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MEANS NOTHING..."

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A BANG

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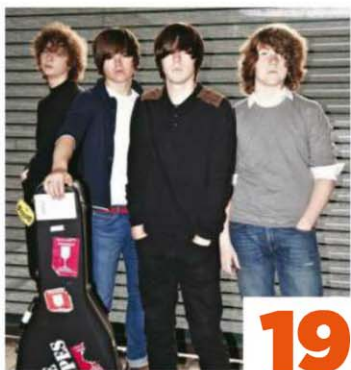
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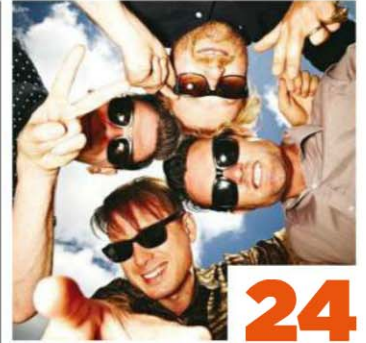
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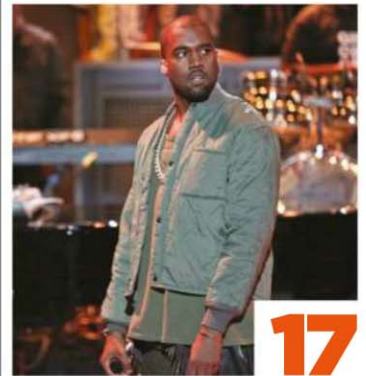
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BEST FESTIVAL? BEST HEADLINERS? WORST TOILET TRAUMAS?  
THE RESULTS FROM NME'S MASSIVE FESTIVAL SURVEY ARE IN

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# ON REPEAT

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

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TO EVERY  
TRACK ON  
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REVIEWS  
NOW!



TRACK  
OF  
THE  
WEEK

## THE KILLERS

Shot At The Night

If you weren't already convinced that Brandon Flowers is a sentimental man, here's something to change your mind. Monday (September 16) marked the 10th anniversary of The Killers' first gig outside of North America, when they appeared fourth on the bill in the tiny enclave of Camden's Dublin Castle. That night they played a short six-song set, including versions of tracks that would go on to become some of their biggest hits ('Mr Brightside', 'Somebody Told Me'). Since then they've become one of the most mammoth bands in the world, headlining Wembley Stadium, selling over 20 million

records and racking up four Number One albums in the UK alone. Yet that first show in the capital still remains close to the band's heart. So close, in fact, they're celebrating it with a brand new song, featuring M83's Anthony Gonzalez,

*A fittingly triumphant mix of M83's synth-pop and The Killers' bombast*

called 'Shot At The Night'. One of two fresh tracks to feature on forthcoming greatest hits compilation 'Direct Hits', it's a fittingly triumphant mix of Gonzalez's glittering synth-pop and The Killers' own huge-hearted bombast, and sees the group enter their next chapter in style. Brandon calls out "once in a lifetime" over skipping beats before launching into a euphoric chorus that's as reminiscent of '80s power-pop as the anthemic indie that Nevada's finest have become renowned for. Here's to another 10 years. **Rhian Daly, writer**



## BLOOD ORANGE

Chamakay

Last year he transformed Solange into more than just Beyoncé's sister. Now, Dev Hynes returns with a heartfelt ballad soaked in bass and steel pan flourishes and bolstered by a guest appearance from Chairlift's Caroline Polachek. More evidence that Hynes is one of music's most intriguing chameleons.

**David Renshaw, News Reporter**

## ARCADE FIRE

Reflektor

Poor Daft Punk, languishing on their plush disco thrones only for *this* to turn up. Not only is it 7:42 of James Murphy-primed four-to-the-floor with Win and Régine sounding far too urgently sexy for new parents, it's got a) David Bowie; b) a message about living in the moment. This one's theirs.

**Laura Snapes, Features Editor**

## ACTIVE CHILD FEAT. MIKKY EKKO

Subtle

Auditioning for the role of The New Michael Jackson, welcome Rihanna sidekick Mikky Ekko, moonwalking over the 'Beat It' beats, afro drums and tinny horns of Active Child's syrup-tronic 'Subtle' to "NA-NA-NAW!" in his best lovechild-shunning falsetto. Presumably while briefly cupping himself while standing on his toes.

**Mark Beaumont, writer**

## LULU JAMES

Sweetest Thing

South Shields lass Lulu sounds totally smitten on this new single, purring, "We'll be together until the end of time." It could easily have been smug and cheesy, a bit like Michael Bublé's face. But thanks to some cool electro-soul production and an effortlessly catchy chorus, it comes off proper classy.

**Nick Levine, writer**

## JACCO GARDNER

The End Of August

Most likely to be seen stealing kaftans from Temples' dressing rooms, Dutch folk minstrel Jacco Gardner shows

exactly what he's capable of on this new single. While by my watch it's about a month late, it's big on Beatles-y bass, Tame Impala keys and the more flowery aspects of the 'Nuggets' compilations.

**Matt Wilkinson, New Music Editor**

## CATE LE BON

Are You With Me Now?

The second track to be taken from Cate's upcoming second album 'Mug Museum' following her collaboration with Perfume Genius, this keeps within her glorious psych-folk blanket, her Nico-esque velvet vocals gliding over a grizzly guitar riff that evokes Janis Joplin and Fairport Convention in the same swing.

**Jenny Stevens, Deputy News Editor**

## FKA TWIGS

Papi Pacify

The artist formerly known as Twigs is back with a new EP (and a new moniker). This is a textured and typically sepulchral track that recalls Aaliyah, a futuristic Sade and Bristol trip-hop. 'Papi Pacify' builds like a tropical storm to create something really special.

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

## GLASS ANIMALS

Psylla

I'm making up a genre called 'nature indie'. Glass Animals make the sexiest nature indie since Wild Beasts with music that sounds like it emanates from humming trees in Oxfordshire woodlands. 'Psylla' is a life-sucking louse, which makes sense once you've fallen victim to a chorus that will asphyxiate you with its rhythmic rapture.

**Eve Barlow, Deputy Editor**



## SKY FERREIRA

You're Not The One

She's had more styles than Gaga's had costume changes, but Sky Ferreira may have realised that the Dev Hynes-penned 'Everything Is Embarrassing' was the one worth sticking with. This track borrows its cavernous '80s drums and synths but sacrifices its downbeat feel for a chorus Katy Perry might belt out. The battle for Ferreira's soul is on.

**Dan Stubbs, News Editor**



# UPFRONT

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

*Edited by Dan Stubbs*



## ARCADE FIRE: “BOWIE THREATENED TO STEAL ‘REFLEKTOR’ FROM US!”

*The band's Richard Reed Parry lifts the lid on autumn's most hotly anticipated album*

### MAIN EVENT

At exactly 9pm on September 9, after a month-long marketing campaign which saw cryptic graffiti logos popping up in cities around the world, Arcade Fire finally lifted the veil of secrecy surrounding their new album. The double

LP, titled ‘Reflektor’, was produced by James Murphy and longtime collaborator Markus Dravs, and will be released on October 28. The band also premiered a new single – the album’s eight-minute, disco-influenced title track – plus two videos, one directed by Anton Corbijn, and a second, interactive ‘visual projection’ that utilises webcams and mobile devices to unique effect. Oh, and

the song just happens to feature a little-known guest vocalist by the name of David Bowie. Last week, frontman Win Butler said the band’s announcement strategy was an attempt to replicate “something like the ‘Thriller’ video, or just something that everyone sees at the same time”. The fevered reaction to the new song certainly suggests they’ve pulled it off. But there are still more questions

than answers surrounding ‘Reflektor’, so we got multi-instrumentalist Richard Reed Parry on the phone to see if we could uncover a few more...

**Was it always your intention to make a double album?**

“We actually intended the last album [2010’s ‘The Suburbs’] to be a double album, so it was definitely an ambition to



## FRONT ROW THE REFLEKTORS

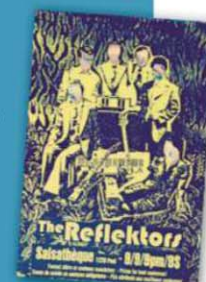
*Arcade Fire debuted all-new material at three secret shows in Montreal last week. Katie McGroarty was there*

**NEWS OF A TRIO OF SECRET** shows by Arcade Fire (or The Reflektors, as they were billed) at Salsathèque caused chaos in downtown Montreal last Monday. Not a spot usually known to host rock shows (it's an '80s-style salsa club, which has mirrored ceilings, walls and no real stage), queues wove around the block hours before the first, 100-capacity gig. The dress code was strict – “formal attire or best costume” – but anyone who turned up looking a little too pedestrian could choose an outfit from a fancy dress box inside. Those who missed out on the first night were able to buy \$9 tickets for shows the following two nights, where no-one was entertained except the lucky few with wristbands and friends and family of the band.

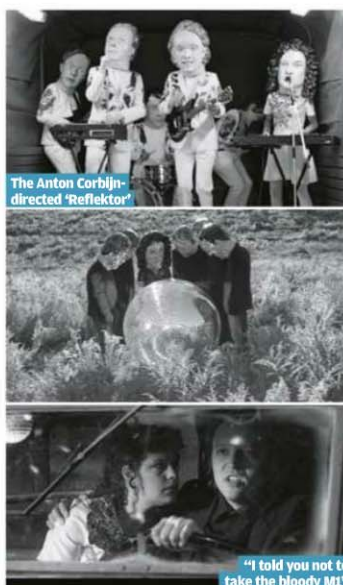
### Arcade Fire had a dramatic new look

In an atmosphere of feverish excitement, Arcade Fire took to the stage with a dramatic new look: stark black eye make-up, embellished white suits, and tiger-printed facemasks. They played an eight-track set comprised entirely of new material, with no encore. The band's ties with Haiti were particularly evident in the new songs – not only in the exotic costumes, but also the four bongo and steel drum players who were present throughout.

The new tracks ranged from drum-heavy chaos to catchy, minimalist pop. Most had exotic rhythms expressed with bells and shakers. Halfway through the set, Win Butler remarked, like a band on their first tour, “Thanks everyone so much. We have merch at the back. We're called The Reflektors.”



Little-known backing vocalist David Bowie



The Anton Corbijn-directed 'Reflektor'

"I told you not to take the bloody M1"

Is 'Reflektor' a good representation of what the rest of the album sounds like?

"It represents an angle of the record, but it's pretty all over the map, and that was part of the goal. We wanted to go to extremes. Sometimes it's like a bluesy bar band, and others it's more like a disco band in a weird old nightclub from a country nobody's ever heard of."

Win has described it as "a mash-up of Studio 54 and Haitian voodoo". Where did the Haitian influence come from?

"We've visited there a whole bunch of times. It's so weirdly and tragically off the map in many ways, but having gone there and experienced this incredible, vibrant musical culture and playing with different musicians, it leaves a mark on you, and I'd say this record really bears the mark that if left. We've also got some Haitian percussionists playing on the record, and a couple of them are playing as part of the live band, so that influence will be very apparent."

What can we expect from your new live show?

"We'll see. We're really only playing the new tunes right now, which is really refreshing for us. It's more danceable than ever before – and it's sweeter than it's ever been before!"

How did Bowie end up singing backing vocals on 'Reflektor'?

"It was just after 'The Next Day' had come out. He basically just came by the studio in New York while we

were mixing, just to have a listen to the stuff we were doing. He offered to lend us his services because he really liked the song.

In fact, he basically threatened us – he was like, 'If you don't hurry up and mix this song, I might just steal it from you!' So we thought, well why don't we go one better, why don't you sing on our version? Thankfully he obliged, and we were really, really happy about that."

Is he on any other tracks?

"Well, you'll have to wait and see... but no."

James Murphy is producing. You've been wanting to work together for a while, right?

"We'd had the idea on a previous record to work with James but it didn't work out for various timing reasons. This time, he was a perfect fit for

what we were trying to do in getting a little dancier, and it was good to have someone else in the mix, who we all absolutely trusted. We plonked him down in the middle of our process, and he instantly got it. He was someone who had a kind of directorial role during the writing and arranging, and it was great to have him around for that. He was an external voice of authority that we could all lean on."

Did Win and Régine having a baby delay the album in any way?

"We kind of planned around it once we knew that she was pregnant. It just meant that there was a non-negotiable timetable around certain things."

Finally, what's the significance of the number nine? The reveal at 9pm on 9/9, the nine-letter album name... have you guys been dabbling in numerology?

Oh yes! We have, but I can't talk about it or I'd have to kill you. All I can say is that all will be revealed in time..."



The 'Reflektor' album and single artwork (below)



Arcade Fire's Richard Reed Parry

do something like that. Now that we're in the age of the non-album, we wanted to do something like 'Sandinista', something that was almost unlistenable long. We didn't get that this time around, but we did get something that was too long to fit on one album, so we decided to make it a book in two halves."

Double albums are rarely just a big collection of songs: there are usually common themes or narratives tying them together. Is that the case with 'Reflektor'?

"Yeah, you could say that. It's definitely a really clear little world of its own."

What's in that world?

"I think I'll leave that until people have heard the record. Musically, though, we were trying to take it to a different place. People can dance to the whole record."



LCD Soundsystem's James Murphy, who produced the album



Cryptic graffiti in the build-up to the album launch



# NME FESTIVAL SURVEY 2013: YOUR RESULTS

With 2013's festival season over, we asked for your opinions on all the key questions. You responded in your thousands. Which field of mayhem bagged the crown of festival of the year? Who was the best band? Where were the worst loos? And crucially: how many of you twerked? Find out here...

## THE BANDS

*The summer breakthrough acts were*



**1 HAIM**

2 DISCLOSURE 3 BASTILLE 4 PEACE 5 THE 1975

*The best headliners were*

**ARCTIC MONKEYS**  
(32.7%)

**ROLLING STONES**  
(16.6%)

**BIFFY CLYRO**  
(12.7%)

**EMINEM** (4.9%)

**GREEN DAY** (4.8%)



Eminem and Green Day were also your most disappointing headliners

## THE EVENTS

*Glastonbury was*

THE BEST MAJOR FESTIVAL OF 2013  
**51.4%**

THE BEST VALUE FESTIVAL OF 2013  
**34.3%**

*Reading & Leeds had*

**47%**

THE BEST FESTIVAL CAMPSITE

**53.6%**

THE WORST TOILETS

*The best small festival of 2013 was:*

**24.9% SECRET GARDEN PARTY**

**24% ROCKNESS 11% GREEN MAN**

2013 saw some festival cancellations, including HOP FARM, HEVY FEST and ISLE OF MAN. You think this is because of an OVER-SATURATED MARKET, HIGH TICKET PRICES and a LACK OF GOOD BANDS.

**BIFFY CLYRO**  
HAD THE MOST SPECTACULAR  
STAGE SHOW

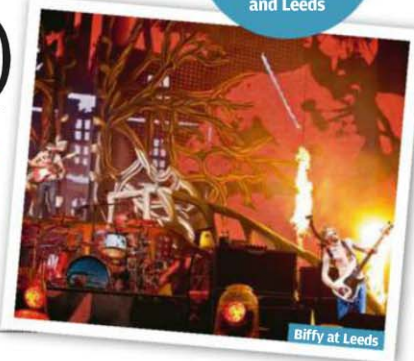
**(28.8%)**

FOLLOWED BY

**ROLLING STONES**  
(20.8%)

**ARCTIC MONKEYS**  
(16%)

The band brought fireworks, streamers and big riffs to Reading and Leeds



**ALEX TURNER** HAD THE BEST ONSTAGE BANTER, WITH LINES SUCH AS

*"I'm yours, Glastonbury, but R U mine?"*

(AND AN ELVIS-LIKE ACCENT)

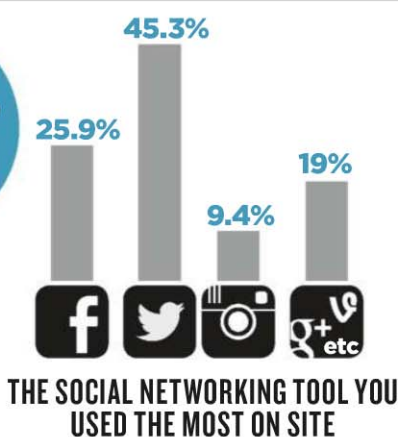
**41.8%** of you say headliners are very important in deciding which festival to go to



## YOUR FESTIVAL HABITS



**14.5%**  
OF YOU WENT  
TO A FOREIGN  
FESTIVAL



## YOUR FESTIVAL EXPERIENCE

## THE MOST HEARD CAMPSITE CHANTS WERE...

**"Alan!" / "Steve!" / "Dan!"** **"Buttscratcher!"**  
INSPIRED BY ALAN PARTRIDGE FROM FAMILY GUY

**"Kolo Kolo Touré"** **"Bollocks!"**  
LIVERPOOL'S NEW SIGNING JUST BOLLOCKS

**"Yorkshire!"** **"Lads!"**  
HOME OF LEEDS FESTIVAL MALE GENDER



**28%**  
OF YOU WENT TO  
**GLASTONBURY**.  
Those who didn't  
spent the weekend  
like this:

- 1 Watching it on BBC
- 2 Drinking
- 3 Working
- 4 Attending a different festival
- 5 Crying

YOUR FAVOURITE  
FESTIVAL MOMENTS  
THIS YEAR INCLUDED...

- A double rainbow at End Of The Road
- Simon Neil's guitar cutting out during 'Biblical' at Leeds, leading to a massive crowd singalong
- The phoenix rising from the Pyramid Stage during 'Sympathy For The Devil'
- The Spitfire flyover for Iron Maiden at Download
- Watching The Horrors play in a thunderstorm at Y Not



## BIG QUESTIONS

Is **dance music** taking over at festivals? **NO**

Did you **twerk** at a festival? **NO**

**YES** Is there enough **variation** between line-ups?

Are you **bored** of reunited bands at festivals? **NO**

Are there **too many** festivals to choose from? **NO**



**DO FESTIVALS  
DO ENOUGH  
TO BE GREEN?**  
**74.2%**

TALES FROM  
THE CRAPPER

## YOUR FESTIVAL TOILET HORROR STORIES

*"Dropped my phone down the hole of death."*

*"Shitting on someone else's shit."*

*"A guy was signing autographs outside the portaloos containing his giant poo."*

*"Saw a couple enter a portaloos to make love. Which was then tipped over."*

*"Someone shat a long, connected poo around almost the entire toilet."*

*"Awkward eye contact while using facing urinals."*

*"Someone put a flag in their shit."*

*"Cider made my poo smell sweet, like a beehive."*

## NEXT YEAR

## OASIS

are the act you most want to reunite for next year's festivals, followed by The Smiths, Led Zeppelin, The Libertines and Pink Floyd

5 THINGS YOU'D LIKE  
TO SEE MORE OF...

- 1 Rock music
- 2 Late night entertainment\*
- 3 Secret sets
- 4 Signing tents
- 5 Unsigned bands

\*Currently, the things you do after the headliner are get drunk, dance, silent disco

5 WAYS FESTIVALS  
COULD IMPROVE

- 1 Cheaper tickets
- 2 Cheaper drinks
- 3 Cheaper food
- 4 Fewer clashes between big bands
- 5 Dumping dry straw on the mud



YOUR DREAM **GLASTONBURY** HEADLINERS FOR NEXT YEAR ARE:

**OASIS ARCTIC MONKEYS THE STONE ROSES**

...But Michael Eavis says all three headliners are Glastonbury virgins, so none of these apply. Sorry



# UNKNOWN TREASURES

*A rediscovered Joy Division master is manna for fans, but a legal battle means we may never hear the contents*

**W**hen it emerged last month that an unheard studio tape of Joy Division had been found in a skip, the prospect was tantalising. The post-punk icons only released two albums, 'Unknown Pleasures' and 'Closer', before singer Ian Curtis' suicide in 1980, and 'new' material is at a premium. But sadly, we may never get to hear the tape.

The recording was retrieved by Julia Adamson, then wife of engineer Chris Nagle, when Manchester's Strawberry Studios closed in 1987, as part of a bundle including tapes of fellow Manchester acts John Cooper Clarke, Magazine and The Durutti Column. "A lot of other acts, like The Smiths, sent people to retrieve their tapes," says Adamson. "I contacted New Order's manager, but no-one seemed interested." She stored the tapes in her parents' loft, forgetting about them until they recently moved. Unable to get in touch with New Order's current management, Adamson offered them for sale to the editor of a Joy Division fansite, which is where bassist Peter Hook got involved. "The first anyone from the band was aware of this tape was when Adamson tried selling it for £20,000," says Hook, who claims the tape is legally Joy Division's property. He offered Adamson a finder's fee nonetheless.

"I didn't think it was a fair fee," says Adamson, who runs indie label Invisiblegirl. "Considering the tape's potential for fans, I think it's worth more than he's offered. He's spoken to me three times, but hasn't negotiated on price at all. I think he's over-emotional and bullying," Hook, who says he behaved "nicely and calmly" to Adamson, ended negotiations last week. Adamson says she would "rather deal with a record company than Peter Hook", and has responded to a legal letter from Warner



Ian Curtis with Joy Division



Music, who own Joy Division's copyright.

The tape itself doesn't feature any 'new' Joy Division songs, but has alternative mixes of four songs from 1979 debut 'Unknown Pleasures' made by producer Martin Hannett. "There aren't any unheard Joy Division songs because tape was so expensive," explains Hook. "We just recorded over it whenever we didn't like something. Finding these outtakes is rare enough."

Hook has been in dispute with Joy Division's other permanent members,

guitarist Bernard Sumner and drummer Stephen Morris, over the rights to New Order's name since leaving the band in 2007. But he insists he's acting on behalf of all of them in regard to the lost tapes.

**"Peter Hook has been over-emotional and bullying"**

JULIA ADAMSON

"I've spoken to [New Order's] lawyer – I'm not doing this independently," he says. If ownership is resolved, Warner plan to release an album of Hannett's mixes. Hook says: "We own half of Martin's different mixes – Adamson has the other half. She's a strange character. As my wife says, there's a thin line between reward and ransom." New Order declined to comment.

The bassist now fronts Peter Hook And The Light, who are back on tour from October 25. Likening his estrangement from his former bandmates to "a messy divorce", Hook says: "All of this is crippling and horrible. I hate to say this, but one of us will be in the bloody grave before it's finished. I'm sure that wasn't what we had in mind when we all came out of the Sex Pistols concert in Manchester in 1976. One of us is going to be dancing on the other's grave at this rate, and that's really sad."

## THE SKIP TAPE

What's on the missing Joy Division master?

### 'SHE'S LOST CONTROL'

The most famous of the songs, 'She's Lost Control' partially lent its title to Anton Corbijn's acclaimed 2007 Ian Curtis biopic, *Control*. The frontman wrote it about a girl having an epileptic seizure, a condition he also suffered from.

### 'WILDERNESS'

"This is my favourite of the outtakes," says Julia Adamson, who found the mixes. "It's sparser and more mysterious than the version on the album ['Unknown Pleasures']. Most of the outtakes have more reverb than the album recordings."

### 'NEW DAWN FADES'

According to Adamson, the tape has two alternative mixes of this track, with very different guitar lines by Sumner. The tape also features a mix of 'Insight'. "I haven't heard the outtakes," says Hook. "Adamson won't let us near them."

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MARTIN O'NEIL/REDFERNS



# HALF A CENTURY OF JARVIS

Jarvis Cocker is 50 this week. To celebrate, here are the Pulp man's 50 greatest moments

## 1 Saving Glastonbury 1995

When The Stone Roses pulled out of their Pyramid Stage headline slot due to John Squire's broken collarbone, Pulp stepped in and performed a unifying set that saved the day – and propelled them to Britpop's top table. 'Sorted For E's & Wizz', 'Disco 2000' and 'Mis-Shapes' were all given a grand unveiling.



Stoned at Glasto 1995

## 2 'Common People'

Even today, there's no better lyric to describe being young, British, bored and skint than "You will never understand how it feels to live your life with no meaning or control". 'Common People' isn't just Jarvis' finest achievement, it was a beacon of hope in a landscape of mediocrity.



## 3 This factual lyric from 'Dishes'

"I am not Jesus though I have the same initials".

## 4 Annoying the Daily Mirror

Pulp printed instructions for making a 'wrap' on the 'Sorted For E's & Wizz' sleeve. "BAN THIS SICK STUNT," yelled the front page of the *Mirror*. Jarvis claimed when he first saw the headline with his pic beside it he thought it read "BAN THIS SICK CUNT".



## 5 The message on all Pulp lyric sheets

It reads: "NB: Please do not read the lyrics whilst listening to the recordings."

## 6 'Cunts Are Still Running The World'

Jarvis has always been one for nifty soundbites, but nothing beats this one for sheer brutishness. Released as a solo single in 2006, it was written on the night of Live 8 as a comment on where dealing with politicians and world leaders actually gets you.

## 7 His Harry Potter cameo

Comprising members of Pulp,



Jarvis Potter And The Prisoner Of Razzmatazz



Radiohead, The All Seeing I and Add N To (X), The 'Weird Sisters' could've been a classic supergroup. Shame they only got together to perform 'Do The Hippogriff' in *Harry Potter And The Goblet Of Fire*.

## 8 Journeys Into The Outside

This little-remembered 1999 Channel 4 show saw him interviewing "outsider artists". Watch out, Louis Theroux.

## 9 Hosting 2010's NME Awards

Instead of going the traditional route and getting a comedian to host the best awards night of the year, in 2010 we got Jarvis to do the honours. He played *Catchphrase*. He gave a motivational talk. He bula-booped.

## 10 Writing for Marianne Faithfull

The original It Girl's 'Kissin' Time' album

featured collaborations with Beck and Blur, but it was Marianne and Jarvis' biographical 'Sliding Through Life On Charm' that gave the then 54-year-old her own defiant 'Non, Je Ne Regrette Rien' moment. "If Marianne was born a man she'd show you all/A way to piss your life against the wall", she croaks.

## 11 The Eurostar advert

Jarvis Cocker, French film director Michel Gondry and Belgian pop star Arno Hintjens imagine what the Olympic Opening Ceremony might look like while enjoying Eurostar hospitality in one of the strangest ads ever to reach our screens. Selling out the surreal way.



Jarvis boards the Eurostar

## 12 Riding a Stannah stairlift in the 'Help The Aged' video

The brilliant 'Help The Aged' video saw Jarvis doing for Stannah stairlifts what 2Chainz is currently doing for the Segway. See also: Jarvis rolling around in a wheelchair at early Pulp gigs.

## 13 Knighting crowd members at Secret Garden Party

Secret Garden Party isn't really about the music, it's about getting off your head in trees with chaps called Tarquin. But in 2009, Jarvis delivered one of the finest sets of his solo career at the festival, pulling members of the crowd onstage and 'knighting' them.

## 14 Darren Spooner

What better way to have a midlife crisis than by donning a skeleton costume and adopting an electroclash alter ego? In 2003, Jarvis fronted Relaxed Muscle as Darren Spooner, a middle-aged, alcoholic former club entertainer from Doncaster. Conducting interviews by telephone, his voice cunningly disguised by a vocoder, he was swiftly 'outed' by *The Sun*.

## 15 The 'Bad Cover Version' video

In keeping with the lyrics, the 'Bad Cover Version' video features a line-up of tribute acts singing the song. There are lookalikes of Liam Gallagher, Sophie Ellis-Bextor, Björk and Kurt Cobain – and there's even a Jarvis-ish Cocker. Jarvis himself cameos as Brian May.



'Bad Cover Version': good lookalikes

## 16 Jarvis Cocker's Sunday Service

Is there any finer way to wallow in a weekend hangover than with Jarvis Cocker's *Sunday Service* slinking out of the wireless while you tackle a roast? His BBC 6Music show is the perfect mixture of comforting and confusing.

## 17 Mother, Lover, Brother

In 2011, the *Mother, Brother, Lover* book compiled 66 of Jarvis' best lyrics alongside his own deft commentary.

## 18 'My Lighthouse'

Referenced in the liner notes but not included on Pulp's 2002 best-of album 'Hits', Jarvis never again managed to sound as innocent as he does on Pulp's debut single.

## 19 'After You (Soulwax Remix)'

Despite the tweedy misfit exterior, Pulp were always the most danceable Britpop band; just as much MDMA as QI. So



it felt overdue for Soulwax – well-known for remixing disco-savvy noughties indie outfits – to reboot this reunion comeback single for Record Store Day.



## 20 Getting his own book imprint at Faber & Faber

The poet TS Eliot was once an editor at Faber by day. So Jarvis was just following in his footsteps as player-manager when, in 2011, he took up a 'broad commissioning role' to help the publisher improve its music offerings.

## 21 Pole-dancing, hula-hooping and yoga classes at Village Underground

Headed *Jarvis Makes An Exhibition Of Himself*, Cocker turned himself into an art happening in 2009. It consisted of him offering classes in the sorts of things you'd get at your local council-run community centre, and then webcasting his adventures for a week.

## 22 Bumgate

Jarvis has often been ambivalent about his antics at the Brit Awards in 1996, when he ambled onstage during Jacko's 'Earth Song' to waft a fake fart in the direction of the unfurling Messiah fantasy. The most successful stage invasion in British history made Jarvis a figure for the tabloid age as much as the broadsheets – a legacy he rapidly became uncomfortable with.



Arsing around at the Brits 1996

## 23 Appearing on BBC's Question Time

How did he end up booked on the week after Michael Jackson died in 2009? 'Y'know he's mooning down on you from heaven, baby...



The coolest guest ever on Question Time

## 24 His humility

"I'd rather suck a dog's knob than listen to one of my own records," he has said.

## 25 Performing with The Strokes at Reading 2011

They did 'Just What I Needed' by The Cars – just because.

## 26 This line from 'Mis-Shapes'

"Mis-shapes, mistakes, misfits, raised on a diet of broken biscuits".



## 27 This lyric about the obesity crisis, from 'Fat Children'

"Oh, the parents are the problem/Giving birth to maggots without the sense to become flies/So pander to your pampered little princess/Of such enormous size".

## 28 Any time he dances

Finger-pointing. Bum-wiggling. Stage-sliding. Half lithe pop ferret, half eight-year-old show-off. All uniquely Jarvis.

## 29 Dressing his son as a mini-me

Proof that having kids doesn't have to be a crushingly dull fridge-roster of responsibilities: it can sate your basest ego needs too.

## 30 Opening a library in Wakefield

"I've always wanted to open a library," Jarvis announced, his tongue only very slightly in his cheek, to the assembled crowd of pensioners, tots and diehard fans in November of last year.

## 31 His stage chat

Historical trivia, a laboured pun, an anecdote that drifts off, rhetorical questions, something philosophical used as an intro to 'Something Changed': a brew all of its own.

## 32 Wireless Nights

As part of his ongoing makeover into a cultural figure as much as a musical one, Jarvis recently hosted his own show on Radio 4. He promised "A nocturnal exploration of the human condition... the dark of the moon and the dark night of the soul... with maybe a bit of dancing thrown in."

## 33 Working with Nancy Sinatra

In 2004, Jarvis worked with the '60s icon on her self-

titled comeback album, contributing the slick pop licks 'Don't Let Him Waste Your Time' and 'Baby's Coming Back To Me', which could have come straight from Burt Bacharach's back catalogue.

Both tracks later appeared on his own debut solo album.

## 34 Jarvis of the Arctic

In 2012, Jarvis joined a Greenpeace mission to the Arctic. "Not that I'm a massive expert, but when I heard that they wanted to dig it up, I thought: hold on a minute – that's not good," he said.

## 35 'His 'N' Hers'

Pulp's first truly great album turns 20 next year. Which is fitting, as it's a perfect summation of that awkward period between teenagedom and adulthood, where you know filthy thoughts of giddy lust shouldn't be occupying your every waking moment but you just can't shake them. Jarvis knows – he's been there, and probably still is.

## 36 'Different Class'

Cut from a wholly different cloth to their laddish Britpop contemporaries, 1995's 'Different Class' mixed up Jarvis' varied interests: Soho coffee shops, art college poseurs, dog-eared 1970s vintage clothes, taking drugs in fields and shy girls in their knickers. A healthy spectrum.



Jarvis and Jarvis Junior

## 37 'Babies'

Has there ever been a more glorious song about hiding inside a wardrobe and listening to people shagging?

## 38 His romantic heart

"I wrote this song two hours before we met/I didn't know your name or what you looked like yet", goes the intro to 'Something Changed', the Pulp song that's sweeter than a basket full of puppies.

## 39 The perky imagery in 'David's Last Summer'

"The room smells faintly of suntan lotion in the evening sunlight/And when you take off your clothes, you're still wearing a small pale skin bikini".



On the wheels of steel, Record Store Day 2013

## 40 Marching against tuition fees

A social commentator-turned-agitator, Jarvis turned out to support the November 2011 student protests, telling students at London's RCA through a megaphone, "Maybe you could bring down the Government!"

## 41 His Saying The Unsayable lecture

A vision of Jarvis in another life, as the elbow patch-clad college lecturer he could have been, this occasional 2008 and 2009 lecture on lyrics saw him deconstructing James Blunt's 'You're Beautiful' and playing Dory Previn's 'Lady With The Braid' on an old Dansette record player.

## 42 Secret set at The Park Stage, Glastonbury 2011

Wonder why there weren't any Park Stage secret gigs at Glastonbury this year? Blame the worrying rush caused by Pulp's show-stealing secret set in 2011.

## 43 'Walk Like A Panther'

Jarvis and The All Seeing I failed where Peter Kay succeeded in restoring Sheffield crooner Tony Christie's career, but give us this dark tale over '...Amarillo' any day.



On the Park Stage, Glastonbury 2011

## 44 His Meltdown festival

When Jarvis curated 2007's Meltdown, it was a peek into the mind of one of pop's great eccentrics. The result? Motörhead and Devo, plus Grace Jones, Pete Doherty, Nick Cave and Shane MacGowan singing the Disney songbook, all on the same bill.

## 45 Killing Britpop with 'This Is Hardcore'

While the third-gen Britpop bands were still hanging in The Good Mixer, Jarvis had already withdrawn to have an exquisite meltdown. Death, porn, heroin, Fairy Liquid: these were the gritty fixations that helped 'This Is Hardcore' kill the movement Pulp had been standard-bearers for.

## 46 Doing 'Help The Aged' with Ali G

Appearing as a musical guest on *Da Ali G Show* in 2000, Ali joined the singer onstage and performed a rap backing, which culminated in Sacha Baron Cohen's character outing his nan as a weed-smoking chav.

## 47 His DJ sets

At London's Shacklwell Arms on Record Store Day 2013, Jarvis upstaged fellow spinners Too Many DJs. Not with the quality of his mixes, but with his insistence on singing along to 'Don't You Want Me'.

## 48 Taking on David Cameron

In 2011, PM David Cameron said he was at the infamous Brit Awards and that he had "seen [Jarvis Cocker's] bum". Cocker reacted thus: "I'd just like to point out that if anybody cares to look at the video evidence, at no point was my bare backside revealed. So therefore the fact he says he's seen it totally negates the credence of what he said in the previous part of the answer about derivatives and futures. I'm glad I've got that off my chest – it's been bothering me, that." Cocker 1 – Cameron 0.

## 49 This lyrical putdown from 'Bar Italia'

"If they pulled this whole place down it would still look much better than you".

## 50 Impersonating Rolf Harris on TV

Even pre-Yewtree, it felt subversive to see an indie godhead singing 'Two Little Boys' with a stick-on beard (right). In lesser hands, it would have been a case of didgeridon't.





# THE MERCURY PRIZE FOR DUMMIES

As ever, the shortlist has served up the annual mix of 'yays', 'boos' and 'WTF' moments. NME's Gavin Haynes gives us his guide to the contenders...

## THE RETURNED VETERAN

**David Bowie** *The Next Day*  
 Artfully made, tasteful smorgasbord of Bowie's chameleon styles. That's right, a chameleon smorgasbord. Mmmm... delicious.

**The odds:** 4-1

**Chances?** Low-ish. Would be a PR nightmare if he won and didn't turn up.  
**Would spend the prize money on:** Twenty grand, for Bowie? Pfffttt. Maybe just a new window for his massive money vault.  
**What we said:** "Rather than reinventing Bowie, it absorbs his past and moves it on, hungry for more." **8/10**

## THE UNFATHOMABLE SECOND NOD

**Villagers** *Awayland*  
 Perfectly pleasant, unarousing folk man Conor O'Brien and his band's 'accomplished' new album gets an incredible second nod from the Mercury judges, despite ongoing anonymity crisis.

**The odds:** 10-1

**Chances?** They might as well give it to one of the chairs.  
**Would spend the prize money on:** A horn implant on his forehead so that people outside of his family recognise him.  
**What we said:** "Conor J O'Brien is back with a bunch of folks anthems." **7/10**

## THE TOKEN 'JAZZ' ALBUM

**Rudimental** *Home*  
 Not actually jazz but drum'n'bass. But in the extraordinary absence of a token jazz act this year, this collision of guest vocalists and sub-Chase & Status breaks will have to do.  
**The odds:** 8-1  
**Chances?** Only if the judges would like this to be the last ever Mercury Prize.  
**Would spend the prize money on:** Superdry clothes.  
**What we said:** "More bangers than a barbecue at a firework factory." **7/10**

## THE GREAT HOPE OF UK DANCE

**Disclosure** *Settle*  
 Album of retro house and garage that makes up for any creative deficiencies by being completely banging and containing 'White Noise', the party hit of the year.

**The odds:** 7-1

**Chances?** Excellent. The 'dance is back' theme that has run through this summer would make them feel both zeity and geisty. And Mercury judges are all about the zeitgeist.  
**Would spend the prize money on:** Technics. Slipmats. Party hats.  
**What we said:** "Disclosuremania is clearly about to sweep the nation." **8/10**

## THE THIRD-TIME NOMINEE

**Laura Marling** *Once I Was An Eagle*  
 Twentysomething with the voice and poise of a weary veteran displays even maturer maturity on the finest album of her already

ridiculously fine career.

**The odds:** 5-1

**Chances?** Good. She's been there twice before. Altogether now: "It's her time."  
**Would spend the prize money on:** Something preternaturally wise, no doubt.  
**What we said:** "An intense, internal record with a clear emotional arc." **9/10**


## THE INDIE BREAKTHROUGH

**Foals** *Holy Fire*  
 Yannis Philippakis and co go a bit blousy and widescreen on their third album, aided by two massive singles that impaled it onto radio playlists.  
**The odds:** 5-1  
**Chances?** Decent. Sitting neatly in the mildly underrated groove you need to get momentum.

## Would spend the prize money on:

Something to annoy their new-found bourgeois fans. A gun made of provocative opinions or something.  
**What we said:** "Sharp. Emotive. Massive." **9/10**

## THE FORMER WINNERS HITTING NEW PEAKS

**Arctic Monkeys** *AM*  
 Increasingly brawny Sheffield lads slow things down on sublimely assured, hammock-assed fifth that sounds like their

version of Lou Reed's 'Transformer'.

**The odds:** 4-1

**Chances?** Strong. PJ Harvey has won the Prize twice now, so a repeat triumph is plausible.

**Would spend the prize money on:** Was definitely going to think of something wittier than Brylcreem. But you know what? LOL Brylcreem!!!!

**What we said:** "Absolutely and unarguably the most incredible album of their career." **10/10**

## THE YOUNG BARD OF THE MIDLANDS

**Jake Bugg** *Jake Bugg*  
 The Woody Guthrie for a generation too young to have been into *Skins* delivers a debut ranging between uncanny pastiche and moments of 500ft-high neon-blazed talent.

**The odds:** 8-1

**Chances?** Good. His youth is a 'story' in itself. He might even smile if he won it.  
**Would spend the prize money on:** A corn pipe once owned by Woody Guthrie.  
**What we said:** "Rife with uncommon wit, insight and melody." **9/10**

## THE ONE YOUR MUM WANTS FOR CHRISTMAS

**Laura Mvula** *Sing To The Moon*  
 A charmingly naive record that, in its chart-happy brew of easy melody, soul and jazz, still feels quite starched, music biz-led

and coffee table-targeted.

**The odds:** 8-1

**Chances?** Nah. It's the sound of a thousand wild rice-stuffed roasted bell peppers being served at a hundred suburban soirées with a nice bottle of

Pinot Grigio. Sophistication for the unsophisticated.

**Would spend it on:** Taking out a hit on chief rival Emeli Sandé.

**What we said:** "Lightweight and shallow." **5/10**

## THE MOODY ONE

**James Blake** *Overgrown*  
 Blakey-boy is back with a second that's at least more colourful than his white-on-ivory-on-eggshell debut.

**The odds:** 7-1

**Chances?** Not good. Definitely missed the dubstep-goes-mainstream moment.

**Would spend the prize money on:** A jet ski and a big fuck-off TV.

**What we said:** "Intimate and ambitious." **8/10**

## THE SPIKY POST-PUNK DEBUT

**Savages** *Silence Yourself*  
 Shouty women with good wardrobe co-ordination put the world to rights by being really fierce and post-punky.

**The odds:** 10-1

**Chances?** Mixed. During the recession everyone was predicting we'd be drowning in bands like this. But now that the economy's growing again, it feels more like the judges would rather be necking eccies on a balcony in Ibiza with Disclosure.

**Would spend the prize money on:** Back issues of *Adbusters*.

**What we said:** "A strangely unloveable cult album." **8/10**

## THE ELECTRONIC OUTSIDER

**Jon Hopkins** *Immunity*  
 IQ-heavy electronica and Sigur Rós-style ultra-wafting from the cognoscenti-beloved producer, nominated once already for his

work with King Creosote.

**The odds:** 10-1

**Chances?** Nil. But it's quite pretty all the same.

**Would spend the prize money on:** He's an arch gear nerd - he'd probably blow it all on a pre-amp that costs £20,000.

**What we said:** "One of the finest records of the year so far." **8/10**



Prize fighters: Laura Marling and (right) Foals





## TALKING HEAD

# KANYE SHOULDN'T HAVE PLAYED FOR THE KAZAKH PRESIDENT

*It's time musicians stopped taking cash from despotic dictators who abuse human rights and censor free speech, says **Jenny Stevens***



Earlier this month, footage appeared online of Kanye West serenading guests at the wedding of the grandson of Kazakhstan's long-time president Nursultan Nazarbayev to the daughter of the director of a top state-run oil company. Pictures showed

dolled-up attendees chatting politely while he performed 'Can't Tell Me Nothing', and the rapper posed for snaps with giggling teenage members of the Kazakh aristocracy. Kanye was reportedly paid \$3million (£1.9million) for the private gig – a pocket-filling pay packet, but a morally dubious one, because Nazarbayev's regime has been marred by accusations of human-rights abuses. Most infamous is the incident in the town of Zhanaozen in 2011, during which police used lethal force to dispel oil workers striking over pay cuts and working conditions, leaving an estimated 15 dead and hundreds more seriously injured. Nazarbayev was criticised by the UN for his failure to investigate the killings and for the subsequent allegations of torture and forced confessions of those involved. The situation is little better now. The Human Rights Foundation has pointed to the crackdown on the free speech of media outlets criticising Nazarbayev's regime and its alleged siphoning of the country's oil wealth to fund his family's lavish lifestyle. So lavish, it would seem, that they can afford to pay one of the world's biggest rappers to turn into a rent-a-mic wedding singer.

Kanye is not alone in the list of influential artists who have turned performing pony at the behest of a tyrannical leader and family. Beyoncé, Lionel Richie and Mariah

Carey all turned a blind eye to the allegations of mass murder and kidnappings at the hand of Libya's Colonel Gaddafi before he was toppled by his own people, while Jennifer Lopez was forced to issue an apology this year after she sang a Marilyn-style 'Happy Birthday' ditty to the president of Turkmenistan. She wasn't aware of the human-rights issues there, she said. The most disappointing thing about Kanye West's performance is that he isn't an idiot. Few artists have such an astute (some might say hysterically over-inflated) understanding of the global reach of their actions. In the last few months, he's compared his cultural importance to

that of Steve Jobs, Walt Disney and even Jesus. He's also the man who single-handedly engineered what George W Bush described as the "all-time low" of his presidency in the wake of Hurricane Katrina with a chilling one-liner: "George Bush doesn't care about black people." As

contrary as he is, Kanye has always prized his own freedom to say and do whatever he wants, so he should support artists overseas who are having their voices quashed, not glugging champagne with their persecutors. Some musicians seem to find it an inconvenience to hear, but if you choose to be a global artist, people pay attention to what you do and say.

You have influence unmatched by any other cultural or political figures. So instead of jumping into bed with the first despot who bungs you a cheque, open your eyes, pick up a newspaper and do what anyone with a shred of compassion for their fellow human beings would do: turn them down. As Kanye himself said recently: "I am so credible and so influential and so relevant that I will change things." He's right. And that's exactly why he's let us all down.

*West should support those overseas having their voices quashed*



Kanye performs in Kazakhstan

## NEWS OF THE WEIRD

FROM THE NME NEWSROOM

### POWER TRIP

Jimi Hendrix's ex Kathy Etchingham has hit out at the upcoming biopic starring André 3000, saying the costumes make it look like Austin Powers. The sharks with laser beams on their heads don't help, either.



International man of mystery André as Jimi

### A CARD WOULD DO

Janelle Monáe received a singing telegram from Prince. After delivering the message, the man continued for a further three hours, playing fewer hits than Monáe had hoped for.

### WRITE ON!

Vampire Weekend lived out every cool kid's dream and got jobs in journalism. The band guest edited the *Metro*, handed out for free in New York, Boston and Philadelphia, last week, where coverage included a section on New York food.

### BALL-SHOVE-IK

Bloodhound Gang's Jared Hasselhoff is facing five years in prison for defiling the Russian flag while in Odessa, Ukraine. The bassist put the flag down the front of his pants and then pulled it back out, saying, "Don't tell Putin." Someone did.

### PROJECT YA NECK

Wu-Tang Clan revealed a hologram of the late Ol' Dirty Bastard this week, the perfect substitute for their former member. Babyshambles have a similar set-up, though sadly even a computer-operated Peter Doherty only makes it to one in three gigs.



Beam me up: the ODB hologram



## NME PROMOTION



## CLOSE ENCOUNTERS

*AlunaGeorge kicked off the Durex Intimate Sessions – now it's time for Wretch 32 and Tribes to get up close in tiny venues*

**B**eing in a tiny venue is different," said Aluna Francis when AlunaGeorge played London's 100 Club last month. "People are really close to you and are squeezed together, so it becomes a bit more... vibey."

The first of Durex's Intimate Sessions really lived up to the name as AlunaGeorge set an impressive standard while

performing slick electronic tracks from debut album 'Body Music'. For footage of the AlunaGeorge gig and an interview from the night head to [NME.COM](http://NME.COM). AlunaGeorge wasn't the only chance to leave

the festival fields behind and get up close and personal with a great band in a tiny venue. There are still two excellent gigs left: Wretch 32 will bowl over to Birmingham's Glee Club on September 18 and Camden rockers Tribes end things with a bang at London's Bush Hall on October 9.

To win a pair of free tickets to Tribes, go to the Intimate Sessions website now. For another chance to get into the special shows, look for the code in special stickered packs of Durex Ultra Thin Feel (available from most Boots stores). Durex are also offering the opportunity to meet the stars, too – so you can get as close to your heroes as possible.

# WIN

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get closer to the music, and each other

Go to  
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for a chance to win  
exclusive tickets



Wretch 32 is heading to Brum



Join Tribes in their group hug

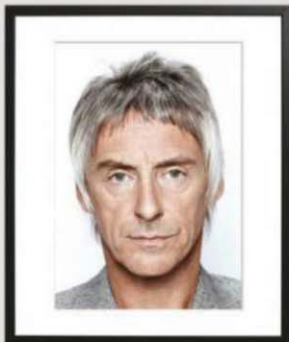
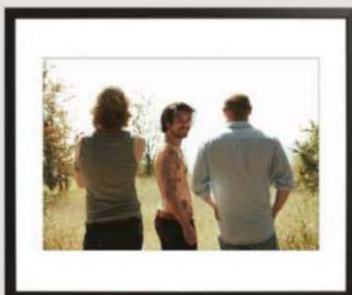


AlunaGeorge hit the 100 Club



IPC

DEREK BRENNER, RICHARD JOHNSON, CATLIN MOGRIDGE



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# PIECES OF ME

## JOSH McCLOREY

# THE STRYPES

*The Irish guitarist on discovering The Beatles, getting into Blur, and Elvis Costello's natty threads*

### My first album

**THE BEATLES - 'THE BEATLES' (AKA 'THE WHITE ALBUM')**

"I got some birthday money when I was 10 or 11 and bought 'The White Album'. I was just getting into music and stuff. I had a couple of the other Beatles albums that my mum and dad had got me. It was a bit of an impulse buy, but it was a good one - The Beatles are the greatest band ever."

### My first gig

**PAUL McCARTNEY, THE O2, DUBLIN, 2009**

"I was about 12 or 13 years old. It was at Christmas and I had really bad flu so I didn't enjoy it as much as I probably should have. I think he played for about three hours as well, which was incredible. He did an acoustic version of 'Blackbird', which was probably the highlight of the night."

### The first song I ever fell in love with

**THE LAST SHADOW PUPPETS - 'MEETING PLACE'**

"The first record that I really got into by myself was The Last Shadow Puppets' album, so it was probably 'Meeting Place' or 'Standing Next To Me'. All the lyrics and stuff are quite cryptic. It sounds like Scott Walker and Bowie. It was one of those albums that came out when I was 13 or 14 and properly getting into music. I didn't really know about Arctic Monkeys or Miles Kane before that, so it sort of put me onto them and now I'm a huge fan of both. We're supporting Arctic Monkeys later this year, which is going to be great."

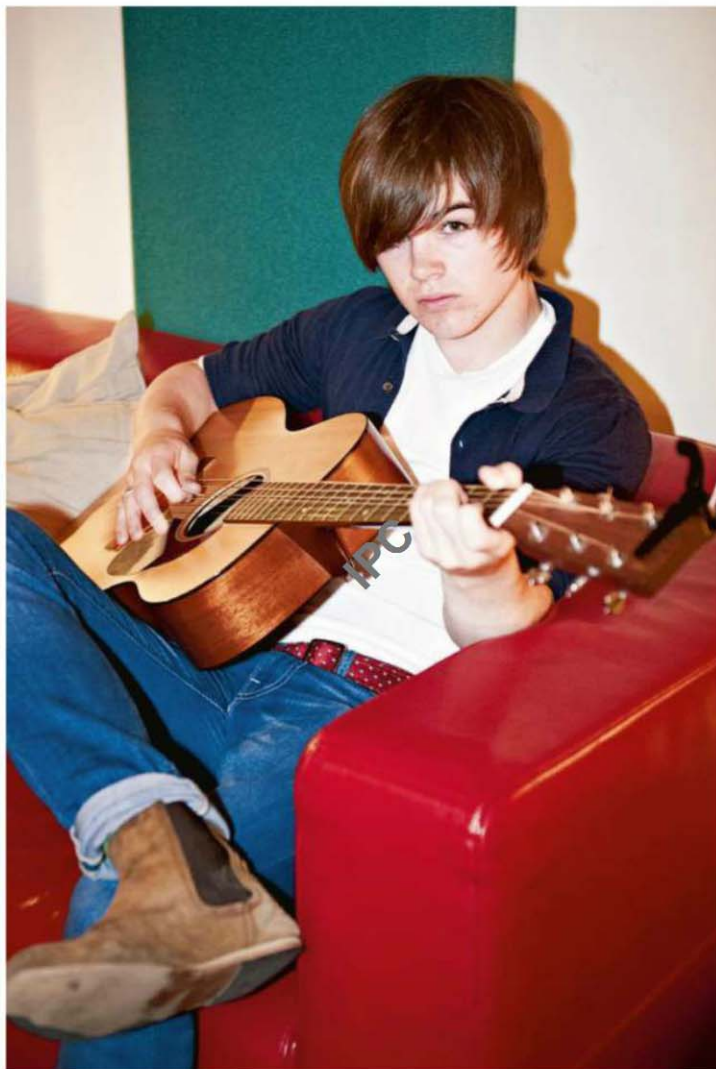
### My favourite lyric

**ELVIS COSTELLO - 'WELCOME TO THE WORKING WEEK'**

"It's the very first line that goes, 'Now that your picture's in the paper being rhythmically admired'. I didn't know what it meant for years, but I realised a few months ago. I think it's absolutely genius - and to open his first album with that line."

### Right now I love

**BLUR**  
"I'm really getting into them right now. They've got a really good sound. I like 'Tracy Jacks'. I got into 'Parklife' first, about a year ago, but I love some of the earlier stuff too, like 'She's So High'. I like Graham's playing and Damon's voice. We played with them in Dublin a couple of months ago. Graham came and watched the set and we met him afterwards."



### The first song I learned to play

**ELVIS PRESLEY - 'THAT'S ALL RIGHT'**

"This one isn't actually cringey at all. I played bass before I played guitar and the first song I learned to play was 'That's All Right'. My dad taught me. I remember playing it a lot when I was starting out so it seems like it was easy to learn - but I probably had a few blisters."

### My favourite place

**LONDON**

"I do like Camden but the whole city's really cool. It's the perfect size for a city - big enough to fit everything you want in it, but small enough so you can get around. We're from

a small rural town where there's not a lot going on and it's pretty grim so London's very different for us."

### My favourite film

**BUTCH CASSIDY AND THE SUNDANCE KID**

"I love Robert Redford, he's really cool. The acting's so good and it's got a good story. And it's got Burt Bacharach's music in it."

### Style icon

**ELVIS COSTELLO**

"He's just the sharpest man in the world. I don't try to dress exactly like him but I do try to dress sharp."



(Clockwise from main): Josh brushes up on his riffing; Paul McCartney onstage in 2009; Alex Turner and Miles Kane, aka The Last Shadow Puppets; Elvis Costello in 1979; movie poster for Butch Cassidy And The Sundance Kid, starring Paul Newman and Robert Redford; Blur's 1994 album 'Parklife'; Elvis Presley



# RADAR

FUTURE STARS, BREAKING SCENES, NEW SOUNDS

Edited by Matt Wilkinson



ABOUT  
TO  
BREAK

## THE WYTCHES

*Chainsmoking surf-psych rockers who don't like to be beside the seaside*

**T**he seaside town of Brighton conjures up many images. Picturesque summer days spent frolicking on rocky beaches. Candy floss and pier-side japes. All very lovely; all very safe. Which is why The Wytches hate living there and are about to move away. "It feels

deceiving," muses singer Kris Bell. "It's like a holiday resort and it doesn't feel like the real world. I write better songs when I'm a bit uncomfortable. Here, I just sit and chainsmoke. I lost the deposit on my flat because the walls were brown when I left."

But, while The Wytches' caustic, heavy surf-psych is a world away from the place it was birthed, Brighton has been good to the band. It's where Bell and drummer Gianni Honey moved to when their previous group The Crooked Canes ("really adolescent and embarrassing", according to Bell) ran out of steam, and the place where fate – and some uncanny artistic skills – completed their line-up. "I forced Kris to do a poster looking for a bassist," Gianni

elaborates. "He drew a picture of this skinny guy wearing one of those one-piece swimming costumes. We got one reply and it was Dan [Rumsey, bassist]. He looked like the picture, exactly." Bell continues: "We had one rehearsal and then played a battle of the bands as our first gig in Brighton. We just trashed everything after two songs. We don't know if we won or not..."

From then on the trio haven't looked back (save for a brief return to Bell's rickety garage-cum-studio in his parents' Peterborough garden to record a one-off cassette release of gnarly, sludgy doom tracks). Gigs supporting Temples, Palma Violets and Drenge have proven they're a fearsome live proposition, while early singles 'Digsaw' and 'Beehive Queen' ring with a twisted, Pixies-esque squall. Next stop is an album, which they're recording next month; and a follow-up, which the band have conceptualised and half-written already. And then? Who knows, but chances are you won't catch them on the dodgems any time soon. *Lisa Wright*

### NEED TO KNOW

**BASED:** Brighton (for now)  
**FOR FANS OF:** Pixies, early Horrors

**BUY IT NOW:** Next single 'Robe For Juda' is released on November 4 on Hate Hate Hate

**SEE THEM LIVE:** Throughout the UK over the next month

**BELIEVE IT OR NOT:** Kris was once asked to mime guitar for someone on *The X Factor*. He politely declined



Connan Mockasin and friends: "This protest in a bed thing is easy"



# THE GIGGLING RETURN OF CONNAN MOCKASIN

*The New Zealander went to Tokyo to make his new album 'Caramel'. It's all about, er, caramel*

## RADAR NEWS

It took Connan Mockasin so long to put out his first solo album that he released it twice – once as 'Please Turn Me Into The Snot', and a year later as 'Forever Dolphin Love'. 'Caramel', by comparison, couldn't have been written faster. "I moved to Tokyo for a month in May this year and made the record in my hotel room," Connan tells *Radar* on the phone from his current adopted home of Manchester. "I liked the name 'Caramel', so I made it all around that, to reflect what I thought caramel felt like or would sound like."

Thankfully 'Caramel' sounds pretty much exactly as you'd imagine, combining Connan's customary mix of spoken word, downtempo synths, falsetto vocals and obscure lyrics. The record is also just as random as we've come to expect from him, and even features a bevy of Japanese girls giggling.

"The Japanese girls were giggling

through the whole record and I had to take some of it out," Connan says. "The people are really funny and cute in Tokyo; it was nice having visitors come in and sing songs for the record in my hotel room."

For 'Caramel', he says the idea was to make a true album, rather than the patchwork of oddball songs that made up his debut. "It was important to me that everything fit together, with recurring themes." Reference points include the '70s funk of Earth, Wind And Fire and Prince's '80s synth sounds, as well as Japanese motifs and the sound of crashing cars.

Meanwhile, Connan also wants to get other artists to cover the tracks. Ladyhawke has already signed up for one, and with Jarvis Cocker, Warpaint and Johnny Marr among his fans, he should have plenty of choice when it comes to bringing others on board. "I'd like to hear how other people would sing these songs," he enthuses. Anyone wishing to do the songs justice will sure have to have their wits about them. *Hazel Sheffield*

## BAND CRUSH



*Andy Hung from Fuck Buttons on his new favourite act*  
"I've always been a big fan of James Holden's music and I'm really looking forward to seeing him play live, which he's going to start doing. It'll be interesting to see what he comes up with."

# The Buzz

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



## 1 GANG OF YOUTHS

Produced by Jack Moffitt of fellow Aussie up-and-comers The Preatures, 'Evangelists' is an uncommonly assured and fully formed first effort, sharing The National's darkly anthemic verve and Glasvegas' widescreen ambition. Rumour has it that Gang Of Youths first met at a Christian college, though a cursory listen to the lyrics ("I have made more friends in hell than I've made in Jesus land") reveal them to be wayward sons at best. To their credit, the band don't attempt to sugarcoat the disillusionment, preferring instead to rumble ominously in its wake. Next up is a trip to America to record their debut album, where one presumes more than a few willing converts await.



## 2 GAMBLES

Squint and Matthew D Siskin could pass as Zinner in Zimmerman's clothing. Google him and you'll find that he's web guru to Beyoncé and the Olsen twins. Listen to him, though – debut 'Trust' is out September 30 – and you'll bask in the glory of a man who knows his Leonard Cohen inside out.



## 3 CLIMBING BOYS

With a sound stemming from the jangling post-punk of acclaimed early-'80s indie label Postcard, Climbing Boys' bass-driven songs allow for some intricate, reverberating guitar work that frequently breaks into catchy, melodic choruses on their self-released debut EP 'Take To The Floor'.



## 4 KHUSHI

The sonic weight of pop's most ethereal acts – from Alt-J to Sigur Rós – hangs heavy over Khushi's delicately configured creations. Latest single 'Magpie' is the Londoner at his most majestic, as tender as he is troubled. It's released on Laissez Faire Club on October 7.



## 5 JONES

The Essex producer's debut release, 'Destructive Man', is a slice of post-apocalyptic nihilism at its nastiest, with hints of Plan B's pre-chart bitchiness. Out now as a white label, it's already all over radio – despite next to nothing being known about the man himself.



RADAR  
COLUMNBEATS AND  
BANGERS WITH  
TODDLA T

*The yappy Sheffield electro maestro introduces some of his fave new acts*



Representing Manchester, **Chimpo** is a prime example of someone who's sucked in the beauty of the UK's melting pot of sounds. Heavily drenched in bashment, but with a broad individual take on UK club music, this guy is super exciting. He makes the type of music that could only

be cooked up in the UK. It's super forward and fun – check out his track with Dub Phizix, 'Buzzin', and also the video for something that doesn't take itself too seriously. You know those people who are totally on their own tip? **Etta Bond** is one of them. Labrinth likes her, as does Wretch 32, and her latest EP, 'Meds', is magic. Produced by Raf Riley, you can hear the heavy R&B influence in there. I've seen her live and her vibe and style is totally individual. Great writing, sick beats and amazing tone.

A Sheffield institution, **DJ Pipes** is everyone's favourite DJ in the city of steel. Catch him at the best parties with the best atmosphere with the most individual selections. Pipes is the DJ I've always wanted to be and he *finally* has his first solo release out soon on Defected, called 'Crooked Love'. It's a prime example of what he does best.

TODDLA'S  
TOP 5

**Chimpo** Feat. **Dub Phizix**  
'Buzzin'

**Etta Bond**  
'Loophole'

**DJ Pipes**  
'Crooked Love'

**Si Begg**  
'Permission To Explode'

**The Joy Boys**  
'Kitchen Sink'

**Si Begg** – the producer's producer – has been blowing me away with his sonics since DJ Pipes used to play his records at dingy basement parties in Sheffield. Go grab his brand new record, 'Permission To Explode', for some music that sounds like nothing else out there. The title track is particularly genius.

Finally, we've got **The Joy Boys**. Might that be the best name for a group ever? It's Raf Daddy of The 2 Bears fame and his mate Young T, and their EP is pure London house music at its core. Check out the track 'Kitchen Sink', which samples a rave in south London in the '90s. Hol' tight!

**NEXT WEEK'S COLUMNIST:**  
**Friendly Fires' Jack Savidge**

5  
TO SEE

*This week's  
unmissable new  
music shows*



**LA FEMME**  
Sebright Arms,  
London, Sep 18

**VICTORIES AT SEA**  
Hare & Hounds,  
Birmingham, Sep 21

**DARLIA**  
Sugarmill  
Stoke On Trent,  
Sep 23

**TRAAMS**  
Resident Records,  
Brighton, Sep 23

**TRAVIS BRETZER**  
(pictured)  
Birthdays, London,  
Sep 24



## FOREST

**CLWB IFOR BACH, CARDIFF** FRIDAY, SEPTEMBER 6

RADAR  
LIVE

If Forest are to pay their dues on the toilet circuit, then Clwb Ifor Bach tonight seems as good a place as any to start. Hometown support act Howl take to the stage first, and the Cambridge five-piece are literally the only other people in the crowd besides this reviewer. Still, the duo deliver a performance more fitting for a packed room of hundreds, their filthy electric blues amassing into a roaring wall of sound that's hard not to feel energised by.

The turnout's still dismal when Forest step up, but the band don't seem to care. They play as if they haven't noticed that summer's dead yet, diving straight into the plucky, grungy ecstasy of 'Good People' from their much-hyped 'Sweetcure' EP. Frontman Henry Barraclough is the undoubted leader, helming a big sound with three guitars that all seem to be playing the same thing at once.

The super poppy '99' – from forthcoming EP 'Caramel Arms' – is

up next, and sees them make a speedy transition away from the Dinosaur Jr-infused messiness to something that seems much truer to them. It's a bit Postcard Records, a bit early New Order and a whole lot lighter and more fun. The best moments, though, arrive when they're on the comedown, reverting to full-on shoegaze as they carve out the supremely introverted 'Warm Tyres'. Masterfully edging along, teasing with calmness, Barraclough

*The best moments  
arrive when they're  
on the comedown*

suddenly explodes with a healthy dose of post-teenage angst, taking everyone by surprise.

It's not all great though, as Forest still lack the confidence to look totally comfortable live, the transition from studio to stage not quite there at present. The barren room doesn't help them, but ultimately they need to decide on the direction they want to go in. **Marc Thomas**



Chimpo liked to go to fancy dress parties as Ian Brown



# "I'LL START THINKING OUR EPITAPH WHEN I KNOW THERE NEEDS TO BE ONE"



Three years ago they were burnt out and barely speaking. But after a summit meeting on Orkney, **Franz Ferdinand** secretly recorded their excellent fourth album. They tell **Barry Nicolson** that the writing is definitely not on the wall

PHOTOS: ED MILES



# ABOUT



**D**ecember 11, 2010. Thoughts: gloomy. Words: few. Actions: contractual. Franz Ferdinand are backstage at the ATP Bowlie 2 weekender in Camber Sands, at the obligation-fulfilling end of a massive two-year, 184-date world tour in support of their third album, 'Tonight...'. This gig, booked in happier times as a favour to their friends Belle & Sebastian, is their first since the 'official' end of the tour a month earlier. During that time, the band members have barely been in contact with each other, and there is a growing consensus – unspoken, but tacitly understood – that the curtain is coming down on Franz Ferdinand's career. When Bob Hardy walks into the dressing room wearing a school uniform, Paul Thomson knows it's over.

"Bob had lost a bet five or six years earlier," the drummer explains, "and the forfeit was that he had to wear the school uniform from the 'Matinée' video onstage. So when he walked into the dressing room wearing it I was like, 'What?!' Part of him must have been thinking, 'Well, this is our last gig, I'd better make good on that bet.'"

Not that Paul himself was particularly bothered. "We'd gone our separate ways after touring the third record and never really discussed the possibility of making another one," he says. "We got back together for the Bowlie weekender because we'd agreed to do it ages beforehand, but I thought that would be our last show as a band. Then we got this incredibly warm reception onstage – people seemed really up for hearing us play again. Within the course of that gig, I remember thinking to myself, 'You know, maybe we should try and make another record. I actually quite like these guys...'" ▶



A

August 18, 2013. Thoughts: pensive. Words: considered. Actions: masticating. I'm sitting outside a Mexican restaurant just off Regent Street in Glasgow, where

Paul and guitarist Nick McCarthy are hungrily devouring burritos. It's 10 years – almost to the day – since I first interviewed Franz Ferdinand, driving around Glasgow in Alex Kapranos' careworn Mercedes estate, which he'd bought for £90 a year earlier and which I still occasionally saw trundling down Alexandra Parade long after 'Take Me Out' had sent them stratospheric. That day, the band showed me around places that would eventually pass into Glaswegian indie lore: Mono, the café/venue/record store whose 10th birthday the band celebrated last year with a surprise show; the derelict police station in Bridgeton – known as The Gaol – which doubled as their rehearsal space; and The Chateau, the dilapidated art-squat where many of their early gigs took place.

Mono continues to thrive, but The Chateau was abandoned some years back when one of the staircases finally collapsed and its last remaining occupants thought better of staying there. The Gaol has also been permanently vacated, its once-ornate cornices cracked and overgrown with weeds, like a scene from Alan Weisman's *The World Without Us*. Like those buildings – not to mention the scores of other bands who emerged from the Glaswegian art-school scene of the early 2000s – Franz Ferdinand could easily have become a past-tense concern, not least because, as Paul tells me, "We didn't feel like we had to reform or make another record. After the third record came out, it was quite a dark time. We were all pretty miserable and depressed. We'd become selfish people, and we drew into ourselves a little bit. We ignored each others' personal problems. In some cases, we just ignored each other, period."

And yet make another record they did. By now you'll have heard 'Right Thoughts, Right Words, Right Action', Franz Ferdinand's first album in more than four years, and their best, most consistent effort since their self-titled 2004 debut. Recorded between Nick's Sausage Studios in London and Alex's home studio in the Scottish borders, 'Right Thoughts...' is little short of a triumph: a timely reminder of just how much better off British pop is when this band are making lascivious eyes from its darkened corners. Franz Ferdinand are back, and this time, nobody saw them coming.



Hardly wallflowers: Nick, Paul, Alex, Bob

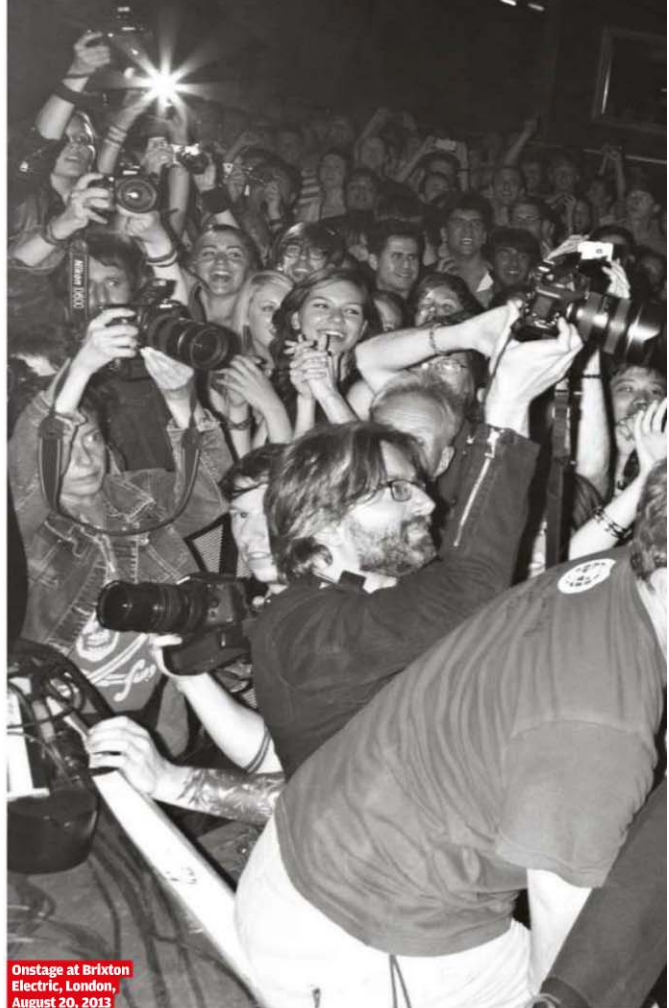
But then, that was always the plan. 'Right Thoughts...' is the first time in almost a decade that Franz Ferdinand have recorded an album without people peering over their shoulder, scrutinising their every move and drawing their own (often premature) conclusions. Back in 2005, I was one of those people: I spent a week in the Manhattan studio where they were applying the final, frantic touches to 'You Could Have It So Much Better', quizzing them about an album that didn't yet exist, taking notes on everything I saw and writing about songs that didn't even make the final tracklisting. By all accounts, however, the recording of 'Tonight...' was an even *more* intrusive and uncomfortable experience.

"We had superfans from South America getting irate because we wouldn't set up a webcam for them to monitor our every move," groans Paul. "Then we'd shoot ourselves in the foot by making some statement about where we happened to be creatively on that day, before taking the song somewhere else and leaving people disappointed when it didn't sound like Xenomania producing Baaba Maal, as played by four guys from Glasgow. This time, we didn't do any interviews until we actually had something to talk about."

Today, there's no shortage of things to talk about. I'm interviewing Franz Ferdinand in pairs rather than a group, because I want to make sure Bob, Nick and Paul all have their say. Alex, I know I needn't worry about. Alex has always been a loquacious interviewee – the "literal voice of the band" as he puts it – and in a group setting, the others often appear content to let him do the talking. You can understand why: the man has a wicked way with metaphor. Within minutes of sitting down with him in a hotel bar around the corner from Broadcasting House, he's analogising about how he wanted 'Right Thoughts...' to sound "like meeting an old friend and having a good conversation about something you've never talked about before". He reckons the difference between recording this album in secrecy and the last one under scrutiny is akin to "being great at doing keepie-ups on your own, but as soon as your pals are watching, you can't string two together". Finally – and most ambitiously – he compares the writing, arranging and recording process for 'Right Thoughts...' to Usain Bolt running the 100m sprint: "Think of how many years of preparation he goes through, from when he's a child and he first realises he can do this thing, then the weeks and months and years of build-up... and what's the execution? It's to seconds

of sprinting. But what a spectacular 10 seconds it is."

'Right Thoughts...' is actually a shade over 35 minutes long, but the pace at which it rattles along is relentless enough for his metaphor to work. I sense that the band are weary – and perhaps even a little defensive – about being asked why it takes them so long to record an album these days, particularly because, as Paul puts



Onstage at Brixton Electric, London, August 20, 2013

## "I DON'T GIVE A FUCK ABOUT MOST POP" ALEX KAPRANOS

it, "We weren't aware there was any rush for this record to come out." Still, they were never exactly whippersnappers: Alex was 32 when Franz found success

and is now in his 40s. Nick and Paul, at 38 and 36 respectively, aren't far behind. Do they worry they're not getting enough done?

"This record had to take this long to make," insists Bob. "If we'd come off tour and said, 'OK, let's take three weeks off and then meet at the practice pad to start work on the next one,' it just wouldn't have happened. Members would've ended up dead."

Alex, meanwhile, blames "the culture of incessant touring that's arisen over the last two decades. I see it in all of our peers, all of our contemporaries – they tour too much. Nowadays, a band makes a record and tours for 18 months. The Smiths would tour for a few weeks at a time then come back and make another record, and they could only do that because they weren't knackered! I'm not saying I hate touring, but if you do it for a long time... my god, your well's dry by the end of it."

**B**y June 2011, Franz Ferdinand's well was practically arid. Paul's brief, post-Bowie spark of optimism had been snuffed out. Bob had "set my life up as though I'd already left", and was no longer speaking to Alex, who was seriously contemplating calling time on the





band. Even Nick – who disputes the idea that Franz Ferdinand had basically ceased to exist during the early part of 2011 – admits that by the end of the ‘Tonight...’ tour, “I was quite happy to go and do some other stuff. I wasn’t feeling much onstage any more. If you’re playing in front of thousands of people and you’re not feeling anything, you’ve gone wrong somewhere.”

“We’d usually fall out after a gig,” says Alex when I ask what a typical Franz Ferdinand argument was about. “But all fights are about trivial bullshit, aren’t they? Nobody ever fights because they disagree with their bandmates’ political stance, or the UK government’s attitude towards Syria.”

“Imagine going to a party with three pals, and getting locked in for three years,” deadpans Bob. “That’s pretty much what it was like. Who wants to go to the pub with the same three guys every night for the rest of their life?”

Suffice to say, they were sick of each other. The impetus to sort things out eventually came from Diane Martel, a friend of the band who had directed the video for ‘Do You Want To’ (and is also behind the video for their next single, ‘Evil Eye’).

“Both Bob and I were emailing Diane at a time when we weren’t actually speaking to each other,” explains Alex, “and I asked her what he was up to these days. She said, ‘Why don’t you tell me? Why aren’t you talking?’ Then it all came out, that I didn’t know if I wanted to keep the band going. Diane is a brilliant, straight-talking Brooklynite and there’s absolutely no bullshit about her, so she basically said to me, ‘What the fuck

are you doing? Get together and work it out.’ So we did.”

At Diane’s urging, Alex and Bob beat a retreat to Orkney, where, over the course of a few days, they sought to decide the band’s fate, but also to “put the blood back into the veins of our friendship”. On more than one occasion, Alex refers to their time on the island as ‘the Orkney summit’. It’s a phrase which conjures images of greatcoated statesmen sitting down to cleave out a new world order from the wreckage of the old, and also puts you in mind of the final verse of their 2005 single ‘Walk Away’: *Alex smiles and Bob laughs, Paul pats Nick on the back.* The reality, however, wasn’t quite so high-minded.

“We just got really drunk,” shrugs Bob. “We were in a pub in some little village, and eventually the locals recognised us, so they started playing the first album on the jukebox. Meanwhile we were sitting in the corner, absolutely steaming, going, *(Starts slurring words)* And I’ll tell you another thing...”

While on Orkney, Alex realised that “if you accept that you can just stick the knife in and cut its throat, then it’s *you* who holds the knife, it’s *you* who sets the agenda, and there’s no other cunt who can set it for you. I have so much respect for our label, for our fans and our manager, but I don’t give a fuck about anybody’s expectations any more, and that’s the most liberating sensation.”

That realisation is what let them make ‘Right Thoughts...’. Franz Ferdinand have returned with a bright, ebullient pop record, but also a skewed and atypical one. After facing up to the band’s mortality on Orkney, he says, Alex’s songwriting took a turn for the metaphysical. It’s still music to make girls dance, sure, but across its 10 tracks you’ll also find a dash of Mediterranean superstition (‘Evil Eye’), questions of belief and corporeality (‘Fresh Strawberries’) and even a backwards-spooling break-up song (‘The Universe Expanded’) which uses the American physicist Andrei Linde’s ‘Big Crunch’ theory as an elegant, ingenious framing device. ‘Goodbye Lovers & Friends’, meanwhile, is sung from the perspective of someone witnessing their own funeral, and closes the record on a playful, deliberately ambiguous note: “*You can laugh as if we’re still together, but this really is the end.*” ▶

## AGONY AUNT

Director Diane Martel on getting Franz talking again



**How did you become friends with the band in the first place?**

“I was hired to direct the ‘Do You Want To’ video, and I met them in New York during the filming. We all became really good friends after that: those guys are my favourite music friends.” Alex says it was you who convinced him to sort things out with Bob. Do you remember how that conversation went?

“Yes, that’s basically what I did. I can’t remember exactly how it went, but I do remember saying to Alex, ‘You need to call Bob. You love him like a brother.’”

**Did they talk to you about why things had deteriorated so badly between them?**

“It’s hard to be close to people for years and years in a professional situation.

The disconnection they were going through around that time was a normal thing.”

**How does it feel to be partly responsible for getting Franz back together?**

“(Laughs) Please write down that I laughed at that!



**I’m not responsible for anything. They’re an important band, and they must stay together.”**

**Tell us a bit about the ‘Evil Eye’ video.**

“It’s disgusting! Paul is bathing in vomit, Nick has his eye gouged out... basically, it’s a filthy bloodbath! It was meant as a fun take on ‘70s gore and splatter movies.”

**And how was working with them again? Did everything seem back to normal?**

“Yes, but there was nothing wrong in the first place. There has to be a little discord. Bob and Alex had a mini-tiff, and all I did was help to put a Band Aid on it.”



The band take a bow at Brixton Electric



**A**lex Kapranos has always been a curious

mix of skepticism and superstition. As a child, he remembers his Greek grandmother regularly foretelling calamity and disaster from the grounds in her coffee cup, but he was also fascinated by his grandfather's unwavering rejection of all theology. In his 20s, this led him to briefly study divinity at University Of Aberdeen, though more out of historical curiosity than religious conviction. Today, he says, "just because religion isn't part of my life, it doesn't mean I don't still have questions, or the urge to find the answers. There's a conflict in my soul between the logical rejection of superstition and the heartfelt desire to have an explanation for everything. So that's a theme on the record, this idea of the 'manual' – wouldn't it be great to have a set of instructions to guide you through life? I've spent a lot of my life looking for those manuals in religion, in literature, in films – I've even turned to singers from bands. And there is no manual. But that doesn't mean you stop looking for it."

So how would you describe yourself – atheist, agnostic or believer?

"You know, I had this interesting situation

about two years ago. I tweeted something about how I don't have the faith required to be a true atheist, and I was overwhelmed by attacks from



Franz get their heads together

**"WE'RE MORE  
ALIVE THAN  
EVER BEFORE"**  
**ALEX KAPRANOS**

fundamentalist atheists, which I didn't even know existed. I found it both disillusioning and refreshing to realise that fanatical twats don't exist solely within the world of religion."

Over the next two days, Alex encounters another group of fanatics: Franz Ferdinand. Upstairs at the Brixton Electric, a package has arrived in their dressing room from a European fan: a painstakingly-constructed 12-inch clay likeness of each band member, accurate right down to Alex's current stagewear. Downstairs, if anyone was in any doubt as to how much Franz Ferdinand have been missed, they need only witness the venue ignite at Nick's opening, angular stabs of guitar on 'This Fire'.

At the afterparty Arni from The Vaccines is in attendance, as are Palma Violets' Peter Mayhew and Veronica Falls' Roxanne Clifford, a friend of the band since the days when they played gigs in mutual friends' bedrooms. Nick is drunkenly dancing to Blondie, but I don't run into Alex until the tam bus call, whereupon he promises that we'll "have a proper chat" after the next night's gig, at Glasgow's QMU.

If anything, that show is even wilder. Yet when I walk into the dressing room afterwards, I'm surprised to find the band alone, stuffing themselves with takeaway curry. One by one, Nick, Bob and Paul all filter down to the bar to meet friends and family. Eventually it's just Alex and myself, drinking tequila cocktails.

When I ask where he thinks Franz Ferdinand currently sit in pop's grand scheme of things, he falls back, once more, on metaphor. "I feel the same way I always have," he says, "which is that there's a sliver at the top which means everything to me, and it has the most direct and powerful effect on my life. There's an equally tiny sliver at the bottom, which is repellent and makes me feel sick. Everything in the middle I feel the same way about as the buildings you pass on the bus on your way to work: you don't notice them, but they're there. That's what I feel about pop music: the majority of it is just there, and I couldn't give a flying fuck about it."

The new album ends on a funereal note – 'Goodbye Lovers & Friends' – so I decide to end

## FRANZ AND NMEs

Franz Ferdinand's numerous NME covers remembered



**JAN 10, 2004**  
An extremely fresh-faced Franz give Barry Nicolson a tour of the crumbling Chateau.



**MAY 1, 2004**  
"Franzmania sweeps the nation!" A gig overflows, so Franz busk in the car park.



**MAY 22, 2004**  
Franz meet Morrissey in the Heroes issue. "They just have 'it'," Moz declares.



**AUG 14, 2004**  
A Fannish Inquisition reveals a taste for Rib'n' Saucy Nik Naks and beef with Eminem.



**JAN 8, 2005**  
Franz edit NME! Celebrity Fannish featuring Kanye, and Nick's guide to German pop.



**JUL 30, 2005**  
Franz spill that they almost split once, when Alex and Paul wore the same jumper. Honestly.

our interview on the same. If Franz Ferdinand had called it a day, what would you have liked your epitaph to be?

"I'll start thinking about our epitaph when I know there needs to be one," he replies. "And of course, there needs to be one at some point, but it's not in sight right now."

I feel invigorated. As a band, we're move alive than we've ever felt. Maybe that comes from considering what it means to be alive..."

...but for chips and for freedom you could die? "Ha! Something like that, aye..."

The date is August 20, 2013. Thoughts: focused. Words: defiant. Actions: BACK.



**JAN 30, 2009**  
Looking serious on the cover, Franz tell all about their difficult, electronic third album.







# Window of opportunity

Ten years after The Fiery Furnaces released their debut album, singer **Eleanor Friedberger** is finally finding her own voice. As **Phil Hebblethwaite** discovers, it's not a moment too soon

PHOTOS: JENN FIVE

**B**rooklyn, 2003, right after The Strokes had blown up across the bridge in Manhattan: the borough was making a big indie-rock noise, throwing out Yeah Yeah Yeahs, Liars, The Rapture and TV On The Radio, as well as a brother-and-sister curiosity originally from Chicago: The Fiery Furnaces.

Bluesy, but ramshackle and complicated – proggy, even – Matthew and Eleanor Friedberger made music unlike any other of the Brooklyn-based bands. And if they seemed an oddity when their brilliant debut album 'Gallowsbird's Bark' – with its dryly comic songs about asthma attacks and fat feet – came out 10 years ago this month, they subsequently set sail on a voyage of increasing idiosyncrasy, savagely splitting opinion as they went. Reminded that the band's 2004 second album, 'Blueberry Boat', was awarded one out of 10 by this magazine, and 9.6 on Pitchfork, singer Eleanor says: "That was extreme enough to be great – it gave us more attention. Average reviews would have been so much more disappointing."

Ten years since the release of a debut is as good a time as any to look back on what a band has achieved. For The Fiery Furnaces, that means nine records on Rough Trade between 2003 and 2009 – six albums proper (including

one in which their grandmother sings her life story), a double live album, a self-covers record, and a very long EP – but Eleanor doesn't have much truck with nostalgia. She never listens to her records once they've been recorded and the Furnaces became notorious for completely rearranging songs when playing them live.

But there's more to it than that. Today, on her 37th birthday, Eleanor's in the midst of a musical hiatus from her brother Matthew (though they're still close) and enjoying considerable success as herself: Eleanor

Friedberger, solo artist. Fusing her love of Carole King, Neil Young, Van Morrison and cult British folkies like Duncan Browne and Bridget St John into super-literate, catchy pop songs, she suddenly sounds like a complete artist. And as clever as those songs are, they feel effortless, cool and charming, very much like their creator.

Whip-smart and blessed with an easy, self-deprecating sense of humour inherited from her English father, she's a pleasure to spend time with. Kim Gordon crashes at her apartment when she's in New York. Everything's as casual as that with Eleanor Friedberger, even if she is still getting used to seeing her name in lights.

"It's still so weird to me – looking at a venue listing and there's my name," she says. "It makes me feel a little uncomfortable, mostly because my name is so long and hard to say. In fact, right before 'Gallowsbird's Bark' came out, Matt wanted to have stage names and I thought that

was a terrible idea – a cop-out, like we would be lying and we needed to be ourselves. Now I really wish I'd done that, even if it was just a different last name."

The venue listing her name tonight is The Cluny in Newcastle, making it an almost-hometown show for her touring band. On guitar, as well as covering driving duties in his van, is David Brewis from Sunderland's Field Music, who pulled the group together after Eleanor sent an SOS out to BBC 6Music's Marc Riley, a long-time supporter of The Fiery Furnaces and Field Music.

There's old-style romance attached to the idea of the American rock star flying into the UK and picking up a crack local band (Chuck Berry never did anything else) and with only one date in the south – tomorrow at London's Bush Hall – it makes perfect sense for Eleanor to play with some of the best hired hands in the north. They met less than a week ago, rehearsed twice, played a session for Riley, sold out Manchester's Night & Day Café and reached Newcastle after two shows in Scotland.

**E**leanor's two solo albums to date – 2011's 'Last Summer' and this year's 'Personal Record', both released on Merge – are terrific, and in their own ways, long overdue. She originally asked her brother to join The Fiery Furnaces, but over time, it became largely the outlet for his mad ideas, and a vehicle for him to start strange spats with the likes of Thom Yorke and Beck. From as far back as their second album, he was writing the lyrics, too. Eleanor – a unique, conversational singer and a commanding frontwoman – became the interpreter of Matthew's wild music.

"I definitely contributed less and less until our last album [2009's 'I'm Going Away' – for which she wrote the lyrics], which I could have almost done by myself," she says. "But it would be unfair to say that Matt pushed me out. I can only account for my own behaviour and I think I was just a typical 20-something-year-old woman who didn't know what I wanted. We were working constantly and I got kind of lost in it. I wasn't asserting myself and it's very easy to let someone do what they want to ▶"

**"I feel like I'm just getting better"**

ELEANOR FRIEDBERGER





Eleanor comes offstage at Bush Hall, London



Cheers! With Andrew and David of Field Music

do, especially if that person just happens to be naturally domineering and has 10 billion ideas a minute."

When Eleanor and Matthew were growing up in a middle-class suburb in Chicago called Oak Park, Matthew's domineering nature once resulted in him stabbing her in the knee with a penknife. They shared the basement of their parents' house as a rec zone; she set up a fake restaurant where she'd wait on imaginary guests while wearing rollerskates as Matthew smashed tennis balls against a wall. His teenage band practised there, too. Eleanor says he's always been an aggressive person, but so is she. She guesses they get it from their father – an ex-army academic – or perhaps it's the hot Mediterranean blood they inherited from their Greek-American mother.

Thinking back on when she lost her way, Eleanor adds, "I was also in a relationship with someone that whole time who was in a very successful band and was equally as strong as my brother," she adds. "It was easy for me to live vicariously through that person a bit. It was a strange situation to be in – to see someone do so extraordinarily well in a short amount of time and be part of that, but also be in my own band that was very different and went in a drastically different direction over the years."

She's talking about Alex Kapranos, whom Eleanor met when The Fiery Furnaces toured with Franz Ferdinand in their bands' early days. He wrote a song about her, 'Eleanor Put Your Boots On', on Franz's second album – no big deal because "so have a lot of other people," she says.



Hair-raising stuff in London

**M**att is four years older than Eleanor and they didn't become close friends until they both ended up in Brooklyn in 2000. 'Last Summer' reflects on this period in her life, just before they started The Fiery Furnaces. It's about being in Brooklyn at the turn of the millennium – using her memories of the time to make sense of her world as it was when she wrote it; she recounts tripping on ecstasy on the train to Roosevelt Island, and getting her bike fixed by a dodgy Russian guy at Coney Island. The songs read like short stories rather than the Furnaces' sprawling myths, a knack that carried over into her second solo album, 'Personal Record' (a pun she's delighted with).

This time, however, there are a couple of twists: Eleanor wrote the songs with a Philadelphia-based British singer-songwriter and novelist called John Wesley Harding. Bob Dylan's eighth studio album is also called 'John Wesley Harding' and, as fate would have it, Eleanor met Wes at a Dylan tribute concert where they were both performing. They hit it off and began writing together, sending song ideas back and forth over the internet. "It was fun – really fun," Eleanor says. "It was like we were trying to impress each other and we became close friends simultaneously."

In its most general sense, the album concerns falling in love with and over music; 'When I Knew' is a song about a teenage friendship that blossomed over Soft Machine and Dexys Midnight Runners songs: "*She was wearing a pair of overalls so I sang 'Come On Eileen'*".

"It was strange that it was actually happening [as we made this record]," Eleanor says. "That sounds like a very feel-goody sort of thing, but it's true. I'd got to this point in my life where I was discovering that for the first time, which is crazy, seeing as I've been in a band for 10 years. I came to the realisation that I'm so lucky to be doing something that feels so good. It can be the best feeling and that was a huge thing to discover."

There's an open-heartedness and love of language within these songs – the wordy 'Personal Record' probably contains three

times more lyrics than any other 46-minute album. It transmits magically when Eleanor performs at The Cluny, and London's Bush Hall the next day. 'My Mistakes', the lead single from 'Last Summer', closes the encore, with Eleanor stepping offstage and walking out through the crowd as the band play on behind her. Tomorrow, they set off for two dates in Paris and they'll regroup for more shows in Europe later in the year.

# How The Fiery Furnaces first ignited

Eleanor reflects on their debut album, 'Gallowsbird's Bark', released 10 years ago this week



## Moving to NYC

"I'd moved to New York in March of 2000 – Matt just after – and I'd already started playing with a friend. Matt joined the band. We quickly started writing together, got shows and it seemed effortless. It was the first time we'd lived in the same city since we were children and we became close friends, much more so than when we were growing up. We brought different things to the table. He was the best musician I knew, but I was the one getting us shows."

## Making it on Rough Trade

"We had the album planned out before we recorded. We'd been playing the songs for about a year and a half, and we'd already made demos. But we weren't signed. We borrowed money from Matt's girlfriend at the time and an ex-boyfriend of mine, and Matt and I paid for the third day. Luckily we were able to pay them back pretty quickly. We finished it in January 2003 and it came out on Rough Trade in September. The ex-boyfriend I mention was Britt Daniel from Spoon, who told me to give the album to this guy Chris Gillespie, who worked at the Rough Trade office in New York. They had The Strokes and The Kills at the time. Chris came and saw us play, then Geoff [Travis, Rough Trade boss] came over from London to see us. The record came out and people liked it – especially in the UK. We were nothing before then. Rough Trade made a story out of us and put a lot behind us."

## Revisiting a cult classic

"I would love to have the opportunity to re-sing all those songs because I think I'm a much better singer now. We recorded the whole record in three days and we did a lot in those three days. I can remember the first day – my brother and I sat in the car and listened to what we had done that day and we were both really happy. I don't remember feeling that satisfied again. It was a great moment that we shared and it felt wonderful. We had an idea about what we wanted to achieve and we did it."

Although Eleanor's solo venture has been better received than The Fiery Furnaces were for the most part, it's not the end for the band; they'll almost certainly play together again, just not right now. "I feel like I'm just getting better and I want to keep the momentum going," Eleanor says. "I'm excited about writing more and recording. This last record was a really great experience for me. I knew what I was doing, and I knew what my job was. That hasn't always been the case. Things can only get better, then at some point they'll inevitably get worse. Not yet. I'm not at my pinnacle yet."



# "I REMEMBER EACH MOMENT THAT WE WERE AIRBORNE, I REMEMBER SEEING THE TOPS OF THE TREES, I REMEMBER THE MOMENT OF IMPACT"

Returning to the UK after a horrific tourbus crash last year, **Baroness** tell **Louis Pattison** how they cheated death

**W**hen John Baizley talks about the events of August 15, 2012, his voice is calm and controlled – a sight more than you might expect, given what he and his band Baroness went through that night. But then, you suspect that what transpired as their tourbus wound through the West Country would become seared onto your memory, repeating and revolving in your head on some traumatic loop, until you can remember it all in hideous clarity.

"Oh, I remember every single second," says Baizley. "I was awake, alert and aware. As a number of us were. I had the misfortune of being up front while this was happening so, you know... without getting too descriptive, we lost our brakes at the top of a two-mile hill with a 12 per cent downgrade. We had no brakes for just over two minutes. Just winding down a very thin road... and at the bottom, nothing but a viaduct. And it was 30 feet to the bottom. I remember every second of running down that road. I remember each moment that we were airborne – all four wheels off the ground. I remember seeing the tops of the trees. And I remember the moment of impact. I was not unconscious. I was very present."

That sounds horrible.

"It was. It was horrible. Terrible. But the funny thing is, things like that don't get scary

until they're over. At the time, it was exciting. I wasn't anxious. You know, I was completely ready. I had completely prepared myself for death. In fact I said goodbye to a few people on the bus, as we were sure that we would die. It seemed like there was no other option. And then – bang – back to life. Everything hurt. It was painful. But fuck it. We're alive."

How does it feel to stare death in the face?

How does it feel to sit at the back of a bus, turn to your bandmates, and lucidly, matter-of-factly, discuss the fact that your time on this earth might well be up? And then, after that, how does it feel to sit the next day in an emergency room with your bandmates in traction and your arm half-torn from your body, knowing that you'd cheated death, but that death might have exacted a terrible revenge? John Baizley knows. But fuck it. He's alive.

**"EVERYTHING HURT. IT WAS PAINFUL. BUT FUCK IT. WE'RE ALIVE"**

**JOHN BAIZLEY**

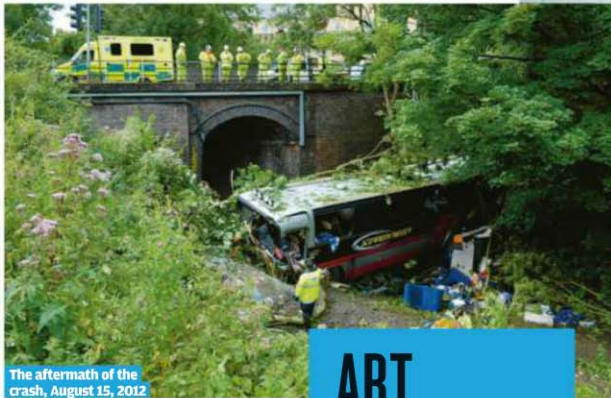
**T**oday, Baizley speaks to me down the line from Vancouver, where Baroness are back on the road. He's running through his band's 10-year career to date, and if you set aside last year's accident, it has the ring of an all-American success story. The band, though, very nearly didn't happen. When Baizley moved to Savannah, Georgia, in the early 2000s, the zeitgeist at the time was nu-metal, all big shorts and fratboy angst. Baizley, who











The aftermath of the crash, August 15, 2012

had grown up on the subversive underground rock of Sonic Youth and the Melvins, says he felt "bored and jaded... When we were cutting our teeth on music it felt like what had inspired us had kind of died."

But a city like Savannah, way down south, has always been the sort of place fashion is slow to penetrate. "We were kind of hermetically sealed from the major tours, from the major music marketplace, so we'd get the sort of castaways, the bands that couldn't afford not to play in our little town," says Baizley. At the time, a new crop of underground US groups like Mastodon and High On Fire were dragging metal back to something more raw, primal and technical. "Seeing them," he says, "rekindled my creative spark."

In 2003, Baizley formed Baroness with drummer Allen Bickel and bassist Summer Welch, who he'd played with in the Virginia punk group Johnny Welfare And The Paychecks. By now, sleepy Savannah was buzzing with a new crop of metal bands, groups like the sludgy, psychedelic Kylesa and screamo pioneers Circle Takes The Square. At first Baroness were just a small fish in a small pond. But this was evidently a band of ambition. When reviewing their 2007 record 'Red Album', their first for alternative metal label Relapse, critics invoked the spectre of progressive rock to talk about their sludgy, serpentine tracks, dotted with dynamic twists and turns.

Baizley balks a little at the term 'prog', though, and it's true there's no capes-and-wizards pomp to this music. On the contrary, their ethic was always closer to the hard-touring, DIY get-in-the-van culture pioneered by Black Flag two decades earlier. "We'd book our own tours, we'd make on Monday whatever it cost to get us to the show on Tuesday and so on and so forth, you know?" says Baizley. "We'd play 250 shows a year – years of sleeping on floors, riding around in vans 'til they got destroyed, quitting our jobs before tours, only to find new jobs when we

## ART ROCKER

John Baizley on creating Baroness' album art

"I was making art before I was making music. When I was a kid I was always interested in art, and I went to Rhode Island School Of Design for two years before dropping out. I knew we would get tagged as a metal band from a very early point and it was my definite goal that we not be clichéd or pigeonholed. At the time when I started there was this samey quality to a lot of album designs – all very macho aggressive, boorish... sexy chicks and skulls and flames. I think bands owe it to themselves to treat their audience like human beings, as opposed to just trying to appeal to the lowest common denominator.

So I've always tried to subvert that paradigm, by making this art that's individual and obtuse."



"They played a lot of their own shows on our days off, and we went to every one. Remember the first time you saw The Mars Volta, five years ago, and you'd never seen anything like it? These guys have that same kind of intensity, that same unpredictability. Musically, you never quite know what's going to come next."

For many, Metallica have become a byword for corporate metal at its most sell-out. For Baizley, though, their model is inspirational. "There are 100, 150 people who work for Metallica, and we noticed that these people are happy, they enjoy doing their job. The riggers, the sound technicians, the security – everyone goes about their job with vigour and

got back. We've written records in order that we could tour – that's how it's been since day one."

Baroness' breakthrough came with 2009's 'Blue Record', a record that saw them plucked to support groups like Mastodon, Deftones and Metallica. "Baroness are fucking next level," Metallica's drummer Lars Ulrich told me last year, shortly after Baroness had accompanied them on a tour across Australia.

passion and energy. The Metallica tour is almost like a family of people who are co-dependent on one another. That has always been an appealing idea and concept to me."

It also led to a new album, 'Yellow & Green', that echoed the leap Metallica had made on 1991's self-titled record, known by fans as 'The Black Album', moving beyond the thrash of

1988's '...

And Justice For All. A sprawling double record split into 'yellow' and 'green' sides, it mixed up the band's churning

metal with moments of dreamy psychedelia, southern-fried Americana and Radiohead-like exploration with a skill that should be giving Queens Of The Stone Age cause for concern. Baizley says the band's mission has never been to be 'progressive'. "We've set up an MO for ourselves, whereby we were always reaching towards some sort of musical goal that we felt was just on the other side of unattainable. The thinking was that every time we sat down to

## "BARONESS ARE FUCKING NEXT LEVEL"

LARS ULRICH, METALLICA

The new Baroness line-up: (l-r) Peter Adams, Sebastian Thomson, John Baizley, Nick Jost











# BIG TIME CHARLI

IPC



She wrote 'I Love It' for Icona Pop and now Britney Spears and Danny Brown want to work with her – **Charli XCX** is becoming a major pop songwriting force. But, she tells **Lucy Jones**, she wants to make it as a performer on her own terms

PHOTO: ED MILES

**T**wo years ago, Charli XCX was messing around in the studio with Swedish producer Patrik Berger, one of Robyn's main collaborators, when they haphazardly came up with the song that would become 'I Love It'. "We thought nothing of it," she says today over bread and cadged rollicks at a canal café on east London's Cambridge Heath Road. "I knew from the start that I didn't want it, that it wasn't right for my album." So they gave it to Icona Pop, a Swedish duo from the same stable as Niki And The Dove, who'd had a sleeper pop hit with 'Manners' back in 2011.

In June 2013, Aino Jawo and Caroline Hjelt's version of the song finally went to Number One in the UK, after a year that saw it covered by everyone from Lena Dunham (on her HBO show *Girls*) to Florence Welch, the Cookie Monster to ooky monster Robin Thicke. Charli XCX's voice has defined the summer of 2013; the only problem is it hasn't come from her own mouth.

We meet on a hot day in early September, when Charli arrives (late but apologetic) for a 9am photo call wearing black latex and PVC along with huge platform boots, not looking like someone suited to life behind the scenes. In recent weeks, it's been revealed that the success of 'I Love It' has led to her being asked to submit a song for Britney Spears' next album, a connection she plays down, insisting that "there's about a million people writing for that record". Danny Brown tapped her up to appear on his new record, 'Old', having said hi over Twitter some time ago, he rapped on a remix of her song, 'What I Like', and now she's returning the favour. Out of mutual respect, she won't go into the collaboration much beyond saying, "It's a mellow moment for him about how much of a headfuck the music industry is sometimes." But she does confirm that it's less "on my dick"-centric than much of Brown's work, thankfully.

She's also writing for Rita Ora (who apparently has, er, "a great aura about her") and has been collaborating on other songwriting projects with Linda Perry, once of Four Non Blondes but more famous for writing hits for Pink and Christina Aguilera – all of which is a wild accomplishment for a 21-year-old. You'd think, anyway. "I Love It" has pushed me into this songwriting world, which I've always wanted to be in," she says, "but I'm just waiting for my Number One for my next record."

**C**harli – born Charlotte Emma Aitchison – is in an interesting position right now. Her debut, this year's 'True Romance', was well received and led to stadium support slots with Coldplay and a UK jaunt with Paramore that starts this week, making her one of the post-2010 blog-popular popstars most likely to succeed. (In summer 2012, she appeared on the cover of *V Magazine*

alongside Grimes and Sky Ferreira, all done up like Geisha Christmas trees.) Yet she's never toured the UK as a solo artist outside of London (although she's more popular in the US) and the opportunities she gets as a songwriter are far greater than any she gets as a musician; sure, Charli XCX is the face of a make-up brand at the moment, but that's small beer compared to potentially writing Britney's next hit.

Although 'True Romance' only came out in April, her priority right now is finishing album number two – the first single is mooted for October, and Charli and her boyfriend recently shot the "very red, very electric" video in Japan. "After figuring myself out and making the first one, I know how to do it now," she says. "How to get in the studio, write and control everything. I feel like that's what I was learning for the first five years."

By the time 'True Romance' was released, only a handful of songs on it were truly new – the majority had already been released as singles, given away online, or appeared in the middle of Charli's two arguably dodgy mixtapes, 2012's 'Heartbreaks And Earthquakes' and 'Super

Ultra', the latter featuring ropery rapper Brooke Candy. Along with her aesthetic, cribbed from sources as disparate as grindhouse and Ginger Spice, T'Pau and Martika, the whole affair had a very cut-and-paste feel to it. What's important for her second album, Charli says, is keeping it "a very one-sound record", honing her own personal style (while writing for a disparate array of artists) and trying to keep the instrumentation live.

There are 10 songs written so far, which draw inspiration from brash, female-fronted new wave acts like The Waitresses (if you've not listened beyond 'Christmas Wrapping', make immediate amends) and Bow Wow Wow (essentially excellent skills for Malcolm McLaren and Vivienne Westwood's 1980s yé-yé movement; singers like Brigitte Bardot, Jane Birkin and France Gall. It's not all new directions though, as Charli's description of the lyrical style sounds pretty familiar: "Almost stupid – so dumb they're amazing. Very basic, but very hooky and very cool. It's going to be a shout, fight, fuck record, you know? That's what I'm making." Sound a lot like 'I Love It'? She probably doesn't care...

Although she says she might well work with Patrik Berger and Ariel Rechtshaid, another previous collaborator, on her second album, Charli is hell-bent on learning to produce her own records, lamenting the lack

of popular female music producers in comparison to songwriters. "If you wanna be a producer, writer, pop badass, you can," she says. "There's nothing stopping anyone from being their own power source."

As she flips her long black hair around the studio, there's no doubting the livewire active within Charli XCX, but a recent moment of candour on her attentively maintained Facebook page made it look as though her label, Atlantic, was controlling the voltage. Her support slot with Paramore came at the expense of a US headline tour, which has been postponed until November. She was honest about the reason behind the delay, which many wouldn't have been, but still came under attack from fans accusing her of selling out. "Hi, look I understand why you feel like this," she replied to one irate commenter, "but on this it was not me who had the final decision. My team around me would NOT let me turn this down, due to the fact these shows are potentially the week I will release a single in the UK."

"I think that came out wrong," she says today, backtracking. "The label didn't make me do it, 'cos obviously it's an amazing opportunity for me to support Paramore. I think Hayley Williams is a killer performer. I feel like there is this misconception, especially in pop music, that girls are just the face of the brand that's led by a bunch of guys in suits. I can say that's not the case."

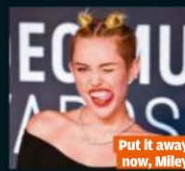
**B**esides, Charli has her own masterplan. Give her 20 years – when she'll still only be 41 – and "maybe I'd just want to be writing songs for other people then," she says. For now, though, there are four records – "one a real headfuck" – and dreams of soundtracks and a move abroad to sate. Good luck to anyone telling her that life will unfold any other way. "If someone tells me what to do, even if it's a good idea, I'll be like, 'Fuck you, I want to get to that conclusion myself so I'd rather not fucking do that, thank you very much,'" she says, incensed. "I've worked hard, I've proved myself, I trust my own instincts. I've always been in control. I won't have it any other way."

## Charli gobs off

Her own voice may have taken a back seat so far, but her opinions certainly haven't

### MILEY CYRUS

"She's doing her thing and if it's fucking pissing some people off – you've got to admire that. I like 'We Can't Stop', it's a good pop song. There's a fine line between being very aware of being this ultra sexual super fuckfest empowered breasts arse, but being really like angry and fierce about it."



### ROBIN THICKE

"I fucking hate that 'Blurred Lines' song and the video, I think it is very sexist. It's not creative – if you wanted to be creative, why don't you get a bunch of naked guys and show them with their knobs out? That would have been more shocking. As it is, the video's not shocking, it's boring."





Angel Haze,  
photographed in Dalston,  
September 5, 2013



# THE MISEDUCATION OF ANGEL HAZE

After a troubled childhood at the mercy of religious cults and sexual abuse, budding superstar Angel Haze is on a mission to break with her past, hip-hop and even her name. **Charlotte Richardson Andrews** watches her take London

PHOTOS: ED MILES

It's 30 degrees Celsius in London and Angel Haze has arrived at Dalston's Birthdays – a tiny basement venue in east London – to play a sold-out gig later tonight. Last time the 22-year-old, Detroit-raised rapper performed in the capital, she headlined a packed-out Scala (capacity 1,145); tonight's show is less than a third of the size, a chance for fans who have followed her from the beginning to get close to Haze in the months before she releases her debut studio album.

If the heat at the venue – physical or otherwise – bothers her, it doesn't show. She's wearing sunglasses, skin-tight black leather trousers and a black mesh top. Around her neck hangs a gold Versace medallion – a gift from Donatella – that glints each time the sun catches it. You wouldn't know it to look at her, but Haze was forced to wear dresses – the kind of prim, ankle-length frocks you might expect to see on an Amish woman's washing line – until she was 14. Raised by a religious fanatic mother, Haze grew up in a cult-like Pentecostal religion that sheltered its followers from pop culture and kept Haze from the intervention that might have saved her from the sexual abuse she endured during her pre-teen years. After breaking free of the church at 16, she poured her experiences into a slew of online mixtapes, reinventing herself as a pansexual, LA-based rapper with a fierce triple-time flow and a poet's skill for transmuting dark-night-of-the-soul experiences into life-affirming raps.

Haze is coming to understand the power of her independence now that she's free of religious orthodoxy and toxic family ties – she fell out with her mother last year during the making of 'Reservation', the mixtape that prompted Universal to offer her a contract. There's a sense of reinvention and the shedding of her childhood conditioning in all her mixtapes and EPs to date. Haze has also found freedom through fashion, describing her style as "androgynous as fuck" and signing a contract with Next Model Management.

Next year, she'll release her debut studio album, 'Dirty Gold', though it might not be under the name Angel Haze – she's already planning to scrap both her stage

name and her birth name (Fa'keeka Wilson) for a new, all-purpose one: Alaska Young, after the protagonist of author John Green's 'young adult' book, *Looking For Alaska*. ("The girl in the book is literally me," she told one interviewer. "She's very irrational, thinks she's smarter than everyone... believes all these stupid things and tries to control everyone around her.") If she had it her way, kids would pick their own names.

Haze is friendly and candid as we talk upstairs at Birthdays, but fidgets plenty and keeps her sunglasses on throughout the interview. Later, as she darts back and forth between managers, make-up artists, sound engineers and bandmates, it appears that Haze, for all the frankness and braggadocio of her music, might be rather shy. During the soundcheck, it becomes clear that the stage is where Haze feels most confident, pouring all that nervous energy into her rhymes. Even without an audience to vibe off, her performance is ferocious. On the last verse of the final song, 'Black Dahlia', she crouches down, grabbing the microphone tight. When it's over, she hurries from the room, issuing a half-smile and an apology over her shoulder, wiping her eyes. The song, an unreleased 'Dirty Gold' track, is an open letter to her estranged mother, imagining an alternative past in which Haze was never born. Later that night, she unleashes the song with the rapid, dexterous force that has become her signature style, earning rapturous applause from the sweaty, packed-out audience.

"I've only performed that song live, like, three times," she explains the next day, in Universal's west London HQ, "and I've cried each time." Haze hasn't spoken to her mother since their fall-out last year. "I don't have a relationship with her. She's like 98 per cent religion,

and only two per cent herself. And there's no saving someone like that. I love her, but that's how it has to be."

Haze understands the therapeutic power of avoiding self-censorship on the mic. Her last lengthy release was 2012's 'Classick' EP, which contained a startling reworking of Eminem's 'Cleaning Out My Closet'. The song detailed the sexual abuse of her youth with an unflinching survivor's rage: "He took me to the basement and after the lights had been cut/He whipped it out and sodomised and forced his cock through my gut".

In articulating her experiences and divesting herself of the memory, Haze gave fans who had endured similar abuse the strength to confront their own pain. "I literally live for people who go through that shit," she says.

"I didn't know how to deal with it. I tried to commit suicide eight times in my life, the first time when I was 11." Haze has become something of a patron saint for young survivors, a responsibility she takes seriously. "I definitely feel like I have to be strong for my fans. I had a fan mention me in a cutting video the other day. She took a razor and cut her arm open to the point where I could see meat and bones, and it

freaked me out. The only thing I could do was reach out to her. She responded, and said: 'I don't know if I can say I won't be the same tomorrow, but I can say that I'll live through the night.'"

Haze is just as supportive with her friends, she says, but her penchant for recording personal conversations and weaving samples from those exchanges throughout 'Dirty Gold' seems unethical: 'Angels And Airwaves' – a song that started life as a poem Haze put online, titled *If You're Contemplating Suicide* – contains extracts from a 52-minute phone call Haze had with a suicidal friend, who'd called her up one night "freaking out". "Her voice is in the back and the chorus is at the front. It's intense," says Haze, thrilled at the idea of provoking "chills". ▶

**"I LIKE RAP  
BUT I DON'T  
WANNA MAKE  
RAP MUSIC"**

**ANGEL HAZE**





Angel onstage at east London's Birthdays

During the writing of 'Dirty Gold', Haze required an intervention of her own. She spent a month in Spain writing and recording alongside a collaborator with whom she was romantically involved – she won't say who – only for them to break up during the process. "Being so close all the time was what tore us apart," is all she'll say today. After the split, she deactivated her Twitter account and recuperated with a stack of books: philosophy, psychology, poetry. She also partied, hard. "I'd be away from home for days, out with my friends, and all in the last month of doing the album." Rock bottom came when her drink was spiked one night at a New York club. "I woke up the next day, out of it. I couldn't remember what happened, or how I'd got home. I was so sick. Natalia Kills, who is one of my best friends, was at my house looking after me, and was like, 'You need to cut this shit out.'"

At Reading Festival, Haze told a reporter that fans would be shocked by how "un-hip-hop" 'Dirty Gold' will be. "A lot of people were expecting me to go old school, proper storytelling shit," she elaborates backstage at Birthdays. "That was never the kind of music I wanted to make. I like rap music, but I don't wanna make rap music." It's unexpected, given the material with which she made her name (although she recently

tweeted that she hates 'Reservation'), but as the stages she plays get bigger and her fanbase grows, Haze has realised she's more rocker than rapper, just as likely to hang with the Haim sisters as with Birmingham's Lady Leshurr, who can be spotted bobbing about in the crowd at Birthdays later that night. "I play hip-hop stages with a full-ass guitar band," she explains.

Her pan-genre approach is reflected in the producers who have been working on 'Dirty Gold'. Celebrated hip-hop stalwart Mike Dean, whose most recent work includes Kanye West's 'Yeezus', acted like a big brother and brought his passion for trap rap to the song 'Black

## "I HAVE TO BE STRONG FOR MY FANS"

ANGEL HAZE

Synagogue: "It's trap, but it's churchy. It's church trap," says Angel. Grimes also helped out, working "diligently and quietly" with Haze on a handful of tracks, although their respective touring duties meant the songs weren't completed in time – Haze says they'll get a release once the album is out. In the executive producer's chair is Markus Dravs, an odd choice given his CV, which boasts projects with Coldplay, Mumford & Sons and Björk.

Haze's love of dodgy soft rock (Train, The Calling) is well documented, but she says Dravs did all the courting, excited to collaborate on strength of her mixtapes.

"He stalked me for a bit. We ended up

meeting on a beach in Sacramento. We had lunch, and talked about what I wanted from the album. I wanted to go big. And we definitely achieved that."

She's aiming for the kind of crossover success enjoyed by underground

rapper-turned-megastar Nicki Minaj, but she isn't fussed about maintaining a rap fanbase. "It's all about bridging the gap. 'Echelon (It's My Way)' – the bouncing, infectious first single from 'Dirty Gold' – "is poppy, but it still has a rap beat. I wanted to conjoin the sounds so tightly that you can't tell the difference – that was the motive." If Haze seems intent on carving out her own musical niche, it's because her heroes – Kanye and Eminem – are also game-changing rule breakers. There are parallels between Haze and Eminem – both raised in Detroit, both survivors of severely dysfunctional childhoods and turbulent maternal relationships – but it's the "brashness" of both these greats that Haze digs. She says of them that "they say whatever the fuck they want to say and they don't back down, even with the world watching".

Even if the brash rhymes and ferocious live shows are something of protective front for this shy young woman with a heavy past, the fact that she can now carry herself however she wants is the fruit of survival. This is Haze – soon to be Young – in flux at 22, poised for a success that she's wrought on her own terms.



Angel: more rocker than rapper

## ANGEL'S DELIGHTS

The mixtapes that made the rapper a force to be reckoned with

### 'NEW MOON'



Released: 2009  
Style: Dark and promising.  
Key Track:

The tracklist for 'New Moon' is lost to the DatPiff graveyard...

### 'ALTERED EGO'



Released: 2011  
Style: Eloquent, passionate and poetic.

Startling old-soul insight from a then 19-year-old Haze.

Key Track: 'Fall For Your Type'

### 'KING'



Released: 2011  
Style: Acoustic and electric guitars,

rap beats and wounded romance.

Key Track: 'Sufferings First'

### 'VOICE'



Released: 2011  
Style: A full-length auto-biographical

affair full of harsh truths, cathartic rhymes and cloud rap synths. Includes a guest spot from R&B singer Jhené Aiko.

Key Track: 'Look What You've Done'

### 'RESERVATION'



Released: 2012  
Style: Tough, whip-smart and served

with a healthy dose of braggadocio. Includes fan favourites 'Werkin' Girls' and the Gil Scott Heron-sampling 'New York'.

Key Track: 'New York'

### 'CLASSICK'



Released: 2012  
Style: Bold. A six-track EP of shrewd

reworkings, from Lupe's 'Bitch Bad' to Lauryn Hill's 'Doo Wop (That Thing)'

Key Track: 'Cleaning Out My Closet'



# REVIEWS

THE BIG OPINIONS ON THIS WEEK'S IMPORTANT RELEASES

Edited by Tom Howard



## KINGS OF LEON

**MECHANICAL BULL** RCA

*The band's first album in three years sees them attempting to rediscover their early spark – but falling frustratingly short*



**K**ings Of Leon are the ex you can't forget about. As relationships go, it started so well – all wild passion, snogging on scuzzy street corners and staying up all night playing each other your fave Creedence Clearwater Revival deep cuts. But things ended messily. They decided they were too mature for you, and started cracking onto the popular girls instead, the ones with shiny hair and perfect teeth. They changed and you did too. Even so, you still can't seem to get them out of your mind, and at the start of the year, they slunk back onto your radar, single and ready to re-mingle. *NME* accosted Kings Of Leon bassist Jared Followill at SXSW as they began readying their sixth album for release. He told us that the forthcoming new LP contained fevered flashes of their game-changing 2003 debut 'Youth & Young Manhood'. Cue much fluttering of the heart,

priming of the hair and inevitable sighs of 'Yeah... but really?'

A lot has happened in the family Followill in the three years since the stadium pomp of 'Come Around Sundown'. Boys have become men, with Jared and Caleb both getting hitched – to supermodels, of course – and most of the band are shooting out babies all over the shop. Add to this Caleb's very public, booze-abetted meltdown of 2011, and you've got yourself a raft of reasons for Kings Of Leon wanting to regain some of their youthful, denim-tearing vigour. And while they certainly give it a go on 'Mechanical Bull', the record sees them only half-remembering how fun it is to make an album and remaining frustratingly wary of letting totally loose.

Some moments of brilliance, however, do thrive within these self-stacked walls of reserve.

Gorgeous grime and grit thrums though the ripping, give-a-toss trucker stomper 'Don't Matter', which starts in the way all Kings Of Leon songs should: with a primal wail and the taut woody click of drumsticks. 'Temple', which sits neatly in the middle of the 11-track release, is perhaps the best thing they've written in five years, and certainly the most effortless.

### ***BIT ON THE SIDE***

*Outside of Kings, the Followills have been keepin' busy*



**SMOKE & JACKAL**  
Jared Followill teamed up with Nick Brown of Mona for this side project. Last year's 'EP1' featured 'No Tell' – a song about blowjobs. "No-one wants to hear about Jared's weird groupie sex, especially when it's expressed so crassly," said *NME*.

**MUSIC CITY EATS**  
Caleb and Nathan Followill are helping to host Music City Eats, a food festival in their hometown of Nashville. Tasting sessions and demos are promised – we're hoping the lads will stage their own *Great Southern Bake Off*. 'Aha Cake Heartbreak', anyone?

**SERPENTS & SNAKES**  
KOL's most fruitful current affair is the record label Serpents & Snakes, which is stuffed with local talent and has provided a home to great Nashville-based rock'n'roll bands The Weeks, The Features, Turbo Fruits and Clear Plastic Masks.

We've absolutely no idea why its melodic chug and Tom Petty-style exultation wasn't pitched as their comeback track – especially seeing as it's not, as title might suggest, about scaling Tibetan mountains and meditating, but rather taking a shot in the head for a prospective lover in the perfect game of rock'n'roll Russian roulette. 'Family Tree' is another gem, the album's Sly & The Family Stone moment, complete with balls-out bassline and a hefty handclap-assisted breakdown.

Those songs aside, the Followills' cup doesn't exactly runneth over. 'Tonight' is an uninspiring culmination of the histrionics and wailing guitar solos that made their last two LPs such incredibly hard work. 'Supersoaker' suggests old-school thrills and classic guitar chills, but it's played by numbers, a shadow of their earlier work. 'On The Chin' trudges by just as tritely, as does 'Comeback Story', which sees Caleb proclaiming "It's the comeback story of a lifetime" – wishful thinking, love – before glum pedal steel and wafty strings seep in. But the real downfall of 'Mechanical Bull' is its bluesy, indulgent balladry, as extravagantly overblown as Dolly Parton's wig collection. Only 'Wait For Me' fares well from this bunch, with Caleb getting fully stuck into the kind of yearning that suits the Southern accent so well.

'Rock City' is perhaps symptomatic of everything that's wrong with 'Mechanical Bull'. It boasts an opening gambit that essentially sounds like Queens Of The Stone Age's approach to Thursday afternoons. "I was running through the desert/I was lookin' for drugs", offers Caleb. But it never fulfils the promise of such debauchery. Further listens don't offer complex layers and

hidden hooks, but draw attention to its plodding structure and hokey lyrics. It'll do for a fleeting one-night stand, but 'Mechanical Bull' isn't the rekindling of a romance that we'd hoped for. *Leonie Cooper*

**BEST TRACKS:** 'Temple', 'Don't Matter', 'Family Tree'

6



## 65DAYSOFSTATIC

WILD LIGHT SUPERBALL



What is post-rock if it doesn't keep forging into the future? Sheffield's ever-progressive 65daysofstatic have outdone themselves here, loading their fifth album of megaton guitar instrumentals with electronic styles. If 'Blackspots' recalls Explosions In The Sky, it could also pass for big beat, while 'Prisms' merges Crystal Castles' digi-hardcore with the serene instrumental complexity of Tortoise. Then there's 'Safe Passage', which resembles Mogwai's take on Tiesto's arena rave. Tracks such as 'Taipei' still smack a little of generic post-rock, but the next time someone tells you guitar music has run out of new ideas, simply point them in the direction of 'Wild Light'. **John Calvert**

BEST TRACK: 'Prisms'

8

## BODY/HEAD

COMING APART MATADOR



Body/Head is Sonic Youth's Kim Gordon and avant-garde guitarist Bill Nace's improvised drone project, in which Gordon moans and both play guitar.

Easy listening it most certainly is not. Most of it sounds like the weird gothic delta blues bits from The Doors' lengthy 1967 classic 'The End'. Much of it focuses on the notion of identity: "I can only think of you in the abstract", laments Gordon on 'Abstract'. This return to drone primitivism might seem somewhat regressive for Gordon, as it doesn't represent anything remotely new for her as a musician or for drone music as a whole. But it is done with a pleasing malevolence. Just don't listen to it with a hangover. **Huw Nesbitt**

BEST TRACK: 'Actress'

7

## MAZZY STAR

SEASONS OF YOUR DAY

RHYMES OF AN HOUR



Mazy Star may be the best band in history never to have influenced anybody. Their narcotic blues is so anchored in Hope Sandoval's honeyed whisper that there's simply no point in copying them. On their first new album in 17 years, they seem to have frozen time: Sandoval's voice remains an indescribably beautiful thing, while David Roback's guitar provides haunting backing – the spectral slide intro to 'Flying Low' a particular highlight. If there's progression, it lies in the record's sparsity – percussion and bass are a minimal presence throughout. The songs, however, still seep into the bloodstream. **Ben Cardew**

BEST TRACK: 'California'

8

## MACHINEDRUM

VAPOR CITY NINJA TUNE



Berlin-based American electronic bod Travis Stewart caused an agreeable kerfuffle with his 'Room(s)' album two years ago, when his embracing of Chicago footwork was deemed an individual, if inauthentic spin on the style. Its successor retains a zeal for fiddly, intricate beats, but recalibrates them: at times, the airy vibe sails close to late-'90s drum'n'bass ('Gunshotta', 'Eyesdowntie'). An overly soft mid-section ('Center Your Love', 'Vizion') reveals that chillout-esque pleasantness isn't Stewart's forte, but that's not to say this album's only good when the whipcrack snare madness takes hold. 'U Still Lie', foggy and inert ambient house, is proof of that. **Noel Gardner**

BEST TRACK: 'U Still Lie'

7

## FACES TO NAMES...

Three reviewers, three questions



**DAVID RENSHAW**  
Favourite album right now?

"I'm listening to Wolf Alice's 'Blush' EP at the moment. My favourite track changes all the time but at the moment 'Nosedive' is the one. What a song."



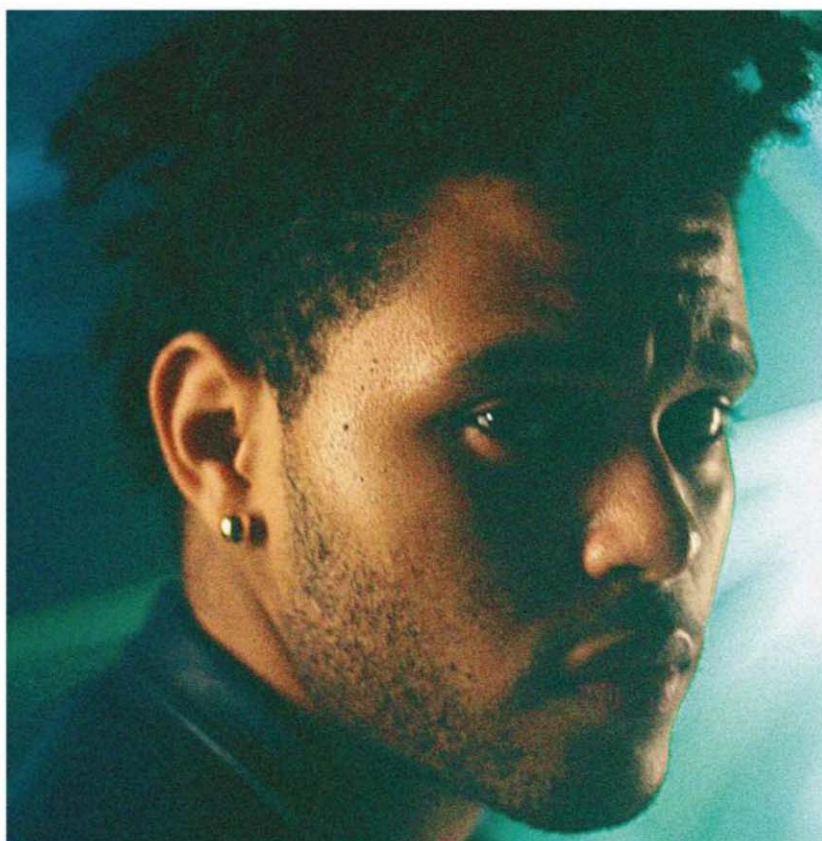
**BARRY NICOLSON**  
Favourite track right now?

"'Taxed' by Ubre Blanca – where the Drive soundtrack takes the off-ramp into John Carpenter territory."



**HAZEL SHEFFIELD**  
Favourite Franz dancefloor filler?

"I've always had a soft spot for 'The Dark Of The Matinée'. I think it's the Terry Wogan reference."



## THE WEEKND

KISS LAND XO/REPUBLIC

*Abel Tesfaye's take on fame is sleazy and self-absorbed, but also powerful and sonically ambitious*



Abel Tesfaye appeared to be living out his own fantasy when he popped up with three mixtapes in 2011. He was hardly earning the wage to experience the seedy, club-VIP

existence described on 'House Of Balloons', 'Thursday' and 'Echoes Of Silence', so the dubious practices that took place within could be put down to an adopted persona. Tesfaye slotted in neatly with all the glum lads making sadface hipster R&B – Drake, Frank Ocean, How To Dress Well – but there was something murkier happening on the other side of his velvet rope. Now 'Kiss Land' blurs the lines between Tesfaye and The Weeknd, taking the classic post-fame theme of 'life's awfully hard on the road' and turning it into a concept album about debauchery, complicit observation and bafflement that no-one at home likes you any more. This time he's living it, and believing it.

As a first album proper, 'Kiss Land' is vastly accomplished, but we know its backstory. Even so, that major-label budget has wrought significant advances. It's more ambitious sonically – Tesfaye even finds the four-to-the-floor button on the fantastic, panicky 'Wanderlust' – and every synth, from the *Phantom Of The Opera* flurries of 'The Town' to the quasi-rave shards of 'Professional', has the presence of a mountain range. Cash is

also pouring into Tesfaye's rock star lifestyle, much to his chagrin. On the sprawling slow jam 'Love In The Sky', he moans, "I've been killing these shows/But I'm always getting high/Cos my confidence is low". Over the glitches of the epic title track – that "kiss land" is your standard backstage sleaze area – he leers at a fan with a camera: "The only thing you're taking is your clothes off". The sentiments are grim, but the black-as-night electronica is powerful, and Tesfaye exudes a persuasive, sickly sweetness.

That's just his voice, a supple instrument investing lines like "I'll sure make you come/Do it three times in a row" with conviction. His urgent performance on the Portishead-jacking 'Belong To The World' – "It's something I relate to/Your gift of nonchalance", he sings – is pure Michael Jackson, and so is the protagonist on 'Tears In The Rain', crooning with a sob for the girl who's made the error of letting Tesfaye "slip away".

As with his illustrious forebear, whether he's an enigma or a rotter depends almost entirely on your generosity. What shouldn't be clouded is the fact that 'Kiss Land' is a fascinating record, Tesfaye defying reservations with the self-absorption of a madman. Where he goes now is anybody's guess, but he probably won't be welcome. That's someone else's problem. **Matthew Horton**

**BEST TRACKS:** 'Kiss Land', 'Belong To The World', 'Professional'

8





# CHVRCHES

THE BONES OF WHAT YOU BELIEVE VIRGIN

Scottish trio's debut album reveals the post-rock melancholia behind the electro-pop bangers



How three individuals grounded in the homespun Caledonian traditions of post-rock and twee-folk managed to build the gleaming chrome-pop edifice of Chvrches is far from self-evident. That discrepancy has led some to question the purity of the trio's intentions, but Chvrches are – in spirit, if not in sound – indie than most indie bands. They recorded this debut album themselves, in Iain Cook's front room, keeping A&R men at arm's length until they'd made the record they wanted to make. What's more, while most new bands will agree to anything if there's a morsel of publicity to be had, Chvrches aren't afraid to put their foot down – particularly when it comes to the singling-out of vocalist Lauren Mayberry, who is cute as a button, smart as a whip and nobody's fool.

Were they even half as cynical as their naysayers suggest, Cook and Martin Doherty would be sequestered away in a studio while Mayberry styled herself like a 23rd-century geisha and gave dull interviews to fashion magazines. Judging by the songs alone, however, a degree of suspicion is perhaps understandable: Chvrches' first four singles (all present here, though 'Lies' has been re-recorded for additional polish) are so strong, it seems inconceivable that they *weren't* written by some shadowy cabal of electro-pop svenigalis. Yet there's more to

'The Bones...' than straightforward bangers. Chvrches make music for the small hours, but it's more often of the solitary, rather than social, variety. Behind that beast of a chorus, 'The Mother We Share' is an affecting portrait of two dysfunctional but interdependent siblings, and the album's temperament – one minute Mayberry is goading you to "Take a good swing at me" on 'Gun'; the next, she's "Incapable of saying it's over" as 'Tether' reaches its crescendo – feels indisputably Scottish: outward bullishness masking a melancholic interior.

There's a strong '80s influence, of course, but there's also great songwriting: the glacial 'By The Throat' could be a lost Erasure single, while 'Science/Visions' turns Giorgio Moroder synths into a sinister electronic sacrament. The final song, 'You Caught The Light' (sung by Doherty) is the connective tissue between the band's past and present: its phosphonic guitars and stately, circuitous structure have more in common with The Unwinding Hours or The Twilight Sad than any of Chvrches' usual touchstones.

All told, while not every track has the immediacy of 'Lies' or 'Recover', there's not a weak one among them. Chvrches have stuck to the bones of their beliefs, and you're going to want to suck the marrow right out of them. **Barry Nicolson**

**BEST TRACKS:** 'The Mother We Share', 'We Sink', 'Science/Visions'

8

## SLEEVE NOTES



**Best Sleeve Of The Week**  
**Kings Of Leon – 'Mechanical Bull'**  
Resisting the urge to go for the solid gold lolz of images of themselves joking around on actual mechanical bulls, the Followill brothers opt for something a bit more artistic.



**Worst Sleeve Of The Week**  
**Crystal Stilts – 'Nature Noir'**  
Just in case you can't remember their name, Crystal Stilts have stamped it on their artwork twice. Also featured: some leaves and faded writing, because they're so darn enigmatic.

## ELTON JOHN

THE DIVING BOARD CAPITOL/MERCURY



Elton's 30th album finds him in reflective mood. There are no 'Crocodile Rock' or 'I'm Still Standing' stompers here. Christ, even 'Candle In The Wind' was upbeat in comparison. He's gone back to his roots – it's piano and percussion only. "I'm watching you, I'm watching you", he sings on lonely honky-tonk skit 'Voyeur' (but it's OK, he's not stalking anyone, just reflecting on his life as a singer). The album's called 'The Diving Board' because Elton is 'diving' through memories of his career – and as allegories go, he takes this one to breaking point. He's no Marcel Proust, but full credit for producing what's an unusually thoughtful album in contemporary pop music terms. Even if it is a bit morbid. **Huw Nesbitt**

6

**BEST TRACK:** 'Voyeur'

## MOODOÏD

LES DISQUES ENTERPRISE



Pablo Padovani certainly has friends in curious places. The guitarist with Melody's Echo Chamber, his dad is a famous French jazzbo and chum Kevin Parker from Tame Impala has mixed his new act's debut four-track EP. Even curiously, though, is Pablo's take on freeform freak-funk. 'Je Suis La Montagne' keeps the caffeinated craziness at an acceptable simmer, but there's something infuriating about the crazed beatnik rhythms of 'De Folie Pure'. Pablo has a flair for baroque psychedelia, but if he's not going to lose people, he needs to refine his muse into something more focused and less barmy. **Leonie Cooper**

5

**BEST TRACK:** 'Je Suis La Montagne'

## CRUSHED BEAKS

TROPES EP ASL



If you remember Crushed Beaks' early shows, you might have the London duo pinned down as a fuzzy garage-punk band of a rather simplistic nature. On their debut EP, though, that raucous energy is channelled into noise-fuelled surf-rock of comparatively subtle refinement. Opener 'Tropes' recalls The Vaccines' super-quick hit 'Wreckin' Bar (Ra Ra Ra)', the ferocious drumming blurring into a nostalgic, reverb-soaked haze; second track 'Feelers' hides tuneful chord shifts and Matthew Poile's nasal vocals behind a lo-fi barrage. The brute force of their early shows remains, but increasingly, we're hearing their pop hooks shine through, too. **Simon Butcher**

7

**BEST TRACK:** 'Feelers'

## GOODIE MOB

AGE AGAINST THE MACHINE

WARNER BROS/THE RIGHT RECORDS



In the 1990s, a new Goodie Mob album meant three things: an anything-goes approach, some lyrical food for thought, and an uplifting, familial vibe. After an acrimonious split and Cee-Lo's mutation into a global pop star with Gnarls Barkley, a reunion seemed too much to hope for – but this warm, wonderful record is a joyous, head-spinning delight. Nothing here sounds conventional or pre-planned; even the tracks that most resemble 21st century hip-hop (the pugnacious 'I'm Set', 'Valleujah's mix of euphoria and portent) revel in strangeness and individuality. **Angus Batey**

8

**BEST TRACK:** 'Father Time'





# PLACEBO

**LOUD LIKE LOVE** UNIVERSAL

*Brian Molko slips into hammy, doomy self-parody. Again*



Nearly two decades on from their debut, Placebo are still peddling the same dark arts that won them fans and foes in equal measure. The fans flapped mothlike to Brian Molko's tales of debauchery, gender-bending and way with a kinky couplet. The foes rolled their eyes at their rather watery grunge and noted that Molko's black heart paled to more of a magnolia in comparison to his stadium-level peers (hello, Matt Bellamy). But that hasn't stopped the albums coming, through line-up and label changes, and 'Loud Like Love' is their first since signing a megabucks distribution deal with Universal last year.

Placebo have been plumbing the same vein for so long, they've slipped into self-parody and come out the other side with their lipstick all smudged. But even as Placebo albums go, this one stretches the shtick. Where 2009's 'Battle For The Sun' could lay claim to at least two unpretentious bangers ('Ashtray Heart' and 'Kitty Litter') and steered mercifully away

from politics, 'Loud Like Love' leans heavily on the title track and then veers into Molko's GCSE English whining about the state of himself and the world. It's best on the piano-led 'Too Many Friends', a searing critique of social media that rhymes "gay" with "communiqué" and "superhighway". 'Hold On To Me' features hammy strings and some top-notch existential fretting about being cut off from society (like "a phone with no connection"). But 'Rob The Bank' is stadium rock by numbers, pairing a doomy bassline with studio-crafted riffs while Molko gives us his two cents' worth on global economic collapse: "Rob the bank, then pick your nose".

Slap on some squeaky-clean production and throw in a nonsensical but intriguing video for 'Too Many Friends', narrated by Bret Easton Ellis, and you have yourself a Grade-A Placebo album. By now, you could bottle up the formula like powdered milk. *Hazel Sheffield*

**BEST TRACKS:** 'Loud Like Love', 'Too Many Friends', 'Exit Wounds'

4

## CRYSTAL STILTS

**NATURE NOIR** SACRED BONES

Given Crystal Stilts' penchant for the morose, neither the title of this third full-length, nor its lugubrious nature, are terribly surprising. Yet whereas previously their moodiness was carried along on a surf-rock wave, this album finds itself mired in melancholia, guitarist JB Townsend and vocalist Brad Hargett drawing their way through the dour drudgery of 'Spirit In Front Of Me' and the trippy carnival weirdness of 'Darken The Door'. It's not all so oppressive, though: 'Sticks & Stones', 'Memory Room' and, oddly, the title track add slivers of graceful light to this bleak but captivating collection of noirish tales. *Mischa Pearlman*

**BEST TRACK:** 'Star Crawl'

8

## LOVE INKS

**GENERATION CLUB** MONOFONUS PRESS

You suspect Texas trio Love Inks, with their gauzy, minimal take on lo-fi bedroom pop, are aiming for something seedy and atmospheric, like Cliff Martinez's *Drive* score or the music of Johnny Jewel. But 'Generation Club' struggles to be even halfway memorable. Singer Sherry LeBlanc's refrain of "I've got your name tattooed on my brain" on 'Secret Tattoo' is a sweet thing, and occasionally, as on 'Solar Diary' and 'Time', a melody pierces through the drum machines and shy guitars. But ultimately the album pales in comparison to their far superior 2011 debut 'ESP'. *David Renshaw*

**BEST TRACK:** 'Secret Tattoo'

6

**THE RIDER**  
*What we're reading, watching and asking Santa for this week*



**Book**  
**Facing The Other Way: The Story of 4AD**  
This first official book about 4AD explores how it became one of the most influential labels of the '80s, and includes the first-ever interview with reclusive founder Peter Kent.  
**BUY: £20, roughtrade.com**



**Jumper**  
**Wu-Tang Clan**  
Helping to make your festive season that bit more street, Wu-Tang release this '36 Chambers' Christmas jumper. Better than anything your nan will knit you. Pre-order now.  
**BUY: \$79.99, shreddersapparel.com**



**DVD**  
**Jimi Hendrix: The Guitar Hero**  
Narrated by Slash and featuring interviews with Eric Clapton, Ginger Baker and more, this DVD pays tribute to Hendrix on the 33rd anniversary of his death.  
**BUY: £14.59, amazon.co.uk**

## THIS WEEK'S SINGLES

Reviewed by NME's  
**DAN STUBBS**



### EXCLAMATION PONY

**PSEUDO INDIVIDUAL** CULT RECORDS



Exclamation Pony is the love affair between Ryan Jarman of The Cribs and Jen Turner of Here We Go Magic being played out in public.

Their debut gig saw them snogging onstage, and now their first single contains the line "I don't have to love myself/Cos she loves me". TMI alert over, it's like The Cribs with Pulp-like keyboards and female backing vocals. Not a bad thing.

### FUCK BUTTONS

**BRAINFREEZE** ATP



Fuck Buttons' music isn't always as hardcore as their name implies, but 'Brainfreeze' is a clattering, pulse-quickening racket that could soundtrack Skrillex's nightmares. It's eight and a half minutes long. If you listen past seven, you may have an aneurysm. You have been warned.

### GLASVEGAS

**LATER... WHEN THE TV TURNS TO STATIC**  
BMG/CHRYSALIS

The title may be a subliminal pitch to Jools Holland, but 'Later...' is gut-punchingly direct. "I think my friends have all given up on me", sings James Allan from his "lonely attic", painting a picture as desolate as anything Ken Loach could come up with. A downer, in the best way.

### GARY NUMAN

**LOVE HURT BLEED** MORTAL



Vince Noir's favourite pop star is enjoying something of an Indian summer in his career, reinvigorated of muse and playing live to his dedicated Numanoid fanbase. This track is typical of his current industrial goth-rock sound, with a riff like the one from 'Cars' with an added flamethrower and titanium armour. "Everything bleeds", he repeats. Your ears might.

### ALICE IN CHAINS

**THE DEVIL PUT DINOSAURS HERE**  
PARLOPHONE



Satan pops up all too rarely in rock these days, but the Seattle rock warlords summon him for the evolution-defying title of their new single. Over groaning chords so heavy they sound like a choir of angry triceratops, the lyrics actually say something quite intelligent about Christianity. Richard Dawkins won't know whether to love it or hate it.

### JOANNA GRUESOME

**SUGARCRUSH** FORTUNA POP!



Given that this Cardiff quintet's name is a weak pun on a harp-toting cult indie star, it's fair to say they probably haven't set their sights on reaching the top of the hit parade. But even bearing that in mind, 'Sugarcrush' sounds like it was recorded on a rusty Walkman, and the vocals are so buried they're barely a whisper. For twee-pop devotees only.



# LIVE

FROM PUBS TO ARENAS,  
THE WEEK'S TOP GIGS

Edited by Tom Howard



## BABYSHAMBLES

BARROWLAND, GLASGOW WEDNESDAY, SEPTEMBER 4

*With a rather good new album in the shops, Peter Doherty shambles back to test the patience of his faithful followers once again*

**I**f you don't count yourself among their number, the level of patience afforded Peter Doherty by his disciples can often seem little short of mystifying. We're not just talking about the people who waited 90 minutes for him in Brixton last night, either: there's also the greater ignominy of watching your idol ebb further from relevance, shambling around in French costume dramas and setting himself up as a dour Steptoe specialising in Amy Winehouse's old cigarette ends. To an outsider, it looks less like keeping the faith and more about maintaining the self-delusion. Yet, with 'Prequel To The Sequel', Doherty has returned with a timely

reminder of why anybody cared in the first place. For the first time in their nine-year history – and largely thanks to the resolve of bassist Drew McConnell – Babyshambles finally resemble a band, and not just a poor excuse for one. Live, however, it's still very much all about Peter. When he bounds onstage tonight – just the 13 minutes late – he's greeted by a beery eruption of cheers and terrace-chants of "Pete! Pete! Pete!" Whenever he ventures close enough to the barrier to accept one of the many, many drinks that are thrust his way, dog-whistle shrieks fill the room.

Many of these people, you suspect, would happily watch Doherty slur his way through 'Knees Up Mother Brown' on a half-strung acoustic for 90 minutes. Some probably have. But

Doherty's meandering impulses seem to have been reined in by the strength of the band's new material – like the Morrissey-esque jangle of 'Nothing Comes To Nothing' or the superlative 'Farmer's Daughter' – which don't really allow for it. Babyshambles are, for the most part, at least, a tighter, more focused entity these days.

Of course, Doherty still barrels around the stage like a sweaty roustabout, tearing off his shirt as 'Pipedown' coughs and splutters into life, and spilling booze all over himself when he hears the convulsive intro to 'Fireman'. Later on, when he's looking and sounding a little less *compos mentis*, the crowd assume the role of what footballers refer to as 'the 12th man'. After a conspicuously long wait for an encore, he garbles his way through 'Killamangiro', buoyed only by their unreserved enthusiasm.

The set ends with 'Fuck Forever', a song that has always seemed to encapsulate Babyshambles' haphazard, seat-of-the-pants regard for their own existence. Whether the positive response to

'Prequel To The Sequel' will herald a new beginning for this band boils down to their walking inconstancy of a frontman, but for Doherty himself, it must be reassuring to know that there are still so many devotees willing to follow him into hell and back. Or at least another 'Down In Albion'. **Barry Nicolson**

### VIEW FROM THE CROWD



**Stuart MacArthur, 22, Largs**  
"It was excellent, I really enjoyed it. I'd only heard one track off the new album before tonight but I thought it sounded good."



**Carrie Robertson, 20, East Kilbride**  
"I enjoyed the new album, although I'm a bigger fan of The Libertines. I do like Babyshambles, but I prefer his older stuff."



The ever-patient Glasgow crowd



# THE JULIE RUIN

**BOWERY BALLROOM, NEW YORK** TUESDAY, SEPTEMBER 3

*Armed with new art-pop tunes and killer dance moves, Kathleen Hanna brings the party to NYC*

**T**he word 'legend' is flung around far too often these days. A stoner dude in the midst of a bout of naked crowdsurfing is not a legend. Someone doing five Jägerbombs in a row and getting away without vomiting is not a legend. A legend is a visionary, a trailblazer, an icon. Kathleen Hanna is a legend.

As the former frontwoman of both Bikini Kill and Le Tigre, she's been at the helm of two crucial musical movements. A founding mother of both riot grrrl and the early '00s indie-electro scene, she created sounds that didn't just make you move, but also made you think.

The debut Manhattan show of her latest art-pop project, The Julie Ruin, is no different. Coinciding with the release of the band's joyous 'Run Fast' LP, the show is introduced by infamous drag king comic and TV On The Radio and Gossip collaborator, Murray Hill. In

fitting vaudeville fashion, Murray tells us that it's been nine years since Hanna last released a record (Le Tigre's radiant 'This Island'). "There's gonna be no twerking tonight!" announces Murray. "Kathleen's not gonna be bending over and grinding on anyone... because she's got talent!"

Hanna springs onto the stage wearing a printed mini-mumu and a massive smile. Watching her in action is a delight. She's dancing, really fucking *dancing* – not just running through the tired gamut of choreographed pop-star poses and pouts. Shaking her way through the set,

*"I wanna give a shout out to anyone here with chronic illness!"*

the placid punk of 'Girls Like Us' comes over like Blondie's 'Rapture' rap fed through a feminist filter, as Hanna riffs about biting fingernails and penning poetry. "This is a cover that hopefully some of you will know," she offers before

the pleasantly unpolished band pile into Le Tigre's garage-funk flex 'Friendship Station'. It's not the only time tonight that Hanna tackles her own back catalogue, with amped-up versions of 'Radical Or Pro-Parental' from her solo Julie Ruin album, as well as a deep cut from her early 1990s act Suture getting an airing.

It's a somewhat hurried set, the band racing through the Julie Ruin material – a fact we can probably attribute to over-excitement. But after Kathleen's struggles with Lyme disease, an illness that threatened to derail her music career for good, it's an almighty thrill to hear the 'Born To Be Wild'-style riffing and yelling of 'Oh Come On'. "I can't believe our

record finally came out after three years," states Hanna, that huge grin still plastered across her face. "I just wanna give a shout out to anyone in the crowd with chronic illness!" As audience-rousing banter goes, it's not quite 'Hello New York!' But conventional was never Hanna's bag – and thank fuck for that. *Leonie Cooper*

## VIEW FROM THE CROWD



**Vanessa Pitzero,**  
Chicago

"It was amazing! I just liked watching Kathleen dance and how happy she was, pulling up her pantyhose and everything. It was really fun."



**Cody Wayne Alder,**  
Brooklyn

"I really enjoy when Kathleen talks and tells stories. I've always been a fan. I always appreciate when someone can have a really strong message but couch it in a pop mould."



**Legs Dandy,**  
Block Island

"As a young fan of Bikini Kill, it was great to see Kathleen back – and I love [bassist] Kathi Wilcox. They have a style that's unique. Murray Hill was fun too."



Kathleen Hanna and guitarist Sara Landeau





# FUCK BUTTONS

**GORILLA, MANCHESTER** MONDAY, SEPTEMBER 9

*The Glastonbury-headlining noise duo max out the volume and set the beats to 'bone-shaking'*

**T**he cloud of dry ice obscuring the stage begins to dissipate as Andrew Hung and Benjamin John Power approach their table of boys' toys.

It's neatly arranged, like a game of noise *Battleships*, two men facing one another with their musical armaments – mics, Fisher Price toys, synthesizers linked by coloured wires – laid out neatly before them. Contrary to appearances, though, Hung and Power are fighting on the same side – and after playing their music to millions during the 2012 Olympic Opening Ceremony and a headline slot at Glastonbury this year, winning over 700 attentive people crammed into a railway arch should be no sweat.

It's a very male crowd that greets Fuck Buttons tonight, and a fog of excited perspiration fills the air as the duo break into 'Brainfreeze'. Crystal shapes mutate and rotate on the screen behind them, their own silhouettes projected in gargantuan form as the track builds, stepping up in notches. Like high tide ebbing at a shore, it's unclear where one wave ends and another starts – but before you know it,

the room is moving to its oppressive beat.

The only interaction between Fuck Buttons and their audience is channelled through the music. Power spends much of 'Surf Solar' stood stock still, swinging

his head from side to side, as the glitching, textured beats jostle the audience into motion. Hung, resplendent in a black-and-white Kate Bush T-shirt, is a slightly sunnier presence, nodding confidently and stealing the odd satisfied glance at the audience.

The trajectory of the set takes a determined leap with 'Olympians', a sustained psychedelic high that finds its way to just the wrong side of euphoria. Set against a murderous red backdrop, the opening chords of 'Hidden XS' lift the crowd into a final state of hyperactivity.

Fuck Buttons might not have the theatrical budget of a Danny Boyle extravaganza, but they have enough experience under their belts to know how to create an atmosphere. The volume of their sets should be enough to send people screaming for the exit, but collective masochism takes precedence tonight, and we lap up every last bone-shaking beat. *Hayley Avron*



## FUCK BUTTONS

### ...ON THEIR FANS

**Hung:** "I don't know who our fans are any more... it seems to be a lot of men. Years ago, the gender ratio didn't seem so out of balance."

### ...ON THEIR WORLD TOUR

**Power:** "We're taking more territories than we have before."

**Hung:** "You make it sound like a war. How many territories are we conquering, Ben?"

### ...ON THEIR TOP 40 ALBUM

**Hung:** "It's a nice feeling because arguably it's not the most easy-to-digest album out there, considering a lot of the stuff that does chart."

# BJORK

**ALEXANDRA PALACE, LONDON**

TUESDAY, SEPTEMBER 3

*Backed by a 24-piece choir, the ice queen brings her epic music-meets-science project to a close*

**S**orry," Björk says. "It's our last 'Biophilia' show so we're all really emotional." Her rainbow-coloured wig quivers as she gathers her Icelandic female choir around a giant music box known as a 'sharpshord' and restarts 'Sacrifice'. Surrounding them on all sides, the crowd in the round at Alexandra Palace let out whoops of support, and cameras swoop down to capture take two for the live DVD. Everyone in the audience here laid out a hefty £75 for a ticket to the only 'Biophilia' date in London, the last stop on a long two-year tour that kicked off with a seven-day residency at Manchester International Festival in 2011. Since then, Björk's sprawling vision of science as music has expanded to include an international tour in museums and libraries, an iPad app and an educational programme for kids.

You can see why kids would enjoy this: screens suspended above the circular stage show a mix of geometric shapes and nature footage, providing a visual representation of Björk's notion of songs as tunnels, choruses as open spaces, and basslines as wiggly shapes. Beneath them, giant pendulums swing back and forth, picking out the notes on 'Solstice'. During 'Thunderbolt', a giant cage drops from the ceiling containing a purple lightning bolt, a musical Tesla coil that fries the air.

But it's the choir that steal the show. There are 24 of them, dressed up in sequinned, hooded robes like an army belonging to Narnia's ice queen (Tilda Swinton, incidentally, is in the audience tonight). Their voices fill those weird, technological songs with notes of human wonder, and turn this old hall into a kind of church to nature. The choir enables Björk to revisit ideas that have always

been there in her work. They steal high notes from the synths in 'Hidden Place', lending warmth even as Björk sings about isolation, and allow her to dig deeper into 'Sonnets/Unrealities XI', a purely choral piece from 2004's 'Medúlla' that is played twice tonight because the wireless mic is too leaky for Björk's liking first time round.

Björk's not the chattiest of performers – she ends the first few songs with clipped thank-yous – but as the set draws on, she says she's surprised by how much she's talking, telling the audience she wants to get it "right" for the cameras and thanking them for their patience.

It's a rare glimpse at the work ethic behind those huge, fantastical songs, revelling in the capacity of the human voice while embracing technology so cutting-edge it has to be invented just for her. And the finale, a floor-trembling 'Declare Independence', is nothing short of triumphant. *Hazel Sbeffield*

## SETLIST

- Biophilia Intro
- Óskasteinar
- Thunderbolt
  - Moon
  - Crystalline
  - Hollow
- Dark Matter
- Hidden Place
- Mouth's Cradle
  - Isobel
  - Virus
- Sonnets/Unrealities XI
  - Possibly Maybe
  - Where Is The Line?
  - Mutual Core
  - Cosmogony
  - Solstice
  - Sacrifice
  - One Day
  - Náttúra
- Declare Independence



ELINOR JONES, SAGA SIG





# QUEENS OF THE STONE AGE/ PALMA VIOLETS

ROUNDHOUSE, LONDON FRIDAY, SEPTEMBER 6

*The south Londoners kick off in ramshackle fashion before Josh Homme brings out the big guns for an ear-shattering rock masterclass*

One wonders what the towering hunk of rock'n'roll that is Josh Homme makes of south London scrapsters Palma Violets. On the evidence of their opening performance for Queens Of The Stone Age's Roundhouse show, he'd probably approve of the way they thrash their way through debut album '180' with all the gusto of teenagers faced with a free Taco Bell. Perhaps he'd admire their scuzzy DIY spirit, as he did with the young Arctic Monkeys. And maybe, just maybe, he'd sense the Palmas' future greatness, their potential to one day join him in the ranks of Massive Rock Headliners.

After tonight, at the very least, he'll remember who they are. "We're all waiting for Queens Of The Stone Age, but you're going to witness a double assault," insists the curly youth who introduces Palma Violets out of the blue.

And so it continues in typically random fashion. They certainly don't let the lofty size of the venue – or the fact it's being filmed for a live iTunes stream – hamper their haphazard spontaneity. Hair stringy with sweat, they pull their mates – including NME's own Matt Wilkinson – onto the stage for an oi-oi punk shout-off finale, and keyboardist Pete does his best to pummel a hole through Will's drumkit. The bigger the stage, you imagine, the more room it will give them for raucousness.

Queens Of The Stone Age don't have to go to such extreme lengths to elicit a reaction. The sheer force of their sound is enough to make you want to sink to bourbons and wiggle your sexy bits. If '... Like Clockwork', with its easy-squeezy flourishes of '70s rock, made you wonder whether they'd lost their potency, think again. Josh's riffs luxuriate in dreamy fuzz, Michael Shuman's bass playing

is tighter than his leather jacket, and drummer Jon Theodore sounds like he might batter his way through your eardrums. Even the maracas in set opener 'My God Is The Sun' sound menacing, like the hiss of a rattlesnake before it strikes. The panoramic visuals that envelop the band only heighten the intensity. Flashing motel signs and flaming cars sweep us into their high-definition world. We're on the set of the most rock'n'roll telly show ever, and Josh Homme is our host.

What their new album does add, though, is sincerity over swagger. 'Kalopsia' and the album's title track are soulful, psychedelic slow jams that tremble with Homme's falsetto-fuelled vulnerability. They also allow Queens' heavy-hitters to drop with more power. By the encore, flocks of ravens are flying at us like some gothic version of Alfred Hitchcock's *The Birds* and 'A Song For The Dead' becomes a snarling, swirling, smirking sign-off. The best rock band in the world is back, baby. Let's just hope they're here to stay. *Kate Hutchinson*

## CHILLI FROM PALMA VIOLETS on...



### ...PLAYING WITH QOTSA

"They're a great rock'n'roll band and put on one hell of a live show. They're not a direct inspiration to us, but they've become a cult rock band – and I'd like to be that one day."

### ...THEIR UPCOMING 'RATTLESNAKE RODEO' TOUR

"We'll be partying for two weeks straight. The Childhood lot have got good stamina. We've also got the One Natty Sound System, a DJ collective who we've invited to come and play. I'm hoping for a bit of reggae and dub. And we're going to play four intimate gigs – they'll be free shows at unannounced places that we'll be releasing details of soon. But they hopefully won't be so guerilla that no-one turns up."

### ...THEIR GUEST STAR, NME'S NEW MUSIC EDITOR MATT WILKINSON

"We'd give his performance 10 out of 10. The guy looks fucking good onstage. Next time, though, he could do some somersaults and some handstands. But he's learning."





# GIG GUIDE

THE UK'S BIGGEST GUIDE TO THE WEEK AHEAD

*Edited by Rhian Daly*

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## BOOKING NOW



### DEAP VALLY

**STARTS:** Sheffield Leadmill, Oct 29

DON'T  
MISS

Since emerging last year in a bolt of whisky-soaked, blues-rocking riffs, Lindsey Troy and Julie Edwards have marked themselves out as two of music's ballsiest women. On debut album 'Sistrionix' they put the world to rights with their own feminist manifesto, presented in the form of riotous rock licks and Troy's howling, hollering call to arms on songs like 'Woman Of Intention' and previous single 'Gonna Make My Own Money'. It's a fury that crosses over into their live show, giving added power to the stage presence that's seen them conquer the UK over the past 12 months, including a high-five-heavy debut at Reading and Leeds. See them at their biggest shows yet in Sheffield, Oxford (30), Brighton (Nov 1), Bristol (2), Nottingham (4), Manchester (5), Birmingham (7), Leeds (8), Newcastle (10), Edinburgh (11), Glasgow (12) and London (14).



### ESBEN & THE WITCH

**STARTS:** London The Lexington, Oct 7

The Brighton group take Teeth Of The Sea and Thought Forms out on this seven-date, rotating line-up tour, finishing in Bristol (14).



### SEAMS

**STARTS:** London Concrete, Oct 9

London-born electronics wizard Jami Welch makes the trip over from his adopted hometown of Berlin to air cuts from his debut album, 'Quarters'.



### GIGGS

**STARTS:** London Under The Bridge, Oct 15

The Peckham rapper celebrates the release of second album 'When Will It Stop?' at this one-off date in the capital.



### BODY/HEAD

**STARTS:** London Café Oto, Nov 10

Ex-Sonic Youther Kim Gordon and Bill Nace play the only UK date of their European tour in support of debut album 'Coming Apart'.



### FLUME

**STARTS:** London Coronet, Nov 15

Australian producer Harley Streten plays his own headline show in London before joining Disclosure on their sold-out UK tour.



### SUMMER CAMP

**STARTS:** Cambridge Portland Arms, Nov 17

Elizabeth Sankey and Jeremy Warmesley play their self-titled second LP at nine shows, including Cambridge, Manchester (18) and Newcastle (19).



### DUTCH UNCLES

**STARTS:** Leeds Belgrave Music Hall, Nov 30

The Manchester oddballs invite a string quartet on the road with them for five dates, concluding in their hometown (Dec 6).



### THE NAKED AND FAMOUS

**STARTS:** London O2 Shepherd's Bush Empire, Dec 1

The New Zealanders add an extra London date to their UK tour for new album 'In Rolling Waves'.



### FACTORY FLOOR

**STARTS:** London Heaven, Dec 3

The industrial dance trio play tracks from their long-awaited debut album at five gigs in London, Leeds (4), Liverpool (5), Glasgow (6) and Manchester (7).



### DUM DUM GIRLS

**STARTS:** London Hoxton Square Bar & Kitchen, Dec 14

Dec Dee Penny and her girls make their UK comeback with this standalone show in Hoxton.



### POLICA

**STARTS:** Bristol Trinity Centre, Feb 6, 2014

Channy Leanagh and band return to the UK for five dates next year, including their biggest show to date at London's Troxy (12).



### END OF THE ROAD 2014

**STARTS:** North Dorset Larmer Tree Gardens, Aug 29

Sigur Rós, Eels, Belle & Sebastian and Warpaint (pictured) played this year. Who'll headline in 2014?



# PICK of the WEEK

What to see this week? Let us help



## FLEETWOOD MAC

STARTS: London O2 Arena, Sep 24

NME  
PICK

Earlier this year, Stevie Nicks told *NME* she'd love to play Glastonbury, revealing she'd watched Beyoncé's 2011 headline appearance on TV and found it "pretty amazing". Though Fleetwood Mac were touted as one of the possible headliners for the festival this summer, the reunited classic rock group already had dates scheduled in America, meaning they are yet to make their debut at Worthy Farm. Now that Michael Eavis has revealed next year's trio of headliners are all bands that have not played the festival before, perhaps 2014 could finally be their year. While that speculation continues, they play their own headline dates – their first shows in the UK since 2009. They begin their trip around Britain this week with a curtain-raising gig at London's O2 Arena, where they play three times (24, 25, 27), followed by performances in Birmingham (29), Manchester (Oct 1) and Glasgow (3).



### Everyone's Talking About LORDE

STARTS: London Madame Jojo's, Sep 18  
Since the release of her debut EP 'The Love Club' this year, 16-year-old New Zealand star Ella Yelich-O'Connor has become pop's hottest property. She makes her UK live debut at London's long-standing indie club night White Heat. Catch her airing tracks from forthcoming album 'Pure Heroine' in an intimate setting.



### Don't Miss BORN RUFFIANS

STARTS: Manchester Soup Kitchen, Sep 18  
The Canadian quartet released their fourth album 'Birthmarks' earlier this year, leaving behind their punkier leanings for doo-wop and soul-inspired hooks. Returning to the UK for the first time since its release, see the band's transformation in the flesh as they perform in Manchester, London Concrete (19) and Brighton Green Door Store (20).



### Radar Stars YOUNGHUSBAND

STARTS: Hull New Adelphi, Sep 18  
On their debut album 'Dromes', the London quartet drench themselves in the reverb-heavy, shoegaze spirit of Deerhunter's finest material and emerge with glory. Taking the record on the road, Euan Hinshelwood and his band play Hull, Glasgow (19), Leeds (20), Leicester (21), Southampton (23) and London (24).

# WEDNESDAY

September 18

## BELFAST

The Strypes Limelight 028 9032 5942

## BRIGHTON

Krystle Warren Komedia

01273 647 100

Tim Hecker/Regal Safari

St Mary's Church 01273 698 601

## BRISTOL

Alexander Exchange 0117 9304538

Being As An Ocean/The Elijah/

Capsize Exchange 0117 9304538

Broken Hands/Storms Thekla

08713 100000

Giant Drag/Why We Love/Forgerly

Lit Fleece 0117 945 0996

Traams/Theo Verney Start The Bus

0117 930 4370

## CAMBRIDGE

Kathryn Williams/Alex Cornish

Junction 01223 511511

## CARDIFF

Joe Bonamassa Motorpoint Arena

029 2022 4488

## DERBY

Slaves/The Oramics Machine

The Hairy Dog

## EDINBURGH

The Magic Numbers Pleasance

0131 556 6550

## FALMOUTH

Tim Burgess Princess Pavilion

01326 211222

## GLASGOW

Crown The Empire/Issues

Cathouse 0141 248 6606

James Blake 02 ABC 0870 903 3444

The Temperance Movement Oran

Mor 0141 552 9224

Wheatuts King Tut's Wah Wah Hut

0141 221 5279

## HARTLEPOOL

Josh Kumra Odd Bar

## HULL

Younghusband New Adelphi

01482 348 216

## LEEDS

Gold Teeth Wire Club 0870 444 4018

Jim Lockey & The Solemn Sun

Brudenell Social Club 0113 243 5866

Jaws Cockpit Room 3 0113 2441573

Motionless in White/The Defiled

Cockpit 0113 244 3446

## LEICESTER

Sky Larkin Firebug 0116 255 1228

The Wave Pictures Musician

0116 251 0080

## LIVERPOOL

The Front Bottoms Korova

0151 709 7097

Swim Deep/Wolf Alice Kazimier

0871 230 1094

Visage East Village Arts Club

## LONDON

Alaska Campus/Leon T Pearl/

Ariana & The Rose The Lexington

020 7837 5387

The Black Angels/Elephant Stone

Electric Ballroom 020 7485 9006

Connan Mockasin Village

Underground 020 7422 7505

Deaf Club The Waiting Room

020 7241 5511

Department M Tipsy

The Duckworth Lewis Method Rough

Trade East 020 7392 7788

Emperor Yes/Gloss Rejection/Lady

Neptune Old Blue Last 020 7613 2478

The Hoosiers 100 Club

020 7636 0933

Iron Witch/Dead Existence/War

Wolf/Slow Plague Black Heart

020 7428 9730

Jess Morgan Slaughtered Lamb

020 8682 4080

Junip/Bill Ryder-Jones 02 Shepherds

Bush Empire 0870 771 2000

Kid Astray/Plarsets/Ben Pistor

Hoxton Square Bar & Kitchen

020 7613 0709

Kronos Quartet/Kimmo Pohjonen/

Samuli Kosminen Barbican Centre

020 7638 8891

Laki Mera/Attu Servant Jazz Quarters

La Femme Sebright Arms 020 7729 0937

LeAnn Rimes/Logan Mize

Hammersmith Apollo 0870 606 3400

Lord Madame Jojo's 020 7734 2473

The Lost Cavalry/Sophie Jamieson

St Pancras Old Church

Perfumeman/Lark/Temple/Nigel &

The Fucking Idiots Rhythm Factory

020 7247 9386

Soundgarden/Graveyard 02

Academy Brixton 0870 477 2000

## STAX REVUE/Shiva & The Hazards/

Samuel James Routledge Old

Queen's Head 020 7354 9993

Vuvuvultures/Victories At

Sea/Puffer Shackwell Arms

020 7249 0810

The Winter Mountain Band Barfly

0870 907 0999

Yuck Macbeth 020 7739 5095

Zombie Zombie Birthdays

020 7923 1680

10 Thousand Ghosts/Life Of

Empire/Kids With Crayons/

The Bright Smoke New Cross Inn

020 8692 1866

30 Seconds To Mars/The Family

Rain Roundhouse 020 7482 7318

## MANCHESTER

Ace Hood/Tigzid Soldier/Claudio

Marques The Ritz 0161 2364355

Born Ruffians Soup Kitchen

0161 236 5100

Catfish & The Bottlemen

Night & Day Café 0161 236 1822

Smith Westerns Deaf Institute

0161 330 4019

## NEWCASTLE

Wire Cluny 0191 230 4474

## NORWICH

Mark Morris Waterfront

01603 632 717

## PORTSMOUTH

Ethan Johns/Trevor Moss &

Hannah-Lou Wedgewood Rooms

023 9286 3911

## PRESTON

Ivan Campo/Ottersgear

Continental 01772 499 425

## SHEFFIELD

Psychic Strangers The Hop

01142 781000

Superfood Harley 0114 275 2288

## STOKE ON TRENT

Black Shapes Minsters Bar

01782 416567

## ST ALBANS

The Smoking Hearts/Idiom Horn

01727 853 143

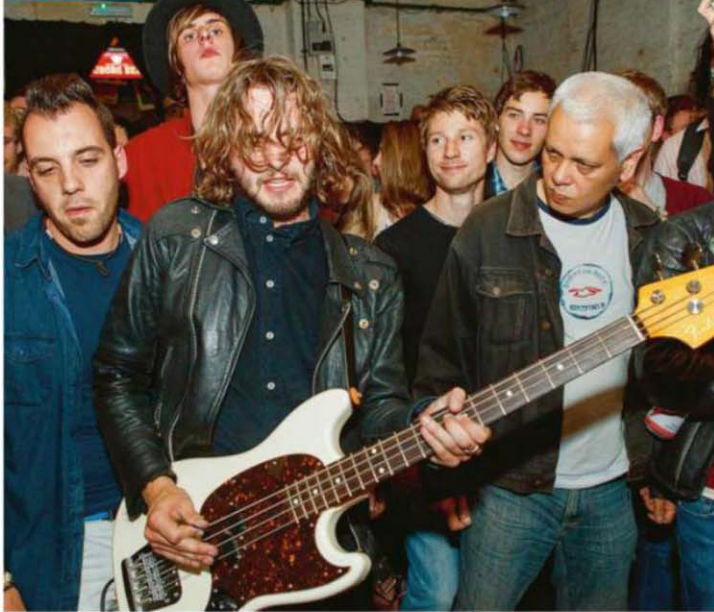
## YORK

Jim White Fibbers 01904 651 250

Laetitia Sadler/Pea Sea/Alisia

Casper Basement 01904 612 940

The Family Rain,  
Roundhouse, London



REX JENN FIVE, RICHARD JOHNSON, TOM OXLEY, POONEN GHANA



## THURSDAY

September 19

## ABERDEEN

The Temperance Movement  
The Tunnels 01224 211121

## BATH

Pixel Fix/Peasants King  
Moles 01225 404445

## BELFAST

Deacon Blue Waterfront  
028 9033 4455

## BIRMINGHAM

Alexander 02 Academy 3  
0870 477 2000

From The Jam Town Hall  
0121 780 3333

Jim White Glee Club 0870 241 5093  
The Ramona Flowers/Cowboy/The  
Bluebeat Arkestra Hare & Hounds  
0870 264 3333  
Visage The Institute 0844 248 5037

## BRIGHTON

Everything Is Connected Komedija  
01273 647 100

Giant Drag Green Door Store  
07894 267 053

Glass Sines/Fickle Friends/Cat Fire  
Radio The Hope 01273 723 568

Mind Of A Lion Sticky Mike's Frog Bar  
01273 749 465

## BRISTOL

The Hoosiers Louisiana 0117 926 5978

Parker/Moneyshot/The Allergies  
Start The Bus 0117 930 4370

Supa-Fly The Lanes 0117 325 1979

## CARDIFF

Palomino Party/LUXE/R-Seillig  
Club Ifor Bach 029 2023 2199

The Pretty Things The Globe  
07738 983947

Traams/Totem Errors/The Verney  
Club Ifor Bach 029 2023 2199

## CARLISLE

Wheatbus Brickyard 01228 512 220

## EDINBURGH

Fat Goth/United Fault/Hey Enemy  
Electric Circus 0131 226 4224

## EXETER

Codex Alimentarius/Furyborn/  
Born Of The Jackal Cavern Club

01392 495 370

Tim Burgess Phoenix 01392 667080

## GLASGOW

Ben Kenney King Tut's Wah Wah Hut  
0141 221 5279

Boyce Avenue Oran Mor  
0141 552 9224

Chunk! No, Captain Chunk! The  
Garage 0141 332 1120

Laetitia Sadier Broadcast  
0141 332 7304

Mountain Of Love/Colonel Mustard/  
Mickey 9s Pivo Pivo 0141 564 8100

Younghusband Nice'n'Sleazy  
0141 333 9637

Y&T 02 ABC 0870 903 3444

## GUILDFORD

The Smoking Hearts/Idiom  
Boilerroom 01483 539 539

## INVERNESS

The Magic Numbers/Goldheart  
Assembly Ironworks 01463 718555

## LEEDS

Be Gabriel New Roscoe 0113 246 0778

Fuzzy Logic Wire Club 0870 444 4018

Homecut Wardrobe 0113 222 3434

Otherpeopleslives Holy Trinity  
Church 01132 454268

Swim Deep/Wolf Alice Cockpit  
0113 244 3446

Tokyo Doorbells Wharf Chambers  
Wire Brudenell Social Club

0113 243 5866

Young Rebel Set Cockpit Room 3  
0113 2441573

## LEICESTER

Feedback Voice/Victories At Sea/  
Laced The Cookie Jar 0116 2531212

Maggie Boyle/Paul Downes Musician  
0116 251 0080



Superfood, Hoult's  
Yard, Newcastle

## LIVERPOOL

Liam Fray (Acoustic)/Bipolar  
Sunshine 02 Academy 0870 477 2000

The Wave Pictures Kazimier  
0871 230 1094

## LONDON

Ace Hood Indigo @ The O2 Arena  
0870 701 4444

Being As An Ocean/The Elijah/  
Capsize Underworld 020 7482 1932

Born Ruffians Concrete  
020 7729 1888

Caio/Laura Williams/Daniel Ward-  
Murphy/South Of The River 229 Club

020 7631 8310

Capital Cities XOYO 020 7729 5959

Crushed Beaks/Totem The Lexington  
020 7837 5387

Diamond Version Village  
Underground 020 7422 7505

Dreadzone Scala 020 7833 2022

Eagulls/Human Hair/Video Days  
Birthdays 020 7923 1680

Kendrick Lamar Roundhouse  
020 7482 7318

Ligers Sebright Arms  
020 7729 0937

Loom Black Heart 020 7428 9730

McFly Royal Albert Hall 020 7589 8212

Mickey Lightfoot Old Queen's Head  
020 7354 9993

Midnight Davis Power Lunches  
Arts Café

Soundgarden/Graveyard 02  
Academy Brixton 0870 477 2000

This Is The Kit/Morning Star  
Slaughtered Lamb 020 8682 4080

Tim Hecker/Vessel/Pete Swanson  
St John At Hackney Church

020 8985 5374

Townhouse Upstairs At The Garage  
020 7607 1818

Yuck Macbeth 020 7739 5095

65daysofstatic McClusky's  
020 8541 1515

## MANCHESTER

Crown The Empire/Issues  
Gorilla 0161 832 1111

Exit Calm Ruby Lounge  
0161 834 1392

The Hummingbirds Night & Day Café  
0161 236 1822

Magnus Ostrom Band On The Wall  
0161 832 6625

Mike Dignam Sound Control  
0161 236 0340

## NEWCASTLE

Superfood Hoult's Yard 0191 265 4282

## NORWICH

Banjalexed Brickmakers 01603 441 118

## NOTTINGHAM

Broken Hands/Storms/The Cream  
Tangerines Bodega Social Club

08713 100000

Crowns Rock City 08713 100000

Motionless In White/The Defiled/  
Glamour Of The Kill Rescue Rooms

0115 958 8484

## OXFORD

Catfish & The Bottlemen  
02 Academy 0870 477 2000

## READING

Black Shapes/Wicked Snakes/  
Weathered Hands Face Bar

0118 956 8188

## SHEFFIELD

Jim Locky & The Solemn Sun/Boat  
To Row Corporation 0114 276 0262

Sky Larkin Harley 0114 275 2288

## STOKE ON TRENT

Alex Horne Mitchell Arts Centre  
01782 409307

The Front Bottoms Sugarmill  
01782 214 991

STOUBRIDGE

David Gibb & Elly Lucas  
Katie Fitzgerald's 01384 374410

ST ALBANS

Sad Café/Blackheart Alban Arena  
01727 844 488

Staje Maltings Arts Theatre  
01727 844222

## SUNDERLAND

Darlia Independent 0191 565 8947

## WAKEFIELD

Healthy Junkies/Lorenza Woods The  
Hop 0871 230 1094

## WARRINGTON

Crazy Arm/The Roughneck Riot/  
Reservoir Coots The Lounge

01925 639 777

## WELWYN GARDEN CITY

As Elephants Are/Joe Hillman Green  
Room 01707 338174

## WOLVERHAMPTON

Charlotte Church/Golden Fable  
Slade Rooms 0870 320 7000

## YORK

The Psychedelic Warlords The  
Duchess 01904 641 413

Sarah McQuaid Black Swan Inn  
01904 686 911

## FRIDAY

September 20

## BATH

From The Jam Komedija  
0845 293 8480

## BELFAST

Dan Le Sac/Chris Hanna/  
James Kirkpatrick Stiff Kitten

028 9023 8700

Duke Dumont/David De Valera  
Limelight 028 9032 5942

## BIRMINGHAM

Crowns Rainbow  
0121 772 8174

James Skelly & The Intenders  
The Institute 0844 248 5037

Layers 02 Academy 3  
0870 477 2000

Mad Elizabeth/Holocene/  
Enderphins Sunflower Lounge

0121 632 6756

Malpas/Pixel Fix/Taste The Victoria  
0121 633 9439

Motionless In White/The Defiled/  
Glamour Of The Kill 02 Academy 2

0870 477 2000

Swim Deep/Wolf Alice Town Hall  
0121 780 3333

## BRIGHTON

Alexander Audio  
01273 624343

Born Ruffians Green Door Store  
07894 267 053

The Duckworth Lewis Method  
St George's Church 01273 279448

## BRISTOL

Black Pus/Dan Friel Exchange  
0117 930 4538

Cursor Major/The Crisis Project/  
Lemima Surrender Louisiana

0117 926 5978

Jerry Dammers/Clumsy/DJ Roy  
Strong Thunderbolt 07791 319 614

The Pretty Things Fleece  
0117 945 0996

Syren City/Oh Captive/Smile,  
Look Alive 02 Academy

0870 477 2000

This Is The Kit Folk House  
0117 926 2987

## DERBY

Zounds The Hairy Dog  
EDINBURGH

The Gorms Whiski 01315 563095

Pac O'Rogues Captain's Bar  
01316 682312

## EXETER

Big H/Fiirta D/Doe Boy  
Cavern Club 01392 495 370

King Porter Stomp/By The Rivers  
Phoenix 01392 667080

## GLASGOW

Annie Keating State Bar  
0141 332 2159

Exit Calm King Tut's Wah Wah Hut  
0141 221 5279

Fat Goth/United Fault/Hey Enemy  
Stereo 0141 576 5018

Janet Devlin 02 ABC 0870 903 3444

Johnny Reid Oran Mor  
0141 552 9224

## LEEDS

Gary Stewart & The Tin Foil  
Collective Brudenell Social Club

0113 243 5866

Liam Fray Cockpit  
0113 244 3446

Younghusband Cockpit Room 3  
0113 2441573

## LEICESTER

Joy Machine The Basement  
0116 254 5386

Our People Versus Yours/  
The Colour Line Soundhouse

07830 425555

LIVERPOOL

Clever Criminals/Pyro 02 Academy  
0870 477 2000

Jim Locky & The Solemn Sun  
East Village Arts Club

## Superfood Korova

0151 709 7097

## LONDON

Benjamin Francis Leftwich Royal  
College Of Art 020 7590 4444

The Black Dahlia Murder/Aborted/  
Revocation 02 Academy Islington

0870 477 2000

Borderline:Fire Barfly  
0870 907 0999

The Computers/Wide Eyed Club  
NME @ KOKO 0870 4325527

Deny The Lie Nambuucca  
020 7272 7366

Holy Ghost!/Moon Boots XOYO  
020 7729 5959

Level 42 Indigo @ The O2 Arena  
0870 701 4444

Mazes/Royal Limp/Gloss  
Rejection/Slomi Colone Power

Lunches Arts Café

McFly Royal Albert Hall  
020 7589 8212

Mr Thing/Spin Doctor/Shortee  
Blitz Birthdays 020 7923 1680

The Pre New/Blindness/Desperate  
Journalist Buffalo Bar

020 7359 6191



Primal Scream/Skinny Girl Diet  
Roundhouse 020 7482 7318

Restless 229 Club 020 7631 8310

The Revenge/Bradley Zero Nest  
020 7354 9993

Rod Stewart The O2 0870 701 4444

Scroobius Pip/Destruction  
Bedroom Bar 020 7613 5637

Seb Wildblood/Ben Pearce/  
Elphino/Hackman/Trikk Corsica

Studios 020 7703 4760

The See See/Bedrugs Sebright Arms  
020 7729 0937

The Slow Show/Lily Oakes  
Hoxton Square Bar & Kitchen

020 7613 0709

These Monsters/Limb/Trampoline  
Old Blue Last 020 7613 2478

They Came To A City/Balance  
Lost/Dead Baby Birds/Devil In

Detail/Eastroad New Cross Inn  
020 8692 1866

Throwing Stuff/Losing Sleep/  
British Teeth Black Heart

020 7428 9730

Tony Humphries/David Morales/  
Louie Vega Ministry Of Sound

020 7378 6528

Traams/Theo Verney Shackwell  
Arms 020 7249 0810

Visage Garage 020 7607 1818

VV Brown Rough Trade East  
020 7392 7788

Zinc/B Traits/Zed Bias/  
XXXV/Drums Of Death Fabric

020 7336 8898

## The 1975/Marika Hackman

02 Shepherds Bush Empire  
0870 771 2000

65daysofstatic Rough Trade East  
020 7392 7788

## MANCHESTER

Ben Kenney Deaf Institute  
0161 330 4019

Bowling For Soup Academy  
0161 832 1111



# SATURDAY

September 21

Haim, Roundhouse,  
London



## ABERDEEN

Duke Dumont Forum  
01224 633336

## ALDERSHOT

Kid Karate/Vearbook/Echo Park  
West End Centre 01252 330040

## BATH

The Primitives/The Hysterical  
Injury Moles 01225 404445

## BELFAST

Manic Street Preachers  
Ulster Hall 028 9032 3900

## BIRMINGHAM

Barry Gibb LG Arena  
0121 780 4133  
Black Pus/Dan Friel Wagon &  
Horses 0121 772 1403  
Broken Hands/Storms Sunflower  
Lounge 0121 632 6756  
Disclosure (DJ set)/Oneman/  
Grant Nelson/Javeon McCarthy The  
Institute 0844 248 5037  
James Blake The Institute  
0844 248 5037

Kontrast/Anime Sonus Flapper  
0121 236 2421  
Wide Eyed/Victories At Sea/  
Babypink Hare & Hounds  
0870 264 3333

## BOURNEMOUTH

Traams/Theo Verney  
60 Million Postcards 01202 292 697  
BRIGHTON  
Bondax Concorde 2 01273 673 311

The System/Liberty/Social Schism  
The Hope 01273 723 568

Visage The Haunt 01273 770 847

## BRISTOL

Absent Me/Nudy Bronque  
Exchange 0117 9304538  
Corrupt Mortal Altar/Human Cull/  
Atomck/Burden Of The Noose  
Exchange 0117 9304538

The Marmozets/Ex-Machina/  
Stillbust Thekla 08713 100000  
Tour De Force No 51  
07786 534666

## CARDIFF

ACAB The Yard 029 2025 5520  
The Scene/Broken Vinyl Club  
The Moon Club

Yr Ods/Gwenno/Y Pencadlys  
Clwb Ifor Bach 029 2023 2199

## DERBY

Twisted Wheel/The Third Round  
The Vic Inn 01332 740091

## EDINBURGH

Blitz Kids Studio 24  
0131 558 3758  
Boyce Avenue Liquid Room  
0131 225 2564  
Culann/Miasma/Donnie Willow/  
The Saccharines Sneaky Pete's  
0131 225 1757

Exit Calm Electric Circus  
0131 226 4224  
Johnny Reid Voodoo Rooms  
0131 556 7060

Mechanical Arms/These Fading  
Polaroids/Vertebrae Cabaret  
Voltaire 0131 220 6176

## GLASGOW

Frank Hamilton The Arches  
0141 565 1000  
Hooded Fang Broadcast  
0141 332 7304  
Kan/Irene Rose CCA 0141 352 4900  
PM Mainstage 02 Academy  
0870 477 2000

Tommy Four Seven/Nick M  
La Cheetah 0141 221 4851

## GLOUCESTER

Adrian Partington/David  
Briggs/Mark Blatchly Cathedral  
01452 528095

## HULL

King No-One/Streaming Lights/  
The Shed Club Fruit Hull  
01482 221113

## LEAMINGTON SPA

Becky Mills Royal Spa Centre  
01962 334418

## LEEDS

Beneath The Eclipse Elger  
0113 244 4105  
Crown The Empire Cockpit  
0113 244 3446  
Feeds Carpe Diem 0113 243 6264  
Jackmaster/Kink Faversham  
0113 245 8817  
Left By Fear Royal Park Cellars  
0113 274 1758

Mike Dignam Cockpit Room 3  
0113 2441573

## THE SUNDGOS New Roscoe

0113 246 0778  
Tania Vulkano/Bella Sarris/  
Jack Wickham Warehouse  
0113 246 8287  
The Wet Spot Wardrobe  
0113 222 3434

## LEICESTER

Superfood/Younghusband/  
Little Night Terrors The Cookie Jar  
0116 2531212

## LIVERPOOL

Disclosure (DJ set)/Chibuku  
East Village Arts Club  
FOES Shipping Forecast  
0151 709 6901

James Skelly & The Intenders  
02 Academy 0870 477 2000

## THE JAR Family Lomax

0151 236 4443  
Nosferatu/Chemical Warfare/  
Ophidian 02 Academy  
0870 477 2000

## LONDON

Corduroy/Mother Earth/Matt  
Deighton 02 Academy Islington  
0870 477 2000  
The Duckworth Lewis Method  
02 Shepherds Bush Empire  
0870 771 2000  
Fatima/Alex Nut Jamm  
020 7274 5537

Haim/Gabrielle Aplin/Bipolar  
Sunshine/Dan Croll Roundhouse  
020 7482 7318

Hunee/Damiano Von Eckert/  
Park Ranger/Mr Solid Gold Corsica  
Studios 0207 703 4760

Huxley/Jonas Rathsmann/Maxxi  
Soundsystem XOYO 020 7729 5959  
Jay Park Hammersmith Apollo  
0870 606 3400

Jon Hopkins/Pangaea/Dark Sky/  
Seams/Throwing Snow KOKO  
020 7388 3222

McFly Royal Albert Hall  
020 7589 8212  
Motionless In White/Glamour Of  
The Kill/The Defiled The Forum  
020 7344 0044

Nadia Ksaiba/Plant Plants/Black  
Gold Buffalo/In Flagranti Birthdays  
020 7923 1680

O Children (DJ set)/Mat Horne/  
Jagz Kooner Queen Of Hoxton  
020 7422 0958

Pretty Little Lady/Lilygun Embassy  
Club 0871 230 1094

Richie Hawtin/Heartthrob/Barem/  
Gaiser Fabric 020 7336 8898  
Rod Stewart The 02 0870 701 4444

Scarlett's Roses/Jordan Allen Barfly  
0870 907 0999  
Warm Brains/Shinies/The  
October Game Old Blue Last  
020 7613 2478

Wild Sun/The Drives/BOYS Charlie  
Wrights 020 7490 8345  
Moon/Bold Things/Theo Bass  
Sebright Arms 020 7729 0937

## MANCHESTER

Fasterthechase/So And So's Barca  
0161 839 7099  
Ash Before Oak/Dislocation Dance  
Dry Bar 0161 236 5920  
The Black Dahlia Murder Band On  
The Wall 0161 832 6625  
China White/High Horses/IYLT  
FAC 251 0161 27 27 251  
Jim Lockey & The Solemn Sun  
Sound Control 0161 236 0340  
Krafty Kuts/A-Skillz/The  
Correspondents Sound Control  
0161 236 0340  
Sam Forrest The Castle  
0161 237 9485

## MILTON KEYNES

Drege Crauford Arms Hotel  
01908 313864

## NEWCASTLE

Janet Devlin 02 Academy  
0870 477 2000

## NOTTINGHAM

Swim Deep/Wolf Alice Rescue  
Rooms 0115 958 8484

## OXFORD

Aaron Keylock/Ragged Claws  
02 Academy 0870 477 2000  
Peerless Pirates/Steamroller/  
One Wing Left Jericho Tavern  
01865 311 775

## PENRYN

The John Langan Band/Jenny  
Lindfors Miss Peapods Kitchen Café

## PORTSMOUTH

Jaguar Skills Guildhall  
023 9282 4355

## PRESTON

Darlia Mad Ferret 07919 896 636  
Zounds/The Astronauts/Super Fast  
Girlie Show Bitter Suite

## SALFORD

The Lonesome Penniless Cowboys/  
Songs For Walter/Mathew Gray  
Lads Club 0161 872 3767

## SALISBURY

DJ Derek/The Guns Of Navarone/  
The Interceptors/Funke &  
The Two Tone Baby Arts Centre  
01722 321744

## SHEFFIELD

Billy Martin Jnr University Arms  
0114 222 8969  
CSS Plug 0114 276 7093  
Inherit The Stars 02 Academy  
0870 477 2000

The Orphans New Barrack Tavern  
0114 234 9148

## SOUTHAMPTON

[spunge]/Bigtopp The Cellar  
023 8071 0648

## STOKE ON TRENT

Tim Burgess Sugarmill 01782 214 991

## ST ALBANS

The Osmonds Alban Arena  
01727 844 488

## ST HELENS

Nick Harper Citadel 01744 735436

## WATFORD

Stone Thieves/Left Tenants/  
Andrew Ferris Flag 01923 218413

## WOLVERHAMPTON

Luke Wyld & The Japes/The  
Domino Set/Arcade Parade  
Slade Rooms 0870 320 7000  
Stampede/Tranzam/Paul  
Bridgewater Robin 2 01902 497860

## GET IN THE GIG GUIDE!

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



# SUNDAY – TUESDAY

September 22–24



CSS, Heaven, London (Sunday)

## SUNDAY, SEPTEMBER 22

**ABERDEEN**  
Fighting Fiction Café Drummond 01224 624642

**BELFAST**  
Graham Parker Limelight 028 9032 5942

**BIRMINGHAM**  
Darlia Rainbow 0121 772 8174  
John Otway Hare & Hounds 0870 264 3333  
Kris Drever/Eamon Coyne Kitchen Garden Café 0121 443 4725

**BOURNEMOUTH**  
Kris Kristofferson Pavilion 01202 456456  
This Is The Kit Carrington House Hotel 01225 463362

**BRIGHTON**  
Rebecca Dancer Komedia 01273 647 100  
Thieves By The Code/The Dead Life The Hope 01273 723 568

**BRISTOL**  
Buddy Mondlock Hen & Chicken 0117 929 9008  
Crowns Exchange 0117 9304538  
Motionless In White/The Defiled/Glamour Of The Kill Fleece 0117 945 0966

**BROMSGROVE**  
Deborah Rose Artix 01527 572730

**CARDIFF**  
Kathryn Williams/Alex Cornish Glee Club 0870 241 5093  
Swim Deep/Wolf Alice The Globe 07738 983947  
Will Varley The Moon Club

**COLCHESTER**  
Martin Newell Arts Centre 01206 500900

**EDINBURGH**  
Becka Wolfe/Sam Gillespie Captain's Bar 01316 682312  
Royal Southern Brotherhood The Caves 0131 557 8989  
65daysofstatic Liquid Room 0131 225 2564

**GLASGOW**  
The Black Dahlia Murder Cathouse 0141 248 6606  
Charlotte Church Oran Mor 0141 552 9224  
The Primitives King Tut's Wah Wah Hut 0141 221 5279  
The Wave Pictures Mono 0141 553 2400

**LEEDS**  
Black Pus Brudenell Social Club 0113 243 5866  
Frenchgirls Wardrobe 0113 222 3434  
Hobson's Choice New Roscoe 0113 246 0778  
The Kit Downes Trio Seven Arts 0113 262 6777

**LEICESTER**  
The Nimmo Brothers Musicians 0116 251 0080

**LIVERPOOL**  
Broken Hands Shipping Forecast 0151 709 6901  
Jaws East Village Arts Club

**LONDON**  
Antillectual Black Heart 020 7428 9730  
Chosen Queen Of Hoxton 020 7422 0958  
CSS Heaven 020 7930 2020  
Deadversel Old Blue Last 020 7613 2478  
Ellie Goulding/Laura Welsh Roundhouse 020 7482 7318  
God Is An Astronaut Electric Ballroom 020 7485 9006  
Ken & Davy Fabric 020 7336 8898  
Kohhei Matsuda/Niqab Macbeth 020 7739 5095  
McFly Royal Albert Hall 020 7589 8212  
Silent Front Windmill 020 8671 0700  
Yellowire Hoxton Square Bar & Kitchen 020 7613 0709

**MANCHESTER**  
Mike Hough Sound Control 0161 236 0340  
Wayne Marshall Bridgewater Hall 0161 907 9000

**NEWCASTLE**  
Ben Kenney 02 Academy 0870 477 2000  
Jim Lockey & The Solemn Sun Cluny 0191 230 4474  
The Temperance Movement Hoult's Yard 0191 265 4282

**NORWICH**  
The Duckworth Lewis Method Arts Centre 01603 660 352

**NOTTINGHAM**  
The Marmozets/A World Defined Rescue Rooms 0115 958 8484

**OXFORD**  
James Blake 02 Academy 0870 477 2000  
Kill Murray/The Sea The Sea/Freada Old Fire Station 01865 794494

**PRESTON**  
Frank Hamilton 53 Degrees 01772 893 000  
Laetitia Sadier/Fever Dream Mad Ferret 07919 896 636

**SHEFFIELD**  
Tim Burgess Queens Social Club 0114 272 5544

**SOUTHAMPTON**  
Zico Chain Joiners 023 8022 5612

**YORK**  
Braintead The Duchess 01904 641 413  
Y&T Fibbers 01904 651 250

## MONDAY, SEPTEMBER 23

**ABERDEEN**  
Beans On Toast The Tunnels 01224 211121

**BELFAST**  
More Than Conquerors Limelight 028 9032 5942

**BIRMINGHAM**  
Hooded Fang Hare & Hounds 0870 264 3333  
Paramore LG Arena 0121 780 4133

**BRIGHTON**  
Chastity Brown Prince Albert 01273 730 499  
Dead Meadow The Haunt 01273 770 847  
Shoot The Dead The Hope 01273 723 568  
Stark Latest Music Bar 01273 687 171  
Traams Resident Records 01273 606 312  
Wire Komedia 01273 647 100

**BRISTOL**  
The Front Bottoms/Allison Weiss Thekla 08713 100000  
Psychic Ills/GUMM/The Veneer Exchange 0117 9304538

**CAMBRIDGE**  
Great Cynics/The Smith Street Band Corner House 01223 352 047  
Kris Kristofferson Corn Exchange 01223 357851

**EDINBURGH**  
Ewen Forfar Captain's Bar 0131 6682312  
The Primitives Electric Circus 0131 226 4224

**GLASGOW**  
Jim Lockey & The Solemn Sun King Tut's Wah Wah Hut 0141 221 5279  
Mike Dignam 02 ABC 0870 903 3444

**HOVE**  
The Moors Brunswick 01273 735254

**HULL**  
Jon Gomm The Back Room 01482 847 007

**LEEDS**  
Castrovalva The Library 0113 2440794  
Sky Larkin/Galaxians/Cowntown Brudenell Social Club 0113 243 5866  
The Temperance Movement Cockpit 0113 244 3446  
Terry Emm Oporto 0113 245 4444  
The 1975 Stylus 01132 431751

**LEICESTER**  
Ethan Johns/Trevor Moss & Hannah-Lou Musician 0116 251 0080  
Jaws/Clubs/The Hallowed People Soundhouse 07830 425555

**LIVERPOOL**  
College Leaf On Bold St 0151 707 7747  
Janet Devlin 02 Academy 0870 477 2000

**LONDON**  
Black Pus/Dan Friel/MxLx Dome 020 7272 8153  
Built To Spill Electric Ballroom 020 7485 9006  
Cloud Control XOYO 020 7729 5959  
Cortes Barfly 0870 907 0999  
Jessie J/Lawson Roundhouse 020 7482 7318  
Johnossi The Lexington 020 7837 5387  
Kid Karate Birthdays 020 7923 1680  
Layers/Freeze The Atlantic Old Blue Last 020 7613 2478  
Lilly Wood & The Prick Hoxton Square Bar & Kitchen 020 7613 0709  
The Mispers Borderline 020 7734 5547  
Moko Corsica Studios 020 7703 4760  
PaperPlane/Thousand Autumns/Speaking In Italics Black Heart 020 7428 9730  
The Provincial Archive/Spy From Moscow/We Are Dust Windmill 020 8671 0700  
Roy Harper Rough Trade East 0207 392 7788  
The Stanfields/The Griswolds/Brocker Garage 020 7607 1818  
Young Rebel Set Sebright Arms 020 7729 0937

**MANCHESTER**  
Broken Hands Soup Kitchen 0161 236 5100  
Charlotte Church/Golden Fable Academy 0161 832 1111  
Plainview/Fly Casual Night & Day Café 0161 236 1822  
Tim Burgess Band On The Wall 0161 832 6625  
65daysofstatic Sound Control 0161 236 0340

**NEWCASTLE**  
The Wave Pictures/Nev Clay Cluny 0191 230 4474

**NOTTINGHAM**  
Frank Hamilton/George Barnett Rescue Rooms 0115 958 8484

**OXFORD**  
Swim Deep/Wolf Alice 02 Academy 0870 477 2000

**PORTSMOUTH**  
Motionless In White/Glamour Of The Kill/The Defiled Wedgewood Rooms 023 9286 3911

**SHEFFIELD**  
Desolated/Black Tongue/Trial & Error/Revelation/Hand Over Heart 02 Academy 0870 477 2000  
The Marmozets Corporation 0114 276 0262

**SOUTHAMPTON**  
Youngusband Joiners 023 8022 5612

**STOKE ON TRENT**  
Darlia Sugarmill 01782 214 991

**TUNBRIDGE WELLS**  
The Smoking Hearts/Idiom The Forum 0871 277 7101

**WAKEFIELD**  
Warrior Soul Warehouse 23 01924 361300

**TUESDAY, SEPTEMBER 24**

**BIRMINGHAM**  
Jaws/Laced/Babypink The Institute 0844 248 5037

**BRIGHTON**  
Carlton Melton/White Manna/Blackhods Green Door Store 07894 267 053  
Saint Raymond The Haunt 01273 770 847

**BRISTOL**  
James Blake 02 Academy 0870 477 2000  
Kathryn Williams/Alex Cornish Louisiana 0117 926 5978  
Night Beats/Dead Rabbits Exchange 0117 9304538  
The Temperance Movement Thekla 08713 100000

**CAMBRIDGE**  
Nadine Shah Portland Arms 01223 357268

Swim Deep/Wolf Alice Junction 01223 511511

**EDINBURGH**  
Joe Bonamassa Playhouse 0131 557 2590  
Sarah Slean/Unkle Bob Voodoo Rooms 0131 556 7060

**GLASGOW**  
Beans On Toast Nice'n'Sleazy 0141 333 9637  
Broken Hands The Art School  
The Duckworth Lewis Method Oran Mor 0141 552 9224  
Fighting Fiction Broadcast 0141 332 7304  
The Marmozets Audio  
Psychoptic/Hour Of Penance/Dyscarnate Classic Grand 0141 847 0820  
Sam Smith King Tut's Wah Wah Hut 0141 221 5279

**GUILDFORD**  
Superfood Boileroom 01483 539 539

**HATFIELD**  
DJ Fresh/Messy MC/Matrix & Futurebound/Majestic The Forum 0844 477 2000

**LEEDS**  
Psychic Ills Brudenell Social Club 0113 243 5866  
Rod Stewart Arena 01642 804444

**LIVERPOOL**  
Diamond Head/Uli Jon Roth 02 Academy 0870 477 2000  
Johnny Sands Leaf On Bold St 0151 707 7747

**LONDON**  
Antlered Man Barfly 0870 907 0999  
Brandy/Mike Hough/Rachel Kerr Indigo @ The 02 Arena 0870 701 4444  
Charlotte Church Scala 020 7833 2022  
College/The Fauns Cargo 0207 749 7840  
Coves/GAPS Madame Jojo's 020 7734 2473  
Crowns Sebright Arms 020 7729 0937  
Dead Meadow/Strangers Family Band Shacklewell Arms 020 7249 0810  
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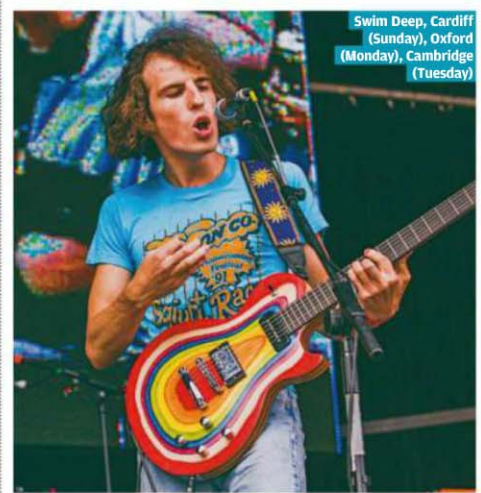
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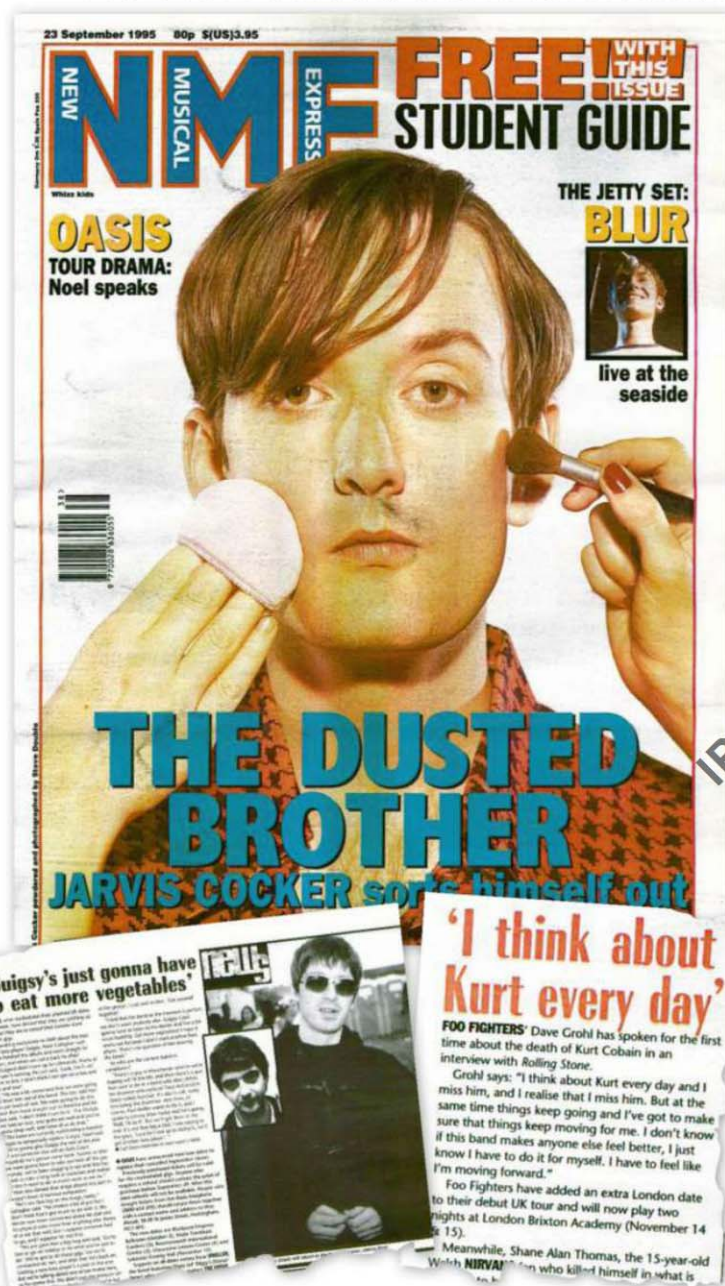


Swim Deep, Cardiff (Sunday), Oxford (Monday), Cambridge (Tuesday)



# THIS WEEK IN 1995

NOEL ON GUIGSY, GROHL ON KURT, JARVIS ON DRUGS



## LIVE FOREVER?

With UK live dates on the horizon and the release of *(What's The Story) Morning Glory?* imminent, Oasis bassist Paul McGuigan claiming he's suffering from "nervous exhaustion" could mean trouble in Britpop paradise. Though rumours of a split are rife (Noel has claimed that "Paul is Oasis - if he leaves, the band is finished") the Gallaghers give no such indication to *NME*. Some gigs are being cancelled but their London dates will go ahead, with the band auditioning for a stand-in bassist. Dr Noel concludes that "Guigsy's just gonna have to eat more vegetables".

## KURT-SHAPED HOLE

Dave Grohl breaks his silence to speak about the death of his bandmate and friend Kurt Cobain. Although he "thinks about Kurt every day", Grohl stresses that he has to "keep moving" by pressing on with plans for his new band, Foo Fighters, who have just announced an extra show at London's Brixton Academy. Meanwhile, more light is shed on Shane Alan Thomas' copycat suicide - Shane, 15, is buried in his Welsh hometown of Ogmore Vale on September 8, after shooting himself in his bedroom in what the newspapers are calling a carbon copy of Kurt's death.

## UNCOMMON PEOPLE

I've never experienced anything like that before," a humbled Jarvis Cocker recalls to *NME*'s Sylvia Patterson, still reeling from the response to Pulp's surprise Glastonbury headline set in June, replacing The Stone Roses at the last minute. For the spindly, bespectacled Pulp frontman, the acclaim was confirmation of accomplishment: "Success seemed real."

With success, of course, comes the "super-celeb" parties. And although going to Gianni Versace bashes hasn't yet become routine for Jarvis, upcoming album *'Different Class'* draws on the new experiences he's encountered since jumping the divide between Mile End squats and swanky dos with Rod Stewart and Brian May. It's a world he's reacting against, although he's quick to point out that the album's not "Billy Bragg"-style social commentary.

Between grimacing over the word Britpop - "It's a stupid word, innit?" - and pondering the perks of being Pop's Mr Sex "I talk to better-looking women" - Jarvis regales *NME* with his "research" on drugs. From a man who's trying to release his new single *'Sorted For E's And Wizz'* in a sleeve featuring a guide to making your own drug wrap, you'd expect a raving narcotics-for-all manifesto. Instead, he stresses that "you don't need drugs when you're younger 'cos [you] might not have even shagged anybody yet." Despite all this, our grating King Of Britpop worries about being boring - even though, elsewhere in the issue, *NME*'s gossip hounds tell of Jarvis being locked out of his house at 6am and having to climb in through the spare bedroom's open window.

## ALSO IN THE ISSUE THAT WEEK

• U2 have teamed up with Italian opera singer Luciano Pavarotti under the guise of *Passengers*, releasing an album of material "that there really isn't room for on [their] own records".

• James Brown has been described as a "lowlife back-stabbing womaniser who gets his kicks using other people" by former dancer Tracey Bass. Brown has been charged with sexual harassment, due to sacking Bass after she refused to sleep with him.

• Portishead flee the Mercury Prize ceremony to look "for a free piss-up" after winning the award for their debut album *'Dummy'*. The band's Geoff Barrow, upon collecting the award, argued that "you [can't] judge music like this" and afterwards declared the ceremony "absolutely stupid".

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# THE LEGENDARY NME CROSSWORD

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

Compiled by Trevor Hungerford

Win!

## A BAG OF NME SWAG



### CLUES ACROSS

- 1 Nine Inch Nails doing some, er, impressions (10-5)  
 9 Trousers, tie done up wrongly by Talking Heads (4-7)  
 10 "I'd like to talk about that, talk over \_\_\_ in teacups", from Babyshambles' 'Albion' (3)  
 11 You might 'Wish To Scream' at this band (6)  
 12 And more strangely from Noel Gallagher's High Flying Birds (5-2)  
 14 In short the editor got hit wrong from The Hot Melts (5)  
 16+13D Listening to Deap Vally makes me very unhealthy (3-3-2-4)  
 17+28A A passionate meet and greet with The Doors (5-1-4-3)  
 18 'Born On The \_\_\_' by Creedence Clearwater Revival from their album '\_\_\_ Country' (5)  
 19 A huge outburst on this Django Django release (5)  
 21 "I know my mind is made up, so put away your make-up", 1978 (7)  
 23 Curve present a certain talent on this album (4)  
 26 "Finally, I know now what it takes/It takes money and aeroplanes", 2010 (5)  
 28 (See 17 across)  
 29 Ska arrangement of Smiths music (3)  
 30 (See 8 down)  
 32 (See 25 down)  
 33 The punk band are all in the back seat, Eric (5)
- 6 "Feel I'm going back to \_\_\_/Something's telling me I must go home", The Bee Gees (13)  
 7 "When she was just a kid her clothes were hand-me-downs", The Four Seasons (3-4)  
 8+30A Agony was terrible listening to this number from Hockey (4-4)  
 13 (See 16 across)  
 15 "And in my \_\_\_ of darkness she is standing right in front of me/Speaking words of wisdom/Let it be", The Beatles (4)  
 16 \_\_\_ Smith, she was in The Fall and Adult Net (4)  
 18 Electronic rock duo complete title of The Band's album 'Music From The \_\_\_' (3-4)  
 20 A little surprise at the agreement made with band featuring Matthew Sweet and Lynda Stipe (sister of REM's Michael) (2-2)  
 22 No person other than myself can name this Hyperlogic number (4-2)  
 24 A deluge of material on this album from They Might Be Giants (5)  
 25+32A London trio FURS not being at all mature on this single (4-4)  
 27 Dave Dee, Dozy, Beaky, Mick & Tich hit from the '60s was all right (4)  
 29 They brought out a 'Pocket Symphony' in 2007 (3)  
 31 Arctic Monkeys shortly to make a release (1-1)

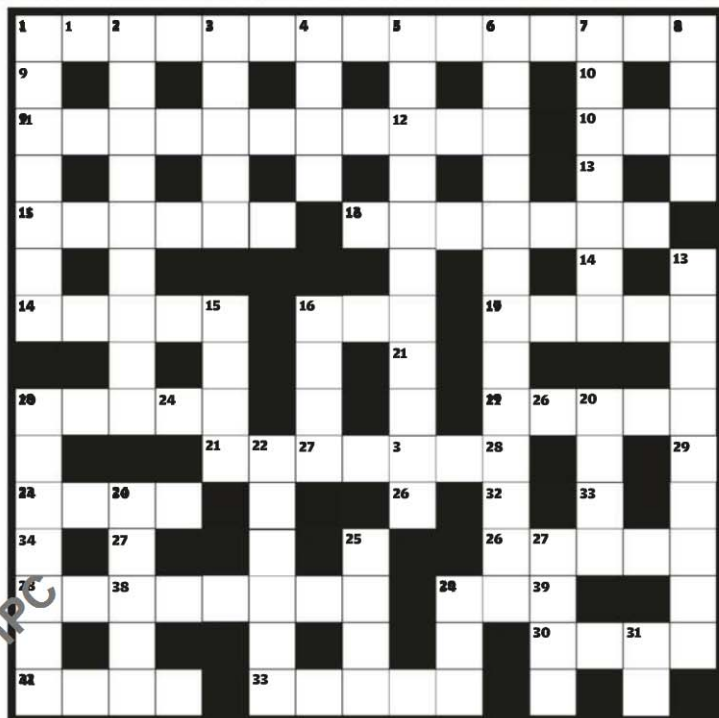
### AUGUST 17 ANSWERS

#### ACROSS

1 Supersoaker, 7+13A Big TV, 9 Angel Haze, 10+18A Night Light, 11 The Cave, 12 Tribes, 14 Savage, 16 Gates, 20+26D Leave Home, 21 Cargo, 24 Hersh, 27 Devotion, 30+4D Come Of Age, 32+13D Little Talks

#### DOWN

1+31A Start To Run, 2 Pogues, 3+23A Roll Away The Stone, 5+6D Keep The Car Running, 7 Bigger Than Us, 8+17D Go To Sleep, 15 Alec, 19 Groover, 20 Love, 22 Amen, 24 Hurt, 25 Rice, 27 DOT, 28 Ten, 29 Oil



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## COLLECTORS' CORNER

### PAUL McCARTNEY & WINGS

The musical gems that no Paul McCartney & Wings fan should be without



### ANOTHER DAY (1971)



The first single of McCartney's solo career was originally intended for

The Beatles, and played to the band during the fractious 'Let It Be' sessions in 1969. Macca eventually recorded the track in New York during the sessions for the 'Ram' album, and released it as a standalone single with 'Oh Woman, Oh Why' on the B-side.

**Need To Know:** Paul's first wife Linda McCartney sings backing vocals and is given a co-writing credit - she would later join him, despite much ridicule, as part of his band Wings.

### GIVE IRELAND BACK TO THE IRISH (1972)



Despite McCartney's former bandmate and writing partner

John Lennon being seen as the most politically outspoken Beatle, Paul and his wife Linda wrote and quickly released this controversial track in response to the events of Bloody Sunday in Londonderry on January 30, 1972, when 26 unarmed civil rights protestors were killed by the British Army.

**Need To Know:** The single was banned by both the BBC and ITV because of the sensitivity of its subject matter.

### THRILLINGTON (1977)



McCartney released this instrumental cover version of his 1971 album

'Ram' under the pseudonym Percy 'Thrills' Thrillington. It was recorded with orchestral arranger Richard Hewson at the same time as 'Ram', but was shelved when McCartney formed Wings. Although he was mentioned in the sleeve notes as a pal of Thrillington's, it wasn't until 1989 that Macca officially admitted his involvement in the project.

**Need To Know:** The album was reissued in 2012 as part of the deluxe edition of 'Ram'.

### GIVE MY REGARDS TO BROAD STREET (1984)



Both the film and its soundtrack album are seen as a low

point for McCartney, resulting in some of the worst reviews of his career. The record was a mix of new tracks (including the hit single 'No More Lonely Nights') and reinterpretations of songs from throughout his career, including a few of his Beatles tunes.

**Need To Know:** Broad Street Station in the City Of London, which inspired the title, closed just two years after the film's release.



# FANMAIL

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

Edited by Leonie Cooper



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## Letter of the week

The best of the NME mailbag



## ALL FIRED UP

From: Patricia Rich

To: NME

So last Monday night, me and my flatmates gathered around my laptop for the big Arcade Fire announcement. We'd done our best to avoid the leaks over the weekend - but couldn't fail to hear those whispers about a David Bowie guest spot and talk that the band had 'gone disco'. Even so, we resisted clicking on any links to the actual track but nothing could prepare us for when we finally heard 'Reflektor'. Thank god James Murphy didn't go and hide under a rock after he put LCD Soundsystem to bed. His dancefloor-friendly influence can be heard throughout the song, which is not only dark and epic - all that stuff that makes Arcade Fire such a special band - but also a whole lot of fun. The album release is over a month off and I honestly haven't been this excited about hearing a new record since, well... since 'AM'. Which means that 2013 has been one of the best years for music that I can remember. Add to that the fact that I've just started uni on the back of a fabulous festival season - I went to Glasto and Secret Garden Party - and it's maybe been one of the best years of my life.

### NME's response...

Blimey, Patricia, sounds like you've had one hell of a good time lately - and you've still got more than three whole months of 2013 to go! There's new MIA, Lady Gaga and Eminem albums set before the year is out. Then there's the last-ever

All Tomorrow's Parties festival. And then there's UK tour dates from Queens Of The Stone Age, Arctic Monkeys and The National... But before we have you spunking the entirety of your student loan on records and gigs, which is money well spent

in my eyes, let's go back to agreeing with you 100 per cent on the new Arcade Fire jam. Roping in David Bowie is one hell of a party trick, but the song would have been just as shimmery without his subtle shake of gold dust. If 'Reflektor' is anything to

go by, their fourth album will see them switching things up enough to keep the world interested but not departing from their winning formula of huge choruses, magic melodies and that indefinable but ever-so-entrancing oddness - LC



## GREEN AND DAZED

From: Holly Miles

To: NME

As I stood among the thousands waiting to see Green Day at Reading, I was excited to watch the festival start with an almighty bang from these classic rock stars. I couldn't have been more wrong. I expected a classic anthem to sound out from the trio, but instead the crowd was greeted with a track from the ill-fated 'Uno! 'Dos! 'Tré!... and then again for the next five or six songs and the crowd around me certainly was not singing along. We finally became excited when we heard the intro to 'Boulevard Of Broken Dreams', but this was soon to be short-lived as they announced they were to play 'Dookie' in full. After this, I witnessed a shocking amount of the crowd leave and what eventually became one of the smallest Main Stage crowds of the festival. The band that peaked nine years ago were clearly not fit to headline as I sensed more unity from the crowd as

Queen and the Ramones blasted out the sound system before they came onstage, than when many people turned away from what seemed nothing more than a slightly drugged Dennis The Menace and The Bash Street Kids attempting to wow a crowd that clearly were just not interested.

From: NME

To: Holly Miles

Sorry, did you just say excitement waned when Green Day said they were going to play 'Dookie' in full? 'Dookie', one of the greatest albums of all time? 'Dookie', home to 'She', 'Welcome To Paradise' and the almighty 'Basket Case'? If you can't get excited about an album like 'Dookie', then you're a damn tough nut to crack. You may be beyond help, but we suggest a daily application

of 1990s pop-punk, with Rancid, The Offspring and Blink-182 at the top of the list, followed by the constant wearing of tatty Vans and the carting around of a skateboard that you don't really know how to use. And weed. Lots of weed. Preferably imbibed from a bong made out of a vegetable - LC

## MONKEY MAGIC

From: Alistair Knifton

To: NME

Although you have probably received many letters about Arctic Monkeys' 'AM', I just wanted to express my enthusiasm for this sheer masterpiece! The slower and heavier guitar riffs and Alex Turner's lyrics are nothing short of perfection. It's almost hard to believe that this is the same band who made 'Whatever People Say I Am...' because their look and sound has changed so much. Both albums were given 10/10 by NME - both equally brilliant, for completely different reasons. Being the skint 17-year-old that I am, I won't be able to buy the album for a while, but I've been streaming it as much as is humanly possible for the limited time that I can! Bring on the live shows, it's gonna be a hell of an autumn.

From: Tara Hodgson

To: NME

I must confess: 'AM' confuses me. On the one hand it's a masterpiece: spectacular lyrics, space choirboys and guitar riffs so seductive they remind you why you fell for this band in the first place. Yet - and I'm definitely one for bands changing and moving forward - is Alex Turner practically rapping on 'One For The Road' a step too far? And I can't help noticing that my favourites ('Mad Sounds', 'Snap Out Of It', 'Do I Wanna Know?'), are the least hip-hop sounding on the record. I've always admired Arctic Monkeys for their fearlessness when it comes to other



people's opinions, and constantly mixing things up to keep it interesting, but this record is an entirely different affair. My present feelings towards 'AM' are a mixed bag, but perhaps it takes a few more listens to truly understand. And just maybe, that's what makes this band so very special.

From: Sye Sanders

To: NME

I am writing this email in response to the review of 'AM' by the Arctic Monkeys. Before I begin, I am not of the minority who think that the Arctic Monkeys have changed, or turned their backs on their northern roots, as other fans have suggested; nor do I think that the latest album is any less an album that the previous four. However I do believe that music journalists have become lazy when it comes to their admiration. At Glastonbury, after they had performed, Jo Whiley compared Alex Turner to the "spirit of Elvis Presley", which I thought was a bit strong. Now, having read the NME review, I find that your journalist has compared the band to The Beatles, Bob Dylan, Stevie Wonder and David Bowie - which, again, I think is lazy journalism.

From: NME

To: Alistair Knifton, Tara Hodgson, Sye Sanders  
This week's virtual mailbox was brimming with letters



## STALKERS

From: Iseult Deane

To: NME

My friend Sarah and I met Peace before their gig in Whelan's in Dublin. Harry was in a lot of denim for the heat levels. I'm impressed he could brave the outside.

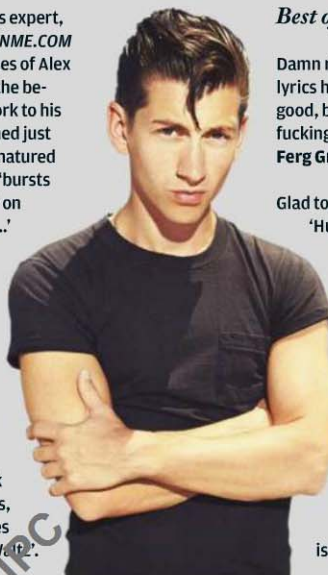
about Arctic Monkeys' glorious fifth, 'AM'. Most of you bloody loved it, nearly all of you thought it was good, but some of you had an issue with just how great we here at NME thought it was - yep, Sye, we're talking about you right now. NME editor Mike Williams reviewed the album, making the point that, like the Beatles and Bob Dylan, etc, Arctic Monkeys are now no longer just a band, but artists, creators who can do what they damn well please. Which they have done on the sleazy, Californicating 'AM'. For people like Tara it's a record that takes a while to work out, but for the likes of Alistair it's an instant classic. We don't need to tell you again what we think of it. We'll just crank 'Arabella' up to 11, pop some more

# Web Slings

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

# THE GENIUS OF ALEX TURNER'S LYRICS

Our resident Arctic Monkeys expert, Matt Wilkinson, took to the NME.COM blog pages to type the praises of Alex Turner's lyrics. Comparing the be-quipped frontman's early work to his 'AM' triumphs, Matt explained just how much Alex's writing has matured over the years, from those "bursts of observational brilliance" on 'Whatever People Say I Am...' to the band's pre-'AM' release, 2011's 'Suck It And See'. It was then that Alex got impressive at wordsmithery, on a par with Jarvis Cocker and Nick Cave: "The kind of guys who treat this shit as a full-time job, rather than a mere craft." It's on the songs about heartbreak that he really excels, he says, making his point with quotes from '505' and 'Piledriver Waltz'.



## Best of the responses...

Damn right, Alex Turner's lyrics have always been good, but now they are fucking amazing.

Ferg Griffin

Glad to see people giving 'Humbug's' lyrics a shout! Love the lines "And though I try so not to suffer the indignity of a reaction/ There was no cracks to grasp or gaps to claw". Fucking genius!

Nathaniel Topping  
'Suck It And See' is Alex Turner trying

too hard. His best lyrics are found on 'Humbug', where subtlety replaces bravado.

Joe Pape

Dude, amazing list you made here! But you really missed some amazing 'Humbug' lyrics! "Turned to a scribble on a page by a picture, that holds her absence/ But you're daft to think she'd care" from 'Secret Door', which IMO is the best line he's ever written. Or the lyrics in 'Teddy Picker', which are not as deep and sophisticated as these 'Humbug' and 'SIAS' lyrics but have great references etc.

Jesper El Diablo

pomade in our hair and send late-night texts to people we shouldn't - LC

## PETE'S QUALITY TREATS

From: Ryan Lunn

To: NME

Imagine, if you will, a heart-warming family Christmas scenario - mince pies, itchy-as-fuck Fair Isle jumpers, a game of Monopoly, and the crucial tin of Quality Street. However, Peter Doherty is in the family and - for the purposes of this metaphor - his family are his fans. Peter has developed an addiction to the aforementioned Quality Streets, although he has promised his family that he will stop eating the sweets, which seem to be filled with cooked heroin, as it is ruining the family game of Monopoly. Unfortunately, despite his plans to stop feasting on the sweets, he and his family both know that he won't - he will continue to eat, and frustrate his family until the tin is empty. His family are starting to slowly lose interest in Peter's sweet addiction and

it has clearly had a negative affect on his game of Monopoly. Peter's unfortunate addictions have clearly held him back in his career; it really can't be expressed how I crave the old Doherty's return - as a Libertine or as a postman. I don't care, I just want him back - 'Sequel To The Prequel' is an excruciatingly average album. There's one strawberry cream left in the tin and whether he performs or not when I see him conclude his forthcoming Babyshambles' tour decides if I care or not about him taking the sweet. Maybe I should just find someone else to play Monopoly with.

From: Sy Cooper

To: NME

Went to watch Babyshambles in Manchester last night and just wanted to send Peter a message... GET A FUCKING GRIP! Not arsed what any fella wants to get up to in his own time, but when ye have to slash a setlist by a good seven or eight songs because the main man is wasted - above all, it's highly embarrassing. He's 30-something now and he has two kids: is it not time to

grow up? He doesn't look 'cool' or 'different', he just looks like a tit and I feel for Mik Whitnall and Drew McConnell. Luckily, he still writes boss tunes, and when it boils down to it, this is what really matters, but the young 'Libertine' is getting on now and so are we. It's time he started taking responsibility and delivering what we know he was born to do.

From: Jane Paradise

To: NME

Pete, eh? What a waster, what a fucking waster...

From: NME

To: Ryan Lunn, Sy Cooper, Jane Paradise

Never the most reliable doughnut in the Krispy Kreme family box, Peter D is still showing up late to shows. He made the crowd at Jamm in Brixton wait a whopping 90 minutes earlier this month before he graced them with his dishevelled presence. It's not fair on everyone who had to get the last train home. It's not fair on the fans who had to hang about the venue after paying their hard-earned cash to see Babyshambles play. And, as Sy writes, it's not fair



## STALKERS

From: Callum

To: NME

I met Johnny Marr in a bookshop in Manchester a few days before Reading and Leeds. He was really nice, although I did have to hide the Smiths T-shirt I was wearing!

on the other band members. Pete's antics got boring a long time ago, but luckily for him, his music still isn't as shabby as his timekeeping. Because of that, he'll still sell albums and still get rid of gig tickets - even when fans know they run the risk of him turning up late. And Ryan, never play board games with rock stars. Josh Homme is notorious for cheating at Cluedo and Jehnnu Beth from Savages has a right strop if you sink her battleship - LC

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# DOES ROCK'N'ROLL KILL BRAINCELLS?

TESTING MUSICIANS' MEMORIES AFTER A LIFETIME OF ABUSE

*This Week*

## CHRIS KARLOFF BLACK ONASSIS/KASABIAN

### QUESTION 1

During which section of Soccer AM was Black Onassis' 'Brain' recently played?  
"During the Championship goals, which made me very happy because Leicester City are in the Championship."

**Correct**

### QUESTION 2

'Club Foot' has been played by which two football teams as their players run out?

"I believe Leicester City used it. There's another one, isn't there? Shit, man, I don't know..."

**Wrong.** It's Arsenal and Aston Villa

### QUESTION 3

What fact about tigers does Serge get wrong in the lyrics to DJ Shadow's 'The Tiger' on which you and he feature?  
"It's something to do with tigers not existing in the right habitat."

**Wrong.** Serge sings, "Move in close/Tiger comes into the sun/They run/Pray to thee/They come for me into the light and fly". Tigers can't fly

"I was very jet-lagged the day we recorded that. He [DJ Shadow] had laid down these really cool Middle-Eastern-style drums, so I added in the guitar riff."



### QUESTION 4

Who once left a rant on Tom Meighan's answerphone complaining about you naming Kasabian after Charles Manson's getaway driver?

"I don't know what the calling regime is in prison, but was it Charles Manson?"

**Wrong.** Steve Coogan in character as Alan Partridge  
"I didn't know that."

Knowing Alan, knowing Chris, aha!

### QUESTION 5

What colour is the guitar you're holding on the front of NME, December 4, 2004?

"A sunburst Epiphone. My other guitar had been stolen so I'd just got that. 'Club Foot' and 'Cutt Off' were done on that guitar."

**Correct**

### QUESTION 6

During which song did a flying bottle at Glasgow's Academy floor Serge in April 2005?

"'The Night Workers'. I remember him clambering around with blood coming out of his head."

**Correct**

### QUESTION 7

Kasabian once played a gig in a lap-dancing club. Where was it?

"It was in High Wycombe. I remember walking in and just thinking, 'Fucking hell.' There were no naked people about, I just remember it was a really weird crowd."

**Correct**

### QUESTION 8

What was the official reason given for you leaving Kasabian?

"Creative and artistic differences, I do believe."

**Correct.** Is that more or less true?

"Yeah, pretty much. Why not?"



### QUESTION 9

Why was Serge once keen to play a gig at the Cabinet War Rooms?

"Because we got a free tour, which was a massive bonus. Getting to see that was really cool."

**Correct.** Serge says: "We wanted to see what Churchill's bed was like. He has a really nice side table that he could eat his breakfast off of"

### QUESTION 10

How many days is the bloke locked up for and drugged (as shown on the security camera) before he's plugged into the Matrix in the video to Black Onassis' 'Brain'?

"Wow. That's detail. We filmed it in one day, so he was really only in there for four hours... Was it five days?"

**Wrong.** 26 days



*Total Score*

**6/10**

*"I'll take that. That's above average, at least"*