359 6191  
Steve Hogarth/Richard Barbieri  
Scala 020 7833 2022  
Stony Browder Jr/Sam Green & The  
Midnight Heist Slaughtered Lamb  
020 8682 4080  
The Strypes Electric Ballroom  
Lounge 020 7485 9006  
Summer Camp McCluskeys  
020 8541 1515  
Wire Barfly 0870 907 0999

Yann Leguay/Stephen Cornford/Va  
Aa Lr Café Oto 0871 230 1094  
10thousand Ghosts/Ghosts Of  
Fortune Workshop

**MANCHESTER**  
Escape The Colosseum/Lost  
Atlanta/Serena Pryne Dry Bar  
0161 236 5920  
Jim White Deaf Institute  
0161 330 4019  
Luke Concannon/Tim O-T/Sword In  
Air Kraak 07855 939 129  
Macklemore & Ryan Lewis/Chance  
The Rapper O2 Apollo 0870 401 8000  
Mr Seb Valentine/Benatronic/Luke  
Warm Common Bar 0161 832 9245

**MILTON KEYNES**  
Jess Morgan Stables 01908 280800

**NEWCASTLE**  
The Amity Affliction/Landscapes/  
In Hearts Wake O2 Academy  
0870 477 2000

**NORWICH**  
Black River Falls Brickmakers  
01603 441 118  
The Halogens/The Generals/  
Important Things Epic Studios  
01603 727727

**NOTTINGHAM**  
Cytota Rock City 08713 100000

**OXFORD**  
Superfood Bullingdon Arms  
01865 244516

**SHEFFIELD**  
Harry Radford/Hill Valley High  
Corporation 0114 276 0262

**WAKEFIELD**  
Alabama 3 Warehouse 23  
01924 361300

**WIMBORNE**  
Fairport Convention Tivoli  
01202 848014

**WOLVERHAMPTON**  
Rage Of Angels/Moritz/Daylight  
Robbery Slade Rooms 0870 320 7000

# FRIDAY

September 13

**BELFAST**  
Motionless In White/The Defiled/  
Glamour Of The Kill Queens  
University 028 9097 3106

**BIRMINGHAM**  
Krystle Warren Glee Club  
0870 241 5093  
Me & Fiction Actress & Bishop  
0121 236 7426  
Middleman The Victoria  
0121 633 9439  
Reaside/Bolshie/The Nortons  
O2 Academy 0870 477 2000  
UB40 Planet Ice 0121 693 2400

**BOURNEMOUTH**  
I Am I/The Wild Lies/Metaprisim  
Sound Circus 01202 551802

**BRIGHTON**  
Digo/Kanzi/Dead Deer The Haunt  
01273 770 847  
Eagulls/Girl Band Prince Albert  
01273 730 499

**BRISTOL**  
Beyond Recall/Lower Lands Fleece  
0117 945 0996  
Bill Ryder-Jones/Peter & The  
Harmonics Louisiana 0117 926 5978  
The Infinite Collective/The  
RudemOuts Mr Wolf's 0117 927 3221  
Leigh Hoskin/General Confessional  
Exchange 0117 9304538  
Rory McLeod Folk House  
0117 926 2987  
Rose Black O2 Academy  
0870 477 2000

**CARDIFF**  
The Amity Affliction/Landscapes/  
In Hearts Wake University  
029 2023 0130  
Date Palms/Zail/Manhattan  
Commune Clwb Ifor Bach  
029 2023 2199  
Dead Shed Jokers/The Texas Flood/  
Chip Pan Fire Squad The Moon Club

**COLCHESTER**  
The Bears The Bull

**COVENTRY**  
UB40 Planet Ice Arena

**DONCASTER**  
The Wilde/Somewhat Unprepared  
Cask Corner 01302 366277

**EDINBURGH**  
Fluorescent Hearts/Jim Gellatly  
Liquid Room 0131 225 2564  
The Quarry Voodoo Rooms  
0131 556 7060  
Stubborn Heart Sneaky Pete's  
0131 225 1757

**EXETER**  
OB1/Tassid Cavern Club  
01392 495 370

**GATESHEAD**  
The Fractured Valves The Old Fox

**GLASGOW**  
Chance The Rapper The Arches  
0141 565 1000  
Clockwork Angels Oran Mor  
0141 552 9224  
Dr Feelgood King Tut's Wah Wah Hut  
0141 221 5279  
The Talks Pivo Pivo 0141 564 8100

**HARTLEPOOL**  
The Ramona Flowers/Palace Studio  
01429 424440

**LEEDS**  
The Black Angels Cockpit  
0113 244 3446  
Joe Tilston/The Embers Band/  
Sarah Carey All Hallows Church  
0113 242 2205  
Kaiser Chiefs Arena 01642 804444  
Jon Gomm Brudenell Social Club  
0113 243 5866

**LEICESTER**  
Jess Morgan The Cookie Jar  
0116 2531212  
Jim White Musician  
0116 251 0080

John Power/Matthew Breen Royal  
Court Theatre 01517 094321  
Joy Machine The Basement  
0116 254 5386

**LIVERPOOL**  
Mountain Of Love Eric's Club  
No Ceremony East Village Arts Club

**LONDON**  
Adam Buxton Union Chapel  
020 7226 1686  
Alasdair Roberts Kings Place  
020 7520 1485  
Atlas Losing Grip Birthdays  
020 7923 1680  
Avicii Roundhouse 020 7482 7318  
Barbarossa Sebright Arms  
020 7729 0937  
Birdsatsbaby/Swedish Death  
Candy/Tall Stories/Killing Frank  
Water Rats 0207 813 1079  
Black Lizard MacBeth 020 7739 5095  
Conor Maynard Kempton Park  
01932 782292  
Conquering Animal Sound/HK  
119/Patterns Shacklewell Arms  
020 7249 0810  
Cosmic Gate & Chicane Ministry Of  
Sound 020 7378 6528



Crown The Empire/Issues/With One  
Last Breath O2 Academy Islington  
0870 477 2000  
Deadboy/Spencer/Panda/  
Turnpike Glow/Paper Crows Nest  
020 7354 9993  
DJ EZ/Joker/Pinch/Roska Fabric  
020 7336 8898  
Eliza The Bear Borderline  
020 7734 5547  
Emilie Autumn O2 Shepherds Bush  
Empire 0870 771 2000  
Incendiary/Mindset/Natural Order  
Chats Palace 020 8533 0227  
Jacques Caramac & The Sweet  
Generation Garage 020 7607 1818  
The John Langan Band/The  
Turbans/Theo Bard/Rum Buffalo  
Netil House 020 3095 9725  
Kenny Larkin/Kyle Hall/Lone/  
Happa XOYO 020 7729 5959  
Lunatrix/The Draytones/The  
Onironauts/Gabriella & The Planets  
100 Club 020 7636 0933  
Nick Brewer/Big Ted Jazz Café  
020 7916 6060  
Nick Maleedy/Katrinka/Sputnick/  
Karim Preacher/Paulo Vas Bells Of  
Shoreditch  
The Olms The Lexington  
020 7837 5387  
Osibisa/Ruby & The Vines Hideaway  
020 7561 0779  
O Children/Twisted Wheel/  
Scanners/Life In Film/The Brute  
Chorus Purple Turtle 020 7383 4976

Plutonium Baby/Nazi Dogs/Thee  
Suave/The Jackhammers The  
Unicorn 020 7485 3073  
The Portraits St Pancras Old Church  
Rough Justice/Steadman & Black/  
Ashes Warriors/Hope Through  
Hostility/The Machine Cavendish  
Arms 0207 627 0698  
Shannon & The Clams/Ravioli  
Me Away/Charles Howl Windmill  
020 8671 0700  
Simian Mobile Disco (DJ Set) Old  
Queen's Head 020 7354 9993  
Sophie/Etm/Jon Rust/Leon T Pearl  
Concrete 020 7729 1888  
The Straps Barfly 0870 907 0999  
Trwbador/Rhosyn Babble Jar  
The Velvetines/Of Arrowe Hill  
Dublin Castle 020 7485 1773  
12 Dirty Bullets Club NME @ KOKO  
0870 4325527

**MANCHESTER**  
Adrien Viot/Clang Boom Steam  
The Castle 0161 237 9485  
Caitlin Rose The Ritz 0161 2364355  
Giant Drag Deaf Institute  
0161 330 4019  
Heartless Bastards Ruby Lounge  
0161 834 1392  
Jimmy Eat World Academy  
0161 832 1111  
Millie Manders/St Rike/Heydon  
Barca 0161 839 7099  
The Orwells Soup Kitchen  
0161 236 5100  
Portugal. The Man Night & Day Café  
0161 236 1822  
The Pretty Things Band On The Wall  
0161 832 6625

**NEWCASTLE**  
Emily Maguire Cluny 0191 230 4474  
Exit Calm Hoults Yard 0191 265 4282  
Hybrids Star Inn 0191 222 3111  
Mitch Laddie Cluny 2 0191 230 4474  
Patrik Fitzgerald/Onsind Star And  
Shadow 0191 261 0066

**NORWICH**  
Silenced By Shadows Brickmakers  
01603 441 118

**NOTTINGHAM**  
Gavin Butler & Neil Starr Rescue  
Rooms 0115 958 8484  
The Wave Pictures Spanky Van Dykes  
0115 924 3730  
Yes Sir Boss!/Will & The People  
Bodega Social Club 08713 100000

**OXFORD**  
Babysambles O2 Academy  
0870 477 2000

**PORTMEIRION**  
FESTIVAL NO 6 James Blake/  
Everything Everything/Neon Neon/  
Jagwar Ma/Badly Drawn Boy/  
Money/Sivu

**PRESTON**  
April Moon Sumpter Horse 01772  
744456

**READING**  
Ruts DC Sub89 0871 230 1094

**SHEFFIELD**  
DJ Spikey Mikey/DJ Mutley City Hall  
0114 278 9789  
I Set The Sea On Fire Leadmill  
0114 221 2828  
Katmen Plup 0114 276 7093  
Quiet Loner/Garron Frith/The  
Listeners Greystones 0114 266 5599  
Tek One Corporation 0114 276 0262

**SOUTHAMPTON**  
Superfood Joiners 023 8022 5612

**STOKE ON TRENT**  
Terrestrial/In Exile/Origins  
Underground 01782 219944

**TUNBRIDGE WELLS**  
Dreng The Forum 0871 277 7101

**WAKEFIELD**  
Justice Rising Snooty Fox  
01924 374455



## SATURDAY

September 14

Wolf Alice, Hoult's  
Yard, Newcastle



## ABERDEEN

Addison Groove Snafu 01224 596 111  
The Japanese Popstars The Tunnels  
01224 211121  
Kieran Goss Lemon Tree  
01224 642230

## BELFAST

Jetplane Landing Limelight  
028 9032 5942

## BIRMINGHAM

Castrovalva/Exit International  
Sunflower Lounge 0121 632 6756  
Crown The Empire/Issues Asylum  
0121 233 1109  
LeAnn Rimes Symphony Hall  
0121 780 3333  
The Rattlin Doors/Inches From The  
Ground/Midnight Convoy Actress &  
Bishop 0121 236 7426  
Theo/Arbor Lights/Mothertrucker  
Wagon & Horses 0121 772 1403

## BRIGHTON

Alasdair Roberts/David McGuinness  
Green Door Store 07894 267 053  
Blitz Kids Audio 01273 624343  
Eliza & The Bear The Hope  
01273 723 568  
The Last Carnival Concorde 2  
01273 673 311  
Seth Troxler Coalition 01273726858

William D Drake/Crayola Lectern  
Komedija 01273 647 100

## BRISTOL

Chunk! No, Captain Chunk!/  
Climates Exchange 0117 9304538  
Into The Shade/Terminal Moraine/  
Corpse Of A King Exchange  
0117 9304538  
Jimmy Eat World O2 Academy  
0870 477 2000

Krystle Warren/Gwyneth Herbert  
Full Moon 0117 924 5170  
The St Pierre Snake Invasion Stag &  
Hounds 0117 929 7048  
The Wildflowers/Moody Goose Mr  
Wolf's 0117 927 3221  
Yes Sir Boss!/Will & The People  
Thekla 08713 100000

## CAMBRIDGE

Katy Moffat CB2 01223 508 503

## EDINBURGH

Adam Stafford/Thank You So  
Nice/Et Tu Brute Voodoo Rooms  
0131 556 7060  
Warrior Soul/A Ritual Spirit/  
Paper Beats Rock Bannermans  
0131 556 3254  
GATESHEAD  
Dr Feelgood/The River Gamblers  
Sage Arena 0870 703 4555

## GLASGOW

The Black Angels Classic Grand  
0141 847 0820  
Harry Radford Stereo 0141 576 5018  
Motionless in White/The Defiled  
The Garage 0141 332 1120

## HULL

Emily Maguire Fruit Hull  
01482 221113

## LEEDS

No Ceremony Brudenell Social Club  
0113 243 5866  
LEICESTER  
Wire Musician 0116 251 0080

## LIVERPOOL

Fish Floral Pavillion Theatre  
0151 666 0000  
Giant Drag Kazimier 0871 230 1094  
Hard Rock Sofa/Swanky Tunes/Ian  
Longo O2 Academy 0870 477 2000  
Idle Frets O2 Academy  
0870 477 2000  
Mick Flannery Leaf On Bold St  
0151 707 7747

## LONDON

Abi & The Bomb Yard Theatre  
07914 413440  
The Amity Affliction/In Hearts  
Wake/Landscapes Underworld  
020 7482 1932

Babyshambles O2 Academy Brixton  
0870 477 2000  
Caro Emerald Royal Festival Hall  
020 7960 4242

Craig Charles/Omar/Scrimshire/  
Alexia Coley Scala 020 7833 2022  
Dirty Revolution Nambucca  
020 7272 7366

DJ Luck & MC Neat/DJ SKT Plan B  
08701 165421

The Energy Practice/Laura Jeanne  
Sebright Arms 020 7729 0937

Feral Sun/Fly This For Me/Cage  
The Gods Upstairs At The Garage  
020 7607 1818

Folie Ordinaire/Kid Bombardos/  
Paris Is Burning The Lexington  
020 7837 5387

Goldie Lookin' Chain/Dexters/  
Kid Karate/She Bangs The Drums/  
Soul Boy Mystic Queen Of Hoxton  
020 7422 0958

Hot Chip (DJ set)/Eskimo Twins/  
Casino Times The Lambeth  
020 7734 5547

I Was A Cub Scout Borderline  
020 7734 5547

Janelle Monae/Chic Feat Nile  
Rodgers Roundhouse 020 7482 7318

Jenny Lindfors/Pepe Belmonte  
Gallery Café

The Kills/Kool Thing/Sulk Netil  
House 020 3095 9725

Kojo/Richard Blackwood/Slim  
Indigo @ The O2 Arena 0870 701 4444

Let's Wrestle Moustache  
The Marivaux/Megafone Sister/  
Tommy Turntables/The Vibe Barfly  
0870 907 0999

Rainmaker/The Last Bugles/Trash  
Green Hope & Anchor 020 7354 1312

Richard Titchener/Matt Terris KOKO  
020 7388 3222

Rodhad/Ben Sims/Kirk Degiorgio  
Corsica Studios 0207 703 4760

Roger Waters Wembley Stadium  
Rome/Jordan Reyne/Jo Quail  
Electrowerkz 020 7837 6419

R3hab/Third Party/Sheldon Ministry  
Of Sound 020 7378 6528

Seth Troxler/Eduardo de la Calle/  
Blawan/Marcel Fengler Fabric  
020 7336 8898

Tape Runs Out Water Rats  
0207 813 1079

Tired Pony/Gary Lightbody/Richard  
Colburn/Iain Archer/Jackknife Lee  
Barbican Centre 020 7638 8891

MANCHESTER  
Alfies Dad/So And So's Barca  
0161 839 7099

The Bell Peppers/Grind Outs/The  
Holidays Follow 0161 224 0467

The Boy Who Kicked Pigs Lowry  
0161 876 2000

Eternal Quarter/Thirty Aethyrs/  
Searu/Bury The Memory Dry Bar  
0161 236 5920

Fed To The Ocean/Dread Your Last  
Day/Cytota Alter Ego 0161 236 9266

Fingathing/Ras G Sound Control  
0161 236 0340

The Minx Deaf Institute 0161 330 4019

Officer Down/Fuk/Black Volvo/  
Waste of Organs Kraak 07855 939 129

Precious McKenzie/The Phantom  
Light Retro Bar 0161 274 4892

Sam Brown/Placemate 7/Gordon  
West Band On The Wall 0161 832 6625

Stu Larsen/Natsuki Kurai The Castle  
0161 237 9485

This Morning Call International  
Anthony Burgess Foundation  
0161 235 0776

Will Tramp Common Bar  
0161 832 9245

Jon Gomm Sound Control  
0161 236 0340

NEWCASTLE  
The Borstal Babies/For The  
Kill/October Ends Dog & Parrot  
0191 261 6998

Heavy Load Star Inn 0191 222 3111

The Hype Foundation Cluny  
0191 230 4474

Necro Deathmort/HaiKai No  
Ku/Rejections Star And Shadow  
0191 261 0066

Swim Deep/Wolf Alice Hoult's Yard  
0191 265 4282

NORWICH  
Heartless Bastards Arts Centre  
01603 660 352

Nine Below Zero/Larry Miller/Jo  
Harman & Company Waterfront  
01603 632 717

NOTTINGHAM  
Allo Darlin'/Tigercats/Fever  
Dream/The Fireworks/The  
Flatmates Maze 0115 947 5650

Deacon Blue Royal Centre  
0115 948 2525

Falling Off Maps Rescue Rooms  
0115 958 8484

Slam Cartel Rock City 08713 100000

OXFORD  
Janet Devlin O2 Academy  
0870 477 2000

PENRYN  
Chastity Brown Miss Peapods  
Kitchen Café

PORTMEIRION  
FESTIVAL NO 6 My Bloody Valentine/  
Lianne La Havas/Tricky/Daughter/  
London Grammar/Mount Kimbie/  
Chapel Club/Hookworms/Outfit

PRESTON  
Mountain Of Love Continental  
01772 499 425

SHEFFIELD  
The Roosters The Hop 01142 781000

Seize This Curse O2 Academy  
0870 477 2000

The Tirith/The Gift Corporation  
0114 276 0262

SOUTHAMPTON  
Crowns Joiners 023 8022 5612

STOKE ON TRENT  
Alfa 9 Sugarmill 01782 214 991

SWANSEA  
City Of Ashes Sin City  
01792654226

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September 15-17

Vampire Weekend,  
Roundhouse  
London, Sunday



SUNDAY, SEPTEMBER 15

**ABERDEEN**  
Alasdair Fraser & Natalie Haas  
Music Hall 01224 641122  
Warrior Soul/A Ritual Spirit/Icon  
The Tunnels 01224 211121

**BELFAST**  
Katmen Limelight 028 9032 5942

**BIRMINGHAM**  
The Amity Affiliation/Landscapes/  
In Hearts Wake 02 Academy  
0870 477 2000  
Chunk! No, Captain Chunk! Asylum  
0121 233 1109  
No Ceremony Hare & Hounds  
0870 264 3333  
Steve Gibbons Kitchen Garden Café  
0121 443 4725

**BRIGHTON**  
Ghost Outfit/Blood Sport/Bernard  
& Edith The Hope 01273 723 568  
Nicola Benedetti Dome 01273 709709  
Nile/Ex Deo The Haunt 01273 770 847

**BRISTOL**  
The Maddigans/Rumours/We Are  
Aight Exchange 0117 9304538  
Magnus Puto/ Imperial Leisure  
Fleece 0117 945 0996  
The Physics House Band/Jupiters  
Carnival/Kalu Kalae Exchange  
0117 9304538  
Rachael Dadd/Rozi Plain/Ichi/  
Nancy Elizabeth Folk House  
0117 926 2987  
The Wave Pictures Louisiana  
0117 926 5978

**CARDIFF**  
Babyshambles University  
029 2023 0130  
Hold The Fight/Playing Dead In The  
Meadows/Sam Little Gwdihw Café  
Bar 029 2039 7933  
Steven Finn/Best Laid Plans/  
Rhiannon Gray The Moon Club

**FALMOUTH**  
Date Palms Beerwolf Books  
01326618474

**GLASGOW**  
Giant Drag Broadcast 0141 332 7304

Incendiary Audio  
Junip 02 ABC 0870 903 3444  
LeAnn Rimes Royal Concert Hall  
0141 353 8000  
Swim Deep/Wolf Alice Oran Mor  
0141 552 9224  
Tori Kelly King Tut's Wah Wah Hut  
0141 221 5279

**HATFIELD**  
Janet Devlin The Forum  
0844 477 2000

**LEEDS**  
Jimmy Eat World 02 Academy  
0870 477 2000  
Thabo & The Real Deal HiFi Club  
0113 242 7353

**LIVERPOOL**  
The Ramona Flowers/Midnight  
Playground Cavern Club  
0151 236 1964  
Shannon & The Clams/The  
Francens/Beach Skulls Kazimir  
0871 230 1094

**LONDON**  
Anamanaguchi Garage 020 7607 1818  
Chunk! No, Captain Chunk!  
Borderline 020 7734 5547  
Deaf Havana Banquet Records  
KT1 1EE  
Diabel Cissokho/Davide De Rose/  
Nathaniel Keen Hackney Attic  
0871 902 5734  
King Lizard/The Scams/The Fuzz  
Drivers Black Heart 020 7428 9730  
Leonard Cohen 02 0870 701 4444  
Nibs Van Der Spuy Half Moon  
020 7274 2733  
Spanking Machine/The  
Systematics/Mog Stanley Dublin  
Castle 020 7485 1773  
Sunshine In Mae Upstairs At The  
Garage 020 7607 1818  
Talk In Colour Kings Place  
020 7520 1485  
Vampire Weekend/The Olms  
Roundhouse 020 7482 7318

**MANCHESTER**  
Michael Holland/Lewis Robert  
Jones Common Bar 0161 832 9245

The Wicked Whispers/Wild Birds  
The Castle 0161 237 9485

**NEWCASTLE**  
Mick Flannery Hoult's Yard  
0191 265 4282  
Motionless in White/The Defiled/  
Glamour Of The Kill 02 Academy  
0870 477 2000  
The 1975 University 0191 261 2606

**NORWICH**  
Christine Collister/Dave Kelly/Peter  
Filleul Arts Centre 01603 632 352  
LeAnn Rimes Bridgewater Hall  
01603 630000  
Fuck Buttons/Haxan Cloak  
Waterfront 01603 632 717

**PORTMEIRION**  
FESTIVAL NO 6 Manic Street  
Preachers/Chic Feat. Nile Rodgers/  
I Am Kloot/The Staves/Public  
Service Broadcasting/Johnny Marr/  
These New Puritans/Fryars/Wave  
Machines/Islet

**SALFORD**  
Justin Currie Lowry 0161 876 2121

**SHEFFIELD**  
The Front Bottoms Corporation  
0114 276 0262  
Jim White Greystones 0114 266 5599

**SOUTHAMPTON**  
Being As An Ocean/The Elijah/  
Capsize Joiners 023 8022 5612  
Stu Larsen/Natsuki Kurai Brook  
023 8055 5366

**WOLVERHAMPTON**  
Moon Safari Robin 2 01902 497860

**MONDAY, SEPTEMBER 16**

**BATH**  
No Ceremony Moles 01225 404445

**BRIGHTON**  
Date Palms Prince Albert  
01273 730 499  
Fuck Buttons/Haxan Cloak Concorde  
2 01273 673 311  
Shannon & The Clams The Hope  
01273 723 568

**CAMBRIDGE**  
Fish Junction 01223 511511

**EDINBURGH**  
Joe Pug Sneaky Pete's 0131 225 1757

**GATESHEAD**  
Judith Durham And The Seekers  
Sage Arena 0870 703 4555

**GLASGOW**  
Being As An Ocean Classic Grand  
0141 847 0820  
The Front Bottoms King Tut's Wah  
Wah Hut 0141 221 5279  
Jim White Oran Mor 0141 552 9224  
Zombie Zombie Mono 0141 553 2400

**GUILDFORD**  
Dreng/Slaves/Dolomite Minor  
Boilerroom 01483 539 539

**LEEDS**  
Junip Brudenell Social Club  
0113 243 5866

**LONDON**  
Arliss Nancy/Sweetheart Contract  
Windmill 020 8671 0700  
The Askew Sisters Green Note  
0871 230 1094  
Catfish & The Bottlemen Sebright  
Arms 020 7729 0937  
Clear Soul Forces Cargo  
0207 749 7840  
Deacon Blue Royal Albert Hall  
020 7589 8212  
Dead Meadow Social 020 7636 4992  
Jack Johnson/Bahamas Roundhouse  
020 7482 7318  
James Edge/Sophie Debattista The  
Finsbury 020 8809 1142  
Jay Brannan/Daisy Guttridge  
Borderline 020 7734 5547  
Joanna Gruesome/Playlounge  
Shacklewel Arms 020 7249 0810  
Mikky Ekko St Pancras Old Church  
020 8682 4080  
Nic Dawson Kelly/Lucy & The  
Caterpillar Slaughtered Lamb  
020 7892 7888  
Younghusband Rough Trade East  
0207 392 7788

**MANCHESTER**  
Chunk! No, Captain Chunk! Alter Ego  
0161 236 9266  
Crowns Star & Garter 0161 273 6726  
LeAnn Rimes Bridgewater Hall  
0161 907 9000  
Motionless in White/The Defiled/  
Glamour Of The Kill Academy  
0161 832 1111  
Roger Waters Arena

**NEWCASTLE**  
Alexander 02 Academy  
0870 477 2000  
Giant Drag Cluny 0191 230 4474  
Golden Grrrrs/Silver Fox/Bronze  
Buddhas Star And Shadow  
0191 261 0066

**NORWICH**  
Babyshambles UEA 01603 505401  
Crown The Empire/Issues/With One  
Last Breath Waterfront 01603 632 717  
The Ramona Flowers Arts Centre  
01603 660 352

**NOTTINGHAM**  
On The Open Road/Sequence of  
Events/Weather Changes Moods  
Rescue Rooms 0115 958 8484  
Jon Gomm/Adam Peter Smith  
Bodega Social Club 08713 100000

**SHEFFIELD**  
Swim Deep/Wolf Alice Queens Social  
Club 0114 272 5544

**STOCKTON**  
The Magic Numbers Arc  
01642 666600

**YORK**  
JAWS Basement 01904 612 940

**TUESDAY, SEPTEMBER 17**

**BEDFORD**  
Tim Burgess Esquires  
01234 340120

**BIRMINGHAM**  
Janet Devlin 02 Academy  
0870 477 2000  
Nicola Benedetti Symphony Hall  
0121 780 3333

**BRIGHTON**  
Bloodshot Dawn Green Door Store  
07894 267 053  
Castrovalva/Exit International  
Prince Albert 01273 730 499  
Ethan Johns Komedia 01273 647 100  
No Ceremony The Hope  
01273 723 568

**BRISTOL**  
Exit Calm/The Shimmer Band  
Exchange 0117 9304538  
Junip/Mariam The Believer Fleece  
0117 945 0996  
Stu Larsen/Natsuki Kurai Thekla  
08713 100000

**CAMBRIDGE**  
Crazy Arm/7 Day Conspiracy Corner  
House 01223 352 047

**CARDIFF**  
Asaf Sirkis Trio Dempseys  
029 2025 2024  
Without Maps Buffalo Bar  
02920 310312

**EXETER**  
Ben Ottewell Cavern Club  
01392 495 370

**GLASGOW**  
Joe Pug Broadcast 0141 332 7304  
Wire King Tut's Wah Wah Hut  
0141 221 5279  
The 1975 02 ABC 0870 903 3444

**HULL**  
The Marmozets New Adelphi  
01482 348 216

**LEEDS**  
Chastity Brown Seven Arts  
0113 262 6777  
The Front Bottoms Brudenell Social  
Club 0113 243 5866

**LEICESTER**  
Blood Relatives The Cookie Jar  
0116 2531212  
Laetitia Sadier Musician  
0116 251 0080

**LIVERPOOL**  
Rod Stewart Echo Arena  
0844 8000 400  
The Temperance Movement  
02 Academy 0870 477 2000

**LONDON**  
Au Revoir Simone XOYO  
020 7729 5959  
Ben Montague/Louise Golbey/The  
Scarlett/Leslie Mendelsen Half  
Moon 020 7274 2733  
Cloud Control Rough Trade East  
0207 392 7788  
Fuck Buttons/Haxan Cloak/Forests  
Electric Ballroom 020 7485 9006  
Ghost Outfit/Bernard & Edith  
Shacklewel Arms 020 7249 0810  
Giant Drag Borderline 020 7734 5547  
Girls In Hawaii Water Rats  
0207 813 1079  
Hinterland/Jason Singh Vortex  
020 7439 7250  
Kelly Joe Phelps Bush Hall  
020 8222 6955  
Ludovico Einaudi/Agnes Obel  
Roundhouse 020 7482 7318  
MNRS Barfly 0870 907 0999  
The Revival Hour Sebright Arms  
020 7729 0937  
Sam Little/The Lion & The Wolf/  
Home Advantage/Hold The Fight  
Windmill 020 8671 0700  
Sky Larkin/Radstewart The  
Lexington 020 7837 5387  
Smith Westerns 100 Club  
020 7636 0933  
Thomas Dybdahl Hoxton Square Bar  
and Kitchen 020 7613 0709

**MANCHESTER**  
Alexander Dry Bar 0161 236 5920  
Being As An Ocean Sound Control  
0161 236 0340  
The Black Angels Gorilla 0161 832 1111  
Jay Brannan Night & Day Café  
0161 236 1822  
Swim Deep/Wolf Alice The Ritz  
0161 2364355  
Younghusband The Castle  
0161 237 9485  
Zombie Zombie Band On The Wall  
0161 832 6625

**NEWCASTLE**  
Crown The Empire/Issues 02  
Academy 0870 477 2000  
Jim White Cluny 0191 230 4474  
JAWS Hoult's Yard 0191 265 4282

**NORWICH**  
Blind Tiger Brickmakers  
01603 441 118  
Kathryn Williams/Alex Cornish Arts  
Centre 01603 660 352

**READING**  
Dreng South Street Arts Centre  
0118 960 6060

**SHEFFIELD**  
The House Devils Greystones  
0114 266 5599

**SOUTHAMPTON**  
Justin Currie Brook 023 8055 5366

**ST ALBANS**  
Superfood Horn 01727 853 143

**WOLVERHAMPTON**  
Y&T Robin 2 01902 497860

**YORK**  
Jon Gomm Fibbers 01904 651 250

Sky Larkin, The  
Lexington, London,  
Tuesday





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### CLUES ACROSS

- 1+1D And meanwhile down in Albion it's finished nil-nil (7-5-2-7)  
 8+17D Placebo overloaded on Facebook (3-4-7)  
 9 Without any musical origins, Faithless got a Number One album (2-5)  
 11 This letter includes the name of a Welsh psychedelic band (5)  
 13+22A "I've never done good things, I've never done bad things", 1980 (5-2-5)  
 14 It's a fight to be in The Courteeners (4)  
 16 Singles by The Cure, Pearl Jam and Lasgo are all missing (4)  
 17 Liverpudlians who created a 'Hullabaloo' in 1994 (4)  
 19 (See 26 across)  
 20 The 1975 version of the facts of life (3)  
 21 Gut feeling about a Niki And The Dove album (8)  
 22 (See 13 across)  
 23 (See 28 across)  
 26+19A US indie folk band who played 'For Emma, Forever Ago' (3-4)  
 28+23A Strangely Rolf moved here with a song for Manchester band Money (4-2-7)  
 29 He moves fast to complete Morrissey song 'The Boy \_\_\_\_\_' (5)  
 30 Michael Jackson singing about a Scottish mountain? (3)  
 31+7D "Lots of girls and lots of boys, lots of smells and lots of noise", 1980 (5-8)  
 32 Rock band to finish off Maria Muldaur's 'Midnight At The \_\_\_\_\_' (5)  
 33 Public Image Limited were content with this album (5)

### CLUES DOWN

- 1 (See 1 across)  
 2 Utah Saints' album recorded in Brentwood (3)  
 3+10D Gary Numan single that just keeps me going (1-4-4)

- 4+5D Fleetwood Mac are playing but you won't be coming along with me (3-3-2-4-3-3)  
 6+21D Fields Of The Nephilim album that set fire to this planet (5-7)  
 7 (See 31 across)  
 10 (See 3 down)  
 12 Florence + The Machine take a breather from recording (5)  
 14 Anti-war song 'The Green Fields Of \_\_\_\_\_' by Eric Bogle and covered by, among others, The Men They Couldn't Hang (6)  
 15 One hit wonder \_\_\_\_\_ Ward went to Number One in 1979 with 'Ring My Bell' (5)  
 17 (See 8 across)  
 18 Some I get wrong with DJ Krush (5)  
 21 (See 6 down)  
 24 "Ain't no use in prayin', that's the way it's stayin' baby", Primal Scream (5)  
 25 Just words from multi-instrumentalist Steve Jordan's band? Well, they certainly get things done (5)  
 26 Improvised fast-tempo jazz as performed by Miles Davis and Charlie Parker (5)  
 27 \_\_\_\_\_ Sinatra, who sang 'Somethin' Stupid' with her dad Frank (5)  
 28 On a trip to get album by The Blue Nile (4)

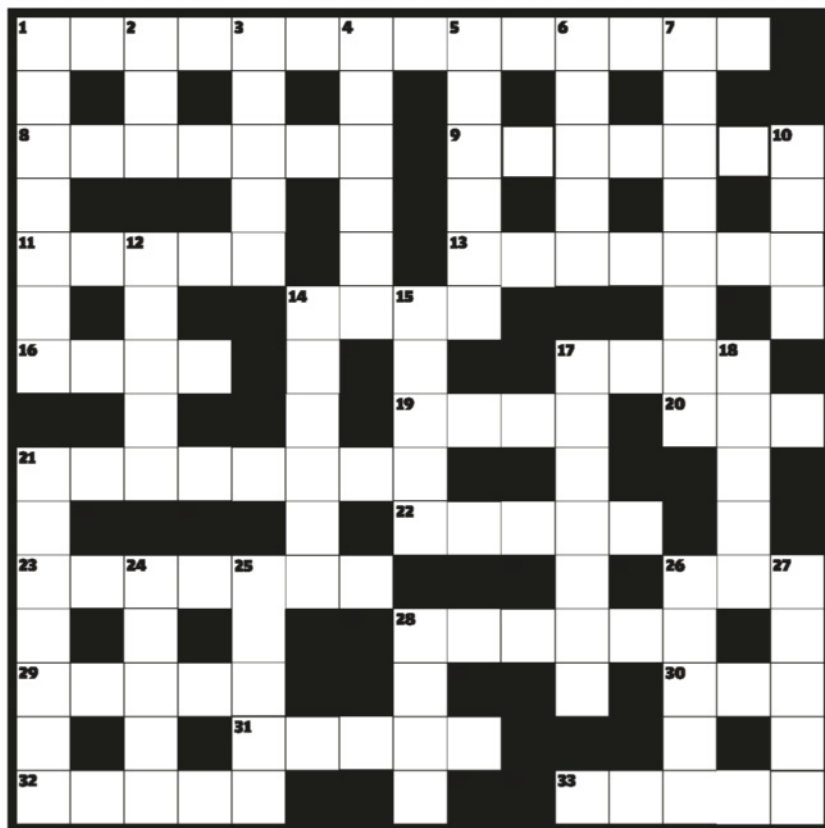
### AUGUST 10 ANSWERS

#### ACROSS

1+19A Where The Heaven Are We, 8 Bad Idea, 9+26A Flaming Lips, 10 Bankrupt, 11 Shot, 12 Past, 16+14A The Young Ones, 17 Heart, 21 Ether, 22 Withers, 27 Odessa, 29 If, 31 Diggle

#### DOWN

2 Had Enough, 3 Ryder, 4 Trampin', 5+24A Helena Beat, 6+30A Almost Prayed, 7 Night Fever, 8 Bobby, 12+20D Psycho Killer, 13 Shears, 15 Grace, 16 Twelve, 18+25D Test Of Time, 23+28D Happy Sad, 24 Bang, 29 Id



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## COLLECTORS' CORNER MORRISSEY

The musical gems that no Morrissey fan should be without



### PREGNANT FOR THE LAST TIME (1991)



Morrissey followed up the relatively poor performance of his second solo album 'Kill Uncle' with this track, which came out as a standalone single (as did its follow-up, 'My Love Life'). It was also a significant song for Moz as it was the first time he had teamed up with guitarist Boz Boorer, who has worked with the singer on all his albums since.

**Need To Know:** The B-side features a cover of 1988 single 'Skin Storm' by Morrissey favourites Bradford.

### BEETHOVEN WAS DEAF (1993)



Of all the Morrissey live albums, this one is hugely sought after as it is now deleted, and was recorded during one of the peak periods in his solo career. The songs come from gigs in December 1992 in London and Paris, the same year the Mick Ronson-produced 'Your Arsenal' album came out. As a result, the tracklisting leans heavily on that record.

**Need To Know:** The sleeve notes erroneously state that all the songs were recorded at the Paris show.

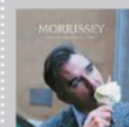
### INTERLUDE (MORRISSEY & SIOUXSIE SIOUX) (1994)



Recorded during the sessions for Morrissey's 'Vauxhall And I' album, this duet between two of the biggest alternative rock stars of the '80s was scheduled for release in early 1994, but was delayed when the quarrelsome pair fell out over the accompanying video. When it eventually came out, it reached number 25 in the UK.

**Need To Know:** A version with just Morrissey singing was made available on his 2011 'Very Best Of' compilation.

### IN THE FUTURE WHEN ALL'S WELL (2006)



This single, lifted from Morrissey's 'Ringleader Of The Tormentors' album, has become notorious because the singer was reduced to flogging a download of it on the big screens either side of him when he headlined V Festival. You could actually buy the live version of the song while he performed it.

**Need To Know:** Morrissey justified this venture by claiming onstage in Stafford that "Radio won't play it. And it is the modern age!"



# FANMAIL

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THINGS GET OUT OF HAND

Edited by Gavin Haynes



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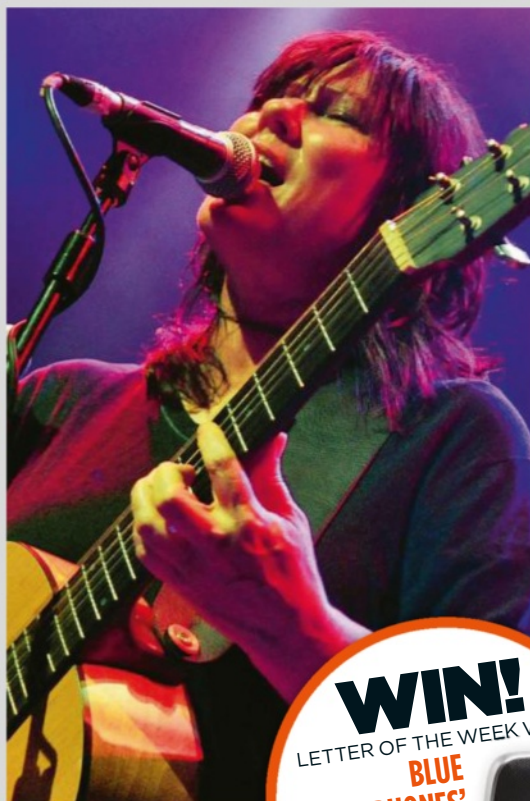
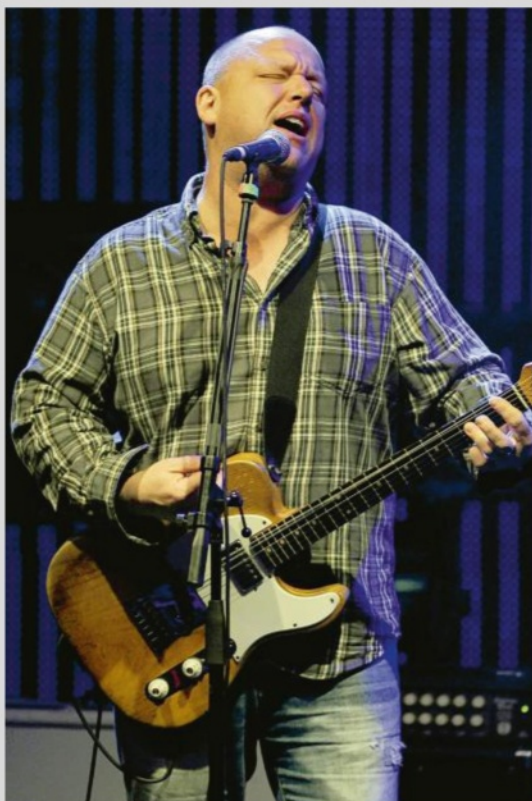
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## Letter of the week

The best of the NME mailbag



## MONKEY BACK FROM HEAVEN

From: Jack Mandel

To: NME

Pixies are back, and it feels great! No-one would ever expect them to return to the heights of their '80s heyday. But nether is this the sort of all-time low they struck with 'Bam Thwok', a song which saw them turned into a braindead tribute act to their own former glories. It feels like they've finally wised up to the idea that we're happy to accept them in a new form, and 'Indie Cindy' is the sort of relaxed but cutting return you would expect of gentlemen in their forties. Kim Deal had clearly become a blockage on their talent, and while Pixies with Kim would obviously be preferable, it seems her departure is offering the band a new way forward. An album in the offing? We can only hope so.

NME's response...

I feel this is a central question of our time: Deal or no Deal? Interestingly enough, 'Bam Thwok' was written by Kim. Less than two months ago, everyone seemed to imagine that the end of Deal would mean the band re-atomising, but

in fact the opposite has happened. Instead, an alternative narrative presents itself. Now the central power struggle of this ever-fractious group has been brutally resolved, we can expect their creative blockage to have ended with it. Rather

than mummy and daddy always fighting, we can now see - at minimum - some decent Frank Black songs (which is how the rootsy Teenager Of The Year-alike 'Indie Cindy' sounds, at least), with a bit of Joey Santiago guitar slash'n'burn thrown in

for good measure (that's what makes 'Bagboy' worth its salt). Sounds worth sticking around for to me. 'Bam Thwok' is horrible, though. In terms of cringy post-reformation comeback singles, it's not even as good as Blue's 'I Can'... - GH

### DEAD EXCITED

From: Ross Miller

To: NME

The excitement that came over me of the news The Dead Weather would be returning was overwhelming. I was happy to see Jack White solo, but now it's time to get back to where he seems to be most happy, even if he'd never actually admit it - with The Dead Weather, where he can be behind his beloved drumkit. Obviously nothing will ever come close to The White Stripes, but The Dead Weather for me is Jack's best effort away from them due to the more experimental sounds he uses, while still managing to incorporate the blues into it. As a huge Queens Of The Stone Age fan, I enjoy seeing Dean Fertita play a much more prominent role, too. As for the other Jack, I don't think you can get a more reliable bass player. And let's not forget Alison Mosshart: the best female rock vocalist in the last decade.

From: Robert Scarr

To: NME

Seeing the news that Jack White is returning with The Dead Weather got me very excited. I was surprised though, as I thought the next album from White would be another solo record because a few times on the Third Man Records chat for Vault members, he's been explaining how he's "off to record some vocals" for a song he's been writing. At one stage he even gave us a song title. After 'Blunderbuss' I think it will be interesting to see what a new Dead Weather album will sound like with Jack playing the part of a band member instead of producer, arranger, writer and musician like he was for his solo project. However I do feel anxious as to whether they can top 'Horehound' and 'Sea Of Cowards'. Not forgetting Alison, Dean and Jack Lawrence - I'm sure their

recent experience in their respective bands will play a part in the sound of the new music. Most of all would probably be Dean Fertita after the recent Queens Of The Stone Age album. Overall, The Dead Weather returning is a reason to get excited.

From: NME

To: Ross Miller; Robert Scarr

Just a couple from the swagbag of letters we've had on Jack White's decision to return to The Dead Weather. Whitey's ping-pong career hasn't ever really settled post-Stripes, and it still feels like he's a sonic refugee, finding shelter wherever he can. But as Ross suggests, that can be made into something positive. I like the idea of a multiple-persona, multi-sound Jack White, acknowledging that nothing could ever hope to be as breakthrough-big as The White Stripes for him ever again, and thereby embracing the freedom to be his own mini-Bowie. Personally I think The Raconteurs are possibly his Tin Machine. But as last year's solo album proved, if he can do oboe, he can do anything - GH

### BIFFY BANG POWER

To: NME

From: Jess Sharman

"Why the hell are Biffy Clyro headlining?" was the question floating around people's heads before Reading & Leeds. I was looking forward to seeing their set, despite these doubts. But having now seen them live, I can well and truly say they belong up there. The backdrop was impressive, the pyrotechnics incredible, Simon Neil an outstanding frontman. The whole band smashed it, the crowd were fully immersed in a powerful 'Stingin' Belle', and close to tears during 'Many Of Horror'. Biffy proved they have it all. I'm going out and buying all their albums, who's with me? I dare anyone to watch their set and not be impressed. 'Mon the Biff!





**From: NME**  
**To: Jess Sharman**  
 Is it just me or is it becoming more and more *de rigueur* to have fireworks at the end of your headline set? I mean, if you're Metallica, everyone knows you're quintessentially awesome, you've done it 100 times, so you can explode away. But if you're just stepping up to it like Simon and co were, it feels to me a bit like someone's ordered reinforcements to ward against potential public disappointment. A wee bit craven, no? – GH



## STALKERS

**From: George**

**To: NME**

My girlfriend spotted Johnny Lloyd of Tribes in the NME/BBC Radio 1 Stage at Reading checking out some bands.

## MILEY'S CORNER

**From: Neil Renton**

**To: NME**

I'm no prude but I think Miley Cyrus took her performance at the VMAs a bit too far. There's a thin line between being suggestive and being cheap and unfortunately the former child star's attention-seeking antics were as transparent as her body suit. She acted irresponsibly with her sexual behaviour and drug-filled lyrics, especially when it wasn't too long ago she was on kids' TV. In the right hands, pop music can be provocative, sexy and dangerous, but when it's as in-your-face as Cyrus it's wrong. She's the real winner though as social media goes into meltdown over her. One day she might surprise us with something even more shocking: a decent tune.

**From: NME**

**To: Neil Renton**

Personally, I'm confused as ever about Miley Cyrus wiggling her bum. As a red-blooded alpha male, I enjoy the idea of her having simulated stage sex with a recording artist nearly twice her age while wearing a flesh-coloured bikini. But as someone who also enjoys tedious debates at the marginal limits of political correctness about 'cultural appropriation', I feel uncomfortable with Miley breaking the copyright on wiggling one's bum presently held by authentic West Indian women. So I'm just as befuddled as Neil. If only someone would write a newspaper column on the subject, I feel like all of this could be very easily resolved. My key worry about Cyrus Jr, outside of her present

# Web Slinging

## The highlight of this week's NME.COM action

# COULD BE A HERO FOR ANOTHER DAY?

Fans have expressed general dismay at the news that David Bowie won't be following up his new album with any live shows. It's nine years since his last stint on the road was cut short by a heart scare. Promoters LiveNation have reportedly offered him a stonking sum to play a series of shows at London's Olympic Park, and their rivals, AEG, have been bidding to get him into Hyde Park, but so far, the Dame has turned them both down. Meanwhile, Michael Eavis has stuck his own oar in, proclaiming that Bowie at Glasto 2014 would be a sight to behold. But what do you lot – the users of NME.COM – make of it all?



### Best of the responses...

He says he won't, but I reckon he'll do a really small gig unannounced.  
**Joe MacLaren**

Can't do the Olympic Park or large stadiums. There is

a reason he burnt the Glass Spider.  
**Duncan MacTavish**

'Heroes' would've been amazing at the Olympics opening ceremony for sure.

Can't imagine him jogging around in a Team GB tracksuit though.  
**Chris Morley**

I think he should retire. Money means nothing to

a guy who has it all.  
**Keith Blake**

Ever notice David Bowie in his older age looks like Ronnie Reagan?  
**Lucas Fahey**

difficulties, is that she is upholding the American vogue towards calling MDMA 'molly', which makes me grind my teeth to dust worse than five Mitsubishis and 'The Very Best Of Paul Oakenfold'. Also: a decade after Missy Elliott's 'Miss E... So Addictive', why is US pop culture suddenly claiming to have recently invented gurning? I don't understand it. Again, I'm confused – GH

## LACTOSE TOLERANT

**From: Neil Porter**

**To: NME**

Very few bands truly spin us around and leave us in a state of emotional excitement. The kind of passion that transcends simply liking or even loving a band. I could name three artists that do this or have done this for myself over my entire lifetime, and I'm almost 50 now. Number three is Milk Music. I could be nearing the end of my life before someone else comes along to make it band number four. Assuming of course I get to live another generation. I will continue to idolise them.

**From: NME**

**To: Neil Porter**

I love the sentiment of you digging dear old Milk Music, but, you know – there's a whole wide world out there, Neil! You've tried The Beatles, right? – GH

## CLUB FARM

**From: Rhys Buchanan**

**To: NME**

I wish everybody would shut their nostalgic beaks about Oasis playing Glasto. Kasabian well deserve the slot. Not only are they a game-changer for British music, they know how to reinvent themselves with every release and above all this, their prime is now, not archived in the '90s alongside Adidas Gazelles and Reni hats. They know how to headline major festivals, as proved at last year's Reading when Serge mid-set ended up eerily chanting "mosh-pit, mosh-pit, mosh-pit" before unleashing 'Club Foot'. Shit-sauce, I felt alive, free and emotional. Please Mr Eavis, can we have the Leicester lads?! Oh and their new album might be on the shelves by then... complete no-brainer.

**From: NME**

**To: Rhys Buchanan**

Personally, I would like a Suzi Quatro/Joan Jett co-headline set, blasting out their hard-rock hallelujahs into the Pilton night in more leather than Eavis' entire herd, as thousands rasp out every word of 'She's In Love With You' then make the guitar sounds. What say you? – GH

## THE BLINDING COMEBACK?

**From: Thomas Nunn**

**To: NME**

Babysambles have delivered their best album yet! The confessional lyrics of Doherty are magnified by the incredible playing of Mik Whitnall, Drew McConnell and Jamie Morrison. Whimsical guitar riffs meet stubborn basslines formulating an incredible-sounding album. Ultimately, this new album is fucking kick-ass!

**From: NME**

**To: Thomas Nunn**

Hard to believe it's been six years since 'Shotters Nation'. We were all young and beautiful then. As an artist who followed up his debut at a



## STALKERS

**From: Harry**

**To: NME**

I went to see Spector in Bath and bumped into Fred MacPherson before the show. He confessed his love for his new songs and then ditched me for food.

year's break. Who multi-tasked through smack and prison to put out the Babysambles debut just two years after that, the six-year wait for it has been a trying sign of a sad decline. And yes, I'm not counting the odds'n'sods bottom-drawer rummage of the solo record. This despite the fact that through all that time, he's maintained much the same ragged intensity live. I look forward to more music, and fewer tat shops – GH

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# DOES ROCK'N'ROLL KILL BRAINCELLS?

TESTING MUSICIANS' MEMORIES AFTER A LIFETIME OF ABUSE

*This Week*

## GARY JARMAN THE CRIBS

### QUESTION 1

*The Crips played a special show for Wichita's 10th anniversary in 2010.*

*Which two other Wichita bands supported you that night?*

"It was Sky Larkin (right) and Lovvers (right, below). Lovvers were one of the best Wichita bands because they pre-empted this new trend towards fucked-up, basic garage punk rock. They were classically ahead of their time."

**Correct**

"I think I should do well. I'm known for my encyclopedic knowledge of when things happen, but at the same time I have enough self-loathing that I'm terrified of reliving my past. It should be easy, but I just don't know if I wanna go there..."



### QUESTION 2

*Name the two B-sides that back the two vinyl releases of 'Martell'.*

"'I'm Still Blaming You' was one of them and the other was a Comet Gain cover, 'Saturday Night Facts of Life'."

**Correct**

### QUESTION 3

*You made your Leeds festival debut way back in 2002. What stage did you play?*

**Correct**

"We went on straight after the Hypnodog. That was the coolest thing about it - we shared a dressing room. He was this chocolate labrador who liked affection, like any dog. That was our best cohabitation situation."

### QUESTION 4

*Complete these lyrics from Lee Ranaldo's spoken word part of 'Be Safe'. 'Abstract typography/ Methane covenant/Linear gospel/ Nashville sales lady...'*

"'Linear gospel... Nashville sales lady... Mad Elizabeth? Oh god, I want to be the first person to get 10 out of 10. I don't know...'"

**Wrong. It was**  
"Stygian emissary/  
Torturous lice/  
Mad Elizabeth/  
Chemotherapy  
bullshit".

"No! That is the toughest line though."



Jarvis: outstanding service to awesome

### QUESTION 5

*The Crips won the Outstanding Contribution To Music award at this year's NME Awards. Who won it the year before you?*

"Hmm... was it Pulp?"

**Correct**

"I never grew up listening to Britpop, but Pulp are some of the nicest, most awesome guys. If I could be considered to be on their level, on a personal level, I'm very flattered."

### QUESTION 6

*What's your highest-charting album in our end-of-year poll and what number did it reach?*

"Was it '...Brazen Bull'? I think it was number nine?"

**Wrong. It was 'In The Belly Of The Brazen Bull' but it did one better and got to number eight.**

"That makes me out to be a real geek, that I remember stuff like that. I'm always proud when that kind of stuff happens, but I don't want to seem egomaniacal about it. At least I downplayed it."



### QUESTION 7

*You've played a few NME tours in your time, but who was second on the bill on the NME Rock'n'Roll Riot Tour in 2005?*

**Correct**

"That was such a fun tour. During the changeover period between us and Maximo Park, me and Ryan would go out onstage and do a slow dance or some kind of entertainment. The crew used to hate us for it. We were trying to be subversive at these big gigs, but we were just being idiots really."

Jumpin' Paul Smith:  
a gas gas gas on tour



### QUESTION 8

*The Crips have a long, loving relationship with Leeds venue The Brudenell. How many times have you played it in total?*

"OK. So, first time was with Calvin Johnson; then Ballboy; 10,000 Things; ourselves supported by Shrag; three nights for Cribsmas. Then we did a secret acoustic show during the Rock'n'Roll Riot tour where we juggled and played classical music and stuff. I'm gonna say eight."

**Correct**

"Yes! That was tough, but I do our gigography. I'm an obsessive."

### QUESTION 9

*On the cover of the second 'Men's Needs' vinyl, you are all pictured as different colours. What colour are you?*

**Correct**

### QUESTION 10

*What is the first song you're shown playing on your documentary 'Leave Too Neat'?*

"That's tough. It's in the practice studio... is it 'Men's Needs'?"

**Correct**

*Total Score*

**8/10**

*"I wanted to really..."*



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