

# NME

MACCABEES

SLEIGH BELLS

MANICS

"Don't \*@!\$  
with my  
sisters!"  
ESTE

"We can't be  
summed up in  
a sentence"  
ALANA

"We know  
what we  
don't want  
to be"  
DANIELLE

# HAIM

# GET

# THE

# PICTURE?

METALLICA

FLEETWOOD MAC





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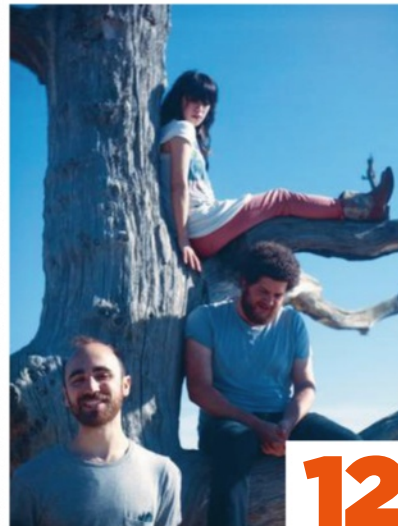
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# ON REPEAT

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

LISTEN TO EVERY TRACK ON [NME.COM/REVIEWS](http://NME.COM/REVIEWS) NOW!



TRACK OF THE WEEK

## JAKE BUGG

What Doesn't Kill You

Well what the fuck would you do if you were Jake Bugg? You're 19. Last year your self-titled debut album full of dusty acoustic numbers about love and scuffles in and around Nottingham went to Number One in the UK. This year at Glastonbury you pulled the largest Pyramid Stage crowd outside of the headliners. You've toured with Noel Gallagher's High Flying Birds. Legendary producer Rick Rubin wants a piece of you, and your tiny frame and his giant beard look just perfect together. It's not time to hot-foot it back to the Midlands to pump out more of the same, is it? Might as well fly yourself

out to Rubin's studio in Malibu, get a band together – drummer, bassist, second guitarist – and go electric. And 'What Doesn't Kill You', the first cut from Bugg's upcoming second album 'Shangri La', is 124 seconds of first-album-

*This is 124 seconds of first-album-era Arctic Monkeys indie ruckus*

era Arctic Monkeys indie ruckus. He even has a stab at Alex Turner's rapid delivery style as he spittles through stories about getting robbed ("They bit him hard he doubles up they take his money") and dumped ("I couldn't face the world without her eyes/I never knew it until she disappeared"). They both end the same way: "All I can do is watch them go". So the guy's still on about love and scuffles (they are the two pillars of teenage existence, after all), but this time he's fronting a rock'n'roll band. See that coming, did ya? **Tom Howard, Reviews Editor**



## SUPERFOOD

Bubbles

'Bubbles' might be written about "saying something for the sake of it" (says frontman Dominic Ganderton), but that doesn't reflect Superfood's approach to music. Only the third song to emerge from their quality-controlled clutches, this is all baggy riffs and Ganderton sighing "You always get away with words" as the song enters its softer final throes.

**Rhian Daly, Assistant Reviews Editor**

## TINIE TEMPAH

Children Of The Sun

"Both hands on the Bible, I'm next in line for that title", spits Tinie on this track from forthcoming album 'Demonstration'. Alright, so his second coming probably won't inspire religious devotion, but this is a simmering slice of Brit-hop full of blockbuster hooks and aspirational rhymes. Preach, Tinie, preach.

**Al Horner, writer**

## CONNAN MOCKASIN

I'm The Man, That Will Find You Connan Mockasin as sexy soul man? It sounds about as plausible as Scientology, but this first taste of new album 'Caramel' convinces with its snaky guitar grooves and Stylistics harmonies. Mind you, his oily, saccharine delivery suggests there's a covert threat in that title. Better hide.

**Matthew Horton, writer**

## SWEARIN'

Watered Down

After signing Waxahatchee earlier this year, now Wichita have snagged the other Crutchfield twin, Allison, and her ace band Swearin'. Their 2012 debut was full of pop-punk gems, but the forthcoming 'Surfing Strange' is made of grittier stuff: 'Watered Down' sees Allison and Kyle Gilbride trade a hopeless duet about a couple trying to give each other the slip.

**Laura Snapes, Features Editor**

## SBTRKT

IMO

An unmastered studio cut that is "in memory of my brother Daniel", says SBTRKT on the YouTube post of the

song. He doesn't elaborate. 'IMO' is a beautifully impatient soundscape of synth cascades and rickety beats that'll keep us all quiet as we await the follow-up to the producer's brilliant 2011 debut.

**Jenny Stevens, Deputy News Editor**

## AZEALIA BANKS

Count Contessa

It looks like her debut album is finally out in January, but this track won't be on it. Instead, this is a teaser for a new mixtape Azealia is planning for next July (!), so it's lucky it sounds built to last with its '90s house beats and classic Banks sass. "Stamp-to-the-pede"? Oh, alright then...

**Nick Levine, writer**

## COSMO

Yalla

Normally found geeing up crowds as one fifth of The Maccabees, Felix White is now striking out on his own. 'Yalla', the first taste of his new EP, features euphoric vocals provided by Jack Peñate and Jessie Ware. "We're the masters of what we want", they tell us, like an indie take on a motivational self-help group.

**David Renshaw, News Reporter**

## SLEIGH BELLS

You Don't Get Me Twice

Sleigh Bells' debut was full of brain-bursting riffs, but there's no such apocalyptic fun to be had on this sample from the duo's third album. It's remarkably pop and polite, but its guitars churn, stomp and twangle with just as much zombie-Prince impact. A skipping song for schoolkids on the rampage.

**Mark Beaumont, writer**

## BECK

Gimme

Beck Hansen has spent most of his life working through various sounds, genres and instruments – and, presumably because he's been going alphabetically, he has now arrived at 'xylophone electronica'. This standalone single is a chopped and screwed slice of pop invention, but I'm looking forward to him getting to 'yacht rock'.

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



MATT SALACUSE, TOM MARTIN



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# UPFRONT

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

*Edited by Dan Stubbs*



## FLEETWOOD MAC: “IF WE WERE 20 YEARS OLD, WE’D WANNA JOIN OUR BAND!”

*As the legendary band hit the UK, Stevie Nicks and Mick Fleetwood tell **Jenny Stevens** how they got Christine McVie out of retirement – and why the Mac are still as relevant as ever*

### MAIN EVENT

It's been 35 years since Fleetwood Mac's seminal album 'Rumours' was released, setting in amber the band's place in rock'n'roll history. But as they prepare to play their first gigs in the UK in four years this week, Fleetwood Mac have never been more relevant. It's impossible not to feel

the impact their formula of heart-trodden lyrics swathed in glossy soft rock is still having on the music scene. Last year, Sonic Youth's Lee Ranaldo, J Mascis, MGMT, Tame Impala and Lykke Li were all lining up to appear on a Mac tribute album. Haim frequently drop 'Oh Well' into their sets, and Mumford & Sons regularly close theirs with 'The Chain'.

This week, for the first time since she left in 1998, the group's former vocalist

Christine McVie – who penned Mac classics including 'Don't Stop' and 'Songbird' – will come out of retirement to perform one song with her former band at London's O2 Arena. It's the first time the full 'Rumours' line-up have performed together in 15 years, but not for lack of trying on the band's part. Stevie Nicks and Mick Fleetwood tell *NME* they had been asking her to appear with them onstage for years, but had hit what felt like

a permanent brick wall. Now, she finally feels it's the right time to come back to the fold, albeit temporarily.

"We would have loved for her to come and appear any time she wanted but she really didn't want to," says Nicks. "But now she's said, 'I'll do it, I'm here and you're here.' She has an apartment here in London... It's great. I mean that's how it was since 1975 – it's always been me and her, so you know, when she left



The classic line-up during the 1977-78 'Rumours' tour: (l-r) Lindsey Buckingham, Stevie Nicks, Mick Fleetwood, Christine McVie and John McVie



Fleetwood Mac today, who will be joined onstage by...

...former member Christine McVie

and sing?" and I said, 'Are you kidding sweetheart?!' And she did. She came and sang three or four songs with my blues band. I like to think [she agreed to the London show] 'cos she walked on that stage in Maui! The sun got to her!"

'Rumours' has sold over 40 million records since its release and is one of the top-selling albums of all time. It was recorded in 1976, mostly at the Record Plant in Sausalito, California, but the soap opera around the album's recording is almost as well-played as the 1977 record itself. Drummer Mick Fleetwood had just discovered his wife was having an affair with his best friend; bassist John McVie and Christine broke up after eight years of marriage; and Stevie Nicks and Lindsey Buckingham's relationship was hitting rock bottom—all played out under a dusting of cocaine addiction. That heartbreak and hurt became the core of the album, padded by languid pop melodies that are still soundtracking house parties three decades later. It's those raw, timeless emotions that still connect with fans, says Nicks. "Sometimes I'll just put 'Rumours' on, put on headphones and I'll listen to it and I'll go, 'Wow, boy, if I was 20 years old right now I'd wanna join that band 'cos it sounds to me really real and really young and really now.'"

Fleetwood agrees, describing the album as a "personal document" of "nightmare to tragedy to love affairs, which in truth is like much of life itself. I think we've now

**"Glastonbury? I'd love to do it. 2014 may be the year"**

**STEVIE NICKS**

it was really a terrible loss. So it's really wonderful. To have her back is like having your sister come back to you. So even if it's only for one song it's still great."

The impetus, says Fleetwood, came back in March when Christine visited his home in Hawaii to jam some blues tracks with him and Aerosmith's Steven Tyler, which ended up with her singing 'Don't Stop' onstage at the island's Maui Arts & Cultural Center. "I promised Chris I'd never ask her to ever do anything, including joining Fleetwood Mac again, and I've honoured that," Fleetwood says. "She came up to my house and we were just rehearsing some blues stuff with Steven Tyler and having some fun, and the next morning Steven said, 'Do you wanna come up and sing some blues?' She said, 'No, I don't do that any more—I'm done.' The next morning there was a phone call and it was Christine. I said, 'Morning, Chris' and she said, 'I've been thinking, would you want me to come



come out the other end where people enjoy exploring that and also identify with it. We were vulnerable like

a lot of people are."

With the band readying themselves for three sell-out nights in London this week that started on Tuesday (September 24), followed by dates in Manchester and Birmingham, Fleetwood says that it's

only since he's got older himself that he realises how important the band's legacy really is. "In years gone by everything was so razzmatazz,

and you're young and you don't give a shit. Now, when you realise that the whole tour has sold out and people your age and younger—and older people—are still loving what you do, it wakes you up. It's like we did something that was worth a damn and that makes you feel good."

There's still one thing Fleetwood Mac have left to check off—and that's a headline slot at Glastonbury. Whispers are rife that 2014 could be the year they make their debut on the Pyramid Stage, but the band remain coy. "Oh, I'd love to do it," says Nicks. "But loving to do it and doing it are two different things. I've watched Glastonbury on TV so I know what it is and I know it's a really big festival and it would be really fun to do..."

So is 2014 the year? "Yeah, yeah—maybe!"



Could this live set be hitting Glasto next year?

## FAMOUS MAC FANS

*What the music world has said about Fleetwood Mac*

### BAT FOR LASHES



"I was brought up on a lot of Fleetwood Mac—my mum and I used to sing 'Gypsy' and 'Rhiannon' in the car. I think

without even realising it I drew on those influences. [Stevie Nicks is] a sassy little firecracker. Her vision of femininity is very mystical. She makes me feel good about being a woman."

### COLIN GREENWOOD, RADIOHEAD



"Well, I try to tell everyone I'm a complete fan of Fleetwood Mac. Our manager introduced me to them years ago. I love the

Peter Green era—it's sort of psychedelic folk blues. Just the way it was recorded, with the drums, the dry drums with the percussion in the background."

### JEREMY WARMSLEY, SUMMER CAMP



"A lot of their songs sound really breezy and poppy but when you actually listen to the words there's this real

core of darkness—especially on 'Rumours', where Stevie and Lindsey were literally breaking up while recording the album. That idea of smuggling in these evil thoughts under the cover of a happy pop song is something we're always trying to do."

### BETHANY COSENTINO, BEST COAST

"My mom was a huge, huge Fleetwood Mac fan. She dressed like Stevie Nicks when she was in her twenties.

I spend hours on the internet looking at pictures of her, but I don't necessarily dress up as much as she did. I would lose my mind [if I met her]."





# CATS LIKE FELIX

*Maccabees man **Felix White** unveils his solo project, with a little help from his friends Florence, Jessie Ware, Jack Peñate and more*

**H**aving released a career-best album in 'Given To The Wild', toured the world relentlessly for 18 months and immediately returned to their Elephant and Castle headquarters to crack on with the follow-up, you'd expect life would be busy enough for The Maccabees. But somehow, guitarist Felix White has also managed to casually knock up a star-studded EP – and individual videos for each track – in his spare time.

Following in the footsteps of bandmate Orlando Weeks, who put out an EP under the name Young Colossus last year, White, under the name Cosmo, is set to release his own EP of the same name on September 23, with guest vocals from Florence Welch, Jessie Ware, Jack Peñate, Johnny Bramwell of I Am Kloot and more.

"The way we did the last [Maccabees] record, there were loads of recorded bits of music that didn't get used," explains White, in a south London pub near the Maccabees' studio. "We tried to use a couple of bits as Maccabees songs but they didn't work, so I decided to finish them anyway in my spare time. It was all supposed to be instrumental music, just for my own... just for nothing, really."

But despite the guitarist's low-key intentions, the swelling soundscapes he created started grabbing the attention of his music-making pals. First on board was childhood friend Jack Peñate, who came up with a vocal for opener 'Yalla'. "That's when it started becoming music, rather than just random bits," White notes. Then, while The Maccabees were on tour with Florence + The Machine, the same happened with Welch, who wrote the vocal for 'Midnight' and sings backing vocals on 'Swarm' and 'Neon Cited Sea'. "The song with Jack just happened, and it was the same with Florence," Felix says. "And then

once that all happened I just thought, 'If this is actually going to be something, then who's the best person to get for each of these?'" That thought led him to a childhood hero, I Am Kloot's Johnny Bramwell, as well as Jessie Ware, brother and Maccabees bandmate Hugo and friends from La Shark and Lyrebirds.

The result is a record that's by turns as epic, delicate, immediate and sweet as you'd expect from an EP produced by such a varied collection of minds. "The dynamics in The Maccabees' music is very meticulously worked out – there's lots of tension and release. In some ways this was trying to do a different thing because it's much more linear. I think it works on train journeys," Felix smiles. "It was all totally accidental [that the tracks fitted], but it works. It feels like it was meant to happen. It was all very easy, there was no pressure of who it was going to be presented to or anything, so it was just music for music's sake."

But what of Felix's day job? Does the solo work hint at problems in the Maccabees camp? Not likely, says White. "I think it's healthy to do things like this when you've been making music with the same people for 10 years – and the boys encouraged it because I was going a bit mad – but [prioritising The Maccabees] is always what's going to happen," he assures us. "We're getting into that little tunnel vision bit of recording where I can't work out how many songs we've got. We might have two or 40, I'm not sure where we are. But I think it's going to be easily the best Maccabees record. I don't want to be cocky, but I just think it will." No rest for the wicked, eh?



(L-R) Florence, Jessie Ware and Jack Peñate all guest on Felix's EP







## TRACK BY TRACK

Felix White on solo EP 'Cosmo'

### 'YALLA'

"Jack [Peñate] sings and Jessie Ware is on backing vocals. She sang that part so long ago – before anything happened for her musically, really. Those were the first vocals we did, and because I thought it was going to be instrumental, I was surprised it worked so well."

### 'SWARM'

"This one's Jack, Florence and Adam [of Lyrebirds]. There's a key change at the end that Jack wrote which is really gospelly. [The video is] set to footage of a 1950s rollercoaster merged with a shot of two kids holding hands. I think it's really touching."

### 'NEON CITED SEA'

"Adam does this amazing Ian McCulloch-esque vocal on it, and Florence and Jack did the backing vocals. We had a weekend down in

Brighton to record it where we just watched films, did a bit of music and laughed a lot. It was really nice."

### 'MIDNIGHT'

"Mostly people just wrote the vocal on top of the music, which is what Florence did here. I didn't realise quite how good a singer she was... I mean, obviously, you know, but when you're actually stood right next to her putting vocals down, it's like, 'Fucking hell! You're definitely good!'"

### 'MEASUREMENT OF MOVING ON'

"There's an amazing lyric of Johnny's in it that goes, 'Up above there's a Simpsons sky'. His daughter had said it to him the day before – looked at the blue sky and said it was like the start of *The Simpsons*. I just thought it was the sweetest lyric ever."

There's a riot goin' on: scenes from Metallica's new movie, *Through The Never*



# OFF TO NEVER-NEVERLAND

*Metallica's IMAX 3D movie finds them playing in the middle of the apocalypse. Concert films may never be the same again...*

**F**or fans, seeing Metallica live is a true religious experience," says Nimród Antal, director of the pioneering metal band's innovative new film, *Metallica: Through The Never*. If Antal's talk about "capturing an entity of pure power" seems like typical rock bravado, it's backed up by a film that goes further than concert movies have ever gone before. Shot in IMAX and 3D, the film's retina-frazzling live footage is intercut with surreal, horrific vignettes. While the four-piece strike gladiatorial poses and tear up the venue, a hellscape unravels outside: masked vigilantes on horseback, shield-wielding riot police beating out tribal rhythms, vehicles burning and lynched bodies suspended above the streets.

While this approach parallels the recent shift towards narrative music videos, Metallica's Kirk Hammett insists *Through The Never*'s ideas have been brewing for a long time. "We've been trying to make a movie like this for the last 15 years," says the guitarist. "First we decided to build a stage, which took about a year and a half, and then we decided on a director, and then where to do it. Everything just fell into place, and we said, 'Yeah, let's go for it!'"

Given the sheer ludicrousness of that stage show – filmed in Vancouver and Edmonton, Canada – 15 years seems about right. An FX-laden metalhead's fantasy, the live spectacle features squirming maggot visuals, Tesla coil electrocution, hailing bullets, and an unsteady Lady Justice statue assembled by men

in hardhats – all drilled through with a rich, speaker-busting soundtrack designed to scorch ear canals. Sound-wise, *Through The Never* is to smartphone footage on YouTube what NASA is to the Wright Brothers.

Unsurprisingly, drummer Lars Ulrich – responsible for Metallica's once-infamous anti-piracy stance – enjoys

their growing status as aging rockers prone to bizarre commercial turns. "Increasingly, after 32 years, it's not so much about whether the fans want [a concert film], it's what *we* want," asserts the 49-year-old, whose placid presence at the Toronto press conference where we meet is a stark contrast to the animated concert footage. "There's always been an understanding about the relationship between Metallica and its fans: we do what we do for us. It's whatever drives us, whatever we need to do creatively to feel fulfilled."

Ulrich attributes this attitude to restlessness: "We have short attention spans. And we just like to fiddle with different things and challenge ourselves." Though we're still waiting for that to manifest as a follow-up to 2008's 'Death Magnetic', fans should keep chins up: according to Hammett, those fiddling hands are likely headed to next summer's UK festival circuit. "There's a pretty good possibility," the guitarist confirms. "The plan is to start working on the new album early next year, and those summer festivals are a good distraction from being in the studio." Promising news – just don't forget your riot shield...

See interviews with Metallica and director Nimród Antal on NME.COM now

## CONCEPT CONCERTS

*Three other concert films that broke the mould*



### STOP MAKING SENSE

Building from acoustic to bombastic, Talking Heads' pioneering concert film sacrifices audience shots to spotlight David Byrne's performance, a display of practical tomfoolery and bedazzled facial contortions that borders on musical theatre.

### GIMME SHELTER

Sociologists cite the Stones' tragic Altamont free concert – which *Gimme Shelter* documents – as the death of '60s idealism.

### LIVE IN PRAHA

The polar opposite of *Through The Never*, Radiohead's fan-compiled video is no less inventive. *Live In Praha* matches assorted amateur footage from a 2009 show with the band's audio masters, a conceptual first. Freely available online, it saw 100,000 downloads in five months.



# "THEIR MUSIC IS LIKE OXYGEN"

Radiohead cover artist **Stanley Donwood** on his inspirations and his new exhibition

**S**tanley Donwood – or Dan Rickwood as he was then called – first hooked up with Radiohead in the late '80s. On the dole after finishing his degree, he became a fire-breather to earn some cash, and one day hitchhiked to Oxford to busk. He called his mate, Thom Yorke, and went to the "little house" Thom and his band On A Friday shared. They had a gig that night in a local pub, but the landlord turned down Donwood's offer to provide a fiery support act.

It was a big night for Thom and co – it's the evening On A Friday met their management, became Radiohead, and set a course for much bigger things. It was a pivotal night for Donwood too, because it sowed the seeds of a working relationship that's seen the visual artist creating the artwork for all Radiohead's albums and posters bar debut 'Pablo Honey', plus Yorke's solo work and Atoms For Peace releases. This month, Donwood exhibits artwork from Radiohead's latest, 2011's 'The King Of Limbs', in The Outsiders Gallery, Soho, London.

If Radiohead could be said to have a 'sixth member', producer Nigel Godrich and Donwood would be competing for the title. "Harmonious," is how the artist describes his relationship with the band. "I start working with them very early in the recording process," he explains. "I normally have some ideas and as the music develops the artwork develops as well. It's not formal. We work in the same building so I'm across the way in a big shed, painting. It takes a long time to write the kind of record they make and I'm there for most of it."

Yorke gets the most involved in the

group's visual identity, says Donwood, but each band member brings different ideas to the table. While working on each album sleeve, he listens to Radiohead's music constantly. "It gets under your skin and becomes like oxygen. I listen to it a lot, almost to the extent I need a breather by the time it comes out," he says. When he does take a breather, he listens to techno and hip-hop – and Yorke is handy for recommendations, he reports. "Thom goes, 'You've got to listen to Madlib and Modeselektor!' He's a good DJ to know."

'The King Of Limbs' artwork on show this month resulted from images of forests Donwood made after hearing early demos of the album, though he says he "couldn't tell you what songs are on the album now". Describing himself as tone deaf, he doesn't get involved with the music, but expresses a preference for the band's later period. "I was much more into electronic music, so when they did 'Pablo Honey' I had no interest," he says, matter-of-factly. "They've got better as they've got more electronic. And I've got less snotty about guitar-based rock!"

Stanley Donwood's 'The King Of Limbs' artwork is on display at The Outsiders Gallery, London, until October 19

Stanley Donwood, Radiohead's in-house artist since 'The Bends'



*"There may be malevolent creatures in the woods..."*

STANLEY DONWOOD



## UNDER THE COVERS

Stanley Donwood talks us through his Radiohead artwork



### 'THE BENDS' 1995

"Thom called me and asked me if I wanted to have a go at a record sleeve for 'The Bends'. We used a CPR mannequin for the cover and I filmed it on an old-fashioned video camera."



### 'OK COMPUTER' 1997

"We did 'OK Computer' on a computer with a tablet and a light pen. We had this rule that we couldn't erase anything. It was great."



### 'KID A' 2000

"I went mental using knives and sticks to paint with and then using Photoshop. It was about some sort of cataclysmic power existing in the landscape."



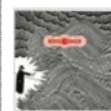
### 'AMNESIAC' 2001

"The Minotaur on the front is this horrible creature I felt sorry for. It knew nothing but how to be a monster, so I wanted it to be in tears."



### 'HAIL TO THE THIEF' 2003

"Road and traffic signs in LA are all in the same bright colours, so I put them together in rough maps of cities that had some relationship with the war on terror."



### THOM YORKE – 'THE ERASER' 2006

"It's quasi-medieval London destroyed by fire and floods. Thom stood there as the model for that in the studio. It's very hard to draw a person from your imagination."



### 'IN RAINBOWS' 2007

"I've gone the wrong direction a few times. With 'In Rainbows' I had this idea of drawing suburbia but the music became much more organic and sexual so I started working with wax and syringes."



### 'THE KING OF LIMBS' 2011

"I wanted the artwork to have this idea that there are creatures in the woods who may be OK or they may be malevolent – the denizens of the forest of your mind."



### ATOMS FOR PEACE – 'AMOK' 2013

"I bought this massive bit of lino and cut it to 18 feet long. I started at one end with LA being destroyed by fire and flood and meteors in a quasi-medieval time, like 'The Eraser'."



The new-look Cerebral Ballzy: (l-r) Honor Titus, Mason, Jason Bannon, Mel Honore and Tom Kogut



# CEREBRAL BALLZY: “DAVE SITEK IS A HARDASS”

*The Brooklyn hellraisers on how the TV On The Radio man helped them ditch their knucklehead sound and make a more diverse second album*

## IN THE WORKS

As an eccentric super-producer whose most recent notable credit is Beady Eye's 'Be', you might think TV On The Radio man Dave Sitek is on a journey from the leftfield to the middle ground. But not so – his latest project sees him taking on Brooklyn's punk hellraisers Cerebral Ballzy, better known for a love of booze, skateboarding and general misanthropic madness that littered their 2011 debut. “[Dave] saw us in a show in Florida,” says bassist Melvin Honore.

“Me and him kind of hit it off so we stayed in touch. He saw some potential and that’s how it started.”

It wasn't long before Sitek started whipping them into shape, and it wasn't always an easy ride. “The thing about Dave is he’s brilliant but he’s a hardass, ya know?” says singer Honor Titus. “He takes no shit whatsoever. And we’re New York fuckheads who think we’re always right. So we clashed. But I think that’s always the case with relationships that are worth having.”

The first fruits of their labour have already been released via the split seven-inch single ‘City’s Girl’ and ‘Another

Day’, via Sitek’s Federal Prism label (home to Telepathe, Scarlett Johansson, Kelis and CSS) as a prequel to second album ‘Jaded & Faded’, which is expected before the year’s end. Those two tracks are darker and moodier than their usual raucous punk clatter – ‘Another Day’ is a rocket-fuelled spooky rock number and ‘City’s Girl’ is a tight, goth-punk love song. The change of direction is, the band say, a deliberate attempt to be seen as more than just punk lunkheads.

“When we first started off we were just about party and bullshit, but eventually we decided we wanted to deliver

*“Everyone just thought we were the dumb skatepunk kids...”*

something that our fans could be proud of as well,” says Mel.

“We felt like everyone just thought we were the dumb skatepunk kids,” continues Honor. “But we do respect the inner workings of a song. So we took time to make something that people wouldn’t expect. The album is full of longer, more concise songs.” The new Ballzy line-up is testament to a new maturity, too. Their original drummer,

the tellingly named Crazy Abe, left last year to be replaced by Tom Kogut. “[Abe] kept getting arrested,” says Mel. “And things like crossing borders became difficult so... The decision was made because it was just easier for him.”

Outside of the album, the band have also been working with Smashing Pumpkins guitarist James Iha, with whom they’ve been recording a track for the 35th anniversary of legendary DIY indie label, Stiff Records. “We’ve covered a Richard Hell song for it,” says Honor. “We’ll keep which one we’ve chosen a secret but it’s nothing too obvious.”

One thing that will be obvious on record number two, says Honor, is their love for New York’s art scene. The sleeve will be designed by Richard Phillips, whose hyper-real works recall the gloss of the city from the 1950s through to the 1970s. “In everything I’ve done, I’ve always wanted to replicate the sort of New York cool of The Velvet Underground, and Cerebral Ballzy’s gonna be doing something very New York, ‘cos that’s what I feel the world needs. Even New York needs New York right now.”

## WHO’S WHO ON NEW ALBUM ‘JADE & FADED’

### HONOR TITUS, FRONTMAN

Ballzy’s firebrand singer says his advancing age is bringing new influences. “I just turned 24, and there’s a big difference between now and when we were impressionable kids,” he says. “I’m even in a goth band called Eyeshadow – it’s a bit shoe-gaze-y.”

### RICHARD PHILLIPS, ARTIST

The New York artist is behind the yet-to-be-unveiled album cover and its attendant singles. “Honor is immersed in the art scene,” says bassist Mel. “Richard caught wind of us through him. Some people have said his cover for [recent single] ‘City’s Girl’ looks like Britney Spears, which is funny, but it’s not her, it’s a fictional character.”

### TOM KOGUT, CEREBRAL BALLZY’S NEW DRUMMER

Bassist Melvin Honore says: “Tom’s a great dude. Super talented. I know him through friends of friends. He builds pedals and shit for the band and does all kinds of crazy electronic shit. He’s really cool.”

### DAVE SITEK, PRODUCER

The big-name producer is also the architect of the ‘00s New York sound. “They rock, I like them. I rock, they like me,” he says. “I grew up listening to hardcore and I haven’t seen anyone breathe and sweat it like they do in a long, long time. We live in a fabricated world but they are authentic.”



Producer Dave Sitek



Yuck (l-r): Max Bloom, Jonny Rogoff, Mariko Doi



With former singer Daniel Blumberg

# YUCK: "WE NEVER THOUGHT OF QUITTING"

*After the departure of their charismatic frontman, things looked bleak for the London grunge revivalists. But with guitarist Max Bloom stepping up to the plate, the band are back with a fresh sound and new album*

**I**'m aware that it's not every day that a singer leaves and the band carries on," says Yuck's Max Bloom. "That doesn't really happen. Maybe in AC/DC or Fleetwood Mac. But not in an indie band."

As unlikely as it is, it's a predicament the guitarist-turned-frontman found himself in back in April this year when the London grunge devotees posted on Facebook that frontman Daniel Blumberg had abandoned ship. Unwilling to give up the album he'd been working on since Yuck's debut rattled onto the scene in 2011, Bloom decided to take on the role of frontman. "I haven't really thought about the last year and put it into words until now. It was a big blur of uncertainty. But I don't think I ever considered it the end of the band. I always knew that I wanted to make this album."

Having entered a battle of the bands aged 15, schoolmates Max and Daniel signed to XL under the name Cajun Dance Party, dissolved that band after one album, then kickstarted Yuck a few years later with bassist Mariko Doi from Tokyo and American drummer Jonny Rogoff. Max admits he was "pretty nervous" about stepping into his friend's shoes, but with the help of a vocal coach, he soon found his feet. "We would do

warm-ups. Things like getting me to stand at the other side of the room, just shouting at her," explains Max.

Daniel Blumberg has, meanwhile, released an album of gloomy indie under the guise of Hebronix, having previously put out solo material as Oupa in 2011 and a 2009 Japan-only record as Daniel In The Lion's Den. "I guess he finds it difficult to be confined," says Max, adding that the split was amicable and the pair are still on speaking terms. "It was like something was unravelling throughout the year. We had a few honest conversations but it was easy for anyone to see his heart wasn't in it and he wanted to be doing his solo stuff."

Alongside drummer Jonny and bassist Mariko, the new line-up is completed by guitarist Ed Hayes, who used to support Yuck as a member of Fanzine. The band are building themselves up again, more or less from scratch. Jonny is enthusiastic about the new member: "It was really natural for Ed to join us because he was an old friend. From the get-go we all played well together with positive vibes."

Before Ed's arrival in spring of this year, the band started working on what Max has dubbed their "second first album" 'Glow & Behold', which is out next week. They secluded themselves in the converted church space of Dreamland Studios in New York's Hudson Valley

with producer Chris Coady (Yeah Yeah Yeahs, TV On The Radio).

The concept for the album itself predates Yuck's debut. He recalls being inspired by a sign he saw for Maple Shade, a New Jersey suburb, while staring out the window of their van on tour in the US in 2011. It's about fantasised places – "but not necessarily a magic place that's going to solve your problems," says Max. 'Glow & Behold' is rooted in a restless America, bookended by the opening and closing instrumentals 'Sunrise In Maple Shade' and 'Twilight In Maple Shade'. Gone is the lo-fi grunge sound of 1991; in its place is "classic simple songwriting" and even trumpet solos on 'Middle Sea'.

"I knew that I wanted to create something cohesive," says Max. "When a band makes their debut, it's always like they're just making music without really thinking of the end goal. The first album was a selection of 12 songs from however many we wrote, which made it onto a tracklisting. This time, once I had a few songs or basic ideas, it was just a case of letting everything unravel around it." These unravelling threads bind the melancholic 'Memorial Fields' to the optimistic and aptly titled 'Rebirth.'

"I think this past year has been an emotional journey and a huge accomplishment in my life," says Max. "We've come out the other side and the worst is almost over."

## YUCK'S SECOND DEBUT ALBUM

*The ingredients for revitalising the band*

### MAX BLOOM (VOCAL AND GUITAR): NUDITY

"We did a photo shoot in Suffolk. We were staying in a beach house, with no shower, everything covered in sand. So Jonny and I took our tops off. He loves being shirtless."

### JONNY ROGOFF (DRUMS): FINE DINING

"Recording in upstate New York we really bonded together. I learned that Max only eats soup for lunch and Mariko cooks really good pasta."

### MARIKO DOI (BASS): ISOLATION

"I felt stuck recording the album where we did it. We didn't have a car so we couldn't escape. I tried to take a walk, but we all got too scared going into the woods at night."

WORDS: PAUL SMITH PHOTOS: ANDY WILLISHER



# THAT'S SNOWBUSINESS

Channel 4 News' **Jon Snow** unleashes his inner rock star for the Amy Winehouse Foundation

In his illustrious broadcasting career, Channel 4 News anchor Jon Snow has gone mano-a-mano with genocidal dictator Idi Amin and exposed war criminals in Sri Lanka. None of which, he says, was as scary as singing a rendition of Blur's 'Parklife' to a packed benefit gig for the Amy Winehouse Foundation on September 13. Does a career in pop beckon for the veteran broadcaster?



They love a bit of it: Jon Snow (second right) and friends sing 'Parklife' in Camden

## We had no idea you're a singer, Jon...

"I'm not! Well, unless you count a stint as a chorister at Winchester Cathedral as a boy and a night or two of karaoke at the Chinese restaurant. It was a strange, improbable journey into the unknown for me."

## Did you ever interview Amy?

"I never met her, sadly. But she was clearly an extraordinary figure with phenomenal talent. Hopefully, the Amy Winehouse Foundation can steer children away from a fate like hers."

## How did it happen?

"Mitch, Amy's dad, asked me. We met shortly after Amy's death, when he came to work at the New Horizon Youth Centre, which I chair. I said, 'Well, I suppose I could narrate 'Parklife' and do a bit of Manfred Mann's version of 'Do Wah Diddy Diddy'...' Performing is tougher than broadcasting. I had to get the guitarist to kick me in the shin to tell me when to come in."



Amy: "a phenomenal talent"

## Are you a big Blur fan?

"Huge! And particularly of Damon Albarn. I'm not sure if he's seen the clip online, but I don't think he'll be calling in a hurry to tell me to quit my day job."

## Which other news anchors could you start a band with?

"Actually, my co-anchor Krishnan Guru-Murthy is a dab hand at the lead guitar – a real rocker. I bet Moira Stuart has a mean voice. And I'm told Trevor McDonald as a younger gentleman loved a bit of calypso."



Willis: quick on the draw

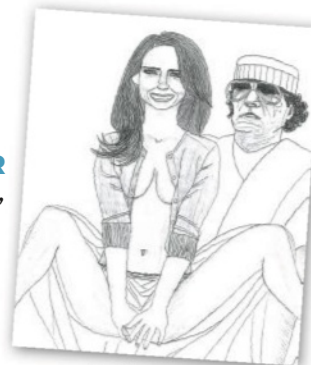
# OUTSIDER ART

Willis Earl Beal's art is as uncompromising as his music

To mark the release of new album 'Nobody Knows', singer-songwriter Willis Earl Beal is hosting his own art show at New York record store Other Music. *Somebodies By Nobody* is comprised solely of pictures of basketball players Willis drew when he was a teenager, but we asked him if we could also see some of his other, not quite so family-friendly artworks. Children – and members of the Royal Family – please avert your eyes.

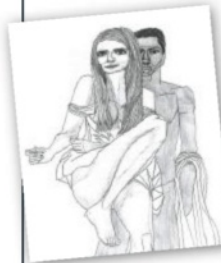
## KATE & MUAMMAR

"Being American, I have this idea that all of the British love Kate Middleton, but I'm pretty sure that's not true. She's with Muammar al-Gaddafi because I guess I wanted to have two figures that don't belong together. It's one of 25 to 30 pictures I drew at my grandmother's kitchen table in one coffee-fuelled night."



## MISCHA, WHY THE PENCIL?

"I think Mischa Barton is pretty attractive, so I drew her and myself stood behind her. She's holding a pencil, but I don't know why. I've drawn quite a few lascivious pictures. I guess I'm just a person who likes to draw attractive women."



## UNTITLED (MICHAEL JORDAN)

"I started drawing basketball players when I was eight as part of a game I devised. I had notebooks full of game stats and if I had a free moment at school, I would start talking to myself about upcoming games in a sportscaster voice. It gave my mind a lot of peace."

# PARLOUR GAMES

Metz, Pure Love and BMTH played exclusive Converse shows at a London tattoo studio. See more on NME.COM

Last month, The Circle tattoo parlour in London's Soho helped mark the launch of Converse's new punked Chuck Taylor sneaker by playing host to special one-off gigs by Metz, Pure Love and Bring Me The Horizon. Only a handful of lucky fans could get tickets, while an even luckier few received unique tattoos from world-renowned tattoo artists. If you weren't among them, don't worry. Head to NME.COM for three short documentaries on the experience, from three very different perspectives...

## METZ

Canadian power trio Metz are one of the best live bands in the world right now. At their Circle gig, the band were shadowed by music photographer Ami Barwell, who gives an insight into life behind the camera, and how she goes about documenting the madness that unfolds.

## PURE LOVE

Pure Love's live shows are renowned for being visceral, no-holds-barred experiences. In their film, guitarist Jim Carroll talks about how to connect with the crowd, what it feels like to be onstage, and why – contrary to popular belief – being a musician is anything but a 'slacker' profession.

## BRING ME THE HORIZON

The most important part of any gig is the audience – without them, it's just a glorified rehearsal. The third video follows Matt, a Bring Me The Horizon fan from the band's hometown of Sheffield, talking about what makes live music not just entertainment, but a religion.



Metz pulverise The Circle tattoo parlour in London





TALKING HEAD

## WHY WE BANNED 'BLURRED LINES' FROM CAMPUS

**Nadia Mehdi**, VP of Societies and Activities at Edinburgh University, explains why her Students' Association banned Robin Thicke's mega-hit



The Student Officer team at Edinburgh University Students' Association have banned 'Blurred Lines' from being played in our venues. Why? Because it's extremely sexist. The song has caused controversy all summer long. Students have been

denouncing it on social media and it was clear that many of our members think it's inappropriate to play it in our venues.

Creating a catchy song insinuating that there is a 'blurred line' between consensual and non-consensual sex goes against the work of many feminist campaigners. When it comes to sex, there is no blurred line. Attitudes like this, reiterated over and over again in the media, lead people to blame victims of sexual assault and doubt the truthfulness of rape allegations.

Sexual violence happens every day in the United Kingdom. An estimated 85 per cent of rapes go unreported and only seven per cent of reported rapes lead to convictions. Things are no different on our university campuses: the National Union of Students' *Hidden Marks* report says one in seven female students reported experiencing serious physical or sexual assault, and over a third of female respondents said they felt unsafe at night.

Women who do manage to get their cases to court will be faced with negativity and questioning along the way; comments such as "you probably danced too close" or "maybe you should have worn a longer skirt". They're the

kind of statements echoed in the lyrics of 'Blurred Lines', which include "*The way you grab me, must wanna get nasty*".

Robin Thicke has been quoted as saying that he feels the song is a "feminist movement in itself", but this couldn't be further from the truth. While it does contain lyrics such as "*That man is not your maker*", going on to ask women to let him liberate them is just plain patronising.

Last academic year at one of our biggest ever student council meetings, students voted for a policy to 'End Rape Culture and Lad Banter on Campus'. This policy called for the Students' Union to campaign against the kind of victim-blaming attitudes promoted in the song.

While 'Blurred Lines' is by no means the only song that promotes an unhealthy attitude to sex and consent, we singled out this track after it was named 'song of the summer' [by US publication

*Billboard*] due to its popularity. It contains particularly violent lyrics and it isn't a message that we want playing in our buildings during freshers' week or beyond.

This is not an act of censorship – EUSA has no power to wipe out misogynistic music from all spheres of life. We have simply taken a stance against the kind of sentiment our students asked us to campaign against. Students can continue to discuss the point at which the line is crossed in sexist songs this semester. And if any Edinburgh students miss dancing to the catchy tune, there are plenty of parodies on the internet promoting enthusiastic consent and patriarchy-smashing instead!

*"When it comes to consensual sex, there is no blurred line"*

## NEWS OF THE WEIRD

FROM THE NME NEWSROOM

### OH MY GOD!

Ricky Wilson has signed up to appear as a coach on the next series of *The Voice* in the UK. Contestants can expect lessons on how to nail a "Woooah" and the subtleties of truly owning a scissor-kick.

### BALL GAMES

An American university had to remove a pendulum-like statue from campus after students used it to recreate Miley Cyrus' 'Wrecking Ball' video. At least they can still twerk against the statue of Robin Thicke.

### FANTASY FOOTBALL LEAGUE

A petition has been created to get troll-like metal veterans GWAR to perform at the Super Bowl half-time show in 2015. Should it go ahead, fans will be praying for no Janet Jackson-style nip slips that night.



"This? Just something I picked up in Urban Outfitters"

### QUEENS OF INCONVENIENCE

Josh Homme did not enjoy himself when QOTSA played Jay Z's *Made In America* festival, complaining about being frisked and made to promote the rapper's champagne. Better make that 100 problems, Jay.

### HOE-DOWN WITH THIS SORT OF THING

A group of country music fans have staged a protest in favour of more country music being played on UK radio. To be fair, there has been a lack of cuntry on the radio since Chris Moyles quit Radio 1.



Fancy-dress shops couldn't believe their luck that day



# NME

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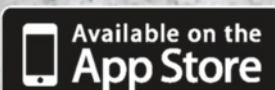


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# PIECES OF ME

## LAUREN MAYBERRY

### CHVRCHES

*The Scottish synth-pop singer on service station soul compilations, crap '90s pop, and why hamsters are the best*

#### *My first album*

##### **BEST OF SOUL COMPILATION**

"I always feel like people give cool answers to this question and it makes me suspicious. I bought a lot of questionable compilation albums from service stations when I was younger because we used to travel around a lot. I had 'The Best of Soul' and 'The Best Of Country'. There was one particular soul one that had PM Dawn, Sade, En Vogue, maybe Boyz II Men on it... it was nothing but hits."

#### *My first gig*

##### **SMASH HITS TOUR**

"I had a really nice dad who would take me to lots of crap pop shows that he didn't want to go to. I remember him taking me and my friend to a *Smash Hits* tour with 911 and Atomic Kitten and stuff. 911 had ridiculous moves and only now as a grown-up do I really get how inappropriate it was for kids. Back then I completely managed to block out the sexy stuff - hopefully it hasn't had some kind of formative effect on me."

#### *Right now I love*

##### **PINS**

"I'm a big fan of Pins. They're a four-piece band from Manchester who I found out about through some friends. I help run a monthly club night in Glasgow and we put them on at the end of last year. They're an awesome live band. Their live show is really energetic and they've got a track called 'LuvU4Lyf', which is cool."

#### *My favourite possession*

##### **MY HAMSTER**

"I'm not sure if an animal is a possession, but if it is a possession then I would say my pet hamster. People are a little snooty about hamsters, but it's the best £8.50 I've ever spent. When you think about what you'd spend £8.50 on - two beers, or a beer and a half in London... It's nice when everything is mental that you can go back to your house and he doesn't give a shit what you've been doing. I'm a big animal person."

#### *My favourite TV show*

##### **THE WEST WING**

"It really stands up to repeat watching. The writing's incredible, the performances are great and I really wish that Jed Bartlet was a real President and that I could quote scripture as a kind of witty weapon in the way that he does. Not that I'm particularly religious, but I think I could really win an argument with that. Especially with religious people - you're informed enough about it so you could go tit for tat."



#### *My favourite place*

##### **BRACKLINN FALLS, CALLANDER**

"I grew up in the countryside outside Stirling and there's a place called Callander there which is this nice, quaint little place with lots of fudge shops. There's a path with a waterfall in it called Bracklinn Falls, which is a nice place to just go and eat sandwiches. My family are based in that area, so I still go back."

#### *The book that changed you*

##### **THE TRICK IS TO KEEP BREATHING, BY JANICE GALLOWAY**

"Her writing style is really to the point and visceral and I'm a big fan of that. It follows this woman who's dealing with a death in her

life and may or may not be depressed. Which doesn't sound like a great advert for it, but it's great! Some of the sentences are really gut-wrenching and beautiful."

#### *My style icon*

##### **WINONA RYDER**

"I'd go for something comfortable and classic like '90s Winona Ryder. It's very understated and she's incredibly cool: she's being herself and it doesn't seem too try-hard. Maybe she seems so stylish because she's very talented and great at what she does, which is what matters at the end of the day. You can buy all this nice stuff, but if you're happy in yourself then that's really attractive."



(Clockwise from main): Chvrches singer Lauren Mayberry; Winona Ryder, her "incredibly cool" style icon; Martin Sheen (left) as President Josiah 'Jed' Bartlet in *The West Wing*; Manchester band Pins, whose album is out this month; '90s boyband 911 and their "ridiculous moves"; *The Trick Is To Keep Breathing*; a hamster



# RADAR

FUTURE STARS, BREAKING SCENES, NEW SOUNDS

Edited by Matt Wilkinson



ABOUT  
TO  
BREAK

## BLAENAVON

*The enviably youthful trio's music needs no embellishing – unlike their backstory...*

**A**ccording to their pithy, online bio, Blaenavon are “three boys with a story to tell”. Not that the youthful indie trio are keen to elaborate. “Let’s just say it’s a story of anguish, heartbreak, cross-dressing, and... a guy called Matt Hollidge,” singer Ben Gregory tells *Radar* wryly from his home village of Liss in Hampshire.

Although each member of the band – completed by bassist Frank Wright and drummer Harris McMillan – is only 17, they’ve been playing together, under various guises, for around four years. “Our formation is a dull story,” Gregory laments. “Harris and I got to know each other after I moved into a new place with my family – our mothers met and suggested that Harris and I get acquainted. We ended up jamming together. My piano teacher then told us to get in touch with Frank.”

Unremarkable though the band’s genesis may be, it’s certainly led to some thrilling music over the past 12 months. Following on

from their attention-garnering debut single ‘Into The Night’, their new, four-track ‘Koso’ EP is released this week. Highlights include the Jeff Buckley-esque ‘Wunderkind’ and waltzing opener ‘Gods’, which is built around a delicate finger-picking sequence before erupting into a whoosh of overdriven guitars, sparkling crash cymbals and impassioned vocal declarations. It all sounds incredibly accomplished, stirring, and, dare we say, grown-up. It leaves you wondering where they will take their music next. “Well, the album is pretty much written,” explains Gregory. “We’re getting more comfortable with recording and so we’ll be experimenting with a few more ideas and instruments to expand our sound. We’re excited.”

Only time will tell as to whether Blaenavon truly do have a meaningful story. Frankly, it matters little, because judging by ‘Koso’, their music in itself is strong enough to ensure that plenty of ears will be engaged over the coming months. We’d love to know who that Hollidge chap is, though. *Sam Lavan*

### NEED TO KNOW

**BASED:** Liss, Hampshire  
**FOR FANS OF:** Wild Beasts, Wu Lyf

**BUY IT NOW:** The ‘Koso’ EP is out this week

**SEE THEM LIVE:** Blaenavon play a short UK tour at the end of October

**BELIEVE IT OR NOT:** The ratio of the band’s Brazilian fans to their European fans is 17:1. Or so they say





Kirin J Callinan: even his wardrobe is challenging

## AUSSIE WILD MAN HITS UK SHORES

Meet Kirin J Callinan, the well-connected cult oddball who likes to “take things further”

### RADAR NEWS

Earlier this summer, east London venue The Shackwell Arms was the location for a rare outing by Australian improv group

Fashion Launches Rocket Launches. The experimental jamming unit was formed in 2007 by Jagwar Ma's Jono Ma, Midnight Juggernauts' Daniel Stricker and intriguing solo star Kirin J Callinan as a “cathartic, venting mechanism” after “being fucked over in other bands”, it's a project with a unique concept behind it.

“Every show had to have a different line-up,” explains Kirin. “We had this manifesto, like it would always be a rotating cast – there would be no set members and no set songs.”

With the founding trio reunited, they invited Au.Ra's Tom Crandles and Splashh's Sasha Carlson to join them for the improvised performance, something the latter had done before.

“I know Kirin from the music scene in Sydney,” explains Sasha. “I'd done

[a Fashion Launches Rocket Launches show] once before. It's quite hard not having any practice, but Kirin's out of control. He can make it sound like techno almost, just using his guitar pedals.”

Bringing that wild invention back here in October for his own shows, Kirin will be aiming to recreate the discordant, challenging nature of tracks from his debut album ‘Embracism’. A mix of abrasive industrial noise and softer, heartfelt moments, its warm reception since its release in July has come as a surprise to many, not least its creator – a veteran of Australia's alternative scene – who describes it as “bizarre”.

But despite the cult success of ‘Embracism’, Kirin's definitely not intending to remain static for long. He's already started work on a follow-up LP, on which he's aiming to “take it further” than before.

“Where things are hard and macho, I want to make them harder and have *more* machismo,” he explains. “Where things are sentimental, I want to make them more sentimental and cheesy and bombastic. I like to push things to extremes.” *Rhian Daly*



Fashion Launches Rocket Launches at a Sydney show

### BAND CRUSH



*Erol Alkan on his new favourite act*

“This is a shameless plug as his new EP ‘Need Electric’ is released on my label [Phantasy], but Daniel Avery is making some of the best club music around at the moment and has lots of supporters: people like The Chemical Brothers, Rodinske, Tiga, Andrew Weatherall and a wide variety of other DJs and electronic artists.”

## The Buzz

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



### 1 COURTNEY BARNET

Aged 25 and based in Melbourne, Courtney's recent SoundCloud track ‘Avant Gardener’ has put her firmly on the map. She says she's a slacker, but with a slew of masterful lyrics about bongos, doctors and growing tomatoes on her front porch it's hard to believe that (case in point: “I'm breathin' but I'm wheezin'/I think I'm emphysemin'/My throat feels like a funnel filled with Wheat Bix and kerosene”). She's got a double EP combining the best of her earliest releases called ‘A Sea of Split Peas’ out on House Anxiety/Marathon Artists on October 15 – which is handy, as just a week later she hits UK shores for the first time too, playing a trio of hyped and sure to be rammed shows across London.



### 2 DARLJA

While the hyperbolic industry predictions of this lot being akin to Jake Bugg fronting Arctic Monkeys might be wide of the mark, debut single ‘Queen Of Hearts’ is undeniably catchy. The Lancashire trio have taken their first steps out of the shadows recently, supporting Skaters.



### 3 MOON KING

You may recognise Moon King's Daniel Benjamin from playing live with his brother's band Doldrums. Midway through a European tour in support of their own ‘Obsession’ album (out now on Tough Love), the Toronto duo recall DIIV if they were fronted by Elizabeth Fraser.



### 4 UPSET

Upset is a '90s throwback supergroup – ex-Vivian Girls/Best Coast drummer Ali Koehler, ex-Hole drummer Patty Schemel, and Jenn Prince of La Sera. Debut single ‘Oxfords And Wingtips’ is three crystalline minutes of fuzzy guitar hooks and a beautifully plaintive vocal turn from Ali.



### 5 PUSHER

Currently squeezing onto smaller stages around the UK are Yorkshire five-piece Pusher, who look destined for a setting more capable of accommodating them and their psych rock. Hair-raising slides of guitar and distinctive moody vocals make for an absorbing debut track in ‘Shoot Life’.

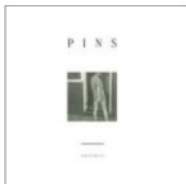


RADAR  
REVIEW

## PINS

GIRLS LIKE US BELLA UNION

*Intense debut from Sways alumni packs a powerful punch*



Manchester's Pins aren't so much a girl band as a girl *gang*. After gaining blog attention with limited-edition cassette release 'Eleventh Hour' early last year, they've been attacked by some for being a case of style over substance. Others have even dared to say that their success has

been purely down to the fact they're an all-female group. This criticism has galvanised the band, turning them into a close-knit unit – that's why 'Girls Like Us' is full of fight-back venom. It's a visceral post-punk debut album that packs a punch rivalled only by Savages in its sense of peril and tension. Doubters beware, the opening track's title reads like a manifesto: 'It's On'.

Militaristic drumming, rib-shaking bass rumbles and metallic guitars that sound like shards of flame dropping from the ceiling set the scene for frontwoman Faith Holgate's Siouxie-meets-PJ Harvey battle cries on the title track, and it's an intense journey into alluring danger from there onwards. Spaciousness and reverb are used in a similar way to Martin Hannett's groundbreaking work on Joy Division's 'Unknown Pleasures', making highlights including 'Stay True' and 'Lost Lost Lost' eerily thrilling. But the brooding production isn't matched by Holgate's lyrics: unlike Jehnnny Beth, she's too often passive, lacking the defiance to match the band's assertive sound. 'Mad For You' sees her "*falling to pieces*" over someone. On 'Get With Me', she sings "*I can be anything you want me to be*", while 'I Want It All' contains the line "*I am his endlessly*".

It's 'To You' that sees Holgate at her best, impassioned and singing with vocal fire. It's a polemic aimed at those who don't appreciate her efforts. "*To you all I give my mind/To you all I give my time*", she angrily declares, and she's right – Pins deserve our appreciation. They've made an impressive debut, but with a few more years together this gang will fulfil their real potential. *Simon Butcher*

7

**BEST TRACKS:** 'Sugarcrush', 'To You'



Pins (l-r): Faith Holgate, Lois Macdonald, Anna Donigan, Sophie Galpin

5  
To SEE  
This week's  
unmissable new  
music shows



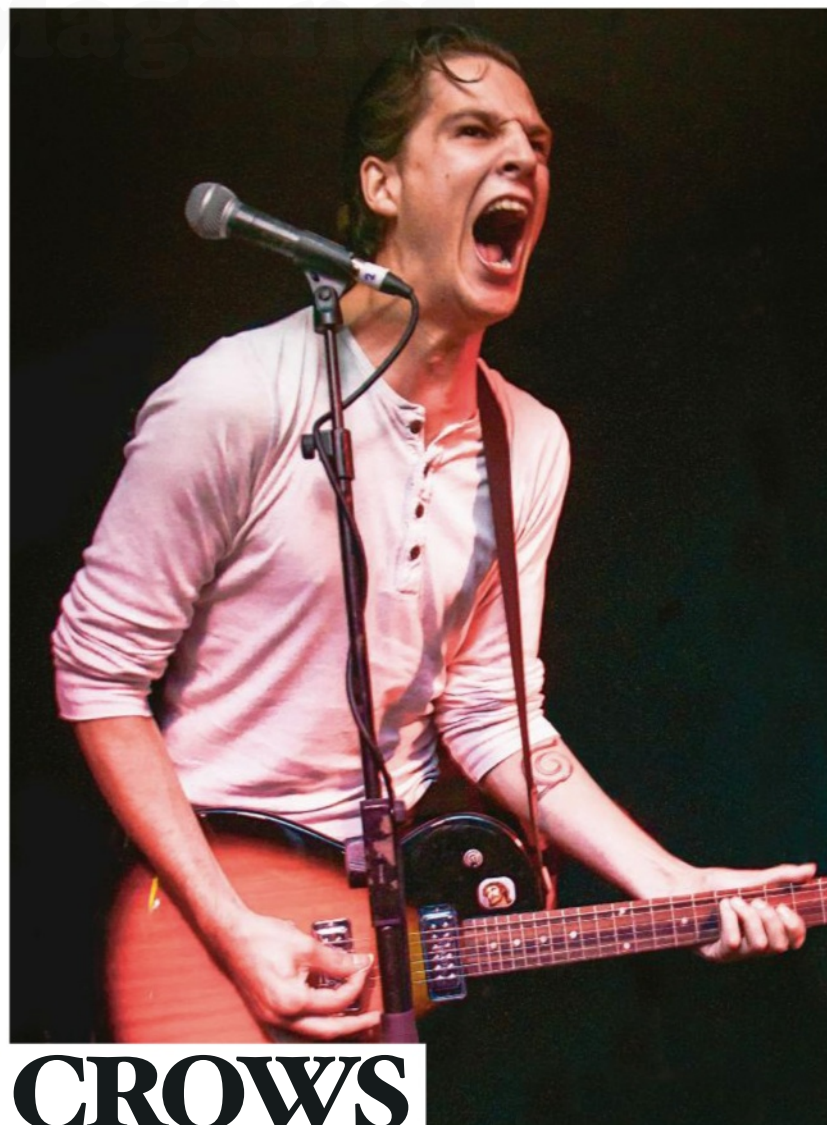
**TALL SHIPS**  
Boilerroom,  
Guildford, Sep 27

**CROWS**  
Star Inn,  
Newcastle, Sep 28

**ALL WE ARE**  
Bike Shed Theatre,  
Exeter, Sep 29

**BELIEFS**  
(pictured)  
Sebright Arms,  
London, Sep 30

**SLAVES**  
Birthdays, London,  
Sep 30



## CROWS

**THE OLD BLUE LAST, LONDON**  
SATURDAY, SEPTEMBER 14

RADAR  
LIVE

Crows may have only released their first single this month, but several things about tonight's show suggest they are ready to escalate their operation and broadcast their switchblade surf and terror psych on fatter bandwidths. Firstly, they don't slack off. It's their third gig in 24 hours and though there's an aura of bled-out exhaustion, it's more of a generational look; they *sound* anything but jaded.

There are lingering traces of the MTV2 and Xfm output they were probably reared on but their set is ignited by brash internal dynamics and they are sonically adventurous enough to slip clear of indie convention. Try, for instance, the set closer, 'Crawling.' It's 'How Soon Is Now?' gone Deutsche-industrial. Playing with the proficiency of boys brought up in the suburbs, and the swagger of boys who weren't, they hit optimal angst around mid-set, when they drop the opaque 'Frankish Empire'. It's reminiscent of early Floyd, and the video is like a Vans ad turned into a surgical abomination of *Trash Humpers* and *Eyes Wide Shut*.

The single was produced by Hookworms' MJ and mixed by Rory Attwell (a sure seal of contemporary DIY credibility) and beyond the influence of Toy, The Brian Jonestown Massacre and The Black Angels, there's a newly available plot of commercial ground, scorched by Dreng and Loom, in which dark seeds like Crows should flourish. Indeed, while they're only first on tonight, their merch dominates the corner table, its solid visual aesthetic

*Their third gig in 24 hours, they sound anything but jaded*

grounded firmly in the psychedelic tattoo school of illustration.

Onstage, singer James Cox has the cocaine-y, lounge-lizard vibe of Richard E Grant, courting the middle distance with the pout of a consummate frontman. The other band members range from mean to almost affable, via scruffy. It's in their facial expressions – confident, scornful and hungry – that you can see the clearest intimation of future greatness. *Edgar Smith*



WorldMags.net





# IT'S ABOUT HAIM

The three LA sisters have put a life's work into releasing debut album 'Days Are Gone'. **Eve Barlow** experiences the extreme highs on tour and learns about some devastating lows while unfolding their journey so far

Photos: **Ed Miles**

**W**hat kind of retard makes shorts that zip from the butt?" jokes a half-asleep Alana Haim, while doting sibling Danielle attempts to get her kid sister dressed atop a twin bed in a Hackney hotel room in mid-July. Alana has a point. No time for pesky fasteners when you're right in the eye of the storm that is Haim's schedule.

The immediate thing about Haim is how tremendously entertaining they are as individuals. Alana, 21, a fan of British bulldogs who has recently taken to jumping off stages and running at people like a lion cub attacking a herd of antelopes; Este, 27, maternal figure-cum-bodyguard, diabetic teetotal vegan, amateur crowdsurfer and purveyor of the 'bass face'; and Danielle, 24, the sweet-natured beating heart of Haim, who'll bust out '90s pop choreography, then transform onstage, savaging her guitar like a hungry person chiselling a slab of Cheddar against a cheese-grater.

Haim have honed their craft since they

were tots, developing a pure love for *playing* rock'n'roll, rather than *acting* rock'n'roll. It's contagious. Being clutched to the bosom of this tight-knit Jewish family is such a revitalising drug that even touring drummer and 'fourth Haim' Dash Hutton reveals he's started going to the gym and stopped drinking. He'd be hard-pushed to find a tippie near any of the band's backstage hangouts, at any rate. Haim's rider consists of carrots and hummus for Este and a miserable, solitary bottle of Jack Daniel's for Alana and Danielle, which never gets opened. They probably lug the same one around wherever they go on their never-ending promotional campaign for 'Days Are Gone', one of the most eagerly awaited debut albums in years, laid on by Polydor and Jay Z's US empire Roc Nation.

If you want to know who the *real* Haim of San Fernando Valley are, you have to go through Este first. "At school, I warned everyone: if you fuck with my sisters I will fucking kill you. I'm so protective," she says, her leather boots dangling over the edge of the hotel bed. Danielle and Alana confirm that by the

time they were old enough to audition for and attend performing arts school LACHSA, Este was already a "legend", even winning over the meanest teacher. Danielle: "Mr Soerensen wouldn't let us have water bottles on our desks because someone was caught with vodka in them." Alana: "He wouldn't even let you go

to the bathroom. But one day, Este walked back into school and he went, 'AH ESTE! Come over here! Gimme a hug!'"

"I just like getting my own way, so I made friends with all the teachers and made them all love me," explains Este, a dab hand at manipulation.

"They'd catch me leaving campus, and because of my diabetes I'd be like, 'I'm going to my car to get insulin.' And they'd panic: 'OK, go! Why are you talking to me?! GO!' Then I'd get in my car and chill in Starbucks for two hours, come back and be like... 'It was *really* hard.'"

**"If you fuck  
with my sisters  
I will kill you"**

**ESTE HAIM**



Check out any of Este's between-song embarrassing-auntie-at-a-bar-mitzvah spiels during Haim's live sets on YouTube – especially the one at London's Roundhouse where she doles out her phone number (she still hasn't changed it; in fact, she now Facetimes her admirers) – and it will come as little surprise that at school she always wanted to be “an actress”. “Of course my dad was like, ‘You should audition with bass,’” she recalls. “And I’d be like, ‘No, Dad. Music is my hobby. Acting is my *thing*.’ And he’d go, ‘OK... it’s your funeral.’”

Today Haim will prise themselves from their Hackney hotel beds to head to T In The Park and more promo. Last night they were in the studio from midnight until 6am mastering that debut album. Deadline day: tomorrow (the deadline has been ‘tomorrow’ for at least six months). They’ve thrown everything they’ve got at it. They’re painfully nervous and never stop seeking approval from everyone around them – too many people.

The band are meticulous with every element of the album. As if writing and recording it while on the road wasn’t enough, producers



Down with Mickey at Disneyland

## “What was I gonna do in life? Do Haim”

ALANA HAIM

James Ford (recent CV: Arctic Monkeys) and Ariel Rechtshaid (Vampire Weekend) attest to how the girls collaborated on the production too. Ford: “They were *very* involved. They got deep into

clap sounds, reverb, things other bands don’t give two shits about.”

The level of collaboration meant long hours for everyone caught up in it. Being able to blow off steam was crucial. LA-based Rechtshaid reminisces down the phone about the sisters’ need to wreak havoc at one particular local haunt: Disneyland. “We’d buy Disney gear to get in the spirit – hats, sweaters, socks – then eat enough ice cream, corn dogs, frozen

lemonade and seafood gumbo to throw up.

We’d hit every ride in the park ‘cos Este’s diabetes got us right to the front of every line.” Este may appear to abuse her medical condition but, as demonstrated by the

intense recording sessions, Haim are anything but slackers. When diabetes posed a *real* hurdle at Glastonbury, she was positively heroic.

“Danielle and Alana kept telling me to get the fuck off the stage,” recalls Este. “We can do this fucking song by ourselves. Go take care of yourself, we don’t want you DYING.” Did Este leave the stage? *Is gefilte fish kosher?* The sisters battled on at Worthy Farm, completing four sets in 31 hours and scoring their biggest career highlight so far when they joined Primal Scream’s set as surprise guests. Technically, they opened for The Rolling Stones. It’s now two weeks later and the high has not sunk in for Alana, who’s keeping her AAA Pyramid Stage wristband in a safe place. “I use it as a hair-tie.”

**T**ime spent in Alana, Danielle and Este’s company is a cyclone of incomplete stories and bursting into songs by the likes of B\*Witched, Toni Braxton and The All-American Rejects.

“We were so rambunctious as kids, our parents made us go to dance class so we’d be tired by the time we got home,” says Este in Hackney. Smart parents. Interviewing Haim is like entering a time machine, going back to 1999 and watching an hour of MTV being acted out by nostalgic, loveable dorks, complete with scenes from *The Wedding Singer*. “I can do that entire film as a one-woman show,” says Este.

While Alana and Este figure out the minutiae of



Alana leads the handclaps in Hamburg



Danielle...

their life history, piecing together the Haim jigsaw, Danielle chills against the hotel bed’s backboard. She’s heard these stories a million times before and, like a wise Shaolin monk, observes from the sidelines, saving herself for her infinitely more considered interjections. Alana employs a Streisand-like dialect for their Philadelphia-born mother Donna, gesticulating with every fibre of her being until she runs out of steam. Este is more of a seasoned pro during her trips down memory lane, as she offers up a mean Middle Eastern take on *The Godfather* for Israeli father Moti. “You’re making our dad sound like a masochist!” protests Alana as Este starts to tell what’s renowned in the family as ‘The Running Story’. “He’s not a masochist,” Este insists. “He just raced me all the time.”

DAVID EDWARDS, MATT SALACUSE, GETTY

# HAIMLINE

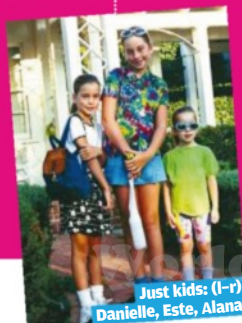
A brief history of Alana, Danielle and Este

- **MARCH 14, 1986** Este Haim is born, exactly nine months after Donna Haim and Moti Haim are married. The family live in Tarzana, Los Angeles.
- **FEBRUARY 16, 1989** Danielle Haim is born.
- **1991** Este cuts off Danielle’s hair and Donna takes her to the doctor. “I cut her hair when she was sleeping. She was two and

I was a psychotic six-year-old. I cut my eyelashes too. I don’t know why people gave me scissors.”

- **DECEMBER 15, 1991** Alana Haim is born, creating the family’s festive season of “Alanakkah” (Alana meets Hanukkah).

- **1990s** Haim form a band with their mum and dad called Rockenhaim. They play covers of Eagles songs.
- **2000** Este discovers nu-metal. “Marilyn Manson. And Limp Bizkit. And Orgy. And



Just kids: (l-r) Danielle, Este, Alana

- Korn. And Alien Ant Farm. I’d be the girl in the corner with black eyeliner and my sisters would be singing Spice Girls. I was always like, I FUCKING HATE THEM.”
- **APRIL 2005** The Valli Girls – a teen-pop girl group featuring Danielle and Este – are launched with their Columbia label debut ‘Valli Nation’. It’s short-lived.
- **JULY 7, 2007** Este, Danielle and

- Alana dump Rockenhaim duties and become Haim, playing their first gig at the California Institute Of Abnormal Arts.
- **SUMMER 2010** Este graduates from UCLA with a degree in Ethnomusicology, which she completes in two years instead of five. Danielle is touring Australia and Japan with Julian Casablancas (he spotted her





...Alana...



...and Este

Alana and Este finally figure out where their family history begins by rewinding the clock *decades*, way back to before they debuted as a threesome on July 7, 2007 at the California Institute Of Abnormal Arts (a “clown museum”); to before Este and Danielle were in teen-pop group The Valli Girls (Danielle: “That helped us figure out what we *didn’t* want to do”); to before they played with mum and dad as Rockenhaim, which took them to Club Med resorts (“we sang the Christmas tunes at dinner”); to before they were even born. You have to go back to an 11-year-old football-loving kid called Moti in Jaffa, south Tel Aviv. “Dad didn’t have time to breathe,” says Alana. “He was in a children’s choir; they had a drum set so he made friends with the choir



Alana’s talents also stretch to still-life drawing

master and managed to get a key to the choir room.” On leaving the conscripted Israeli army, drummer Moti emigrated to Ohio on a football scholarship. In time, he met Donna on a blind date in a “super classy sushi restaurant”. It wasn’t his conversation that impressed her, but his skill with chopsticks. He drummed with them at the table. “We looked at their wedding video,” recalls Alana. “My dad can’t speak English. I asked my mom, ‘Did you guys talk?’ Her answer was, ‘Whatever was meant to be said was said.’ Nine months later, *that* guy was born,” says Alana, pointing at Este.

**T**he family had modest beginnings in Tarzana, LA (“deep, deep Valley”). They moved house in 1994, and their new home was promptly destroyed in an earthquake (Este: “An entire wall of videos fell on Danielle. She slept through it.”) Alana and Este still live in their most recent family home in Sherman Oaks. Danielle lives in Venice Beach. Regardless of where they live, there are always instruments. Moti taught them to play drums (Este: “My first memory is my dad carrying me into the living room and putting sticks in my hands”); Donna taught

them guitar, simplified Joni Mitchell chords and Beatles songs. “[Joni Mitchell’s] ‘Big Yellow Taxi’ was super easy,” recalls Danielle. “But I remember my fingers hurting. From when I was eight till 14, I had lessons every week. My teacher tried to make us learn theory but I was so ADD. I just wanted to play fucking Green Day songs. Barre chords opened my mind – I was obsessed with a blues scale for a year. My dad wanted me to play Santana and Eagles solos in Rockenhaim so we’d sit with my CD player and learn them. ‘Hotel



Onstage at the MS Dockville festival, Hamburg

onstage playing at a Jenny Lewis show). Alana is still in high school.

- **FEBRUARY 10, 2012** After putting stuff up on MySpace, Haim finally meet a producer they trust – Ludwig Göransson – and release their first EP, ‘Forever’.
- **MARCH 2012** Haim go to SXSW for the first time. Alana: “At our first gig there were four people including a baby dancing in a tutu and two dudes. That’s who we played to. I was like, ‘Holy shit, this is going to be it. We’re playing to a baby!’”

- **JUNE 18, 2012** Haim sign to Polydor in the UK and play a gig at Dingwalls in Camden within the hour. They bring on their parents to perform ‘Mustang Sally’ as Rockenhaim for the encore.
- **SEPTEMBER 26, 2012** Haim play London’s Roundhouse, supporting Ellie Goulding as part of the iTunes Festival. Este gives out her phone number. It ends up all over YouTube.
- **NOVEMBER 8, 2012** Haim release ‘Don’t Save Me’ as a single. It’s remixed by Cyril Hahn. The video

features them playing basketball as a nod to Britney Spears’ ‘Baby One More Time’.

- **DECEMBER 2012** Haim’s ‘Forever’ makes it to Number Four in NME’s top tracks of 2012.
- **JANUARY 1, 2013** Haim appear on the cover of NME with Palma Violets.
- **JANUARY 4, 2013** Haim win the BBC Sound Of 2013 poll.

- **FEBRUARY 12, 2013** ‘Falling’ is released as a single. The video is shot in Pasadena.
- **MARCH 2013** Alana Haim wins the NME Award for Best Twitter.



Bobby G and his backing singers at Glasto 2013

- **APRIL 16, 2013** Haim appear on Kid Cudi’s album ‘Indicud’ on ‘Red Eye’ and Danielle makes a cameo on Major Lazer’s ‘Free The Universe’, both released on the same day.

- **JUNE 29, 2013** Haim join Primal Scream on the Pyramid Stage at Glastonbury as backing singers for the last three songs in their set.
- **JULY 29, 2013** Live favourite ‘The Wire’ is released as a single. The video features Jorma Taccone from US series *Girls*, who plays Danielle’s boyfriend.
- **SEPTEMBER 30, 2013** Haim’s debut album ‘Days Are Gone’ will finally be released.





California' took four lessons." That sounds fast for something so intricate. Danielle hesitates.

"Dude, you killed it," says Este. "You were eight!"

Danielle is humble and neurotic. Her strive for perfection is exhausting as she sweats every tiny detail. James Ford's highlight from the album sessions? "Seeing Danielle play the drums for the first time." Rechtshaid's? "Danielle. One of the sickest drummers I've ever worked with. Her awareness of rhythms, their dad's Latin influence and Chaka Khan... it's in her blood." As soon as she graduated from high school, Danielle joined the likes of Julian Casablancas and Jenny Lewis on tour. "Danielle would email me: 'I'm in Japan!'" says Alana. "I'd be like, 'I'm studying for finals. Suck my dick.' I was working in a thrift store and I'd applied to one college and didn't get in. My parents were like, 'What are you gonna do with your life?' They didn't want me to be chilling in my underwear on the couch forever. I was so offended we were having the conversation. I was gonna do Haim."

Thankfully, Danielle returned. And the rest? If we printed it all we'd be here till Christmukkah.

## "My dad wanted me to learn Santana solos"

**DANIELLE HAIM**

**A**s the sisters prepare to release 'Days Are Gone', one elephant lingers in the room: are Haim live rock'n'roll hellraisers or are they Mickey Mouse Club fans disguised in leather jackets? They can look and sound like two totally different bands. Onstage they can pulverise the shit out of Fleetwood Mac's 'Oh Well', while on record there are elements of R&B pop ensembles (think Diddy's long-forgotten protégés Dream) and Shania Twain.

"We were going to call our record 'No TV,'" recalls Alana, remembering how their dad would curtail their consumption of MTV's *TRL*. Haim loved pop (Danielle: "Our parents wouldn't let us have the Spice Girls dolls. I wanted a fucking Spice doll"). Haim loved nu-metal (Este: "Our early songs are influenced by Dashboard Confessional. I was deep into Limp Bizkit"). Haim loved... classical? (Alana: "*Carmen, Candide, The Magic Flute*... I did



Este in full-on awesome rock goddess mode

fucking OPERA. My choir girls were super dope and we sang all of Ravel"). Haim are the epitome of a non-tribal generation – hence their self-proclaimed "hodge-podge" of an album. Written and recorded by the three sisters together, it cruises through '90s R&B, '80s MOR and '70s soft rock, just like a 45-minute VH1 video carousel. There are more cascading drum machines on 'Falling' than in the catalogues of Pat Benatar and Simple Minds combined. 'If I Could Change Your Mind' recalls '80s post-2 Tone band General Public. 'My Song 5' channels 'Blackout'-era Britney. "I wanted that to be the go-to song for when you're pissed off," says Alana. "Like 'You Got Lucky' by Tom Petty. That song straightens me the fuck out." She recalls writing the chorus to the title track in the studio with Jessie Ware in an hour. How did it happen so fast? "The spirit of Mariah Carey just flew into Este's body." Mariah Carey. Tom Petty. Fucking OPERA.

For Haim, making distinctions between it all feels prehistoric. What they live and breathe is entertainment. The influence of favourite



The vinyl countdown for 'Days Are Gone'

rom-coms, Nintendo 64, in-jokes and heartaches seeps into their music with overbearing enthusiasm – whether live or recorded. This is a band who cannot separate their affections for Led Zeppelin, Joan Baez, the Eagles or an episode of *The Fresh Prince of Bel Air*, so they've thrown it *all* at the wall. In that sense their debut is EVERYTHING it should be.

## WHEN HAIM MET PHARRELL

The super-producer was raving about the Haim sisters at 2013's SXSW – but little did he know this was not the first time he'd seen them...

**Alana:** "We were introduced to him before we played SXSW and someone from our label told him he had to stay at the show to listen to us. He was like, 'OK, I'll stay for a song or two.' We started playing 'Oh Well' and Pharrell darted out from the crowd to on top of a balcony, ran down the stairs and then stood right next to my face. He was rocking out and vibing so hard and when we got off he was like, 'You guys are the fucking future! I love you guys. Do you live in Miami?' And I was like, 'No.' He said, 'If you lived in Miami we'd hang out every day.' I was like, 'I can move to Miami.'"

**Este:** "The funniest thing about that is that in 2005 we were in Miami to see our

grandparents. We're walking around and who do we bump into? Pharrell."

**Alana:** "It was around that time when there was that song (starts singing 'She Wants To Move') and we were obsessed with it."

**Danielle:** "And all of my favourite productions – 'Drop It Like It's Hot', all the Britney shit, Justin Timberlake..."

**Este:** "So of course we said hi."

**Alana:** "We went up to him... We were like, 'We play in a band with our parents and we love to sing.' And he said, 'Take my number, memorise it, I'm going to give you each a portion of my phone

number.' But we were so excited that we forgot it. So at SXSW we told him the story and I think he got freaked out."

**Danielle:** "I was like, 'We met you! In Miami! In 2005!' And he was like, 'Oh, cool...'"

**Alana:** "I said, 'You gave us your number!'"

And he went, 'I knew you guys were talented. I had a feeling.' I'm obsessed with him."

**Este:** "We should be his backing band instead of Daft Punk. Just have us play 'Get Lucky' and Pharrell sing. With the helmets."

**Alana:** "No-one will know."

For more 'When Haim...', check out [NME.COM](http://NME.COM)



**A** month later at the MS Dockville festival in Hamburg, Alana and Danielle are in a 4x4 on the way to the stage, singing to the radio: "Hey, I just met you... AND THIS IS KERRAZY!" In 20 minutes Danielle is destroying her guitar like it's an adulterous boyfriend, while Este is losing her mind on the bass and Alana is pummelling a drumkit with her maraca like she's tenderising a steak. Este is so zoned out on set-closer 'Let Me Go' that as she walks offstage she accidentally punches a sound guy in the face.

The debate over onstage Haim versus on-record Haim continued last week when live favourite 'The Wire' was released as a single, having lost its trad rock riffs and





## FRIENDS IN HAIM PLACES

Rostam Batmanglij from Vampire Weekend on how the bands' friendship blossomed

### When did you first hear of Haim, Rostam?

"I first met Dani [Danielle] when she was touring with Julian Casablancas. Then we played a show together in Portugal and hung out backstage. I met Alana and Este through Ariel [Rechsthaid] – a really close friend of mine. The first time I hung out with all three of them they just kept bursting into harmonies without even thinking, like singing pop songs... 'Mirrors' by Justin Timberlake."

### How was touring with them this summer?

"So much fun. It should have been more shows but they had to cancel because they wanted to work on their album and get it finished. I'd seen them and hung out with them in the studio in LA and told them, 'Take as much time as you want.' I was really bummed out they had to cancel but there's no limit to the amount of time you should spend to get a record right."

### So presumably you heard bits of the album...

"I heard the whole album. It won't be a surprise to people because I think if you care about songwriting... that's what ultimately draws people to Haim, not, 'Oh I love that '80s snare

drum.' I never saw them as [a traditional rock band]. That's not the music they listen to and I know that from hanging out with them. They're not people who listen to only rock music. My favourite song on the record is 'Honey & I'. Danielle played me something really close to the final mix of it and I was like, 'This sounds great. Stop stressing!'"

### Do you think they've overcooked the album?

"No, I don't. Their career does not conform to any path that's been set out or happened before. The music world is in a pretty interesting place and Haim is indicative of the way in which you can follow your own path and release EPs, tour and then put out an album when you feel ready. I always joke with them that they're more famous than us. It's a running gag."



Haim's touring partner Rostam



Middle sister Danielle in Hamburg

### So if you were so in control, why are you so nervous about the album? Are you happy with it?

**Alana:** "I dare you to talk to one person who's putting out their debut record who's confident they worked hard enough. You have to be nervous. Being nervous means you care."

### You don't think you've worked hard enough?

**Alana:** "I'm fucking nervous so it means I've fucking worked my ass off. My teacher used to say, 'If you're not nervous it means you don't give a fuck.' We're fucking nervous. We give a FUCK."



Digging the dancing queens...

If you're trying to measure how much Haim give a fuck, witness how much of themselves they've poured into the album. It ends with 'Running If You Call My Name' – Alana's proudest moment. "I went through the most traumatic experience of my life right before we went on our first tour," she recalls. "My best friend in the whole world died. And I've never even told you guys this..." Alana takes a deep breath. Este and Danielle gaze into her eyes as Alana explains how she'd listen to 'Running...' when she found out her friend had died, even though it was written way before that incident. The lyrics mirror her movements when she got the call. "I went back to a room where all the memories came rushing back too soon/I packed my bags and I laid down, I felt the bed sink in and the covers around," says Alana, quoting the lyrics. "We were in the desert in Joshua Tree and the first thing I did was run away. I remember everyone calling – 'Alana! Stop! STOP! Where are you going?' The more people called, the farther I'd run. I didn't wanna come back to life... Every time I listen to that song it fucking makes me cry. I'm still dealing with the fallout..."

A drunk-driving incident was to blame. The driver survived. Alana's guitar has black tape on it, marking out the initials 'SKK'. Now, at every performance in every venue, Alana takes Sammi Kane Kraft onstage with her. A sense of melancholy hangs in the room, until... "This place is like *The Human Centipede*," says Este, laughing at the strange old building straight out of a horror film. "Someone is gonna get their head chopped off." And like that we're back in their dressing room, and the heartbreak is temporarily shelved. It has to be. Tomorrow it's onto the next stop: Pukkelpop, Belgium. Then it's Amsterdam. Then it's Reading and Leeds. Then LA for four days to work out how to play their new songs. Then New York, where they'll celebrate the Jewish New Year with Moti and Donna. Then back to London... And now, after a year of recording, numerous tours, attempts at making it and a lifetime of graft, the moment of reckoning arrives as the trio release that long-awaited debut album. Finally, it's out of Haim's hands.

Turn to page 36 for NME's album verdict. For the enhanced feature with transcripts, photos and video, head to NME.COM

gained a high-sheen pop production. What happened to those opening guitar licks?

"People are freaking out about where the fuck the arpeggios are. They're on the live version," says Alana. "I honestly... when it comes down to live and recordings, I like that they're different. People don't go to shows to hear a perfect recording. They wanna hear you fuck up. That's why it's live. If you wanna hear it live, there's 30 million versions on the internet."

### NME: Why didn't you just take what you do live and press record?

**Danielle:** "Oh, believe me, we'd go into the studio in LA, have the house engineer record us and it sounded like shit."

**Alana:** "In the past six years we learned so much because we failed so many times. We'd be like, 'Here's our songs, help us.' And every time it sounded like shit to us. It just wasn't our vision. We learned quickly that no-one is gonna replicate our vision other than us."

### So what is your vision?

**Alana:** "It can't be summed up in a sentence."

**Danielle:** "We like to mix organic and non-organic sounds, maybe not necessarily know what's real and what's not."

**Este:** "We just hear something we like! The producers fuck around on some weird-ass keyboard, thumbing through sounds, and we're like, YEAH THAT ONE. It became a very collaborative thing."



# ROLLING WITH THE PUNCHES

After coming to terms with the grief that defined their first two LPs, **Sleigh Bells** are now fighting fit. **Jeremy D Larson** meets a band ready for anything life throws

PHOTOS: **MATT SALACUSE**







**T**ravelling up in the lift of his newly minted Williamsburg apartment building, Derek Miller flashes Alexis Krauss the cover of a magazine showing a photo of a boxer named Saúl ‘Canelo’ Alvarez. It’s early September, and the 23-year-old undefeated upstart from Mexico is about to fight 36-year-old undefeated Floyd ‘Money’ Mayweather Jr in one of boxing’s most hyped matches in a decade. It’s the story of a humble kid, a star in his home country, versus a felonious legend whose purse is already set at a record \$41.5 million. The two of them can hardly wait to watch the bout.

Derek opens the door into his modern one-bedroom home. Hanging on the wall are vintage posters from World War II, and a massive purple flag with a famous naval battle cry slogan printed in white letters: DON’T

GIVE UP THE SHIP. In the corner are at least seven or eight guitars, most of them Jacksons with their drooping triangular pearl inlays and sharp lines on the body – guitars made for shredding, more commonly seen hanging from the necks of metallers.

Leaning against the kitchen counter are a pair of boxing gloves, a foam helmet and a practice pad. Alexis wears a ratty, cut-off T-shirt made by Everlast, a staple brand in the boxing world. In the video for their new single, ‘Bitter Rivals’ – the title track from their forthcoming third LP – she

bobs and weaves wearing a leopard-print boxing robe with her initials printed on the back, shadow-jabbing the air. She sings on the chorus, “*You are my bitter rival/But I need you for survival*”. It’s lean, scrappy, and honest – Sleigh Bells’ fighting style.

After a 10-month tour supporting their second record, 2012’s ‘Reign Of Terror’, the pair needed to get back into shape. At 6.30am every day of a harsh New York City winter, the pair would head to the gym before the recording sessions for ‘Bitter Rivals’. “We were boxing and it was February in New York,” says Derek, “and it was fucking cold. I would always listen to rough mixes of the song ‘Bitter Rivals’

walking over to the gym. I remember rainy, sludgy, icy mornings, but that song got me really hyped. I’ll regret saying this, but it felt like a theme song for me. It got me ready to box first of all, and then for *everything*.”

## “I FELT LIKE I HAD TO SEIZE THE DAY”

DEREK MILLER

**S**leigh Bells’ third LP is their most collaborative yet, though that doesn’t mean 50/50 participation: as ever, Derek wrote the lyrics, but this time he gave them to Alexis to mould with her own melodies. Her voice on ‘Bitter Rivals’ is far more than the breathy waif or the cheerleading salvo that it was on 2010’s ‘Treats’, their debut, or on ‘Reign Of Terror’. She now belts like a full-throated diva, her rallying scream sitting second chair to poppy melismatics. “I grew up singing R&B and soul,” she says. “I love ▶



Alexis Krauss and  
Derek Miller in  
Williamsburg,  
New York City



using my voice that way. A lot of the melodies that I was writing have the playfulness that comes with more intricate R&B-style vocals. On 'Reign Of Terror' and 'Treats', the vocals were all layered whispers. Here, the production on my voice is more stripped."

That directness is the primary distinction between 'Bitter Rivals' and Sleigh Bells' previous records: in under 30 minutes, Derek and Alexis ride their sound to brighter, sharper grounds than ever before. Derek credits much of this to new mixer Andrew Dawson, a long-time Kanye West collaborator, though Derek had wanted a huge pop sound for 'Bitter Rivals' from the start: he namechecks Michael Jackson and The Neptunes as touchstones. "And straight up, there's no Sleigh Bells without Gwen Stefani's 'Hollaback Girl!'"

These combined influences are most evident on 'Minnie', a neck-snapper from the album's front half. It makes a small nod to Minnie Riperton's soul classic, 'Les Fleur', though "you'd never connect the dots," says Derek.

"We were talking about her because I'm always in awe of her stratospheric singing style," says Alexis. "We ended up creating this character, Minnie Ripper – and those two words next to each other felt like something that should be on our record."

The chorus on 'Minnie' – a stomp before Alexis howls "Minnie!", a stomp and then "Ripper!" – might be the best example of Sleigh Bells' aesthetic to date. It conjures an image of Disney-styled horror shows, of pig-tailed school girls with chainsaws; pink as Miller's guitar,

## "THERE'S NO SLEIGH BELLS WITHOUT GWEN STEFANI"

ALEXIS KRAUSS

black as Alexis' hair, a kind of coquettish violence wholly rooted in artifice, a notion that preoccupies Derek. He gestures at the rows of Jackson guitars in his front room, two of which feature gaudily on the cover of 'Bitter Rivals'.

"I really wanted to play those," he says. "I think some people may think it's ironic or a pose or something, but I love them. I fucking love them. For me, the artwork is a beautiful photo with the composition and colours; I look at it and say, 'Fuck you, that's high art, those things are gorgeous.' Maybe my tastes are middle to lowbrow. But at least I have the fucking guts to go all the way, and be like 'cool, this is our lane' and I'm unashamed of it."

For a guitarist who used to play in Poison The Well, a band that headlined the hardcore Warped Tour, and a former session singer who pored over R&B records as a kid, Sleigh Bells is the logical manifestation of their personalities. Sure, they originally met when Alexis was serving Derek in a restaurant, but in the five years since the band's inception, you can tell their bond has become deeper and genuine; Derek calls Alexis 'Lexi', but if he's daring her to admit something, it's 'Krauss'. Plus she's the mouthpiece for his most difficult, personal admissions – the words to 'Reign Of Terror' dealt with the sudden death of Derek's father in 2009, nine months before his mother was diagnosed with cancer.

"I never felt uncomfortable occupying that lyrical space," says Alexis, glancing at Derek. "Even though I wasn't going through what he was, I felt safe singing those words."

"I could never sing 90 per cent of the shit that I'm writing," says Derek, his voice dipped lower than usual. It seems like a defence mechanism in a way, giving him the freedom to be honest without having to volunteer the information from his own mouth. "Absolutely. Without question," he says, nodding. "It can be therapeutic for me – it especially was on 'Reign...'. 'Comeback Kid' – that might as well be her singing that to me. I needed to hear it from her."

## FACING FEARS

We asked Derek and Alexis to face down some more dark days...

**ALEXIS:** "What was the first time you remember being really scared?"

**DEREK:** "I was in Yeehaw Junction, Florida, and there was a rope swing from a giant pile of mulch: you would climb to the top, jump and swing to the tree and then kick off it and swing back. I was really young, and everyone was like, 'Just don't let go!' So I jumped off and let go, fell to the ground and sprained my ankle."

**DEREK:** "When I split your head open with my guitar onstage in Atlanta, was there a moment when your head was going to be wide open?"

**ALEXIS:** "I kept thinking, 'The show must go on'. I thought, 'If I'm going to die at least it will have been a really fucking fun show.' So I jumped into the crowd. And then I threw the bloody rag I'd held to my head into the crowd. Once I got offstage the question was less, 'Are you OK?' more like, 'Why did you throw the bloody rag?! You should have kept that!'"

**ALEXIS:** "What's the weirdest thing you've ever done in your bunk on the tourbus?"

**DEREK:** "In 2003, with my old band Poison The Well, I had this nightmare that my bunk started compacting like a trash compactor. So in the middle of the night I screamed bloody murder. I launched out of the bunk and woke up when I hit the floor. I was extremely embarrassed so I dove back into my bunk and pulled the curtain. Then everybody woke up. Our bassist Geoff was walking down the aisle with his dukes up like an old-school boxer – he thinks somebody is murdering me."

**B**itter Rivals' works as a key to Sleigh Bells' catalogue and aesthetic, illuminating how 'Treats' wasn't just blown-out mayhem, but Derek acting out of pure shock. 'Reign Of Terror' wasn't just a band figuring out how to follow up a magnetic debut, it was a coping record, full of hushed expressions reconciling with death and loss. Their unmistakable sound originally came from a certain kind of emotional duress, which the pair finally seize control of on 'Bitter Rivals', a record about moving on.

"It's celebrating coming out of a situation I didn't think I would ever be able to come out of," says Derek, his voice returned to normal. "I had been in the darkest, nastiest situation. I came to terms with my father's death finally, that didn't happen until February. My mom has been in remission for two years now so she's in a great place, I'm in the best place of my life. I'm not going to boo-hoo about it now, but that shattered me for years. When you're in it, you just can't see out of it. But when I came out of it, I was like 'Oh my god.'"

"Even though the lyrical content was much more personal and dark on 'Reign Of Terror'," says Alexis, "I actually feel that this record is more emotive. The delivery has much more of a raw power and intensity from within."

"I lost my dad like *that*. One day he's there," says Derek, "one day he's gone – there's no explanation, there's no nothing. That gave me a little bit of a 'seize the day' thing." Their rejuvenated approach led to Sleigh Bells taking on their first ever remix, which Derek put on within minutes of us walking inside his apartment. It's a version of Phoenix's 'Chloroform' that's barely recognisable, sped up by about 30bpm and with mostly new lyrics, save for when Alexis goes two-for-two with Thomas Mars on the chorus.

Even though they finished the album five months ago, Alexis and Derek are still doing boxing training together every day. It's good for their physical health as well as their mental health, they say. Derek has lost 20 pounds since last winter. They never spar with each other – 'Bitter Rivals' doesn't refer to Alexis and Derek's relationship, but the tug o'war between Derek's past and future. Floyd Mayweather Jr may have trounced Saúl Alvarez in their fight, but Derek knows there are no easy victories when it comes to grief. Training's more important than winning.



Sleigh Bells onstage at XOYO in London back in 2010





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# outs

Touring the US on a train as part of an avant-garde art project – albeit one sponsored by a jeans corp – the righteously DIY No Age are still railing against the system, finds Mischa Pearlman



Scenes from No Age's tour photo diary

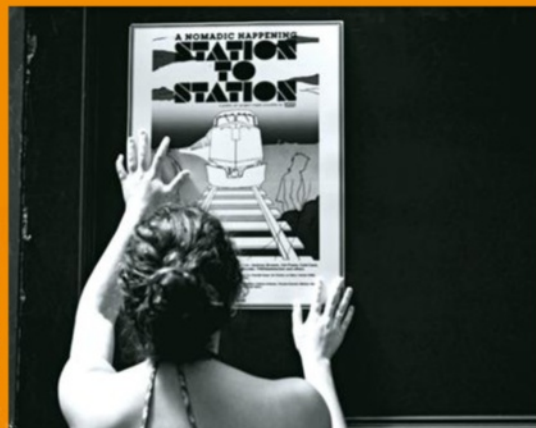
**O**n the East River in Williamsburg, Brooklyn lies Riverfront Studios, an old brewery turned into a vast warehouse-style performance space that looks out at the high-rise buildings dominating Manhattan's skyline. Usually used as a filming location, this evening it's home to the first stop on the Station To Station tour. An eclectic cross-genre project devised by multimedia artist Doug Aitken, Station To Station is billed, in highfalutin art-speak, as a "nomadic happening on a train that visits cities, towns and remote locations", and which "embraces constantly changing stories, unexpected encounters and creative collisions between artists, musicians and creative pioneers". Both outside and inside the venue, large tents serve as individual galleries, immersive experiences that

reveal themselves only upon entry, though one turns out to be a pop-up shop for Levi's, the project's sponsor. Seminal proto-punks Suicide will headline this evening; other stops will include artists such as Patti Smith, Thurston Moore, Cat Power and Beck.

As this inaugural night of the tour kicks off, free T-shirts bearing the phrase 'TOFU KILLS PEOPLE' are handed out to the audience as they follow a youth marching band inside. The kids circle around the hall while two silhouettes lurking on the stage add to their beat. When the procession heads out through a side door, the crowd immediately swarm forward, the newly empty space in front of the stage sucking them in like a vacuum as those two silhouettes burst into a powerful, grating, intense blast of noise and feedback. Enter No Age. Ladies and gentlemen, welcome aboard... except there's no train here. There aren't even any tracks.

This might be the first stop, but the journey hasn't begun – the actual train won't make an appearance until Pittsburgh two nights later. Not that it matters to No Age. The experimental LA noise-punk duo – guitarist Randy Randall and vocalist/drummer Dean Spunt – aren't travelling by rail anyway, despite being booked for several dates on the tour. Instead, they're driving alongside it, interjecting their own headline gigs with Station To Station performances, zig-zagging around on their own path while the train continues its planned trajectory before catching up with it again. It's an image that sums up No Age almost perfectly – keeping up with a wider movement but on their own journey. They're a part of it, but, at the same time, they're not.

"We're doing our own tour and we meet them when we can," Dean explains over the phone a few days later, while the pair are en route to St Paul, Minnesota. He's

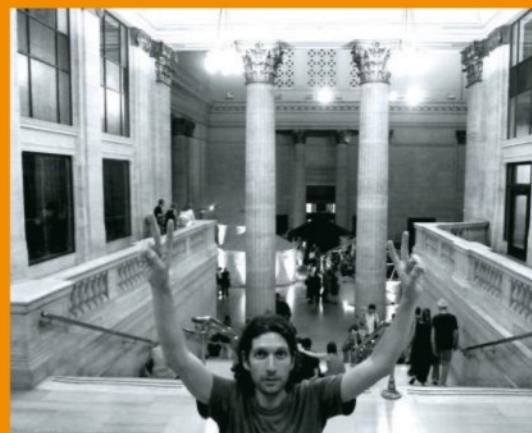


Dean onstage in Williamsburg





# Howlers



undoubtedly the more cynical of the two, and while he doesn't completely distance No Age from the Station To Station tour, he's keen to point out that it's only a portion of their what they're doing out on the road. "The sets we're doing there are different," he says. "They're site-specific and usually last about 20 minutes or so. The train thing is someone else's project that we're performing in and collaborating on because we've always collaborated with other artists, but this tour that we're doing now – we've been touring like this for over 10 years."

Randy is more encouraging about the project. "It's been good," he enthuses the following day. It's nice to be able

to present two different types of live experience, but that's part of what we do – I don't think it's that unusual or out of character for us. It's part of that deeper, richer musical experience that you're able to get. I think if you want to get the one single or the one song, you can do that, but if you want to go further, there are deeper layers you can get into with all the stuff that we do."

All the stuff they do includes, of course, manufacturing the packaging for their recently released fourth album, 'An Object', by themselves.

While that DIY ethic is nothing new – and certainly nothing new to No Age, whose very roots lie in that scene and ethic – it's the fact they chose to do it at this

stage of their career that's particularly interesting. Not least because they're signed to Sub Pop, and personally hand-making sleeves and inserts isn't something they need to do any more. They wanted to do it, simply, to see if they could, and to see what would happen if they did.

"The scale, I think, was absurd, and that's what was interesting to me," says Dean. "Making 10,000 ourselves as opposed to 500 or 1000. We're making these things by hand and then they're being shipped out to Walmart's website and Amazon and HMV and every place. We're not trying to break ground by being DIY and making our own record. It has nothing to do with that. People make tapes, they make records, they make fucking bombs, so it has nothing to do with that idea. It's more taking the reins and heading off in a little more of a different direction." ▶

## "It's about heading off in a new direction"

DEAN SPUNT



About to get on board with Ariel Pink



On the Station To Station train



Ticket inspectors are fierce at Chicago's Union Station





you weren't supposed to go. We broke into this kind of music world and very much felt that we were the kids crashing the gate, and we kind of stumbled into being this professional rock'n'roll band. That was never our intention. We weren't against it, but there was no rule book we were following on how to become the band we are today. Now we're here and it's that feeling that you don't want to be part of any club that would have you: 'Wait, now you guys like us?! We want to be the outlaws!'"

It's a paradox they're unlikely to escape, and just one of many that surrounds their existence. Because they're not just holding up that mirror to the rest of the world, they're constantly holding it up to themselves, too, curious to reflect back on their actions. Those 10,000 hand-crafted record sleeves that found their way into stores just a few weeks ago? Unnecessary. Yet that doesn't mean they shouldn't have done it. It doesn't mean it's not a wonderful display of exactly what No Age, in 2013, stand for. They're posing questions to make the listener think about the bigger picture.

"Digital music is fine," offers Dean. "It's totally valid and it's way more contemporary than vinyl or CDs or tapes. Digital music is the format of today, so these objects that we make are pretty useless. Obviously, I enjoy making records look good and making physical things – it's part of my job description – but there's really no need for them. They're just a fetishised thing that we carry around because we want to collect things. I'm not saying that's bad or that's wrong or anything, but if I don't recognise that, I'm living with my head in the clouds."

From album to handmade album, gig to gig and yes, station to station, theirs is a never-ending journey, a search for an ultimate truth where perhaps there isn't one.

"Our whole existence is very conflicting," Dean says. "We're playing music that's sour, but also it's sweet. We're on the road touring and spending money on gas, showing up and playing rock'n'roll music. It's capitalism, right?" He pauses, well aware of his earlier tirade against corporate sponsorship, then continues. "I just like to put out questions. There's no answer. I don't complete the cycle. The listener does that. We just put it out there."

**T**hat different direction is one No Age have always been heading in, both musically and ideologically, since their inception in late 2005, when they formed after the dissolution of their previous band, Wives. Their fiercely independent spirit and self-sufficiency is the cause for Dean's very evident revulsion at the Levi's sponsorship of Station To Station. Or rather, what their involvement in it symbolises for him.

"I don't necessarily have issues with Levi's," he clarifies, "but I have issues with being an advocate for a brand that I'm not an advocate for. You play museum shows sponsored by a bank, you play rock concerts sponsored by, you know... Everything runs that way and that's fine, but I like to be aware of it and I don't like seeing my face in an ad when I didn't really get asked."

But if Levi's being involved in a project like Station To Station allows it to exist, and gives artists a platform they otherwise might not have, isn't that a good thing?

"I guess it's fine for them," he says, preparing himself for what becomes a lengthy diatribe. "If they're paying for their project, that's their business. My business is to be on a few of these shows and collaborate with artists and play music. Levi's aren't paying me a penny. I don't buy into the idea that it's OK because it's free advertising for your band. I don't care about that. I don't think they're providing a platform for me. They put in money, which is great and I think they deserve to put a tent wherever the fuck they want to. But I'm not in the business of advertising a brand that never asked me to advertise for them. And they do it in a way where they're sneaking around and their objective is to make it seem like we are all advertising for them when they're not paying us to be advertisers. But I don't have an issue with them or with the project at all. I'm glad to be a part of it."

Randy is slightly more philosophical about the notion of corporate sponsorship than his bandmate, pragmatic about the existence of partnerships between art and

## "You guys like us? We want to be the outlaws!"

RANDY RANDALL

brands, but enthusiastic about any band's right to opt out and act in their own best interests, too. It's the van travelling alongside the train.

"It's difficult," he says, sighing. "We were originally approached by Doug Aitken to be part of this art project,

and, in the six months that have elapsed, the art project has an element of a marketing event to it. We want to be involved in bigger arts and culture events like this, but at the same time you have to manage the sponsorship. How do you make your artistic vision and maintain your independence as a person? You don't always have to have the strongest message, but just be yourself, an individual, and not a marketing tool. You're not a slogan, you're not a model; I'm a band, I'm a person."

Still, if these things didn't exist for No Age to react to, then No Age probably wouldn't exist as a band. It's not so much rallying against what they disagree with but more asking questions about the nature of everything. They don't shove their agendas down their audience's throat, they don't mind how everybody else does their own business, but they will always do things the way they want to.

"Part of what we're here to do," says Randy, "is just reflect back what we've been given and the world we're a part of, and not everybody likes the mirror being placed back to them. We come from this tradition of punk rock and skateboarding – these rule-breaking endeavours that, as a kid, the funnest part was going where

## Live and let DIY

Randy Randall's guide to the No Age philosophy, in three easy steps

### Don't proselytise

"I don't think we ever had a message. Our biggest message was, 'Hey! We're No Age! Check us out!' I think for most bands, that's about all you have to say. And now we've grown as adults there's more to be said."

### Stay true to your roots

"We got to a point where we were so busy we lost track of doing the things that made our name. So a lot of this time for us is really coming back to our core again – our core values, what we started out believing in."

### Make what you love

"The music is what we like. We like playing loud, aggressive music – that's what we listen to and it's fun and it's challenging. It comes out that way 'cos that's what we like. We're just weird people at the end of the day!"



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# “WE DON’T REALLY NEED TO TALK ABOUT WHAT WE DO. WE JUST DO IT”

In **Mazzy Star**’s 17-year absence, a generation of hazy dream-pop pretenders have emerged. As the infamously enigmatic duo return with a new LP, **Cian Traynor** finds them unaware of their influence and reticent as ever

“It’s very difficult,” says Mazzy Star singer Hope Sandoval. “In the same way that nobody wants to be looked at when they’re doing something intimate and private. We just can’t get into it if it feels like there’s 500 people or 3,000 people or 10,000 people not only looking at you but taking photos while you’re doing it.” This may seem like a curious perspective for a 47-year-old who has been singing to crowds for over half her life, but Mazzy Star’s live shows have never been conventional.

Long before the likes of Savages and Yeah Yeah Yeahs began banning phones at concerts, the American band’s shows demanded an intimacy that could veer into quiet unease. Songs of hypnotically hazy dream-pop would smoulder through a darkened stillness. Singer Hope Sandoval kept her eyes closed and her face hidden. Chattering crowds could be shushed, sometimes chastised for not listening. Unruly sound engineers would be put in their place and, if the

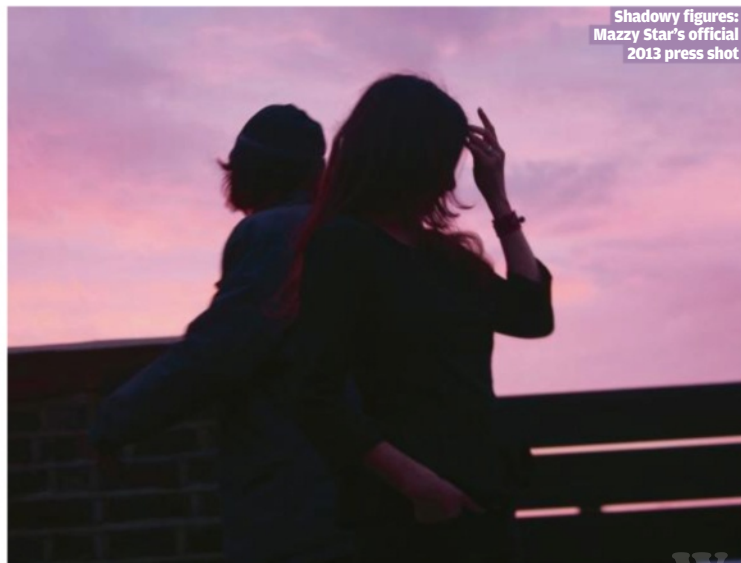
**“WE’RE SORT OF... SHELTERED IN OUR OWN LITTLE BUBBLE”**  
**HOPE SANDOVAL**

atmosphere didn’t settle, stages could be stormed off. Last year, when the band played their first shows since 2000, that dynamic seemed more fragile than ever. Mazzy Star’s stature had grown in their absence and a series of sultry soundalikes had helped draw a new generation of fans. But at festivals like Coachella and Primavera, those fans held their cameras aloft, illuminating one of the most guarded figures in music with a succession of flashes.

So guarded, in fact, that new album ‘Seasons Of Your Day’ is their first in 17 years. Not because the band ever broke up, but because they withdrew from public view to make music on their own terms. “That’s the thing with me and Hope,” says guitarist David Roback on what makes his partnership with Sandoval special. “We don’t really need to talk about what we do. We just do it.”

To say they don’t really talk about it is quite the understatement. Relatively few Mazzy Star interviews have surfaced over the years, though the narrative remains invariably similar: they shield themselves with clipped sentences and truculent silence, feigning inhibition but implying contempt, leaving their background story to seem as enigmatic as the music.

The pair first met in Los Angeles during the mid-1980s, when a teenage Sandoval began showing up at gigs by the Paisley Underground, a strand of psychedelic post-punk groups Roback was involved with. Growing up in a rough part of east Los Angeles, Sandoval would bunk off school and work on music with her friend, Sylvia Gomez, under the name Going Home. Roback offered to produce them on the strength of a demo but when Kendra Smith, his songwriting partner in neo-pysch



Shadowy figures:  
Mazzy Star’s official  
2013 press shot







David Roback and Hope Sandoval in New York City, August 1990

group Opal, quit one night in 1987, Sandoval was called in to replace her.

Renaming themselves Mazzy Star, they released debut album 'She Hangs Brightly', a brooding mishmash of genres, on Rough Trade in 1990. When the label's American division began to crumble, Mazzy Star were dealt to Capitol in a bid to avoid bankruptcy. But with their next album, 1993's 'So Tonight That I May See', unexpected success led to unwanted attention.

Hit single 'Fade Into You' crystallised the band's languid melodies and wistful guitar work, becoming a staple of romantic mixtapes and make-out sessions. That breakthrough excited Capitol but the band felt like a commodity, wary of pressure and interference. Asked how this experience shaped the band's values, Roback grows testy. "We want to do what we want to do! We don't want someone coming around and telling us what they think we should be doing, you know? You know?"

What we do know is that after retreating to make 1996's 'Among My Swan', Mazzy Star demanded to be released from their contract and coasted into hiatus. Roback relocated to Norway and Sandoval teamed up with My Bloody Valentine drummer Colm Ó Cíosóig, to release two albums as Hope Sandoval & The Warm Inventions.

**T**hough they've been writing and recording together sporadically since 1997, Sandoval and Roback say they were unaware of any influence their albums may have sparked, oblivious to the slew of introspective and ethereal-sounding bands that struggled to step out of their shadow. "We're sort of... sheltered in our own little bubble," says Sandoval. "We... don't really know... what... outsiders are thinking."

Just getting a straight answer from Sandoval and Roback can feel like a minor feat. The long silences that follow each question seem intended to fluster interviewers into stumbling towards the next subject. Today, however, our three-way Skype call drifts into a series of stalemates, each party waiting for someone else to give in first. When it's Roback's turn, he'll wind down the clock by pedantically picking apart queries as if searching for an escape clause. Sandoval's answers, meanwhile, trickle out with a terse economy, sometimes deliberately misinterpreting the question, sometimes fizzling into a bratty giggle.

Somehow, the bouts of silence seem to grow louder and longer, stretching on until background noises provide a welcome distraction. Footsteps can be heard creeping away, presumably to a bathroom break. There's some intermittent rustling and scraping, a child making

# THE QUIET REVOLUTION

Five acts working under the Mazzy Star spell

## BEACH HOUSE



The Baltimore duo found comparisons so inescapable that on the eve of their third album,

'Teen Dream', guitarist Alex Scally admitted: "I think the main thing that Victoria is super-psyched about shaking is the Mazzy Star thing."

## WIDOWSPEAK

The minor chords and melancholy of their self-titled debut, not to mention the similarities between Molly Hamilton and Hope Sandoval's singing styles, saw Widowspeak hailed as the next Mazzy.

## THE WHITE STRIPES



They credited 'In The Cold, Cold Night' from 'Elephant' as being partly inspired by Mazzy Star, and covered 'Five String

Serenade' – the Arthur Lee song Mazzy popularised on 1993's 'So Tonight That I May See'. Jack White also says they're his son Henry's favourite band.

## TAMARYN

Blending breathy vocals and dark, shoegaze atmospherics into a languid intimacy, this duo have developed a fresh take on Mazzy Star's shadowy longing over two well-crafted albums.

## DUM DUM GIRLS



The Dum Dums' second album, 'Only In Dreams', drew comparisons with Mazzy Star not just for the murky ballads but

for lifting heavily from 'Fade Into You' on lead single 'Coming Down'.



Hope Sandoval in Los Angeles, 1993

a bemused enquiry and someone skimming distractedly through radio channels. When one question prompts tapping on a keyboard, followed by a pause and another burst of typing, it's easy to imagine Sandoval and Roback conferring about how well the interview is going.

Roback repeatedly claims that their communication is intuitive – "We can just tell by the look in each other's eyes" – and that to translate that into words feels unnecessary. While that may render interviews pointless, it's as apt a description of their music as they're likely to give. The effortless interplay between Sandoval's hushed vocals and Roback's guitar on the new album's opener, 'In The Kingdom', weaves in and out like dialogue. Midway through 'Seasons Of Your Day', the intoxicating 'Common Burn' proves that rather than trying to revisit former glories, Mazzy Star are simply sharing what they've been holding back.

But as a release on their own label, Rhymes Of An Hour, surely they can spare themselves from interviews if they so choose. So why the caginess? Why does their reticence have to feel abrasive?

"It's difficult," Sandoval begins, not for the first time. "Sometimes they feel like job interviews. You don't really know the person, you're asked

these questions and..." She trails off, sighing. "I think they're difficult for journalists too. Sometimes they're just as anxious about it as we are, dreading it as much as we do." She lets out another mischievous laugh and Roback, with deadpan aplomb, asks me to confirm or deny this. It's been brutal, I assure him, and I can't even tell who the experience has pained more.

Then the line goes quiet once more, the stillness filled with the sound of a plane passing overhead. Finally, Roback says he understands the interest in knowing how it all works – he's often curious about the way people do things too – and admits that interviews can be incredibly enlightening. But it's not the way Mazzy Star do things.

"I just don't think we really feel any need to explain it to anybody," he says. "Or, for that matter, to ourselves or each other."



# REVIEWS

THE BIG OPINIONS ON THIS WEEK'S IMPORTANT RELEASES

Edited by Tom Howard



## HAIM

**DAYS ARE GONE** POLYDOR

*The sisters' debut is one of the pop albums of the year – which may confuse those won over by their raw, rocking live shows*



After what feels like forever, the debut Haim album is finally here. It will come as a shock to fans of their live show, won over by their raw mix of blues guitar, close vocal harmony and big sister Este's 'bass face'. 'Days Are Gone' comprises some of their best live tracks ('Forever', 'The Wire', 'Let Me Go') and some songs that haven't been played live ('If I Could Change Your Mind', 'Days Are Gone', 'My Song 5') and lacquers them all with a thick coat of studio gloss.

Part of the reason the wait has seemed so long is that Este, Danielle and Alana hit the jackpot relatively early. They won people over with their debut EP 'Forever' and some rapturously received performances at 2012's SXSW. Their label, Polydor, no doubt sensing they might have hit the

jackpot too, wheeled in big-shot producers Ariel Rechtshaid (Major Lazer, Vampire Weekend, Usher) and James Ford (Arctic Monkeys, Florence + The Machine, Simian Mobile Disco), who added more bells and whistles than you'll find in the Hamleys window display at Christmas. By the time Haim released their big summer single, 'The Wire', it had mutated into a hammy slice of country-pop, complete with string section and Auto-Tuned coda. Puzzled bloggers noted that it sounded like Shania Twain.

Haim are no strangers to pop's transformative powers, nor to the heavy-handed approach of major record labels. The three sisters were first

enlisted by their mum and dad to play classic rock and Motown covers in the family band at children's hospitals and deli stores at their home in the San Fernando Valley. When Danielle and Este were scouted to play in manufactured

girl group Valli Girls, they were prescribed hair extensions and caricature personalities and made to play teen-pop (see the toe-curling videos on YouTube). Unsurprisingly, they quit, and Danielle later earned her leather jacket as a touring guitarist for Julian Casablancas.

Now, they are transformed. Their early, critically adored mix of rock'n'roll guitars and '90s R&B harmonies is toned down in favour of straight power pop, full of '80s flourishes. The thundering drums on 'Running If You Call My Name' is totally Phil Collins, while 'If I Could Change Your Mind' is adorned with the kind of glistening synths that wouldn't be out of place on a Whitney Houston record.

All those cooks in the kitchen mean Haim could have ended up making 'Tusk' before they'd finished their 'Rumours'. Their ace is their songwriting. We might have been waiting 18 months for the album, but Haim have been working towards this since they were barely strong enough to hold a guitar, and over time they've written more good tunes than most bands manage in a whole career.

Early single 'Forever' is paced a mere touch faster, lent momentum by its staccato melodies, while 'Go Slow' is still the perfect ballad, that repeated syllable in the bridge pushing forward into a belting chorus. Speaking of belters, there's 'Let Me Go', a cry for freedom that sounds like something Florence + The Machine could have recorded if she'd gone to work with Third Man Records. It captures the essence of a break-up album that is less about men and more about the search for independence. 'Days Are Gone' gives a very earnest portrait of three people learning how to shape their own destinies.

The live question will hang over Haim as they start touring. Will people who fall for them because of this album still 'get' a stripped-back set? As they grow, the gap between 'live' Haim and 'album' Haim must

narrow. For now, Haim are a rock band who've made one of the best pop albums you'll hear all year. **Hazel Sheffield**

**BEST TRACKS: 'Forever', 'Go Slow', 'If I Could Change Your Mind'**

### THREE QUESTIONS FOR HAIM

**IS THE LYRIC ABOUT "LYIN' EYES" ON 'IF I COULD CHANGE YOUR MIND' AN EAGLES REFERENCE?**

**Este:** "We said when we were writing it that people would think we were jocking the Eagles. We love the Eagles. One of our favourite concerts we ever went to was theirs in San Diego – we could see Tijuana from the venue."

**TELL US ABOUT WRITING 'DAYS ARE GONE' WITH JESSIE WARE AND KID HARPOON.**

**Este:** "The entire first line was written after a dinner we had at 11 at night in the studio. The first thing I sang when I got on the mic stuck."

**Alana:** "The spirit of Mariah Carey flew into Este's body."

**Danielle:** "Jessie was amazingly supportive in the studio. She was like, 'Yeah that's amazing! Keep going! Don't stop!' We're more like, 'OK, that'll do.'"

**WHY IS 'MY SONG 5' CALLED 'MY SONG 5'?**  
**Alana:** "Because when you open up GarageBand it says 'My Song 1', and that was 'My Song 5'. It's the one track that really pushed us out of our comfort zone. When I'm pissed off and wanna come back to life I always listen to 'You Got Lucky' by Tom Petty. I wanted this song to be like 'You Got Lucky'."

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DAVID EDWARDS



## JUSTIN TIMBERLAKE

THE 20/20 EXPERIENCE 2 OF 2 RCA



Allegedly caught in a multi-million pound contract wrangle with entertainment company Live Nation, it's hard not to think of Justin Timberlake's recent return to pop after an extremely lengthy absence as anything more than a cash cow. Released back in March, 'The 20/20 Experience' boasted just about enough blockbuster hooks and gossamer Timbaland beats to survive such cynical assessment. But this surprise, extremely swift follow-on looks, from the cover to the contents, like pieces from the cutting-room floor cobbled together on the cheap. It's a bit of a mess: 'True Blood' pits horror-film synths against jungle drums, while the glammy 'Gimme What I Don't Know (I Want)', with its leery sub-Axl Rose croons of "Take you to the jungle", sounds like Queen on safari. This time, the cameo by Timberlake's summer touring partner Jay Z works. 'Murder' finds Jigga spitting about John Lennon with a touch more energy than his slovenly 'Suit & Tie' verse. But with the average track length clocking in around six minutes, '...2 Of 2' drags on like a hostage saga. **Al Horner**

**BEST TRACK: 'Take Back The Night'**

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## ONEOHTRIX POINT NEVER

R PLUS SEVEN WARP



If you were looking around for 2013's Aphex Twin, the electronica guru working closest to the zeitgeist, you need look no further than Daniel Lopatin. Brooklynite, owner of Software Records, soundtracker of Sofia Coppola's recent hit movie *The Bling Ring*, and theoretician of some standing, Lopatin's washy synthesizer drifts have an uncanny way of sounding both retro-nostalgic and very much in touch with the modern condition. But whereas his early kosmische-styled material had a strong emotional undertow, his debut for Warp feels a little more arch. A floaty but mischievous repurposing of dreamy new age electronics and glossy mall muzak, 'Boring Angel' and 'Inside World' whiz up angelic synth washes, digi pan pipes, saxophones and experimental glitch into a frothy blend of the banal and bizarre. There are a few moments of elegant sensuality – like the tumbling, androgynous voices of 'He She' – but by and large it's like one of Jeff Koons' uber-kitsch sculptures: gleaming, opulent, but kinda hard to love. **Louis Pattison**

**BEST TRACK: 'He She'**

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## TWO DOOR CINEMA CLUB

CHANGING OF THE SEASONS EP

PARLOPHONE



It's only been a year since the Northern Irish trio released their second album. But with a show at the O2 Arena towards the end of 2013 and album number three in their sights, now's the perfect time for a stopgap EP. It's one that finds the band at their most reflective and downbeat. The title track is the closest we get to classic Two Door, powered by thumping disco beats and a hooky guitar riff. 'Crystal', meanwhile, takes its instrumental cues from Björk and 'Amnesiac'-era Radiohead, with a glossy backdrop of ornate strings and Auto-Tuned vocals, while final track 'Golden Veins' is built round a piano refrain and catchy vocal loops like a slicker Everything. So is this just a between-albums curveball, or a hint of where Two Door are headed after they finish touring 'Beacon'? Whatever, it's good news, because these tracks suggest a growing ambition and a band thinking on a bigger scale than they have before. **Tom Goodwyn**

**BEST TRACK: 'Changing Of The Seasons'**

7

## FACES TO NAMES...

Three reviewers,  
three questions



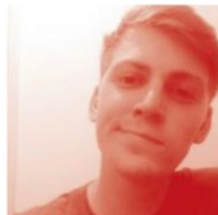
**TOM GOODWYN**  
Favourite album  
right now?

"Touche Amore's 'Is Survived By'. It's all that's brilliant about hardcore punk. Intense and completely captivating."



**LISA WRIGHT**  
Favourite track  
right now?

"Exclamation Pony's 'Pseudo Individual'. 'I don't have to love myself 'cos she loves me', wails Ryan. Self-deprecatingly romantic."



**AL HORNER**  
Favourite Haim  
sister?

"Jesus, what is this, Sophie's Choice? Can't I love them all equally? No? Alright, I'm gonna go with the bass face: Este, you win."



## DIZZEE RASCAL

THE FIFTH DIRTEE STANK

The former grime star has roped in big-name guests and producers in a bid to crack America. It's a bit rubbish



On Dylan Mills' fifth album, he's trying to do what UK rap has never quite managed: make it big across the pond. Artists like Professor Green, Plan B and Tinie Tempah have platinum discs aplenty from chart success at home, but none of them have been able to make a dent in America's hip-hop forcefield. Perhaps it's because the US has enough rappers of its own. Perhaps it's because they don't like British pronunciation. Or perhaps, as Plan B told *NME* in 2011, acts like him won't break America because they're "not prepared to suck cock".

Dizzee's previous album, 2009's 'Tongue N' Cheek', was the former grime star's successful swipe at UK Top 40 domination. It featured a trio of Number One singles – 'Holiday', 'Dance Wiv Me' and 'Bonkers' – and turned their mouthpiece into a symbol of British black music and a big enough personality to perform at the London 2012 Olympic Games opening ceremony. And, though it boasted the odd rent-a-banger by Calvin Harris ('Dance Wiv Me') and Tiësto ('Bad Behaviour'), it was otherwise full of interesting ideas, with underground UK club sounds pogoing in and out. 'The Fifth', however, is Dizzee's attempt to win over the States, and is as subtle as the 27-year-old bowling across the border in a T-shirt emblazoned with "Take Me I'm Yours, Blud!"

To help, it has guest appearances from Texan old guards Bun B (who also appeared on his 2007 album 'Maths + English') and Trae That Truth

on Dizzee's ode to Southern rap, 'H Town', plus LA studio henchmen including Lady Gaga and Madonna faves RedOne and Jean-Baptiste. Then up crops Will.i.am, who contributes to a bottle-club house track that's as unsexy as camel toe ('Something Really Bad' – indeed). Elsewhere it bounds between even more commercial dance fodder and slippery-sleek Americanised urban. The potency of his rapid-fire rhymes are schmaltzed up by London singer Angel ('Good'); and 'We Don't Play Around', featuring Jessie J, is steamrolled by sledgehammer dubstep. The production is so excessive that Dizzee often seems like a guest on his own tracks, and there are further meathead blows throughout the album. "Your arse is retarded", he raps on 'Arse Like That', over the kind of brash, progressive electro-house you'd need local anaesthetic to enjoy. "I am superman, bitch", he goads on the 'Bonkers'-emulating misogyny of 'Superman'. And the less said about that dismal Robbie Williams song ('Goin' Crazy'), the better.

'The Fifth' is not without some glimmers of what could have been. 'Heart Like A Warrior' tries to bring something new to pop's table with its low-end wobble like a cosmic didgeridoo. And for 'Spend Some Money' Dizzee and Tinie Tempah team up for some brutally fast flows. If only the rest of the album was as inventive, instead of a derivative box-ticking exercise that features Dizzee going on about his "willy" a lot. **Kate Hutchinson**

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**BEST TRACKS: 'Heart Like A Warrior', 'Spend Some Money', 'Life Keeps Moving On'**





# OKKERVIL RIVER

THE SILVER GYMNASIUM ATO

*On album seven, Will Sheff maps out his teenage years – but the concept sometimes overwhelms the passion*



The official line is that Okkervil River's last record, 2011's 'I Am Very Far', was their first non-concept album in eight years. Its follow-up and the band's seventh, 'The Silver

Gymnasium', is the swashbuckling Texans' first for major American alternative ATO Records after spending most of their career to date on Jagjaguwar – an evident attempt to do bigger business. While it's billed as a concept record, for Okkervil lynchpin Will Sheff that really just means turning his novelist's eye to a different aspect of his life. This time, it's his teenage years in Meriden, New Hampshire, and the attendant stories of first loves, being driven mad by summer's endless humid sprawl, and starting to worry about the point of it all.

Perhaps the hand-drawn map of Sheff's young life that comes with the record fulfils the 'concept' part. It's a lovely touch, but his obsessively accurate memory is a better orientation device than any compass. "Below the Atari, I could feel your heart, just going", he recalls nervously over the swaggering piano of 'It Was My Season'; "Tell me about... the greatest song that you taped from the radio, play it again and again/It cuts off at the end, though", goes 'Down Down The Deep River', whose period-perfect 'Dancing In The Dark' sparkle comes courtesy of producer John Agnello (Patti Smith and Sonic Youth, as well as

Springsteen), who helps Okkervil navigate synth new territory. Sheff has that wonderful knack for making you feel a familiar sensation anew, but he delivers his lyrics at a ferocious, impassioned gallop, which lessens the impact.

It quickly transpires that 'The Silver Gymnasium' uses the veil of youth to talk about growing old; Sheff's frenzied vocal canter soon gives way to maniacal panic at the distance between himself as a young man and a middle-aged one. On 'Pink-Slips', he lets slip that he's well aware of the futility of nostalgia: "Show me my best memory, it's probably super crappy".

Thus ensues an existential crisis with a dual personality. The taut, stylish 'Stay Young' urges kids to stay reckless because "one day it's all gone and you're all done", but on the bombastic sway of 'All The Time Every Day', Sheff poses questions seemingly stolen from a personality test in a Charlie Kaufman film. "Do you stop and stare, struck dumb, hands shaking, washed by this constant panicked wishing for what's lost?" Well, not before you told me "winter's here and it's too cold to drown".

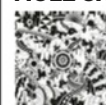
But Sheff's sense of hopelessness remains shrouded beneath the bombast, hard to wrinkle out. There's a strange disconnect here, one that might be ironed out by facing the past head-on rather than treating it as a concept. **Laura Snapes**

**BEST TRACKS:** 'It Was My Season', 'Down Down The Deep River', 'Pink-Slips'

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## QUASI

MOLE CITY DOMINO



Most records that clock in at a hefty 24 tracks tend towards either the bloated and self-indulgent or the meandering and directionless.

Oregon's Quasi succeed where others have failed, however, by never really having had a direction. This is a good thing. 'Mole City' careers between giddy pop melodies ('Blasted'), lo-fi punk charms ('Double Deuce') and ultimate genre-splicing (the lolloping jazz piano and fuzzy guitars cast 'Fat Fanny Land' as a bizarre kind of ragtime for slackers), often all in the space of one track. There's little, if any, regard for structure or convention, meaning that 'Mole City' could be five tracks long or 50 and still happily exist in a brilliantly idiosyncratic bubble all of its own. **Lisa Wright**

**BEST TRACK:** 'Blasted'

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## DOUG TIELLI

KERESLEY TIN ANGEL



The story behind the gestation of Doug Tielli's second solo album seems to will the listener to pull a puzzled face. The Toronto-based folkie

missed a flight home and spent two months at his record label's gaff in Keresley, a picturesque village near Coventry. How to square that unruffled Englishness with the rangy, zig-zagging sprawls of jazz improv and atomised blues that resulted from his mishap? Largely just a man and his guitar, albeit teasing out some unmappable chords, 'Keresley' saves its trippiest ('Lovelovertime') and most tender ('A Dream That I Am') moments until the end. **Noel Gardner**

**BEST TRACK:** 'Lovelovertime'

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## SLEEVE NOTES



### Best Sleeve Of The Week

**Danny Brown – 'Old'**  
Let's face it, given the opportunity, who wouldn't commission a painting of themselves dressed like a soldier to adorn the front of their album? Only a fool, is who.

TWO DOOR CINEMA CLUB  
CHANGING OF THE SEASONS



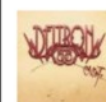
### Worst Sleeve Of The Week

**Two Door Cinema Club – 'Changing Of The Seasons'**

A not-so-subtle boast that all the hot girls want to lie on the floor with the boys from Two Door and their guitars. Kinda gropey.

## DELTRON 3030

EVENT II CAROLINE/BULK



It's been 13 long years since their sci-fi hip-hop tag-team debut, and the time Dan The Automator, Del The Funky Homosapien and Kid Koala

didn't spend writing convoluted plotlines for this follow-up, they've used begging their mates to join in. Long-time associate Damon Albarn, Jamie Cullum, comedians The Lonely Island and even chef David Chang all help to make sure the wait was worthwhile. There is an admirable consistency to the production, and at its best 'Event II' is touched by greatness – see Zack De La Rocha's histrionics rubbing up against Del's laid-back verses on 'Melding Of The Minds'; or 'My Only Love', decorated by an unsettlingly brittle chorus from Emily Wells. **Angus Batey**

**BEST TRACK:** 'Melding Of The Minds'

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## JOHNNY FLYNN

COUNTRY MILE TRANSGRESSIVE



Johnny Flynn moonlights as an actor, and it shows. His folk-rock has always felt a bit forced, and album number three is rootsy like the Chelsea Flower

Show, blooming with mega-twee lyrics like 'After Eliot's "we shared the experience of being alive, and then we took some tea"'. The Calexico-ish 'The Lady Is Risen' shows he can get close to a folksy barnstormer, but on closer inspection the barn appears to be a set prop that might blow down in a stiff wind. There's even a song called 'Tinker's Trail', for Christ's sake. If things get any more contrived his next album will feature a duet with a cow. **Jamie Fullerton**

**BEST TRACK:** 'Country Mile'

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# DANNY BROWN

**OLD** FOOL'S GOLD

*He's the hip-hop original Kanye West takes cues from, and his third album is another harsh triumph*



Just when you think hip-hop is out of new ideas, from the endless ranks of faceless trap-rap clones steps a new original. Danny Brown, gap-toothed prince of Detroit, is emblematic of hip-hop's so-called nu-skool: an emerging generation of free-thinking, leftfield MCs and future-facing rap producers who are intent on revolutionising the form.

Even next to fellow nu-skool oddballs – most notably ASAP Rocky, Schoolboy Q and Joey Badass – Brown is a freak among the freaks. Sporting a mop of scarecrow hair, he is, at 32, far older than your average breakthrough rapper. Brown is just as likely to rap about his favourite sandwich filling as he is about life on the street, and his influences include everything from art-punk giants This Heat to hip-hop beat wizard J Dilla. But if we're living through a new golden age of rap, you can in part thank the bizarre sensibility of Brown and his cohorts. If you don't believe this, consider Kanye West's 'Yeezus', in which the single most progressive mainstream hip-hop producer on the planet looked to Brown's harsh, vividly narcotic indie-rap aesthetic for a clue to the future.

Brown's nu-skool genius is out in force here on his third album. The record's producers take their cues from his truly singular flow – a terse, hectoring blend of squawking cocaine mania and ghoulish, punk gruffness – and respond in kind with an album of unprecedented

production styles. There's the Kraftwerkian rap of 'Dip'; 'Red 2 Go', a kind of cyber-speed OutKast; and the sci-fi trap of 'Handstand'. On '25 Bucks', Canadian dream-R&B duo Purity Ring reinvent dirty south rap. On 'Dubstep', producer SKYWLKR has the audacity to attempt a fractured synthesis of the helium synths of cloud rap with, of all things, UK grime.

But the *pièce de résistance* is 'Break It (Go)', on which Brown enlists none other than UK rave's ultra-trap genius, Rustie. This is, in no uncertain terms, hip-hop as never you've never heard it before. The only half-way conventional tracks are slower, more introspective cuts like 'Lonely', driven by old-school soul sampling and with Brown's screech mellowed to a less distinctive, more rhythmic flow. The title track, with its big funk beats and scratching, is also a tad stock. But the effect soon passes when next track 'Wonderbread' strikes up – the finest cartoon-psychedelic rap-rock acid trip written about the joy of good Hovis you'll hear all year.

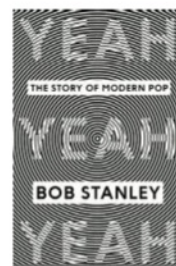
As befits such a gloriously flawed individual, not every experiment works – 'Way Up Here', a strange take on Death Grips noise-rap, is particularly disjointed, and tracks like 'Torture' borrow far too liberally from ASAP Rocky's cloud-rap aesthetic to be considered original. But otherwise, 'Old' is a perfect example of why 2013 is a very exciting time for hip-hop. **John Calvert**

**BEST TRACKS:** 'Dip', 'Red 2 Go', 'Wonderbread'

**THE RIDER**  
*What we're watching, reading and re-living this week*



**Film**  
**Phoenix**  
Watch the band perform on a plane and at the Palace Of Versailles in this new 20-minute live film made in conjunction with French site La Blogothèque. **WATCH:** [blogothèque.net](http://blogothèque.net)



**Book**  
**Yeah Yeah Yeah: The Story of Modern Pop**  
Bob Stanley explores music's modern era, from the birth of rock, soul, punk and disco to key artists like Led Zeppelin and Britney Spears. **BUY:** £20, [faber.co.uk](http://faber.co.uk)



**Reissue**  
**Nirvana - 'In Utero'**  
Celebrating the 20th anniversary of their last studio album, Nirvana's 'In Utero' gets a bumper reissue featuring three CDs of remastered tracks, B-sides and demos, plus a live DVD. **BUY:** £99.99, [roughtrade.com](http://roughtrade.com)

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## THIS WEEK'S SINGLES

Reviewed by NME's  
**BARRY NICOLSON**



### AZEALIA BANKS FEAT. PHARRELL

**ATM JAM** POLYDOR



Oh look, here's Pharrell, repeating the same leaden, monotonous hook over and over and over (and over) again. He sounds so half-interested you'd swear someone recorded him complaining about a cash machine queue and spliced it with a few so-so Azealia Banks verses, resulting in something so one-paced it makes 'I Know A Song That Gets On Your Nerves' sound dynamic by comparison.

### ANNA CALVI

**ELIZA DOMINO**



Another entry in the ever-popular 'woman running through figurative forest in search of inner child' genre – although the video features Ms Calvi running through a painfully literal one. I know this is an intro to a probably excellent album, but the Florence-ness of it all makes it hard to care.

### POKEY LAFARGE

**CENTRAL TIME** THIRD MAN RECORDS



Pokey LaFarge is a man who ignores post-1946 musical developments like evangelical Christians ignore the fossil record: nuh-uh, Jesus says no. Which makes him a natural fit for the Third Man Records roster. 'Central Time' is three minutes of breezy Western swing, and ruddy good it is too (if you're into this sort of thing).

### SWIM DEEP

**HONEY** CHESS CLUB



You know this one. It's the one that goes "Don't just dream in your sleep, it's just lazy", which some people seem to think is a wonderful lyric, but whose double use of the word 'just' has always struck me as being, well, a bit lazy. But Swim Deep are certainly not short of potential singles. Which makes you wonder why they keep re-releasing the same ones.

### DEER TICK

**THE DREAM'S IN THE DITCH** PARTISAN



You know how country purists always moan about how that country-politan Nashville crap ruined everything? That, I imagine, is how alt.country purists of the future will look back on Deer Tick. I'm all for Springsteen glockenspiel becoming the new cowbell, but not in service of the sort of tepid excrement that has you wondering what a colon full of wasps would feel like before you even reach the first chorus.

### SPECTRALS

**KARAOKE** WICHITA



I'd always assumed the line "I don't think I was really cut out for this" was one of those things musicians say but don't mean, like "I am the eggman". Turns out he was sincere and this melancholic number is Spectrals' actual epitaph. Whatever his reasons – and however divisive the second album was – it feels a bit soon.



# LIVE

FROM PUBS TO ARENAS,  
THE WEEK'S TOP GIGS

*Edited by Tom Howard*



Even the lights  
were in Welsh  
colours



James Dean  
Bradfield and  
Nicky Wire

## MANIC STREET PREACHERS

**FESTIVAL NO 6, PORTMEIRION** SUNDAY, SEPTEMBER 15

*Closing a festival in Wales was always going to be something special for the Manics, and they triumph with a personal, introspective set*

**T**hat James Dean Bradfield used to holiday as a kid in the Welsh village of Portmeirion adds to the sentimentality of Manic Street Preachers closing Festival No 6. With it being 15 years to the day since the band first went introspective on 1998 album 'This Is My Truth Tell Me Yours', and the night before its soul-searching cousin 'Rewind The Film' is released, their return home feels apt.

This festival is surreal, the kind of place where a dancer clad in an angel-white bodysuit pirouettes over the site, suspended by an illuminated white orb. And the Gwynedd region is fiercely nationalistic, with the Welsh language dominating all weekend. So when the band's theremin-tinged instrumental 'Manorbier' – named after a castle in

Pembrokeshire – welcomes the group onstage, it signposts a particularly personal show for the band. A rare outing for 'This Is My Truth...' album track 'Ready For Drowning' sees its real-life tale of a Welsh community destroyed for the sake of a reservoir delivered steely-eyed by Bradfield; he also gives a solo performance of 'This Sullen Welsh Heart', an ode to late Welsh poet RS Thomas, before strumming his way through 'The Everlasting', allowing the packed tent to sing along. The frontman even goes for his own Hendrix at Woodstock moment, riffing out the Welsh national anthem as the intro to 'Motown Junk'.

But even though this set feels like a message to Wales from the trio, they hold the whole crowd brilliantly. Richard Hawley joins the group for a soaring version of 'Rewind The Film,' his mournful croon upstaged by Bradfield's

wrought chorus. Then Nicky Wire begins to find his voice between songs ("This couldn't have been written if Michael 'Wanker' Gove was in charge of education then," he spits before 'If You Tolerate This Your Children Will Be Next', to huge cheers), and their festival standards 'Motorcycle Emptiness', 'You Love Us' and the spine-tingling finale of 'Motown Junk' and 'A Design For Life' are delivered with furious intensity. It's as it ever was. 'Revol' – dedicated to Richey – remains ferocious; Bradfield still covers miles onstage, moving in response to Sean Moore's tireless drumming; Wire still pogos with his bass like a teenager in front of his bedroom mirror. And tonight the Manic Street Preachers take the opportunity to pay their respects to a country they love, one that loves them right back. *Simon Jay Catling*

### FRONTMAN JAMES DEAN BRADFIELD *on...*

#### ...HEADLINING

"Portmeirion's one of the only places we could afford to come on holiday as a kid. We're proud to headline! It's really exciting for Wales to have this festival."

#### ...RETURNING TO WALES

"There's serendipity in coming home this weekend, I guess. It destroys your ego when you realise this place with its landscape and cultural and political histories are what's informed you."

#### ...COMEBACKS

"Everything feels like a comeback now – I'm 44! We had this inescapable symbolism of hitting our 10th album weighing us down and it did make us take stock."

#### ...MAKING AN ACOUSTIC RECORD

"The others' lyrics have always inspired me and they came from this place where putting my electric guitar across them would be like crushing a butterfly beneath a wheel."



# FESTIVAL NO 6: BEST OF THE REST



## OUTFIT THE 1 STAGE SATURDAY, 4.30PM



Day two of the festival brings the sun, but Outfit's slick and textured pop feels nocturnal. The Liverpudlians

promptly jump off the tightrope they walked between sultry ambience and infectious foot-tappers on debut album 'Performance', and instead go for the jugular to get people moving. Highlight 'I Want What's Best' mixes atmospheric with an instant groove.

## MONEY THE 1 STAGE FRIDAY, 7.30PM



A devil-may-care philosopher on record and often rampant live, Money frontman Jamie Lee seems relatively

subdued, content to stare shyly at the front row and allow songs from debut album 'The Shadow Of Heaven' to pull people in instead. "We've been told we're like Coldplay for hipsters," he says, before the dark grandeur of 'Cold Water' trembles through the tent and proves they're far more than that.

## EVERYTHING EVERYTHING STAGE NO 6 FRIDAY, 8.15PM



Everything Everything have grown comfortably into their big stage status. To one of the weekend's

busiest crowds, they glide between the daft whimsy of old singles 'Schoolin' and 'MY KZ YR BF' with the larger, more solemn sounds of 'Arc'. Their set is perfectly judged, a rich feast of aural rabbit-holes and visual delights, culminating in a behemoth 'Don't Try'.

## JAGWAR MA THE 1 STAGE FRIDAY, 9.00PM



Like the hypnotic dance-guitar fusion on this year's debut album 'Howlin', there ain't no fat on Jagwar Ma's

live set. The Madchester comparisons linger but, in ominous blue lighting that shrouds them in silhouette, the Aussies play taut and lean, grooving hard on the house end of their spectrum. 'The Throw' and 'Man I Need' even inspire a fevered delirium rarely seen during the rest of a largely mellow weekend.

## JAMES BLAKE STAGE NO 6 FRIDAY, 9.45PM



Armed with dynamic material such as the title track from second album 'Overgrown', the London producer

is starting to become an engaging festival headliner. The probing bass frequencies and signature soulful vocal murmurings of 'Life Round Here' and 'Retrograde' provide a mesmerising stillness; even better is early track 'CMYK,' which provides a blast of chaos among the otherwise languid seas.

## JOHNNY MARR STAGE NO 6

SUNDAY, 6.10PM

It lashes down for most of Sunday, but with skies clearing (and Nile Rodgers watching from the photo pit) moods improve when Marr delivers a smattering of Smiths classics among the spiky post-punk tracks from 'The Messenger'. "That was a good one!" he quips after 'Bigmouth Strikes Again', with a huge singalong the only endorsement required for closer 'There Is A Light That Never Goes Out'.



# ANNA CALVI

WILTON'S MUSIC HALL, LONDON  
THURSDAY, SEPTEMBER 12

*She's back and very much the star in her own theatre. Even if she doesn't quite realise it yet*

As the rumbles of set opener 'Suzanne & I' boom around the walls of Wilton's, the coloured stage lights flash onto a backdrop showing a barren, brooding landscape. London singer Anna Calvi is onstage, conjuring up her own storm, and turning the picturesque venue into a *Wuthering Heights* scene on the moors.

Tonight's show is more like immersive theatre than a gig. From the venue to the visuals to the singer herself –

a diminutive siren in red lipstick and Marcel waves – the world Calvi creates is all-consuming. 'The Devil' is a disarmingly quiet moment, with Calvi softly cooing about her satanic fate atop guitar lines contorted to sound like a harp. 'Love Won't Be Leaving' follows and is so sweepingly cinematic it's crying out to soundtrack a particularly lovelorn Hollywood scene. And in true theatrical tradition, her audience is as respectful as they come: silent while Calvi sings, rapturous and adoring as each track ends. When she delves into first album tracks 'Blackout' and 'I'll Be Your Man' with their

topics of desire and darkness, the 32-year-old assumes the role of narrator, bringing her tales to life armed only with some ridiculous guitar skills and a vocal that sounds like it should be coming from someone at least four times her size.

But with new album 'One Breath' mere weeks away from release, Calvi's emphasis is not on telling other people's stories, but her own. Debuting new tracks that deal with the singer's problems with depression, there's

something cathartic about

tonight, a sense of demons being exorcised. Delicate album track 'Piece By Piece' gets a bolshier reinvention, while 'Sing To Me' is haunting and fragile. 'Carry Me Over' is a song of self-reflection ("It's my body that I trust / Deeper than my voice"), and 'Bleed Into Me' builds into a grandiose finale. Calvi's demeanour tonight is more frail, defiant and dramatic than ever. She finishes with her customary cover of Edith Piaf's 'Jezebel' and looks overwhelmed by the incessant clapping and cheering coming back at her. She shouldn't be so surprised. Tonight, Calvi is an undisputed star. *Lisa Wright*

## ANNA CALVI on...



### ...BEING BACK AFTER A YEAR OFF GIGGING

"It's really great to be doing it again and to get such a great response on the new songs as well as the old ones."

### ...PLAYING THE NEW TUNES LIVE

"'Eliza' is really fun to play – it's the first single from the new album and it's a very driving, epic song."

### ...GETTING PERSONAL

"It's nice to connect and give something real to an audience. It feels right to be singing something truthful."







# ARCTIC MONKEYS

**ROUNDHOUSE, LONDON** MONDAY, SEPTEMBER 9

*Glastonbury: conquered. 'AM': album of the year. Tonight: the Monkeys hit north London for an intimate evening of flirting and crooning. What on earth are they gonna do next?*

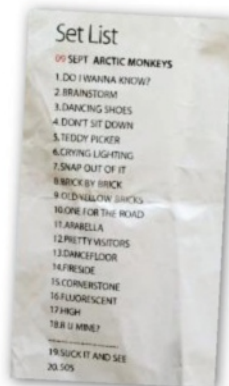
**S**tanding tall onstage at the Roundhouse, Alex Turner pauses during second track 'Brianstorm', clasps his hand to his ear and bellows: "We are Arctic Monkeys from High Green, Sheffield." The roar of approval duly hits the 27-year-old's palm, boosting the ever-growing confidence inside the head that's home to 2013's most famous quiff.

The frontman has every right to feel confident tonight. His band's new album 'AM' was released this morning and will go on to sell over 100,000 copies in two days. From the record's three singles it's 'Do I Wanna Know?' (like the album and their Glastonbury show) that opens the set, with those thudding

drum claps and stoner rock riffs sounding more eerie and atmospheric than on record. The other two – 'R U Mine?' and the G-funk-via-Yorkshire groove of 'Why'd You

Only Call Me When You're High?' – follow later in the night. The latter finds Turner out a little as he struggles to master the rapid pace and delivery of it, but the aggression of the former compliments heavier older material like 'Crying Lightning'. The audience know most of the words from 'AM' already, and provide the pitch-perfect backing vocals on 'Arabella' and 'One For The Road'.

Should drummer Matt Helders and bassist Nick O'Malley ever get croaky there are plenty of people able to do the business.



Turner's transformation from the scuzzy Sheffield kid who wrote 'Dancing Shoes' and 'I Bet You Look Good On The Dancefloor' (both played nonchalantly tonight, indie anthems that they now are) into a dapper, crooning lothario continues apace. He has a go at roaming the stage with no guitar during 'Pretty Visitors', which feels tongue-in-cheek and adds to the man's charm. With his shades on he looks like Richard Hawley's bastard son, and the way he stalks about and swirls his arm up in the air during 'Fireside' is pure Nick Cave. He's working on his patter, too, in that new bingo-caller accent of his. "So many songs about bricks," he jokes after 'Brick By Brick' and 'Old Yellow Bricks'. Later he targets crowd members waving their arms and tells them, "Don't forget your hips; I can't see 'em, but I can feel 'em," like he's flirting with BBC *Breakfast* presenter Susanna Reid all over again.

Everything for Arctic Monkeys is in place: the frontman's on fire, the new songs are modern rock masterpieces and the old songs are classics. The only question now is: after conquering Glastonbury and recording the album of the year, where next? *David Renshaw*

## VIEW FROM THE CROWD



**Matt, 19, Essex**  
"I thought the new songs were the highlight of the set. I loved 'One For The Road' and think the new album is mindblowing."



**Katrina, 18, Tottenham**  
"I loved 'Arabella'. Alex wants to be a proper crooner. The new tracks are so funky you just can't deny them."



# WRETCH 32

DUREX INTIMATE SESSIONS, GLEE CLUB, BIRMINGHAM

WEDNESDAY, SEPTEMBER 18

*Getting up close to the crowd brings out the softer, more romantic side of the London MC*

**W**hat makes a small show great? It's not just about seeing the sweat dripping from whoever's onstage, it's about closeness, too. Those moments where there's no divide between stage and crowd and everyone's sharing a particular special connection. Playing such a close-knit environment tonight as part of the Durex Intimate Sessions is not easy to do if you're an MC who has to maintain a macho image, but Wretch 32 nails it. Rather than bashing out the same set he's been playing at festivals all summer, he treats this tiny venue to a "journey of life", during which he picks the most lyrically open songs and blends them into a sensitive boy-meets-girl narrative played out over a sumptuous soundtrack of funky keys and slap bass.

With less instrumentation, Jermaine Sinclair's lyrical skill is amplified, and he candidly reveals the story behind each song to weave a plot together. 'All That I Need' is him wanting space in a relationship, and the R&B smoothness of 'Don't Go' from 2011's 'Black And White' album is about a time "when I realised how much I missed her and needed her back in my life".

Next is 'Anniversary', a honeymoon moment when the couple are back together again. "I feel like we just got intimate," he says, laughing before a cover of Justin Timberlake's 'Suit & Tie'. Things then take a turn because, Wretch says, "Mad highs come with big lows" – and the soulful keys that colour his words eventually segue into new song, 'Flatline'. "If you've got a life you better live it/If you've got love you better give it", he raps with a lump in his throat. Afterwards he encourages the people in the crowd to hug each other, before giving his bassist a bear hug too.

Wretch 32's upcoming third album 'Growing Over Life' is about maturing, making peace with the past and moving into new areas of expression. "I used to run around the flat saying 'Braap'! Now I've got the whole of Birmingham saying it back", he sings on 'Don't Be Afraid',

and tonight's set captures that whole process. He goes from a tumultuous youth to a pensive man confessing to his mistakes in 'Forgiveness'. Then he allows his story a happy ending – bouncing onstage with collaborators Jacob Banks and Shakka for a brilliant 'Blackout'. It's a near-rave finale that produces smiles all round. *Simon Butcher*

## SETLIST

- Traktor
- All That I Need
- Don't Go
- Anniversary
- Suit And Tie
- Flatline
- Doing OK
- Don't Be Afraid
- Don't Kill My Vibe
- Forgiveness
- Blackout



## JANELLE MONÁE

ROUNDHOUSE, LONDON

SATURDAY, SEPTEMBER 14

*The sci-fi R&B queen wins over an initially lukewarm crowd with a dazzling show*

**J**anelle Monáe's got her work cut out tonight. Half the crowd's only coming for Nile Rodgers & Chic's headline set, and those who have made it into the Roundhouse for the 27-year-old don't seem up for getting funky before 8pm. Their loss. Pocket sci-fi R&B dynamo Monáe is warbling and dancing her minuscule shoes off to get everyone in the mood.

The initial lukewarm response is a puzzle. It's not as if Monáe doesn't put on a show, from the MC gamely trying to pump up the crowd to the James Bond-style visuals that accompany opener 'Suite II Overture'. By 'Sincerely, Jane', Monáe has resorted to murdering hooded backing dancers with a giant lollipop stick. Gradually all her moonwalking and microphone-flinging – it's launched into the audience at least twice – starts to take effect, and by the time the hyperactive rock'n'soul of 'Tightrope' rears up, some people are even shuffling their feet. By then they've missed out on the ecstatic, coordinated moves of 'Dance Apocalyptic' and given the blasé face to a note-perfect cover of The Jackson 5's 'I Want You

Back', but 'QUEEN' (sadly without album guest Erykah Badu) has twerked them out of their torpor.

Whatever the atmosphere, Monáe never lets up. There's JB, Prince, Michael Jackson and *Cabaret*'s Sally Bowles in that microscopic frame.

Tonight's show is light on the future disco-funk of new album 'The Electric Lady', but Monáe gives it some thrust for the euphoric title track and gets a round of call-and-response going, even prompting a shout-out to "The United States of America!" Monáe's in such command when closer 'Come Alive (The War Of The Roses)' comes around that she can make the entire crowd sit down.

The band may be tightly drilled – synchronised dance steps, matching outfits – and Monáe a ball of perpetual activity, but there's still space for spontaneity. With minutes

to go, Monáe's sufficiently confident she's got these corpses on side with her dazzling display that she launches herself into the pit and cruises over their hands, not missing a note. It's been damned hard work, but ultimately talent prevails. *Matthew Horton*

## VIEW FROM THE CROWD



Jasmine, 24, London

"It was just good fun. I loved her dancers and her stagedive was fantastic."



Roman, 38, Russia

"You can't compare her to anything. It's the evolution of a genre, something new."





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9L	£7.01*
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Size	VHS	Price inc VAT
9L	15	£6.41*
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# GIG GUIDE

THE UK'S BIGGEST GUIDE TO THE WEEK AHEAD

Edited by Rhian Daly

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# BOOKING NOW



## FRANZ FERDINAND

**STARTS:** London Roundhouse, Mar 14

DON'T  
MISS

Franz Ferdinand have gone back to basics. With tiny shows in east London pubs and only slightly bigger homecoming gigs in Glasgow, the Scottish quartet have recaptured the sense of excitement and cheeky fun that first propelled them into the hearts of many. Third album 'Tonight: Franz Ferdinand' saw them chasing after a then-burgeoning electro trend, but 'Right Thoughts, Right Words, Right Action' revisits the exuberant charm of their self-titled debut. Now, after their stint in sweatier, more intimate settings, Alex Kapranos and friends return to their rightful place in cavernous venues in March 2014. Catch them in London (14, 15), Brighton (17), Bristol (18), Southampton (19), Birmingham (21), Manchester (22), Dublin (23), Glasgow (25), Leeds (26) and Newcastle (27).



## BLAENAVON

**STARTS:** Brighton Sticky Mike's Frog Bar, Oct 26

The teenage quartet head out on the road in support of latest EP 'Koso'. Their six-date tour starts in Brighton.



## LITTLE GREEN CARS

**STARTS:** Glasgow King Tut's Wah Wah Hut, Nov 4

Dublin quintet finish their year with a handful of dates in Glasgow, Manchester (5), London (6) and Bristol (7).



## PUBLIC SERVICE BROADCASTING

**STARTS:** Aberdeen Lemon Tree, Nov 4

After supporting the Manic Street Preachers, the London-based duo embark on their own 19-date tour, starting in Aberdeen.



## MUTYA KEISHA SIOBHAN

**STARTS:** Norwich UEA, Nov 8

The reunited girl group embark on a six-strong run of dates where they'll no doubt be playing their new single, 'Flatline'.



## SOHN

**STARTS:** London Electrowerkz, Nov 13

The Vienna-based British producer plays one show in his homeland on his European tour, making his first ever appearance in London.



## GLASSER

**STARTS:** London Hoxton Square Bar & Kitchen, Nov 25

Cameron Mesirow returns to the UK to play tracks from her forthcoming second album 'Interiors' at this one-off London show.



## CUT COPY

**STARTS:** London Oval Space, Nov 26

With a new album 'Free Your Mind' on its way, the Australian quartet treat fans to an intimate run through some fresh tracks in the capital.



## CATE LE BON

**STARTS:** London Bush Hall, Nov 27

Celebrating the release of her third album 'Mug Museum', the Welsh singer plays two special shows in London and Cardigan (29).



## iFORWARD, RUSSIA!

**STARTS:** Leeds Brudenell Social Club, Nov 30

Cult heroes reunite for one gig celebrating the much-loved Brudenell's 100th anniversary. Support comes from This Et Al.



## OH LAND

**STARTS:** Manchester Deaf Institute, Dec 2

Danish musician Nanna Øland Fabricius brings her live magic back to the UK for a five-date tour starting in Manchester and ending in Brighton (6).



## LOS CAMPESINOS!

**STARTS:** Cardiff Clwb Ifor Bach, Dec 5

The Cardiff-based band hit the road with new album 'No Blues', stopping in their adopted hometown, Leeds (6), Manchester (8) and London (9).



## DISCLOSURE

**STARTS:** Edinburgh Corn Exchange, Mar 5

Brothers Guy and Howard play their biggest gigs yet in Edinburgh and Manchester (6), before ending the run at London's Alexandra Palace (8).



# PICK of the WEEK

What to see this week? Let us help

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## PIXIES

STARTS: London Roundhouse, Sep 25

NME  
PICK

Yes, bassist Kim Deal quit the band back in June, but the legendary Pixies are showing no signs of disappearing altogether just yet. With a new single 'Bagboy' emerging online soon after Deal announced her decision and the band's first multi-track release in 22 years in 'EP-1', Frank Black seems to be doing quite the opposite, reinforcing the band as not just heroes of yesteryear but of the present too. Hints have been dropped that there are yet more mini-releases still to come, and their two 'intimate' gigs in the capital this week could provide the perfect platform for premiering more tracks. They've also promised to air songs that they haven't played in ages or ever before, with Black listing 'The Sad Punk' and 'Brick Is Red' as possible inclusions. Find out what does make the cut at the Roundhouse and Brixton Electric (27).



## Everyone's Talking About DRENGE

STARTS: Leeds Brudenell Social Club, Oct 1  
Drenge have made a blistering entrance into our lives with their recently released self-titled debut album. With sparkling wit and brutally sludgy riffs, the brothers Loveless create a bubble that's as murky as their name suggests. See them recreate that fury live in Leeds, with more dates to follow next week.



## Don't Miss LIVERPOOL INTERNATIONAL FESTIVAL OF PSYCHEDELIA

STARTS: Liverpool Camp & Furnace, Sep 27  
Liverpool's two-day psych fest returns. Wooden Shjips side-project Moon Duo, Dead Meadow, Psychic Ills and Mexican newcomers Lorelle Meets The Obsolete all feature on day one, while Jacco Gardner (pictured), Clinic and Ty Segall's Fuzz play on Saturday (28).



## Radar Stars THE WYTTCHES

STARTS: London Old Blue Last, Sep 25  
Brighton's The Wytches have been silencing crowds with their heroically heavy sonics. They may not employ the confrontational tactics of their Hate Hate Hate labelmates Loom, but their darker take on psych should get hearts racing. Catch them in London, Manchester (26) and Brighton (27), with three more dates next week.

# WEDNESDAY

September 25

### BELFAST

The Magic Numbers Empire  
028 9024 9276

### BIRMINGHAM

Ben Kenney 02 Academy

0870 477 2000

Jim Lockett & The Solemn Sun

Rainbow 0121 772 8174

### BRADFORD

Vibracathedral Orchestra &  
Andrew Lambert/Nope & Eoin Shea  
New Bradford Playhouse

### BRIGHTON

College The Haunt 01273 770 847

Kathryn Williams/Alex Cornish

Komedia 01273 647 100

Swim Deep/Wolf Alice Concorde 2

01273 673 311

### BRISTOL

Dead Meadow Exchange

0117 9304538

Spectres Start The Bus 0117 930 4370

Wire Fleece 0117 945 0996

W&T 02 Academy 0870 477 2000

Zico Chain/Lonely The Brave/

Riot:Noise Louisiana 0117 926 5978

### CARDIFF

Evavose/Attention Thieves

Clwb Ifor Bach 029 2023 2199

### EDINBURGH

Beans On Toast Voodoo Rooms

0131 556 7060

Laura Marling/Nick Mulvey Usher

Hall 0131 228 1155

Tim Burgess/Hatcham Social/

The Velvetten Saints Pleasance

0131 556 6550

### GATESHEAD

The Duckworth Lewis Method

Sage Arena 0870 703 4555

### GLASGOW

Art Brut Broadcast 0141 332 7304

Cloud Control King Tut's Wah Wah

Hut 0141 221 5279

Jemma Tweedie/Feelix/Kat Healy

Nice'n'Sleazy 0141 333 9637

Stephen Kellogg The Art School

Wiz Khalifa/Trinidad James

02 Academy 0870 477 2000

### HATFIELD

Naughty Boy The Forum

0844 477 2000

### HULL

The Wave Pictures New Adelphi

01482 348 216

### LEEDS

The Primitives Brudenell Social Club

0113 243 5866

### LEICESTER

Jedward De Montfort Hall

0116 233 3111

Nadine Shah The Cookie Jar

0116 2531212

### LIVERPOOL

Blue Rose Code/Jay Nash

Leaf On Bold St 0151 707 7747

Kids In Glass Houses/Cartel/

Propeller 02 Academy 0870 477 2000

### LONDON

rumHoney/Dead Shed Jokers/

Voodoo Vegas Borderline

020 7734 5547

Carlton Melton/Kandodo The

Lexington 020 7837 5387

Chvrches Birthdays 020 7923 1680

Duologue XOYO 020 7729 5959

Exit Calm/United Ghosts Hoxton

Square Bar & Kitchen 020 7613 0709

Fleetwood Mac 02 0870 701 4444

FTSE Corsica Studios 020 7703 4760

Ides/King Of Cats/Lone Omi/Mat

Riviere Windmill 020 8671 0700

James Blake 02 Shepherds Bush

Empire 0870 771 2000

Janet Devlin/Leo The Lion 02

Academy Islington 0870 477 2000

Johnny Borrell & Zazou Dingwalls

020 7267 1577

Jaws Barfly 0870 907 0999

Kate Meranda/Kid Karate/Ben

Craig/D'Silva/STATS Macbeth

020 7739 5095

Kitty, Daisy & Lewis 229 Club

020 7631 8310

Lorelle Meets The Obsolete/Yeti

Lane Shackell Arms 020 7249 0810

Melanie Pain Bush Hall

020 8222 6955

Nicola Benedetti Royal Albert Hall

020 7589 8212

Night Beats Victoria 020 8399 1447

The Pharcyde KOKO 020 7388 3222

Pixies/No Ceremony Roundhouse

020 7482 7318

Plexiphones Cargo 020 7749 7840

Polysics/The Telephones

Underworld 020 7482 1932

Pure Bathing Culture The Waiting

Room 020 7241 5511

Quixotic/Monster Jaw/Audio

Disease Dublin Castle

020 7485 1773

Spin Doctors/Dodgy Garage

020 7607 1818

Superfood/The Wytches/Maxixe Old

Blue Last 020 7613 2478

Trojanhorse/Cleft/

Thumpermonkey/Giant Burger

Sebright Arms 020 7729 0937

65daysofstatic/Sleepmakeswaves

Scala 020 7833 2022

### MANCHESTER

Ethan Johns/Trevor Moss & Hannah

Lou International Anthony Burgess

Foundation 0161 235 0776

Sam Smith Gorilla 0161 832 1111

### NORWICH

The Last Carnival Waterfront

01603 632 717

### NOTTINGHAM

Sky Larkin Bodega Social Club

08713 100000

The Smith Street Band/Great Cynics

Rescue Rooms 0115 958 8484

### PORTSMOUTH

Liam Fray (Acoustic)/Bipolar

Sunshine Wedgewood Rooms

023 9286 3911

### SHEFFIELD

Diamond Head/Uli Jon Roth

02 Academy 0870 477 2000

Frank Hamilton/George Barnett

Plug 0114 276 7093

Night Engine Leadmill

0114 221 2828

### SOUTHAMPTON

The Front Bottoms Joiners

023 8022 5612

### ST ALBANS

Wheatons Horn 01727 853 143

### WAKEFIELD

My First Tooth/Flight Brigade

The Hop 0871 230 1094

### WREXHAM

Psychic Ills Central Station

01978 358780

Chvrches, Birthdays,  
London



RICHARD JOHNSON, JENN FIVE, NICK HELDERMAN, ANDY WILLISHER, ELINOR JONES, EMILIE BAILEY



## THURSDAY

September 26

**BIRMINGHAM**

**Cloud Control** Hare & Hounds  
0870 264 3333  
**Exit Calm** O2 Academy  
0870 477 2000  
**Mainliner/Dethscalator** Flapper  
0121 236 2421

**BRIGHTON**

**Kosmische/Dark Horses/Singapore Sling/Thee Platcions/The Altered Hours** Sticky Mike's Frog Bar  
01273 749 465  
**Will & The People** Green Door Store  
07894 267 053

**BRISTOL**

**College/The Fauns** Start The Bus  
0117 930 4370  
**Hizatron/Rommek/Sentiment** Exchange 0117 9304538  
**Janet Devlin/Wayward Daughter/Amy Von Fleece** 0117 945 0996  
**The Telescopes/Carlton Melton/McDowell** Exchange 0117 9304538  
**Younghusband** Louisiana  
0117 926 5978

**65daysofstatic/Sleepmakeswaves/The Physics House Band** Thekla  
08713 100000

**CAMBRIDGE**

**Gerard & The Watchmen/Heart Of A Dog/Nuala Honan** Portland Arms  
01223 357268

**CARDIFF**

**Sky Larkin** Gwdihw Cafe Bar  
029 2039 7933

**COVENTRY**

**Dead Meadow** Tin Music & Arts

**DERBY**

**Vera Cruz** The Hairy Dog

**EDINBURGH**

**RM Hubbert** Electric Circus  
0131 226 4224

**Trace Bundy/Kat Healy** Voodoo Rooms 0131 556 7060

**EXETER**

**Timeshares/Antilectual/Crooked Little Sons** Cavern Club 01392 495 370

**GATESHEAD**

**Laura Marling/Nick Mulvey** Sage Arena 0870 703 4555

**GLASGOW**

**Gloryhammer** Classic Grand  
0141 847 0820

**Plankton Wat** The Old Hairdressers  
0141 222 2254

**Saint Raymond** King Tut's Wah Wah Hut 0141 221 5279

**Sarah Slean** CCA 0141 352 4900  
**The Wallers** O2 ABC 0870 903 3444

**GUILDFORD**

**Whales In Cubicles** Boilerroom  
01483 539 539

**HATFIELD**

**The Blackout** The Forum 0844 477 2000

**LEAMINGTON SPA**

**Dappy/OJ/Dubz** The Assembly  
01926 313774

**LEEDS**

**Fuzzy Logic** Wire Club  
0870 444 4018

**Oneotrix Point Never/Cut Hands/Helm** Howard Assembly Room  
0113 243 9999

**The Wave Pictures** Brudenell Social Club 0113 243 5866

**LEICESTER**

**Dirty Revolution** Soundhouse  
07830 425555

**LIVERPOOL**

**Deaf Club** Korova 0151 709 7097

**LONDON**

**Best Friends/Nai Harvest/Yoofs** Tipsy

**The Bishops/The Cavemen** The Waiting Room 020 7241 5511

**Boat To Row/Tandem/Cara** Sebastian/Abbey Bowden Windmill  
020 8671 0700



**Tinie Tempah,**  
Roundhouse, London

**Broken Hands** Hoxton Square Bar & Kitchen 020 7613 0709

**David Cronenberg's Wife/Extradition Order/Horses Of Instruction** Buffalo Bar 020 7359 6191

**Diamond Head/Uli Jon Roth** O2 Academy Islington 0870 477 2000

**Eye Emma Jedi/Satellite Stories/Samaris** The Lexington 020 7837 5387

**The Fallows** Cargo 020 7749 7840

**Filthy Boy** Old Queen's Head  
020 7354 9993

**Foreign Beggars/Noisia/I Am Legion** Electric Brixton 020 7274 2290

**Frankie & The Heartstrings/Johnny Foreigner/Cheatahs/The Social Club/Felt Tip** 229 Club 020 7631 8310

**Great Ytene/Sky Between Leaves/The Nyco Project** Macbeth  
020 7739 5095

**The Hummingbirds** Garage  
020 7607 1818

**Ill Winds** Power Lunches Arts Cafe

**The Invisible** Shacklwell Arms  
020 7249 0810

**James Blake** O2 Shepherds Bush Empire 0870 771 2000

**Jim Lockey & The Solemn Sun** St Pancras Old Church

**Liam Fray (Acoustic)/Bipolar** Sunshine Scala 020 7833 2022

**Lungs/The Hotelles/Russian Gun Dogs/Wolf Club Lunar Society/Richard Lomax** Amersham Arms  
020 8469 1499

**Phedre** Old Blue Last 020 7613 2478

**Psychic Ills/White Manna/Lorelle** Meets The Obsolete Corsica Studios  
020 7703 4760

**Sam Smith** O2 Academy 2 Islington  
0870 477 2000

**Stax Revue/Texas Radio Band/Will Weaver/Blind Pilgrim/Mister Tobs** Queen Of Hoxton 020 7422 0958

**Tinie Tempah/Naughty Boy** Roundhouse 020 7482 7318

**Totem** Total Refreshment Centre

**Travis Bretzer** Basement 55

**TRC/Knuckledust/Prowler/Astroird** Boys Barkfly 0870 907 0999

**Viks** Sebright Arms 020 7729 0937

**Wiz Khalifa/Trinidad James/Tuki Carter** O2 Academy Brixton  
0870 477 2000

**MANCHESTER**

**Cocos Lovers** The Castle 0161 237 9485

**Dan Friel/Sanae Yamada/Squares & Triangles** Islington Mill 0871 230 1094

**The Duckworth Lewis Method** Academy 0161 832 1111

**Frank Hamilton/George Barnett** Sound Control 0161 236 0340

**Ren Harvieu** St Phillip's

**Wire** Gorilla 0161 832 1111

**NEWCASTLE**  
**Art Brut** Hoult's Yard 0191 265 4282

**Beans On Toast** Hoult's Yard  
0191 265 4282

**Blue Rose Code** Cluny 0191 230 4474

**The Ramona Flowers** Cluny 2  
0191 230 4474

**NORWICH**  
**Kids In Glass Houses/Cartel/Propellers** Waterfront 01603 632 717

**NOTTINGHAM**  
**Bondax** Rescue Rooms 0115 958 8484

**Johnny Borrell & Zazou** Spanky Van Dykes 0115 924 3730

**The Smoking Hearts/Idiom/Eva** Plays Dead Rock City 08713 100000

**OXFORD**  
**Melanie Pain** Jericho 01865 798794

**The Younger** O2 Academy 0870 477 2000

**PAISLEY**  
**The View/Fatherson** University  
0141 849 4152

**PORTSMOUTH**  
**Miles Kane** Pyramids 023 9235 8608

**SHEFFIELD**  
**The Broken Saints/The SSS/The** Velcro Teddy Bears Green Room  
0114 249 0720

**Nadine Shah** Harley 0114 275 2288

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

**SOUTHAMPTON**  
**Evavose** Joiners 023 8022 5612

**Y&T** Brook 023 8055 5366

**STOKE ON TRENT**  
**Psyence** Underground 01782 219944

**STROUD**  
**Kitten & The Hip** The Prince Albert Inn

**ST ALBANS**  
**Zico** Chain Horn 01727 853 143

**WOLVERHAMPTON**  
**The Primitives** Slade Rooms  
0870 320 7000

**Royal Southern Brotherhood** Robin 2 01902 497860

**YORK**  
**My First Tooth** Basement  
01904 612 940

## FRIDAY

September 27

**ABERDEEN**

**Randolph's Leap** The Tunnels  
01224 211121

**Thrashist Regime/Seraph Sin** Moorings Bar 01224 587602

**BIRMINGHAM**

**Clockwork Orange** Actress & Bishop  
0121 236 7426

**Howl/Rebellion/Sunday 44** O2 Academy 2 0870 477 2000

**Joe Bonamassa** NIA 0121 780 4133

**Mac Miller** The Institute  
0844 248 5037

**BOURNEMOUTH**

**I Am Legion** O2 Academy  
0870 477 2000

**BRADFORD**

**The Horn** The Hunt  
New Bradford Playhouse

**BRIGHTON**

**Broken Hands** The Hope  
01273 723 568

**CocoRosie** Dome 01273 709709

**Shlomo** Dome 01273 709709

**White Wizzard/Monument/Sea** Bastard Prince Albert 01273 730 499

**BRISTOL**

**Bury Tomorrow/Feed The Rhino/** Empress/Heart In Hand Fleece  
0117 945 0996

**Cloud Control/New Desert Blues** Start The Bus 0117 930 4370

**Dyed Soundorom/Cassy/Huxley** Motion 0117 9723111

**Lil Silva/Last Japan** Thekla  
08713 100000

**Nadine Shah** Louisiana 0117 926 5978

**The Postman/Andy Tokyo/Finnerz** O2 Academy 0870 477 2000

**The Ten Pound Suit Band** Mr Wolf's  
0117 927 3221

**CAMBRIDGE**

**Laura Marling/Nick Mulvey** Corn Exchange 01223 357851

**CARDIFF**

**Ben Potter** Clwb Ifor Bach  
029 2023 2199

**Janet Devlin** The Globe 07738 983947

**CARLISLE**

**Beans On Toast** Brickyard  
01228 512 220

**EXETER**

**Majora/Vandeleur/Aerial** Cavern Club 01392 495 370

**GLASGOW**

**Afterlife** The Garage 0141 332 1120

**Close Lobsters/The Wiscarees/** Grabbel & The Final Cut Stereo  
0141 576 5018

**The Dangerous Summer** King Tut's  
Wah Wah Hut 0141 221 5279

**This Silent Forest** Nice'n'Sleazy  
0141 333 9637

**GUILDFORD**

**Tall Ships** Boilerroom 01483 539 539

**LEAMINGTON SPA**

**The Lovely Eggs** The Assembly  
01926 313774

**LEEDS**

**The Duckworth Lewis Method** Brudenell Social Club 0113 243 5866

**Etai Keshiki/Herb Diamante/Mucky** Sailor Wharf Chambers

**Lazy Habits/Miss Baby Sol** Wardrobe 0113 222 3434

**Miles Kane** O2 Academy  
0870 477 2000

**LEICESTER**

**George Ezra/Charlotte Carpenter/Mattayoux/Sam Idwal** The Cookie Jar 0116 2531212

**Mountain Of Love** Donkey  
0116 270 5042

**The Paradimes/Stop That Train** Musician 0116 251 0080

**LIVERPOOL**

**Bondax/Annie Mac/B Traits** East Village Arts Club

**Dirty Revolution/Honningbarna/The Vermin** Suicides Mello Mello  
0151 707 0898

**INTERNATIONAL FESTIVAL OF PSYCHEDELIA** The Midnight

**Ramble/Johnny & The Panic/Sparrowhawks/The Forgotten** Saints House Moon Duo/Dead Meadow/Psychic Ills/Night Beats/Carlton Melton/The Holydrug Couple/Klaus Johann Grobe/Yeti Lane/Lorelle Meets The Obsolete/The Oscillation Camp & Furnace Twisted Wheel Korova 0151 709 7097

**LLANELLI**  
**Yr Ods/Clinigol/Castro Y Ffwrms**

**LONDON**  
**Arthur Gun/The Watchmakers/** Thank Pablo/The Pale Fires/Soul Macbeth 020 7739 5095

**Ben Kenney** Barfly 0870 907 0999

**Camo & Krooked/High Contrast/London ElektriCity/TC/Breakage** O2 Academy Brixton 0870 477 2000

**Chris T-T/Ben Marwood/Algiers** Monarch 0871 230 1094

**Altered Hours** The Waiting Room  
020 7241 5511

**Some Weird Sin/The Priscillas/** Shopping/David Ryder Prangley  
Buffalo Bar 020 7359 6191

**Spring King** Shacklwell Arms  
020 7249 0810

**Stony Browder Jr/Feldspar/Island** Cassettes/Laura-Jane Hunter Jamm  
020 7274 5537

**Swim Deep/Wolf Alice** O2 Shepherds Bush Empire 0870 771 2000

**TedZed/Polly Scattergood** Club NME @ KOKO 0870 4325527

**The Traps** Sebright Arms  
020 7729 0937

**West Of The Sun/Columbia/After** The Ice/The 54 Plates 100 Club  
020 7636 0933

**Y&T/Night By Night** O2 Academy Islington 0870 477 2000

**MANCHESTER**  
**Armand Van Helden/Axwell/** Thomas Gold/No ID/Alan Braxe/Flashmob/Mark Knight Warehouse Project 0161 835 3500

**Dillinja/DJ Storm/Euphonique/** Epicentre/S Man Sound Control  
0161 236 0340

**The John Langan Band** Kraak  
07855 939 129

**Melanie Pain** Deaf Institute  
0161 330 4019

**Michael Leon/Sasha Pannu/** Chesqua Academy 0161 832 1111

**Mistajam/Dominique Young** Unique/Ray Foxx The Ritz  
0161 2364355

**Nighthammer/Lost Property/Vulji** Islington Mill 0871 230 1094

**Rainer Veil/Kit Grill** Common Bar  
0161 832 9245

**Stephen Kellogg** Night & Day Cafe  
0161 236 1822

**The Wave Pictures** Soup Kitchen  
0161 236 5100

**Wiz Khalifa/Trinidad James** O2 Apollo 0870 401 8000

**NEWCASTLE**  
**DJ Yoda** University Of Northumbria  
0191 232 6002

**The Wallers** O2 Academy  
0870 477 2000

**NORWICH**  
**The Temperance Movement** Waterfront 01603 632 717

**Wonk Unit/Project Mark/Gravedale** High Brickmakers 01603 441 118

**NOTTINGHAM**  
**Detonate** Autumn Stealth  
08713 100000

**Evavose/Attention** Thieves  
Rescue Rooms 0115 958 8484

**OXFORD**  
**Mike Dignam** O2 Academy  
0870 477 2000

**Sub Focus** O2 Academy  
0870 477 2000

**PORTSMOUTH**  
**24 Pesos** Cellars 0871 230 1094

**READING**  
**Screama** Ballerina Rising Sun  
0118 957 2974

**SHEFFIELD**  
**Exit Calm** Queens Social Club  
0114 272 5544



# SATURDAY

## September 28

Charli XCX, Wembley  
Arena, London



### ABERDEEN

Babar Luck Moorings Bar  
01224 587602

RM Hubbert The Tunnels  
01224 211121

### BIRMINGHAM

Bury Tomorrow/Feed The Rhino/  
Empress/Heart In Hand  
02 Academy 0870 477 2000

Kids In Glass Houses/Cartel/  
Propellers Asylum 0121 233 1109  
Mike Dignam The Institute  
0844 248 5037

Mountain Of Love Sunflower Lounge  
0121 632 6756

Wiz Khalifa/Trinidad James  
02 Academy 0870 477 2000

### BRISTOL

Decade Thekla 08713 100000  
The Duckworth Lewis Method  
St George's Hall 0117 923 0359

Gonga/Sigiriya/Gorilla Exchange  
0117 9304538

Ukulele Funhouse Orchestra/  
Koasound Fleece 0117 945 0996

### CARDIFF

Candelas/Bromas/Yr Eira  
Clwb Ifor Bach 029 2023 2199

Fingertrap Buffalo Bar  
029 20 310312

### COVENTRY

The View Kasbah 024 7655 4473

### DERBY

Dutch Barn/Lorna The Hairy Dog

### EDINBURGH

Horse Meat Disco/Mighty Mouse/  
Martin Valentine Cabaret Voltaire  
0131 220 6176

Melanie Pain Voodoo Rooms  
0131 556 7060

### EXETER

The Damned Phoenix  
01392 667080

Scholars Cavern Club  
01392 495 370

### GATESHEAD

Tubesnake Three Tuns 0191 487 0666

### GLASGOW

Attica Rage/Estrella/Rockburn  
Classic Grand 0141 847 0820

Erick Morillo Arches 0141 221 4001  
Kris Kristofferson/Roddy Hart

02 ABC 0870 903 3444  
Mac Miller 02 Academy

0870 477 2000

### GLOUCESTER

UNDERGROUND FESTIVAL Lewis  
Watson/Night Engine/Superfood/  
Seasfire/MT/Kid Karate/Flyte/Shy

Nature/The Tommy Drums/  
Embers Guildhall

### HATFIELD

Wheatus The Forum

0844 477 2000

### LEEDS

Beans On Toast/Micky P Kerr

Wardrobe 0113 222 3434

Gang Of Four/Bilge Pump/Rivals  
Brudenell Social Club 0113 243 5866

Mistajam/Dominique Young  
Unique/Dream Mclean University

0113 244 4600

### LEICESTER

Hell's Addiction Musician  
0116 251 0080

The Temperance Movement  
02 Academy 0870 477 2000

The Tennysons/The Trap  
02 Academy 0870 477 2000

Twisted Wheel Soundhouse  
07830 425555

### LIVERPOOL

INTERNATIONAL FESTIVAL OF  
PSYCHEDELIA Clinic/Fuzz/Peaking

Lights Sound System/White Manna/  
The Liminanas/Jacco Gardner/  
Mugstar/Singapore Sling/The

Paperhead Camp & Furnace  
Ian McNabb/Ian Prowse 02 Academy

0870 477 2000

Seth Troxler East Village Arts Club

### LONDON

Abysmal Torment/Inveracity/  
Neuroma Garage 020 7607 1818

Adler/Kaned 02 Academy 2 Islington  
0870 477 2000

Armand Van Helden/Sonny

Wharton/Santero Ministry Of Sound  
020 7378 6528

Bicep/DBX/Appleblim/Space  
020 7336 8898

Box Of Ghosts/Vaz/Loverproof/  
The Kindling/Moet & Benson

020 7336 8898  
Queen Of Hoxton 020 7422 0958

Crash Of Rhinos/Olympians/Attack!  
Vipers/Suffer Like G Did Windmill

020 8671 0700

Darkstar/Tirzah/Brolin/Larry Gus/  
Kirk Spencer/Cadenza London Fields

020 7226 1686  
The Dub Ratz Barfly 0870 907 0999

Eliane Elias Union Chapel  
020 7226 1686

Hijack Stories/Weird Naked Indian/  
Bloc Party (DJ set) Amersham Arms

020 8469 1499  
John Legend Roundhouse

020 7482 7318  
Kult The Forum 020 7344 0044

Lungs/Akiine Victoria  
020 8399 1447

LV/Tim & Barry/Crackstevens/  
Harry Harrison Birthdays

020 7923 1680

Madness Alexandra Palace  
020 8365 2121

Mark Morriss Jamm 020 7274 5537

Paramore/Charli XCX/Eliza & The

Bear Wembley Arena 0870 060 0870

Popstrangers/Doe/Young Romance  
Old Blue Last 020 7613 2478

The Primitives/Mike Joyce/The  
Black Cannons/Half French 100 Club

020 7636 0933

Sean Rowley KOKO 020 7388 3222

Sete Star Sept/Geriatric Unit/  
Crucial Section Black Heart

020 7428 9730

Sidonie Scala 020 7833 2022

Swiss Lips Goldsmiths College  
020 8692 1406

Synkro/Molo/Johnbear/Fybeone  
Proud Galleries 020 7482 3867

This Many Boyfriends/Human Hair/  
STATS Sebright Arms

020 7729 0937

Trace Bundy/Robert Bearsby  
Borderline 020 7734 5547

The Violet Bones Buffalo Bar  
020 7359 6191

XP8/Digital Deformation/  
Cease2xist/The Invalid

Electrowerkz

020 7837 6419

### MANCHESTER

BC Camplight Soup Kitchen

0161 236 5100

Caged Asylum Ruby Lounge

0161 834 1392

Carl Craig/Loce Dice/Dixon/Ejeca/  
Guti/Hot Since 82/Joy Orbison/  
Jupiter Jazz Warehouse Project

0161 835 3500

The Covelles The Castle  
0161 237 9485

Evile Academy 2 0161 832 1111

Gloryhammer/Darkest Era/  
Dendera Sound Control

0161 236 0340

Hexed/Behind Closed Doors/  
Nik Turner's Project 9 Academy 3

0161 832 1111

The Kirkz/The Franceens/Glue  
Ear/The See No Evils Gullivers

0161 832 5899

Miles Kane Academy 0161 832 1111

The Wailers The Ritz

0161 2364355

The Watchmakers/Arthur Gunn/  
Jordan Allen FAC 251 0161 27 27 251

### MIDDLESBROUGH

Misha B/Charlie Brown/Angel  
Town Hall 01642 242561

### NEWCASTLE

Crows Star Inn 0191 222 3111

Dead Meadow Cluny 2 0191 230 4474

Ethan Johns/Trevor Moss & Hannah  
Lou Cluny 0191 230 4474

James Skelly & The Intenders  
Other Rooms 0191 261 9755

Les Cox (Sportifs)

Star And Shadow 0191 261 0066

### NORWICH

Sons Of Icarus Brickmakers  
01603 441 118

### OXFORD

Aethera/Mask Of Judas/Fleisch  
02 Academy 0870 477 2000

### PENRYN

Big Boss Man Miss Peapods  
Kitchen Cafe

### PLYMOUTH

High Contrast/Dynamite MC/David  
Rodigan University 01752 663337

Sigma/Brookes Brothers/  
The Prototypes DBs Live

Zico Chain White Rabbit  
01752 227522

### PORTSMOUTH

Hobbie Stuart Wedgewood Rooms  
023 9286 3911

### READING

Danny & The Champions Of The  
World South Street Arts Centre

0118 960 6060

Spires/Collibus Face Bar  
0118 956 8188

Terrics/On Trial/Launch Control  
Queen's Arms 0118 957 6858

### SHEFFIELD

Andy C/Wilkinson/SPY University  
0114 222 8777

Chantel McGregor Greystones  
0114 266 5599

Collect/Tube/Berger 02 Academy  
0870 477 2000

Fallen Trees 02 Academy  
0870 477 2000

The Ramona Flowers/  
The Gentlemen Harley 0114 275 2288

Silver Burn The Hop  
01142 781000

### SOUTHAMPTON

Flashmob/Sam Divine Junk Club  
023 8033 5445

### ST ALBANS

Undervue/Thrones/Shotgun  
House Horn 01727 853 143

### SWANSEA

Hoodoo Moon The Wig

## 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 29–October 1

Laura Marling, Lowry, Salford (Monday), Symphony Hall, Birmingham (Tuesday)



## SUNDAY, SEPTEMBER 29

**ABERDEEN**  
Ruts DC Moorings Bar 01224 587602

**BATH**  
Canterbury/Continental Keys Moles 01225 404445

**BIRMINGHAM**  
Chasing Skylines 02 Academy 0870 477 2000  
Danny & The Champions Of The World Hare & Hounds 0870 264 3333  
The Duckworth Lewis Method Glee Club 0870 241 5093  
Fleetwood Mac LG Arena 0121 780 4133

**BRISTOL**  
Blaxar Golden Lion 0117 939 5506  
Gloryhammer Fleece 0117 945 0996  
Inveracit Exchange 0117 9304538  
Saint Raymond Thekla 08713 100000

**CARDIFF**  
Elway/The Holy Mess Clwb Ifor Bach 029 2023 2199

**COVENTRY**  
Madina Lake/Fearless Vampire Killers/The Super Happy Fun Club Kasbah 024 7655 4473

**DERBY**  
Dirty Revolution/Wonk Unit/Captain Hotknives/The Atoms/Skimmer/Mr Wolf The Hairly Dog

**EDINBURGH**  
Becka Wolfe/Sam Gillespie Captain's Bar 01316 682312  
Jon Gomm/Kat Healy Voodoo Rooms 0131 556 7060

**EXETER**  
All We Are Bike Shed Theatre 01392 667 080

**FAREHAM**  
Jedward Ferneham Hall 01329 231942

**GATESHEAD**  
Tim Burgess Sage Arena 0870 703 4555

**GLASGOW**  
Congo Natty Soundsystem/Daddy Freddy/Tenor Fly/JD Twitch 02 ABC 0870 903 3444  
Dead Meadow Broadcast 0141 332 7304  
RM Hubbard St Andrews In The Square 0141 222 2128

**GLOUCESTER**  
UNDERGROUND FESTIVAL Mallory Knox/The Marmozets/Arcane Roots/Natives/Gnarwolves/I Divide/Scholars/We Are Fiction Guildhall

**HULL**  
Art Brut New Adelphi 01482 348 216

**LEEDS**  
Laurie Briggs/Peter Grant City Varieties 0845 644 1881  
White Manna/Hookworms/Lorelle Meets The Obsolete/Carlton Melton/Sauna Youth/Cold Pumas/Tense Men/Kult Country Brudenell Social Club 0113 243 5866

## LIVERPOOL

Franco Cinelli Zanzibar 0151 707 0633

**LONDON**  
oOoOo/Amateur Best/Patten/Butterclock/Woman's Hour/Rainer London Fields Brewery 020 7254 7174  
Chasing Immortality Nambucca 020 7272 7366  
Hanzel & Gretyl/Deadcell Underworld 020 7482 1932  
I-Octane/Etana/Christopher Martin/Chuck Fendor 02 Academy Brixton 0870 477 2000  
Jessie J/Jamie Cullum/Tinie Tempah/Ed Sheeran/Plan B/Emeli Sandé/Labrinth/Rita Ora 02 0870 701 4444  
Justin Timberlake/Mikky Ekko Roundhouse 020 7482 7318  
Kids In Glass Houses Peel 020 8546 3516  
Kunt & The Gang New Cross Inn 020 8692 1866  
Lewis Floyd Henry Windmill 020 8671 0700  
Mainliner/Dethscalator/Patent Saints Corsica Studios 020 7073 4760  
Motor City Drum Ensemble/Mr G/Giles Smith/James Priestley Oval Space 020 7033 9932  
The Paperhead Shacklewell Arms 020 7249 0810  
Richard Blackwood/Curtis Walker/Kane Brown/Will E Robo/Kojo/A Dot Comedian 02 Shepherds Bush Empire 0870 771 2000  
The Seekers Royal Albert Hall 020 7589 8212  
Shonen Knife/Damnably Dingwalls 020 7267 1577  
Vera Cruz Upstairs At The Garage 020 7607 1818  
Yearbook Tram And Social 020 8767 0278  
Yehan Jehan & Antimatter People Social 020 7636 4992  
Young Marble Giants/The Lovely Eggs Union Chapel 020 7226 1686

**MANCHESTER**  
Barry Gibb Arena  
Bury Tomorrow/Feed The Rhino/Empress/Heart In Hand Academy 0161 832 1111  
CocoRosie Academy 0161 832 1111  
The Dangerous Summer Sound Control 0161 236 0340  
JD & The FDCs/East Town Pirates Star & Garter 0161 273 6726  
Keaton Cobblers Club The Castle 0161 237 9485  
Liam Fray (Acoustic)/Bipolar Sunshine The Ritz 0161 2364355

**NEWCASTLE**  
Evarose University Of Northumbria 0191 232 6002  
This Machine Star Inn 0191 222 3111  
Yvonne Lyon Cluny 2 0191 230 4474

## NORWICH

The Magic Numbers Arts Centre 01603 660 352

**NOTTINGHAM**  
Exit Calm Bodega Social Club 08713 100000  
Mac Miller Rock City 08713 100000  
Mike Dignam Rescue Rooms 0115 958 8484

**PORTSMOUTH**  
The Temperance Movement Wedgewood Rooms 023 9286 3911

**READING**  
Jazz Morley South Street Arts Centre 0118 960 6060

**SHEFFIELD**  
The Wailers 02 Academy 0870 477 2000

**SOUTHAMPTON**  
Midge Ure Brook 023 8055 5366

**TUNBRIDGE WELLS**  
Nadine Shah The Forum 0871 277 7101

**WAKEFIELD**  
John Cooper Clarke Theatre Royal 01924 211311

**WOLVERHAMPTON**  
Dennis Locorriere Robin 2 01902 497860  
White Wizzard/Vandallers Slade Rooms 0870 320 7000

**YORK**  
Beans On Toast Fibbers 01904 651 250

## MONDAY, SEPTEMBER 30

**BELFAST**  
Abandonman Empire 028 9024 9276

**BIRMINGHAM**  
Keston Cobblers Club Hare & Hounds 0870 264 3333  
Madina Lake/Fearless Vampire Killers/The Super Happy Fun Club The Institute 0844 248 5037  
Scholars 02 Academy 0870 477 2000

**BRISTOL**  
Glasvegas Fleece 0117 945 0996  
Jazz Morley Louisiana 0117 926 5978  
Sam Gray Colston Hall 0117 922 3683  
Sam Smith/Izzy Bizu Thekla 08713 100000

**CARDIFF**  
Gentle GoodDempseys 029 2025 2024  
Jedward St David's Hall 029 2087 8444  
Maddie Jones/Tomos Lewis/Albatross Archive Gwdihw Cafe Bar 029 2039 7933

**EDINBURGH**  
Amy Dawson Captain's Bar 01316 682312  
Dead Meadow Sneaky Pete's 0131 225 1757  
Laura Mvula Queen's Hall 0131 668 2019

**EXETER**  
Maddy Prior/Giles Lewin/Hannah James Corn Exchange 01392 665866

**GATESHEAD**  
Huey Lewis & The News Sage Arena 0870 703 4555

## GLASGOW

Miles Kane/The Family Rain Barrowlands 0141 552 4601

**HULL**  
Beans On Toast Fruit Hull 01482 221113

**INVERNESS**  
He Slept On 57 Ironworks 01463 718555

**LEEDS**  
Murkage Wire Club 0870 444 4018  
Tim Burgess Brudenell Social Club 0113 243 5866

**LONDON**  
Amplify Dot Barfly 0870 907 0999  
Beliefs Sebright Arms 020 7729 0937  
Charlie Brown Bush Hall 020 8222 6955  
Christine Collister/Paul Kelly/Peter Filleul Half Moon 020 7274 2733  
CocoRosie Oval Space 020 7033 9932  
De Staat Black Heart 020 7428 9730  
Federal Lights Dublin Castle 020 7485 1773  
Jake Isaac/Ady Suleiman Social 020 7636 4992  
Karma Kid/My Nu Leng/Codec Nest 020 7354 9993  
Katy Perry/Iggy Azalea/Icona Pop Roundhouse 020 7482 7318  
Laurence Made Me Cry Heath Street Baptist Church  
The Marmozets/Palm Reader/Beasts Upstairs At The Garage 020 7607 1818  
Monuments/Dead Letter Circus Underworld 020 7482 1932  
The Oscillation/Camera The Lexington 020 7837 5387  
Robert Delong Electrowerkz 020 7837 6419  
Said Cleaves Slaughtered Lamb 020 8682 4080  
Shout Out Out Out Out/Aidan Knight Shacklewell Arms 020 7249 0810  
Slaves/Crows Birthdays 020 7923 1680  
Sonny West & The Congo Faith Healers Blues Kitchen 020 7387 5277  
Tenniscoats Cafe Oto 0871 230 1094  
The Wailers Indigo @ The 02 Arena 0870 701 4444

**MANCHESTER**  
Judy Collins St Ann's Church 0161 834 1161  
Sky Larkin Deaf Institute 0161 330 4019  
The Twang/Jaws Academy 0161 832 1111  
Yeti Lane/Lorelle Meets The Obsolete Soup Kitchen 0161 236 5100

**NEWCASTLE**  
Bury Tomorrow/Feed The Rhino 02 Academy 0870 477 2000  
Johnny Borrell & Zazou Cluny 0191 230 4474

**NORWICH**  
Finntroll/Tyr Epic Studios 01603 727727  
Heights Waterfront 01603 632 717

**NOTTINGHAM**  
Art Brut Rescue Rooms 0115 958 8484  
Saint Raymond Bodega Social Club 08713 100000

**READING**  
Carlton Melton South Street Arts Centre 0118 960 6060

**SALFORD**  
Laura Marling/Nick Mulvey Lowry 0161 876 2121

**SHEFFIELD**  
Terry Reid Greystones 0114 266 5599  
White Wizzard/Redmist Destruction Corporation 0114 276 0262

**SOUTHAMPTON**  
Sleeping With Sirens/The Summer Set Guildhall 023 8063 2601

## TUESDAY, OCTOBER 1

**BELFAST**  
Alison Moyet Waterfront 028 9033 4455

**BIRMINGHAM**  
The Airborne Toxic Event 02 Academy 0870 477 2000  
Heights 02 Academy 0870 477 2000  
Laura Marling/Nick Mulvey Symphony Hall 0121 780 3333

## Tonight Alive/Set It Off/Decade

The Institute 0844 248 5037  
The Younger Flapper 0121 236 2421

**BRISTOL**  
Jim Lockey & The Solemn Sun/Oxygen Thief Exchange 0117 9304538  
Lawson Colston Hall 0117 922 3683  
Ufomammut Fleece 0117 945 0996

**CAMBRIDGE**  
Mike Dignam Man On The Moon 01223 474259

**CARDIFF**  
The Dangerous Summer Clwb Ifor Bach 029 2023 2199

**COVENTRY**  
Art Brut Kasbah 024 7655 4473

**DERBY**  
Close Your Eyes/Querencia/Show Your Teeth/Skies In Motion The Hairly Dog

**EDINBURGH**  
Johnny Borrell & Zazou/Pat Dam Smyth Cabaret Voltaire 0131 220 6176  
The Twang/Jaws Electric Circus 0131 226 4224

**EXETER**  
Isaac Indiana/Lion The Weak/Ella James Cavern Club 01392 495 370

**GATESHEAD**  
CocoRosie Sage Arena 0870 703 4555

**GLASGOW**  
Bury Tomorrow/Feed The Rhino The Garage 0141 332 1120  
Finntroll Classic Grand 0141 847 0820  
Keston Cobblers Club Nice'n'Sleazy 0141 333 9637  
More Than Conquerors King Tut's Wah Wah Hut 0141 221 5279  
Oneohtrix Point Never CCA 0141 352 4900

**GUILDFORD**  
The Other Tribe Boilerroom 01483 539 539

**HULL**  
Canterbury Fruit Hull 01482 221113

**LEEDS**  
China Rats Brudenell Social Club 0113 243 5866  
Drenge Brudenell Social Club 0113 243 5866  
Exodus Wire Club 0870 444 4018  
Kunt & The Gang Fab Cafe

**LONDON**  
Alice Boman Servant Jazz Quarters  
A Winged Victory For The Sullen Village Underground 020 7422 7505  
Build Seas/Nordic Giants/Saturday Sun The Lexington 020 7837 5387  
Cans Of Tiger/Showroom Dummies Water Rats 0207 813 1079  
Deer Tick Borderline 020 7734 5547  
The Elwins/Aidan Knight/Hannah Georgas Old Blue Last 020 7613 2478  
Esper Scout Nambucca 020 7272 7366  
Fanfarlo Hoxton Square Bar & Kitchen 020 7613 0709

Gloryhammer Garage 020 7607 1818  
Haim Rough Trade East 020 7392 7788  
Huey Lewis & The News 02 Shepherds Bush Empire 0870 771 2000  
Judy Collins Union Chapel 020 7226 1686  
Madison Violet Old Queen's Head 020 7354 9993  
Marques Toliver/Gambles Bush Hall 020 8222 6955  
Michael Weston King/Alan Cook Dingwalls 020 7267 1577  
RM Hubbard/Matt Stevens Slaughtered Lamb 020 8682 4080  
Start Me Up/Mallowstreet Rocks 02 Academy Islington 0870 477 2000  
The Thirst Upstairs At The Garage 020 7607 1818  
Trombone Shorty & Orleans Avenue KOKO 020 7388 3222  
Zombie Crash/Pertti Kurikan Nimipaivat Macbeth 020 7739 5095  
Zoo Zero/Slows Dalston Victoria 07964857703

**MANCHESTER**  
Evarose Sound Control 0161 236 0340  
Fleetwood Mac Arena  
Hobbie Stuart Deaf Institute 0161 330 4019  
Reckless Love Academy 0161 832 1111  
Roller Trio/Gogo Penguin Band On The Wall 0161 832 6625  
Xibaiba/Hierophant Star & Garter 0161 273 6726

**NEWCASTLE**  
Laura Mvula Tyne Theatre 0191 265 2550  
Miles Kane 02 Academy 0870 477 2000

**NORWICH**  
Frank Hamilton Waterfront 01603 632 717

**NOTTINGHAM**  
Scholars Rescue Rooms 0115 958 8484  
Sleeping With Sirens Rock City 08713 100000

**OXFORD**  
Fat Freddy's Drop 02 Academy 0870 477 2000

**PORTSMOUTH**  
The Devil Wears Prada/Dead Harts Wedgewood Rooms 023 92863911

**SHEFFIELD**  
Ken Mode/Unkind Corporation 0114 276 0262  
Skream/Jackmaster University 0114 222 8777  
So Solid Crew Plug 0114 276 7093

**STROUD**  
Kathryn Williams/Alex Cornish The Prince Albert Inn

**ST ALBANS**  
Anarkaos/Horn 01727 853 143

**WOLVERHAMPTON**  
Zico Chain/Lonely Brave Slade Rooms 0870 320 7000

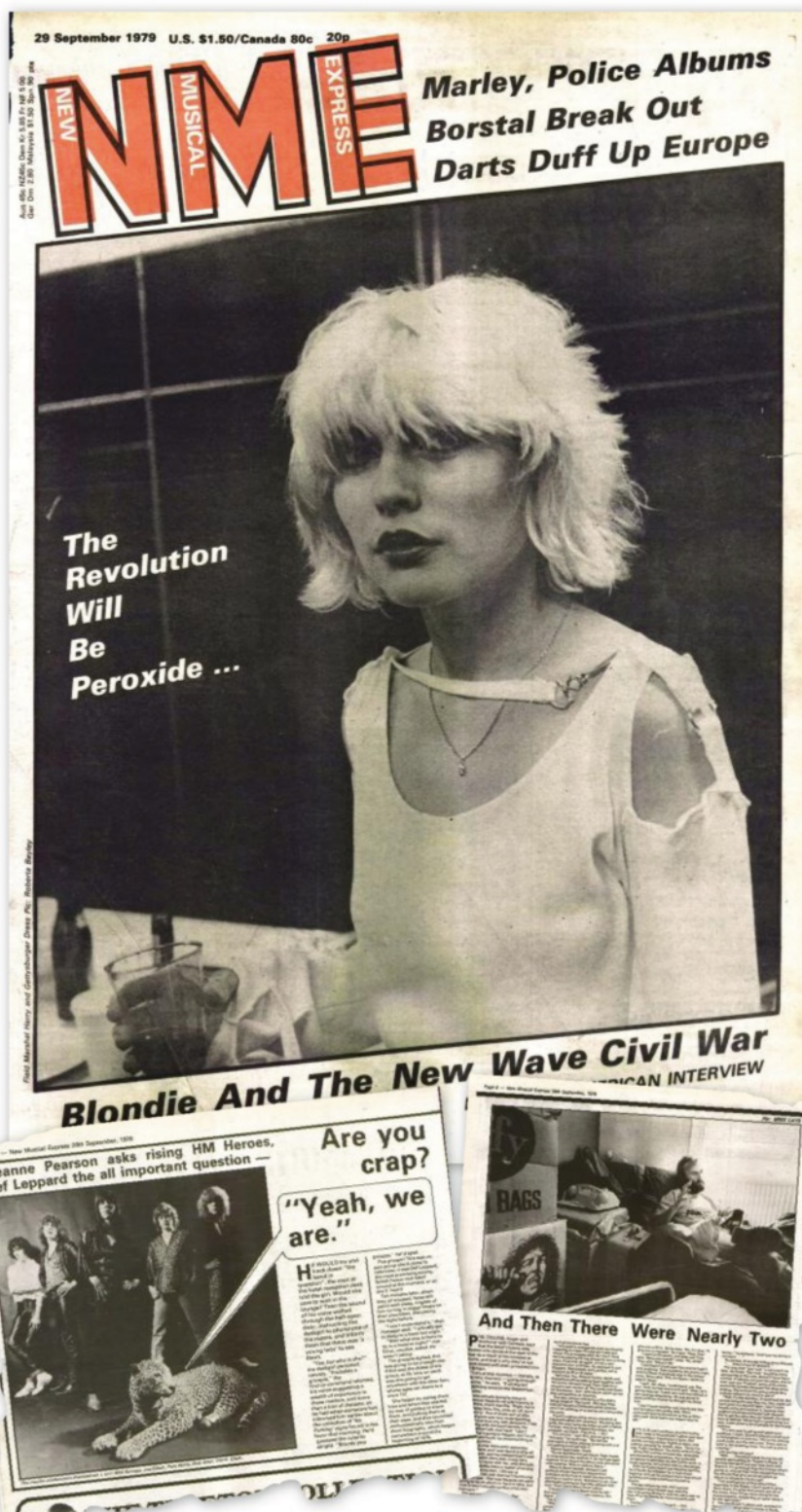


Miles Kane, Barrowland, Glasgow (Monday), 02 Academy, Newcastle (Tuesday)



# THIS WEEK IN 1979

BOLLOCKS ROCK, CRAP METAL AND HEARTBREAKING PROG



## DEAF LEPPARD?

In an interview with NME's Deanne Pearson, Def Leppard are asked only one important question: "Are you crap?" With disarming honesty, the Sheffield metallers reply: "Yeah, we are." Glad we've cleared that up then. They talk about their lack of a female following, claiming "our music is too masculine for girls", but it seems a female fanbase isn't necessary, as they've just been offered support for the upcoming AC/DC tour.

## AND THEN THERE WERE THREE

Phil Collins is "literally, going through a divorce". The stalling of the planned Genesis tour following the departure of Steve Hackett must be heartbreaking for fans, but with the remaining members going ahead with solo projects, including Collins, there'll be plenty of material to fill the hole. The tour is being rescheduled to March 1980, in smaller, more intimate venues, "with or without Steve".

## BLONDIE AMBITION

In September 1979, Debbie Harry and Blondie are finally on the cusp of US domination. Their success in the UK kicked off in 1978 with the 'Plastic Letters' album, but America has failed to recognise their brilliance until now. US label moguls have withstood "the punk onslaught" for three years, but are growing desperate, and new wave now seems a "satisfactory commercial-based compromise".

"Although America chose to pretty much ignore our first two albums," says guitarist Chris Stein, "we are already at the crossroads of our career." "Not only are we the biggest selling new wave group in the world," adds drummer Clem Burke, "but we've instigated a lot of trends... suddenly it's become so very hip to recycle all of this trash-pop stuff."

The band refuse to believe their success is all down to Harry's looks. "There's a lot of much prettier faces than mine on an awful lot of record covers that don't sell shit!" she argues, while Burke claims: "If we hadn't worn the particular clothes that we did for the cover of 'Parallel Lines', then I'm sure we wouldn't have been as successful. The skinny ties had a lot to do with it."

Dipping into punk (a term they claim "is like calling it 'bollocks rock' in Britain"), politics ("In America, money is God") and their own financial difficulties (the rumoured million-dollar payoffs they made to ditch unfavourable management contracts), they conclude that they remain a firmly underground phenomenon in the US. "In Britain," says Debbie, "we're considered as being just a very successful pop band." But what of their image in the USA? "It's a pretty subversive one!"

## ALSO IN THE ISSUE THAT WEEK

• Bob Geldof admits he has a "grudging respect" for Margaret Thatcher - and then says that what she is doing is "ignorant, pig-headed and stupid". The Boomtown Rat reveals that he didn't vote in the election earlier in the year and has no intention of doing so in the future. Sorry Maggie.

• Tony Parsons reviews a re-release of 10cc's 1975 UK Number One 'I'm Not In Love'. "This record is so sensitive it makes [you] feel like a mountain goat's turd floating down the mentholated fjord of life," he reckons.

• The Police are reviewed at London's Hammersmith Odeon, and deemed easy-going and ridiculously watchable. "The Police sky train is in motion," remarks NME's Pete Archer, bafflingly, adding that "their music doesn't bow at any altars".

# NME

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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

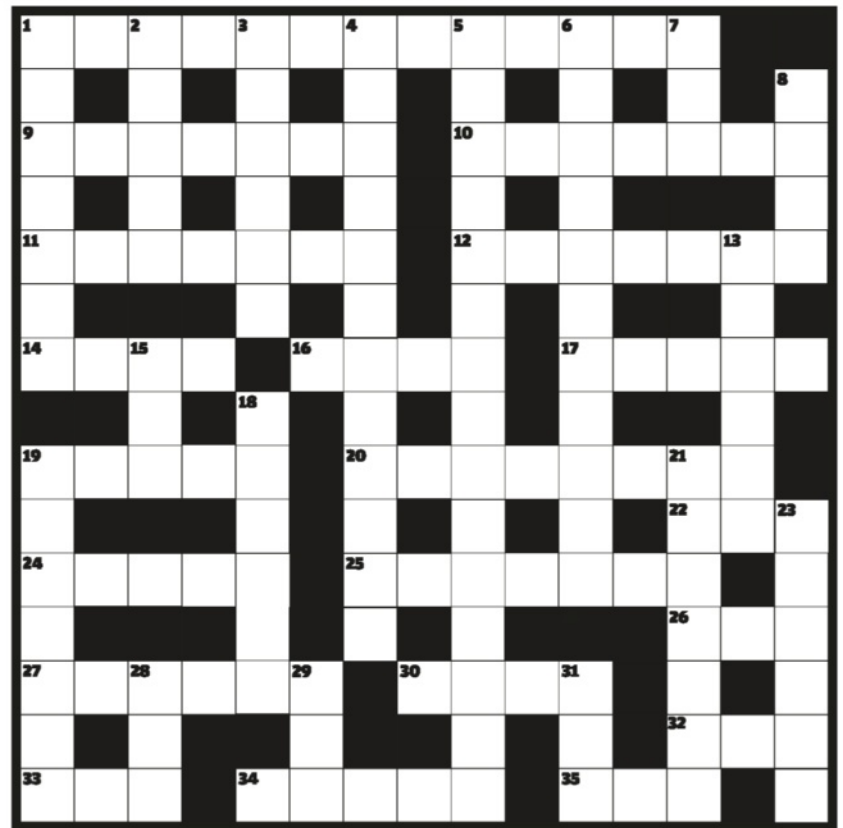
- 1 Get the album by Manic Street Preachers and take the video back (6-3-4)
- 9+34A "In this bright future you can't forget your past, so dry your tears I say", 1974 (2-5-2-3)
- 10 Execute but with the option to be executed by 30 Seconds To Mars (2-2-3)
- 11+23D A crude assessment of how great this Green Day live album is (7-2-4)
- 12 Financial contract arranged for a Jimmy Eat World album (7)
- 14 "Give me the sweet \_\_\_\_ walking down the catwalk", from The Vaccines' 'Nørgaard' (4)
- 16 Welsh indie band The \_\_\_\_ Sticks, their name having a connection with author AA Milne (4)
- 17 Celia is wrongly named by Tom Waits on album (5)
- 19 (See 2 down)
- 20 Tongues out to savour the music of Kiss (4-2-2)
- 22 It's blooming Paul Weller with his song 'Sweet \_\_\_\_, My Sweet \_\_\_\_' (3)
- 24 Is Tom about to name the Canadian band who went for the 'Push' (5)
- 25 "Now I understand what you tried to say to me, and how you suffered for my sanity", 1972 (7)
- 26 (See 28 down)
- 27 My disappearance coincides with a Diana Ross hit from the '90s (2-4)
- 30 "Did you see the stylish kids in the riot, shovelled up like \_\_\_\_", from The Libertines' 'Time For Heroes' (4)
- 32 'How Bizarre' that this New Zealand band are in the bottom corner (1-1-1)
- 33 Thompson Twins album included among the cassettes (3)
- 34 (See 9 across)
- 35 'Morning \_\_\_\_' as walked through in the early hours by Bonnie Dobson, Grateful Dead and Tim Rose (3)

### CLUES DOWN

- 1 Move quick to keep up with Kathleen Hanna - her new band is The Julie Ruin (3-4)
- 2+19A As exclaimed by Pavement (5-5)
- 3 A skilled hunter of Green Day's music (6)
- 4 A passion for underground music with Bruce Springsteen (6-2-4)
- 5 Ramones had a set time to finish this album... (3-2-3-7)
- 6 ...'Stop The Clocks' was enough to finish it for me (2-5-4)
- 7 Initially it was a crazy number for Hadouken! to release (1-1-1)
- 8 Seemed silly to include a Placebo album (4)
- 13 "Great \_\_\_\_, lost track of time and space", a word that got away from Arctic Monkeys' 'R U Mine?' (6)
- 15 Foo Fighters not on a high (3)
- 18 Kooks bassist appearing in the beer garden tonight (6)
- 19 '60s band are still as lifeless today (7)
- 21 Reaching for the present of a Snow Patrol compilation album (3-2-3)
- 23 (See 11 across)
- 28+26A Escape the consequences of a Dandy Warhols number (3-3)
- 29 A bit of a melody with old rock band (3)
- 31 Unlike MGMT, The Pretenders only had the one (3)

### AUGUST 24 ANSWERS

**ACROSS**  
 1 Show Me The Wonder, 10+9A The Only Place, 11+15D All Ablaze, 14 Gotobed, 16 Cut Your Hair, 18 Orb, 21 EMI, 22 Dukla, 23 Eels, 24 XTC, 25+27D Nuff Vibes, 27 Vice, 29 Bedlow, 32 Nimbus, 34+12A HMS Fable  
**DOWN**  
 1 Slow Focus, 2+25D Only By The Night, 3 Map, 4 Twang, 5 Electrafixion, 6 October, 7+33A Dreadlock Holiday, 13 Eloise, 17 Rees, 20 Def, 22 DC, 26+8D Feel Real, 28 Cast, 29+19A Bad Seeds, 30 Days, 31 Wish



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## COLLECTORS' CORNER

### KINGS OF LEON

The musical gems that no Kings Of Leon fan should be without



### HOLY ROLLER NOVOCAINE (2003)



The band's debut EP came out a few months before their

first album 'Youth & Young Manhood', and it created a buzz that stayed around the Tennessee band all year. Most of the songs featured on the EP actually found their way onto the album, although some were markedly different versions, such as 'California Waiting' and 'Wasted Time'.

**Need To Know:** In 2011, the EP was released on 10-inch red vinyl as part of the annual Record Store Day celebrations.

### WHAT I SAW (2003)



Another EP, which was limited to just 5,000 copies on 10-inch blue

vinyl, coming shortly before the release of 'Youth...'. The lead track was 'Red Morning Light', which would turn out to be the album's opening song, while 'Talihina Sky' was also previewed. Bizarrely, 'Wicker Chair' was also included, despite having been on the previous EP.

**Need To Know:** 'What I Saw' is named after a lyric from the track 'Wasted Time', which curiously doesn't feature on the EP.

### DAY OLD BELGIAN BLUES (2006)

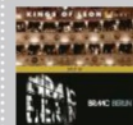


Another limited edition EP, this time containing songs recorded

in Brussels in 2004 while the band were touring second album 'Aha Shake Heartbreak', including lead single 'The Bucket'. The six tracks, all lifted from their two albums to date, do not include 'Day Old Blues', even though the 'Aha...' track was the inspiration for the title of the EP.

**Need To Know:** The recordings were later made available with the weekly Belgian radio and television magazine *Humo*.

### KINGS OF LEON & BRMC EP (2007)



This four-song split EP was released to celebrate the Followills'

2007 tour with San Franciscan garage-rockers Black Rebel Motorcycle Club, the bands taking two songs apiece. Kings Of Leon opted for 'Fans' from 'Because Of The Times', and its B-side 'Woo Hoo'; BRMC offered up 'Berlin' and closed the EP with 'The Show's About To Begin'.

**Need To Know:** 'Fans' pays homage to crowds in the UK, where the band have enjoyed most of their success.



# FANMAIL

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

Edited by Ben Hewitt



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## Letter of the week

The best of the NME mailbag



## BEATS HAPPENING

From: Phil Jones  
To: NME

At the beginning of this year, a grand prophecy was made by the music press, hailing 2013 as the year in which indie-rock bands would return to the forefront of popular music and reclaim the charts from mediocrity. There was evidence behind this claim, with a plethora of new guitar bands making critical and commercial strides, from Peace to Palma Violets to Haim. However, it can be said that this prophecy was foiled by the return of none other than Daft Punk, infecting the airwaves with staccato bursts of funk guitar flowing from the legendary fingertips of Nile Rodgers. In that moment, indie-rock was not important any more, as a new form of guitar music had stolen the year: dance and hip-hop influenced guitar music. Now this is not some broad claim, but has been backed up by the amazing 'Dr Dre beats' in Arctic Monkeys' masterpiece 'AM', and by the Haitian-influenced disco beats of the new Arcade Fire single 'Reflektor'. However, with 'AM', David Bowie's 'The Next Day' and Foals' 'Holy Fire' among the shortlist for the Mercury Prize, with all three achieving chart success, it's clear that the guitar crown has been well and truly stolen by disco and hip-hop. With two 10/10 albums being the result of this, and the Arcade Fire album likely to be another perfect piece of art, I for one cannot see this dance revival as a bad thing.

### NME's response...

Blimey, that's quite a hypothesis there, Phil. And there's no doubt that a small cluster of 2013's brightest and best indie-rock sorts – Arctic Monkeys, Foals and Haim, to name but three – have

proved that pilfering and pinching from other genres and sounds can make your typical guitar band sound pretty bloody exciting. Having said that, I reckon it's a little short-sighted to dismiss everyone

who wasn't listening to 'The Chronic' on a loop or swotting up on Chic's back catalogue this year – and if 'AM' has proved anything, surely it's that ages-old categorisations and genre snobbery means bugger

all? This has been a year that's given us great albums from Savages to Factory Floor, and Palma Violets to Disclosure. We're all the winners here, Phil. Which is nice, isn't it? – BH



### FRESH PETE

From: Sye Sanders  
To: NME

Having purchased tickets for Babyshambles at the Liverpool 02 Academy on September 9, I was anticipating another memorable night of Peter Doherty, having been a loyal fan since The Libertines. Not only was I looking forward to the gig itself, but I was also looking forward to seeing what kind of Pete would turn up for the gig. Would it be the sensitive, slightly edgy, underrated performer, or would it be the drugged-up, don't-know-or-care-where-I-am Pete? On the previous occasions I have watched him perform, he has been the latter. I have always mumbled the words 'That was shite. If it wasn't Pete, I'd have left earlier', as the lights have come up in the gig. But my loyalty has remained strong. With that said, his performance that night was brilliant. He was amazing, looking like the old Pete. He was edgy, loud, good interaction with the crowd, volleying through an array of songs, smashing up the microphone stand for good measure. It was really good to see him enjoying himself again. In conclusion, I'd like to applaud him for an amazing night, setting up some amazing memories, and hopefully to give Pete some positive feedback for a change.

From: NME

To: Sye Sanders  
Well, I'm glad that you had a good time watching the 'Shambles, Sye, but I can't help but be saddened that expectations are so low nowadays that Pete a) turning up to a gig, and b) it not being utterly shite is seen as some sort of grand, redemptive triumph. It's his job, for Christ's sake! And seeing as you've stood by him through thick and thin, from Kate Moss to Wolfman and beyond, you deserve better, surely? I mean, 'Musician Turns Up And

Performs At His Own Show' is hardly *Rocky III* in terms of being a tribute to fighting will and spirit – especially seeing as he admitted in NME a couple of weeks ago that he nearly pulled the whole tour just hours before the first gig. So while it's encouraging that it's all going well so far, let's see if he can keep it up for a teensy bit longer before pulling a party popper and giving him a goodie bag, eh? – BH

### 'AM' RADIO

From: Louis Kempson-Seaton  
To: NME

It's a rare thing, when a band are so consistently brilliant that no matter how different their new material is from their last, people will still come round to falling in love with it. It's exactly the reason why Arctic Monkeys are the best band of the last few decades. Music is magic, and in Alex Turner the Monkeys found a wizard. With a face made for bedroom walls and a shiny new stage persona that will of course grant him the title of 'legendary' one day, he's done it again: a beautiful sleazeball of a record that dirties you with its charm and leaves you bedraggled by its whisper. Like with 'Humbug', they've turned a different way this time, down a dirt path off some deserted highway, and have jettisoned the old ropes from the boat.

From: Taymour Janekeh  
To: NME

I, like millions of people in the country, am a huge Arctic Monkeys fan. And indeed, what a year it's been for them. However, after listening to the album and then reading your review (NME, September 7), I was not only surprised by the 10/10 record, but by the statement made about it possibly being "the greatest record of the past decade". All I ask is that you evaluate this and explain how so? The album is good. I don't doubt that. But album of the decade? Let alone year (there have been some phenomenal records this year: 'Random



Access Memories', 'Yeezus', '...Like Clockwork')? I feel like the Arctic pulled a few half-measures on this album and could have taken more risks with it at times. I actually preferred 'Suck It And See', but then again, that's just my opinion. By awarding it with such prestige, you're essentially putting it up there with records like 'Is This It' and 'White Blood Cells'. Really?

**From: NME**  
**To: Louis Kempson-Seaton; Taymour Janekeh**  
 I think I have to side with Louis on this one. You're right of course, Taymour, that only time will tell if 'AM' does go on to be regarded as the finest album of the decade, and there's certainly nothing wrong with still being swayed by the charms of 'Suck It And See' instead. Suggesting that Alex and co have been playing it safe, though? That's thinking I can't get behind: as Louis says, one of the many things that makes 'AM' such a discussion-provoking record is the fact that the Monkeys are practising some darker, newfangled sorcery, and are bravely heading into hitherto unexplored territory – BH

## NEVERMIND THE 'NEVERMIND'

**From: Rachael Simpson**  
**To: NME**  
 'In Utero' trounces 'Nevermind'. To clear my name, a bit of a disclaimer: 'Nevermind' is legendary, and



## STALKERS

**From: Robert Smith**  
**To: NME**

This is me with Peter Doherty in Lincoln. I met him while on my lunch break from work. I had a cup of tea with him and then saw him perform with Babyshambles that night. Great gig!

there is not a single scratch on its surface that gives it a faulty name. For me, 'In Utero' is just everything that Nirvana were. Controversial with that epic, crazy innocence that they once brandished in everybody's faces. 'Nevermind' brought 'Smells Like Teen Spirit' – pretty sure most people are at least capable of humming the chorus, or the riff. Its familiarity doesn't make it their best track and, in the same vein, that doesn't make 'Nevermind' their best record – just as 'Wonderwall' isn't the best Oasis track. Although it wasn't exactly my original intention, the point I appear to be making is that too many people don't discover different music until it is presented to them. Sometimes, you have to go looking for it.

# Web Slings

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

### KEVIN SHIELDS ACCUSES MERCURY PRIZE ORGANISERS OF 'BANNING' MY BLOODY VALENTINE

So not everyone is delighted with Mercury Prize shortlist, then. My Bloody Valentine frontman Kevin Shields is particularly unhappy that 'm b v' – the band's first album in 22 years – was left off the list. So much so he decided to take a pop at the organisers over the competition's strict rules. According to our Kev, the reason MBV's latest effort was omitted was because the band don't have a major distribution deal. "Isn't Mercury a phone company or something, anyway?" he fumed. "What's that got to do

with music? We're banned by them, and do you know why? Because we're not on Amazon or iTunes. That's one of the qualifying criteria. You have to have major distribution or be on iTunes or Amazon." In a lengthy tirade, Shields continued: "The corporate-ness has got to such a point where we've essentially been told that we don't exist. So, technically, that album doesn't exist. OK? It's not allowed to exist according to the Mercury Prize." Sour grapes from the shoegaze legend or does he have a point?



## Best of the responses...

They were left off the shortlist because they're shite. **Scott Kain**

The reason it didn't get nominated is because all the

indie frat boys don't listen to the music. Jake Bugg is a pop artist as much as you all say he's not. MBV don't pander to the 13-year-old little girls who listen to

music because it's got a catchy chorus or a dubstep drop. **Adam Cúshén**

I haven't heard anyone get that butt-hurt since Kanye

West's bitching about not winning a Grammy. **JR Raz**

MBV are a bag o' shite. **Olli Panther Nicholson**

**From: NME**  
**To: Rachael**

Now then, Rachael, let us not be snarky music snobs. As our recent 'In Utero' issue (September 14) showed, Kurt was one contradictory man, and there's probably not one Nirvana album that could be claimed to be a definitive expression of who they really 'were'. Kurt simultaneously craved and spat in the eye of mainstream success, loved The Beatles as much as he did Mudhoney – and while he definitely wanted to make 'In Utero' a whole lot rawer and gutsier than 'Nevermind', let's not forget that they prettied-up some of the original Steve Albini mixes and changed the title of 'Rape Me' on certain copies of the LP so it could be stocked in Walmart. So who's to say that the polished grunge-pop of 'Nevermind' isn't just as valid a representation of them? Chances are that, if he'd lived, Nirvana would have changed tack and done something totally different for their next album anyway. For my money, both are masterpieces, regardless of which one's considered to be the most

authentic. Plus, if you're a real Nirvana fan, your favourite is actually rarities compilation 'Incesticide'. If you're gonna be a grungier-than-thou snob, do it properly, alright? – BH

## LADS LADS LADS

**From: Sarah Mowat**  
**To: NME**

I know that Britpop is often celebrated, but is there any need for Radio 1 to take us back to lad culture with their 'ironic' fit tweet about Hannah Reid from London Grammar? They might have apologised and deleted the message but it seems that someone thought it was suitable to judge a musician on the merits of their looks as opposed to their talent. It's a shame in this day and age that an institution such as Radio 1 can act in such an irresponsible manner. It's not acceptable now and even though it was rife in the '90s with Page Three models in videos doesn't mean it's right. #ladz? More like #twatz.

**From: NME**  
**To: Sarah Mowat**  
 Bravo, Sarah, and very well said. It really was rather

depressing seeing Radio 1's tweet – mainly because, like you pointed out, it's a nasty, sexist hangover from more dispiriting bygone days that you'd really hope we'd have left behind by now – and it wasn't made much better by their mealy-mouthed apologies. Excusing it as 'irony' or 'banter' is to suggest it's just some light-hearted jape that the rest of us are too prissy to understand, rather than the people responsible being boorish berks instead. It is heartening, though, that so many of you lot have been determined to make your displeasure about it heard. And I really hope that hashtag catches on... – BH

## MARLO BONGO

**From: Becky De Laurenzy**  
**To: NME**

I reckon after being nominated three times in five years and not yet winning, Laura Marling definitely deserves to win the Mercury Prize! 'Once I Was An Eagle' may be a slightly different venture to her past LPs with Ethan Johns' influence



## STALKERS

**From: Tasha**  
**To: NME**

I met Sam from Peace in the MoMA during my holiday in Manhattan! It was a surprise – what are the chances? Sam was lovely and it definitely made my day.

on the bongos, but it is equally as brilliant and worth being celebrated.

**From: NME**  
**To: Becky De Laurenzy**  
 One thing's for sure, Becky: there's probably not a troubadour in the whole of indiedom who has perfected their 'disappointed but gracious' loser-face quite like Ms Marling. I'm rooting for David Bowie. No-one ever gives him any credit for anything, do they? He could do with a bit of exposure – BH

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# DOES ROCK'N'ROLL KILL BRAINCCELLS?

TESTING MUSICIANS' MEMORIES AFTER A LIFETIME OF ABUSE

## This Week MGMT

### QUESTION 1

At the start of the 'Flash Delirium' video, the car drives underneath a banner. What's written on it?

**Ben Goldwasser:** "Welcome home Ben."

**Wrong.** That's on the banner outside the house. The street banner reads 'Sue the spiders, sink the Welsh'

**Ben:** "I think it actually said something else on it originally and they made it say that. It was something local happening in the town."



The 'Flash Delirium' video

### QUESTION 2

Your first EP, 'We (Don't) Care' (below) was made in an office used for which trade?

**Andrew VanWyngarden:**

"I thought it was recorded in a dorm room... oh, plumbing! It was our friend Billy's dad's plumbing business and we set up a little studio in there."

**Correct**



### QUESTION 3

Who's the "mystical referee" you refer to in 'Metanoia' (right)?

**Andrew:** "The guy on the cover is Carl Jung."

**Correct**



### QUESTION 4

Complete this lyric: "Floating away isn't rough but it's not enough..."

**Ben:** "It's the line that ends '...but it's not right?'"

**Wrong.** It's "...ob Marianne, pass me the joint", from 'Siberian Breaks'

**Ben:** "I can never hear what he's singing..."

### QUESTION 5

Of which song did Sonic Boom say "Love? Or confusion?"

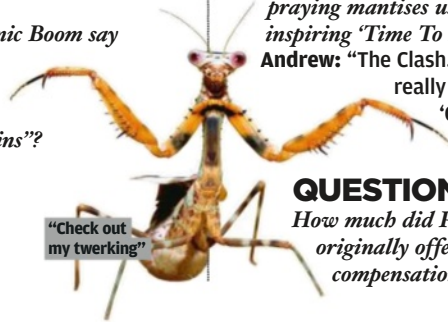
Reality? Contusion?

Subterranea or sub-fusion. The Quest begins?"

**Ben:** "It's Working!"

**Correct.** What was he on about?

**Ben:** "You'll have to ask him!"



"Check out my twerking"

### QUESTION 6

Which band have you claimed your praying mantises used to dance to, inspiring 'Time To Pretend'?

**Andrew:** "The Clash. It was that really funky song on 'Combat Rock'."

**Correct**

### QUESTION 7

How much did President Sarkozy originally offer you in compensation for the illegal

use of 'Kids' at his party conference?

**Ben:** "I'm trying to remember if it was in euros - was it one euro?"

**Correct.** How did you feel about that?

**Ben:** "I felt better with the final outcome. [President Sarkozy



Nice sample, Kid Cudi, congratulations

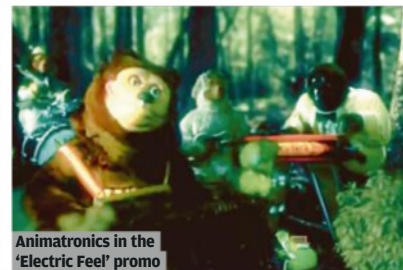
eventually stumped up around 30,000 euros, which MGMT donated to an artists' rights organisation]."

### QUESTION 8

What's the name of the robot band that appear in the second video for 'Electric Feel'?

**Andrew:** "I'm gonna fail that one."

**Wrong.** The Rock-afire Explosion "Damn, yes! It's this band in Florida - he claims that he created the internet but he also has this room full of animatronics."



Animatronics in the 'Electric Feel' promo

### QUESTION 9

On the sleeve of your demo album 'Climbing To New Lows', you are sitting back-to-back on which animal?

**Andrew:** "I didn't even think we had album art for that. It's probably something that was added later but I know that picture was a horse. A red, ruddy horse."

**Correct.** Was it a fun shoot?

**Andrew:** "It was the first photo shoot we'd ever done. Caroline from Chairlift was there and we brought along this weird five-foot-tall plastic Statue Of Liberty onto the beach and I was wearing a top hat in some of the shots. We were very sunburned."

### QUESTION 10

Which hip-hop act sampled 'Congratulations' for the album 'Indicud'?

**Ben:** "Kid Cudi?"

**Correct**

**Ben:** "I think it's funny to hear a song like that with a really huge beat underneath it."

## Total Score

# 7/10

**Ben:** "I'm a little embarrassed at not knowing the complete lyrics to 'Siberian Breaks'!"



COMING NEXT WEEK



# INSIDE MACCA'S HOME STUDIO!

An intimate interview  
with legend **Paul McCartney**  
on his obsessive creativity  
and what drives him  
after 50 years in music



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