

NME

These New Puritans

Kanye West

Parquet Courts

The National

Wilko Johnson

"I don't feel old...

**I'm still looking
to be different...**

**I'd love to
work with
Thom Yorke"**

MCCARTNEY

A portrait of the
artist as a new man



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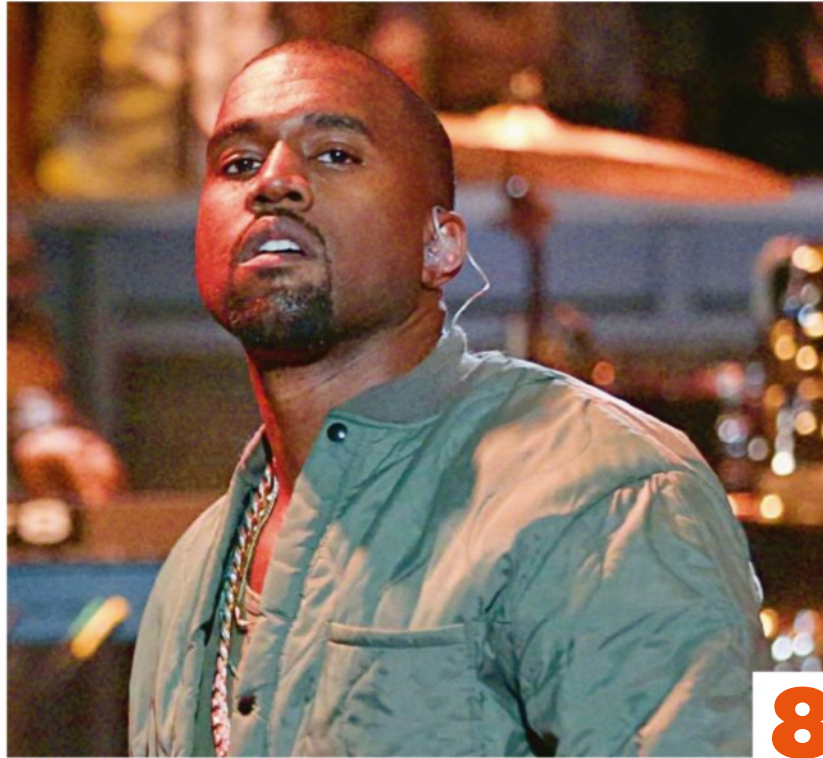
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"I WANT TO PLAY EVERYWHERE - NOT EVEN ON EARTH!"
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RIVER ISLAND

ON REPEAT

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

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TRACK
OF
THE
WEEK

A\$AP ROCKY

R Cali

Music has always been a vitally important part of video games, soundtracking shoot-outs, car chases and zombie apocalypses with carefully selected sonics. Few games developers put as much thought or effort into the process as the makers of *Grand Theft Auto* though, who've transformed the art of the accompanying soundtrack into an utterly integral part of the player's overall gaming experience. Their latest release – *Grand Theft Auto V* – features a collection of some of the coolest names in music on its 15 in-car radio stations and 240 licensed songs. Want to listen to an exclusive Tyler, The Creator track while you run around nicking

virtual cars? Or speed around cities as you delve into a Flying Lotus-created station jam-packed with songs from the likes of Hudson Mohawke and OutKast? Or how about shooting some innocent pedestrians with this delightful new A\$AP

Rocky nails the spirit of Grand Theft Auto V in the song's first 30 seconds

Rocky track? 'R Cali' might only just scrape past the two-minute mark but the Mob leader manages to completely nail the game's spirit in one central line that hits in the song's first 30 seconds: "Money, power, the whole enchilada... car-jacking, pistol-packing, motherfucking choppers clapping", spits Rocky in a lawless fury before namechecking luxury car brands and designer fashion labels over trap beats and an eerie, cyclonic squeal that runs circles around the whole track. You certainly never got that with *Super Mario*. **Rhian Daly, Assistant Reviews Editor**



YUCK

Memorial Fields

It's a brave man who replaces the walk-out singer of a Pavement-style band, despite boasting a Teenage Fanclub-style voice. Nineties slackerpocalypse! Wisely, Max Bloom convinces the rest of Yuck to go all glacial lagoon-pop on this glorious attempt to make a guitar sound like a stricken trawler, pulling off the smoothest frontman transition since that tribute band singer joined Judas Priest.

Mark Beaumont, writer

ONLY REAL

Lemonade

For Niall Galvin, life in west London isn't the puppy and G&T-filled bouncy castle that Binky, Bonky and the rest of the cast of *Made In Chelsea* lead us to believe. Instead, 'Lemonade' tells a tale of drug-fuelled desperation that sounds indebted to King Krule, Jamie-T and any disengaged youth with a mic ever.

Harriet Gibsone, writer

CHARLI XCX

Superlove

Fresh from writing for Britney and her smash hit with Icona Pop, Charli XCX is now setting her sights on her own Number One record. 'Superlove' suggests her efforts won't be in vain. "You're my favourite drug, I smoke you in the club", she sings in a bouncy burst of fizzy pop that cleverly plays with rhythm and textures.

Lucy Jones, Deputy Editor, NME.COM

THE MEN

Turn Your Color

A kindling crack at the start of 'Turn Your Color' nods to the campfire sessions that produced The Men's forthcoming EP, but beyond that there's no trace of trad tent-side singalongs. Instead, the track stirs up a thick weft of rumbling toms, blurry acoustic drones and twangs, burning gently over six beatific minutes.

Laura Snapes, Features Editor

FRYARS

The Power

On this first track from new EP 'Raw Pwr', Ben Garrett channels the spirit of late-'90s dreampop duo Joy Zipper by

way of French vibe-masters Phoenix. Not sure what "All I wanted was an IRL" means though. You can't want an 'In Real Life'. Unless IRL means something else now... Oh I can't keep up with it all.

Eve Barlow, Deputy Editor

ROYAL BLOOD

Out Of The Black

Royal Blood's debut track 'Figure it Out' arrived in July, shaking up the UK's A&R fraternity thanks in part to a little endorsement from Arctic Monkeys. Follow-up 'Out Of The Black' amps things up even more, sounding like a hybrid of second album-era Muse and QOTSA at their meanest.

Matt Wilkinson, New Music Editor

JON HOPKINS FEAT. PURITY RING

Breathe This Air

Following his beautifully unsettling collaboration with Bat For Lashes this summer, the Brit producer extraordinaire adds some extra chill to the glitchy electronica of his 'Immunity' album by enlisting Purity Ring's Megan James, after previously reworking the Canadian duo's 'Amenamy' to wondrous effect.

Jenny Stevens, Deputy News Editor

SWEARIN'

Dust In The Gold Sack

This new hint of the Brooklyn nu-punks' second album 'Surfing Strange' starts sweetly enough, Allison Crutchfield breathily describing "the crunch of the black ice" over an acoustic strum. Then it goes bananas. Drums are thrashed by octopus arms, guitars whammed by boxing gloves, leaving a pretty ditty pummelled by a No Age-style assault.

Tom Howard, Reviews Editor



MØ

Never Wanna Know

If you thought MØ was purely here for the party, prepare to be taken aback by the Spector-esque 'Never Wanna Know'. Like a love letter to The Ronettes, the second track from the Danish star's 'Bikini Daze' EP finds MØ heartbrokenly singing "I never wanna know the name of your new girlfriend" like Robyn at her most desolate.

David Renshaw, News Reporter

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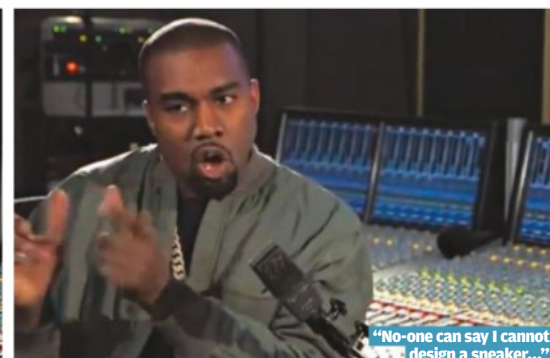
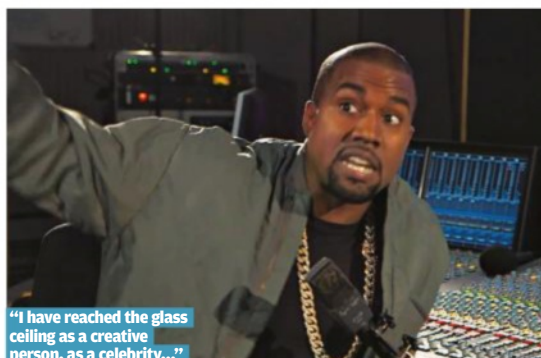
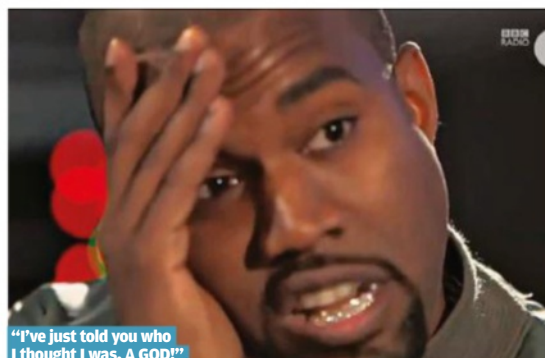
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UPFRONT

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

Edited by Dan Stubbs



KANYE WEST'S MOST CANDID INTERVIEW YET

*In his only broadcast chat around 'Yeezus', the rapper railed for an hour about racism, capitalism, the state of music and privacy. **Gavin Haynes** unpicks his most exhaustive rant ever*

MAIN EVENT

Kanye West's Radio 1 interview with Zane Lowe last week (September 23) was a rare chance to hear the world's biggest and most enigmatic rapper in full force for a whole hour. Among all the self-aggrandisement were some powerful arguments being made by a super-hot creative mind, albeit one that often over-revs. We've condensed

the best of the sprawl down to the most salient points.

'RICH NIGGER RACISM'

Kanye contends that he was roundly mocked for being the tight-jeans-and-Versace rapper, largely because that simply wasn't what rappers had worn before him. "When someone comes up and says 'I'm a god', people say, 'Who does he think he is?'" he says. "I've just told you who I thought I was: A GOD, I'VE JUST

TOLD YOU! Would it have been better if I had a song that said 'I'm a gangster'?" Capitalism's mechanisms have co-opted rap and US black culture without giving its driving personalities real power. They're still product. They're still singing for their supper. And that, he says, is what he is rebelling against.

FASHION RACISM

Kanye then directs his racism revolver at the fashion industry. "I've dedicated the

past 10 years of my life to [fashion]," he says. "I've spent 80 per cent of my time on this and 20 per cent working on music." Right now, there's a broader debate at a catwalk level, with Naomi Campbell accusing the industry of racism, and top model Jourdan Dunn speaking out against magazines who think a black face on the cover won't sell. "Why do you think the song 'Niggas In Paris' is called 'Niggas In Paris'?" Kanye asks. "Cos niggas is in Paris. That's why we were in Paris. I put

Kanye West speaks to Zane Lowe on BBC Radio 1 last week

reached the glass ceiling, as a creative person, as a celebrity.” He sees the forces of Fortune 500 mega-money business ranged against him. Why can’t he close the sorts of deals that would allow him to imprint his uniqueness on aspects of life outside of music? “I want to do product; I am a product person. Not just clothing but water-bottle design, architecture, everything.” The goal for him is to take the reins of capitalism; to turn his personal brand into a mega-corp. “I want to be an anchor and the force behind a billion-dollar company, and then once I’ve taken a step I can go in as a billionaire and say this, and then make a \$10-billion step and then eventually I want to be the anchor of the first trillion-dollar company.”

IMAGE CONTROL

In July, Kanye was caught in a tussle with an over-eager paparazzo as he left LAX airport. But as he makes clear, he’s not fighting these battles at the level of the individual. He’s always thinking of societal change—dreaming, like a more corporately minded Lord Leveson, of an era when high-profile individuals have at least some financial rights over the protection of their own image. He imagines his daughter growing

up in a world where papped photos can’t appear without royalties flowing back to the subjects: “And I’m gonna tell my daughter by the time she understands what it was, that ‘Me and your mother were in a completely different situation than you’re in. At that time paparazzi wasn’t legal, people could take pictures, people could climb over your fence.

People could do that, people wouldn’t even get paid for it! You see all these cheques that you’re getting at age six, because people are taking

“I’m the number one rock star on the planet”

your picture, because you don’t need to worry about a thing. And I made that happen.’ That’s what I’m gonna tell her.” It’s an issue that made headlines this week when Rihanna won a big court case against Topshop, after the chain put her image on T-shirts without permission.

RAP AS THE NEW ROCK’N’ROLL

Kanye suggests it’s rap stars who are now leading the cultural conversation that rock stars did 20 or 30 years ago. “We culture. We the rock stars... It’s been like

West compares himself to Jim Carrey as Truman Burbank in *The Truman Show*



West has a tussle with a paparazzo outside LAX airport in July



“I want to be the anchor of the first trillion-dollar company...”

in the 10,000 hours. I’ve got a very specific take on men’s footwear. No-one can say I cannot design, or understand how to design a sneaker.”

THE GLASS CEILING

Just as in his June *New York Times* interview (one of only three interviews he’s given around ‘Yeezus’), Kanye uses *The Truman Show* as his go-to metaphor for the struggles he feels he faces in moving his art beyond Kanye-as-product and into Kanye-as-producer-of-product. “We’ve reached a moment in life where my *Truman Show* boat has hit the painting and I’ve got to a point that Michael Jackson did not break down. I have



THE NOTORIOUS MR WEST

Kanye rarely gives interviews now, but here are his best quotes through the years...

“Earlier today I said a lot of things but those cocky-sounding statements just look better in black and white. That’s why they always use them. And I always give it to them. That’s why my interviews are so valued. That’s why I should get paid” — *The Guardian*, August 2005

“I got into doing beats for the video games I used to try to make. My game was very sexual. The main character was, like, a giant penis. It was like *Mario Bros*, but the ghosts were, like, vaginas. Mind you, I’m 12 years old, and this is stuff 30-year-olds are programming. You’d have to draw in and program every little step. It literally took me all night to do a step, ‘cos the penis, y’know, had little feet and eyes” — *Details*, February 2009

“(Considering a big poster of himself) I put me on the wall because I was the only person that had me on the wall at that time. And now a lot of people have me on their wall, I don’t really need to do that any more” — *Rolling Stone*, April 2004

“People are not going to agree with everything I do. I look back and look at stuff I do and don’t agree with it. Man, if I made a diss record of myself, I would kill me. I would be extremely good at it” — *Hot 97*, November 2010

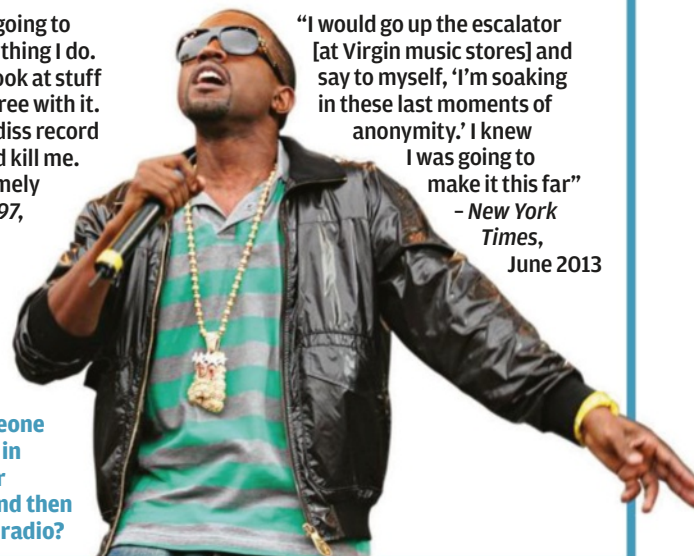
“This is my problem with interviews, you know? What if you did music, and someone else could come in and change your words around and then release it to the radio?”

And you ain’t even get a chance to listen to it before they dropped it to radio? That’s how interviews are! You say what you say and then you get paraphrased” — *Slate*, August 2010

“I’m a pop enigma. I live and breathe every element in life. I rock a bespoke suit and I go to Harold’s for fried chicken. It’s all these things at once, because, as a tastemaker, I find the best of everything. There’s certain things that black people are the best at and certain things that white people are the best at. Whatever we as black people are the best at, I’m gonna go get that. Like, on Christmas I don’t want any food that tastes white. And when I go to purchase a house, I don’t want my credit to look black” — *Spin*, December 2007

“Fuck the thirties! I hate my thirties. It’s going to take me a while to get used to it. I envy people who like getting older, because I don’t” — *Rolling Stone*, September 2007

“I would go up the escalator [at Virgin music stores] and say to myself, ‘I’m soaking in these last moments of anonymity.’ I knew I was going to make it this far” — *New York Times*, June 2013



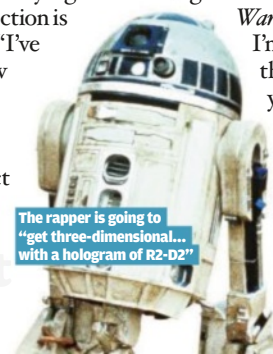
that for a minute. We’re the biggest rock stars and I’m the biggest of all. I’m the number one rock star on the planet.”

ART IN POP

“I’m here to crack the pavement and make new grounds socially and sonically,” says Kanye of ‘Yeezus’. “I’m not trying to regurgitate myself.” Perfection is no longer what he’s after. “I’ve shown people that I know how to make perfect. ‘...Dark Fantasy’ could be considered perfect. I know I can make perfect but that’s not what I’m here to do.” Perfection is just a bauble. He sees

himself more as an artist, and art is fluid. Only the opposite of art, kitsch, consistently digs in for perfection. From here on in, as the stark, genre-melting beats of ‘Yeezus’ illustrate, Kanye is hoping to up-end what he sees as a staid scene. “I’m gonna take music and try to get three-dimensional like I’m on *Star Wars* with a hologram of R2-D2.

I’m gonna make something that jumps up and affects you in a good or bad way. Whether I’m gonna scream in the middle of a track ‘cos that’s how I feel... I’m not here to make easy listening, easily programmable music.”



The rapper is going to “get three-dimensional... with a hologram of R2-D2”

GLASTONBURY 2014 – IT BEGINS!

*With tickets on sale this week, **Emily Eavis** gives her top tips on how to bag entry to the greatest music event in the world*

Start flexing your phone-fingers, folks: Glastonbury 2014 tickets go on sale this week (October 6). And with over one million people already registering for tickets, it's going to be one mad scramble to try and book your place at Worthy Farm next summer. *NME* caught up with organiser Emily Eavis to find out how next year's bash is shaping up.



that the system recalls from 2007.

Hi, Emily! How many people have registered for tickets so far?

"There was a story saying a million have registered and though that's true, many of those are past registrations from the last four years, so that doesn't mean they will all be trying for tickets for this year. Don't panic!"

Any tips for people desperate to get a ticket?

"One: be organised – have all the registration numbers and your postcode ready and make sure you've checked they're saved on the website in advance, so that you're not using expired details

"Two: have only one browser tab open – if you have multiple tabs open you risk problems with your transaction as it shares information between the tabs.

"Three: be persistent and patient. The longer you try, the more likely you are to get a ticket. In the latter stages of the sale there are less people online trying. Get set up and comfortable – don't give up after the first half an hour, as that's the busiest time.

"Four: if you're booking online, focus on that. Don't hammer the phone as well."

Why do you think Glasto has such lasting popularity?

"That's not for me to say – I'm probably

a bit biased. But hopefully, people can see how much we put into each festival. It's really important to us to keep moving forward and not rest on our laurels at all. You've got to treat each festival as a one-off, like it's the last. We have made a lot of really positive changes in the last few years that have made a big difference to the festival, and I think it's better than it's ever been."

Are there any exciting new developments for 2014?

"It's a bit too soon to say, but there are a lot of ideas floating around at the moment. Autumn is a busy time for us, meeting with all the area organisers and coming up with big new plans and

creative ideas for the next year. I can't give anything away yet but we are stepping it up and keeping it good!"

Are all the headliners booked now? Where are you up to with the rest of the line-ups?

"We are away in Cornwall this week and I've just been talking to an agent on the phone on the beach in the rain about one of our headliners! We're definitely getting close to securing two and there are a few options for the third. It's annoying really as there are lots of great bands touring next year and we'd love to have them all. But rest assured, it's going to be one hell of a show – maybe even the best yet!"

You could be one of these heads in 2014



NME MUSIC PHOTOGRAPHY AWARDS WITH NIKON – HAVE YOUR SAY!

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Peter Dvogan's Odd Future shot was runner-up in the 2012 Live category

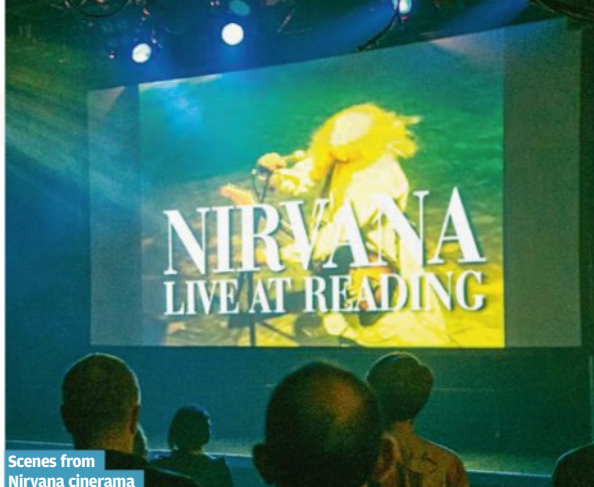
At *NME* we know that our photos have had the power to define whole generations – from Martyn Goodacre's legendary portrait of Kurt Cobain to Kevin Cummins' paint-splattered profile of The Stone Roses. That's why we run the *NME* Music Photography Awards with Nikon – to hunt out the best and brightest new talent in music photography. Entries are now closed for this year's competition, but while our expert panel of judges pick through thousands of amazing entries in



the Live, Portrait, Documentary, Festivals, Under-18 and Professional categories, you've still got the chance to vote in the 2013 Readers' Choice Award. For the first time this year we're offering five readers who vote the chance to win a Nikon Coolpix S9500 worth £279.99, with a 22x zoom and built-in Wi-Fi that allows you to share snaps and videos instantly with friends using a smart device. So what are you waiting for?

Head over to NME.COM/nikon2013 to have your say and be in with a chance of bagging yourself a great new camera.





Scenes from
Nirvana cinerama



SMELLS LIKE SCREEN SPIRIT

What happens when Nirvana's legendary 1992 Reading Festival show is broadcast in a gig venue? Mayhem, **Al Horner** discovers

The house music dims, stage lights flash and a roar goes up inside the O2 Academy Islington as tonight's headliners emerge. Excited punters race to get their orders in at the bar before the first song erupts, while security prepare for mosh. It's a pretty typical night at the London club – or would be, had the star of tonight's show not died nearly 20 years ago.

"I was a bit worried Kurt wouldn't turn up. Cobain's a bit unreliable like that," jokes Gerry Cottle, the man responsible for transforming Nirvana's Reading 1992 concert film into a raucous gig experience, projected on a huge screen onstage with booming sound and rushing lights. "Don't know what I was worried about. Looks like we've got plenty of Kurts here," he laughs,

glimpsing at the dozen or so diehards dressed in unconvincing blond wigs and denims, trashing inflatable guitars. Cottle's Rooftop Film Club has been staging pop-up cinema events since

June 2011, screening cult classics from *Fight Club* to *Top Gun*

around London, from Kensington Roof Gardens to Peckham's Bussey Building. These cine-gigs have a personal edge for Cottle. "I twice had tickets to see Michael Jackson. The first show was cancelled due to illness. The next time, at the O2 Arena, he died days before! So last month we put on his Live at Wembley film [*Live At Wembley July 16, 1988*] here. We didn't know if anyone would turn up but there were swarms of Jacko fans going mental."

That success prompted him to think of other musicians he was obsessed with, but never got to see. "Nirvana was the first band I got into, so that was the next mission. This whole thing is basically me being a self-indulgent bastard," says Cottle, who hopes to tour the Nirvana show around UK venues where the band played.

"I'm living out my childhood dream." The reaction of the 200 fans dancing along suggests he's not alone. Sink another beer and, between the lights and deafening PA, you can almost

forget you're not watching the real thing. There are neat touches, too: in a nod to the Reading 1992 bill, Nick Cave songs are playing before Nirvana come on. In any case, to quote one man drenched in sweat from windmilling to 'Aneurysm', it "beats watching them at home in your pants on YouTube".

With the likes of Coldplay and Red Hot Chili Peppers live-broadcasting concerts in cinemas around the world in recent years, and box-office smash concert films from One Direction and Justin Bieber, there's now a thin line between cinema and live music, says Cottle. "We're not doing hologram Tupacs or anything like that, but we're giving fans who maybe weren't able to see their favourite artist the closest thing to that experience."

VIEW FROM THE CROWD



James, London
"I don't think a screening can compete with being there, but being close to a legendary gig is better than nothing."



Janice, South Africa
"When you're at a festival, you're usually looking at a screen anyway! It was better than watching a tribute band too."



Jamie, London
"I'm a massive fan and had a great time. Nirvana were the greatest and this was the closest thing to being at a gig of theirs."

Gerry Cottle
of Rooftop
Film Club

Fight Club to *Top Gun*

NEWS OF THE WEIRD

FROM THE NME NEWSROOM

FLAMING PICS

Flaming Lips' Wayne Coyne had his Instagram account closed after one too many X-rated pics. He promptly opened a new account and began sharing images of trippy paintings and a man fondling a naked doll.

SELFIE SHAME

A selfie Rihanna posted with a baby slow loris while in Thailand has led to two local men being arrested for illegally owning the protected species. If convicted, the pair face up to four years in a hopeless place.

KICK IT

The statue of Michael Jackson outside Fulham FC's Craven Cottage is to be returned to former owner, Mohamed al-Fayed. The team are looking for a less controversial figure; rumours that Rolf Harris and Miley Cyrus are in the running couldn't be confirmed.

Definite handball, come on ref!



WHERE THERE'S GRIME THERE'S A CLAIM

So Solid Crew MC Romeo has re-recorded '21 Seconds' for insurance company *Confused.com*, with new lyrics warning boy racers to make sure they are insured in case of any accidents. No doubt the Go Compare opera singer is practising his bars and tapping up Giggs for a collaboration as we speak.

TO THE LEFT!

A school in Swansea has struck on the genius idea of playing Beyoncé's 'Irreplaceable' in the corridors to ensure students stick "to the left"-hand side. The school's decision to also pick Musical Youth's 'Pass The Dutchie' might slow down traffic somewhat, however.



Beyoncé: not in regulation uniform



Disclosure kick off their DJ set at East London's Oval Space on September 19



Spector played The Deaf Institute, Manchester, on May 14



Splashh performing at Leeds' Nation Of Shopkeepers, June 6

GIGS GET THEIR BOUNCE BACK

RAY-BAN GET THE INFLATABLES OUT

It's a problem most of us have experienced to some degree: you're at a gig watching the band when the tallest person in the room comes and stands in front of you. Suddenly, you've got a cracking view of the back of someone's head. At 5ft 6in, gig-mad Joel Duxbury suffers more than some. But with a bit of positive thinking, the problem led Joel to the experience of a lifetime.

Joel, a 20-year-old apprentice engineer from Accrington, Lancashire, entered Ray-Ban's Envision competition, which challenged entrants to imagine their dream live music event. Joel suggested a cross between a gig and a bouncy castle, meaning he'd be able to see way beyond his height. "If you've got a tall guy in front of you, you want to get a bit of an advantage," he says. "You need that extra spring. So I came up with the idea of bouncing on an inflatable."

On September 19, Ray-Ban made his vision come true at East London's Oval Space. Decked out for the night with giant inflatable sculptures created especially by art director Kate Moross, the venue became

an adult playground – and Joel was over the moon. "It's absolutely amazing!" he gushed, on walking into the multicoloured arena.

"It's really surreal. The only thing I could think about for the past two months is this night. And it's literally blown all my estimations out of the water. My name is on a big banner and I'm going up onstage in a bit. I don't normally like being the centre of attention but I'm going to soak it all up."

There'd be no event, of course, without the acts performing. And Joel's wishes came true there too – the night saw his favourite DJ, Krystal Klear, supporting Disclosure, his favourite dance act. Arriving onstage at 10.20pm, the Disclosure brothers kicked off a stunning DJ set with their own 'When A Fire Starts To Burn', before playing an engrossing mix of house and garage that had the crowd of 500 lucky competition winners – including Joel and some of his friends – dancing non-stop. Disclosure's 'White Noise' – a contender for song of the summer – saw the place explode.



Comp winner Joel took some lucky mates with him

The event was the culmination of a series of special performances designed to celebrate the unique qualities of Ray-Ban sunglasses. Taking place in May and June, the five events included Spector playing at The Deaf Institute in Manchester on May 14, Theme Park at a Bristol boxing club on May 25, Splashh at Leeds' Nation Of Shopkeepers on June 6 and rockabilly revivalist Willy Moon performing on a canal boat in Birmingham on June 13.

For Joel, the closing party – and its musical line-up – lived up to his every expectation. "I've followed Disclosure since last February, when they supported SBTRKT," he says. "They just appeal to everyone. I'm rooting for them to win the Mercury Prize, even though I love Foals, who are also nominated. I want Disclosure to win because they're playing at my party!"

Joel, who brought more than 30 friends down to London to help him celebrate, says finding out that Disclosure were playing was the coolest thing to happen to him – ever. "I was jumping up and down and bouncing off the walls when I found out," he says. "I really couldn't contain my excitement." Perhaps he didn't need those inflatables after all.

For more information on the gig at Oval Space, go to Ray-Ban.com



SCOTTISH PSYCHO

With the film adaptation of his novel *Filth* in cinemas, *Trainspotting* author Irvine Welsh talks **Kevin EG Perry** through the music that inspired its characters

From Iggy Pop singing “Scotland takes drugs in psychic defence” in *Trainspotting*, to coke-snorting detective Bruce Robertson meditating on the definitive Deep Purple line-up in *Filth*, you can always count on an Irvine Welsh novel to provide a generous dose of rock’n’roll. With a film version of *Filth* out now, starring James McAvoy as the racist, sexist and psychopathic Robertson, Welsh tells us how music shaped the man.

When you wrote *Filth*, what were you trying to tell us about Bruce Robertson by making him a big metal fan?

“In Scotland, any of Robbo’s [Bruce Robertson’s] generation who doesn’t live in Edinburgh or Glasgow tends to be into metal. It’s almost a version of country and western for white people from small towns in Britain. It’s the default setting for a certain generation, so he has that sort of encyclopedic knowledge of that kind of music. Not just that, but cheesy power ballads as well, like Michael Bolton and Billy



Joel. Those are his musical influences. The

secret is that he’s a closet Marvin Gaye fan, but his racism would never allow him to admit that.”

Do you share his taste?

“No, not at all. What I do when I create a character is to make a playlist for them. I’ve got a system that’s called, ‘What they play, where they stay and who they lay’. It’s about their musical tastes, where they grew up, their family background and then their romantic and sex life. You kind of build up a CV of the characters. One of the ways of getting into a character is through music, because you start to experience the same sort of emotional mindset as the characters. You always kinda pride yourself on having a good music taste and you like to think that’s about aesthetics, but what’s quite depressing is that I think it’s more about what you’re immersed in. You’re really lucky if you meet people who help you get immersed in the good stuff. It’s so easy to meet people who get you immersed in crap. He’s from a small town just outside Edinburgh, so he was immersed in the kind of stuff that at first is very difficult to listen to. I had to listen to it day in, day out to get into his character.”

Do you listen to the playlist while you write?

“Yeah, I’d be blasting it while I was doing some writing and getting into the character.

Sometimes you need to make it really quiet while you put the story and the book together, but then when you do another draft you go back to having the music blasting out again.”

The film’s soundtrack uses a lot of great old soul tunes by artists like The Shirelles and Billy Ocean. Are you a fan of that stuff?

“Yeah. That’s Robbo’s inner self, his soul coming out. We got Clint Mansell to do the soundtrack as well. I’d worked with Clint on a short movie before, and we’d become pals. I put him in touch with Jon [Jon S Baird, the film’s director] see if he wanted to get involved in this and they hit it off. His work is brilliant, he’s amazing.”

David Soul appears in a particularly trippy scene to sing ‘Silver Lady’. How did that come about?

“I met David a while back. ‘Silver Lady’ and ‘Don’t Give Up On Us’ are two of my karaoke classics. I put Jon in touch with David and they got on like a house on fire. They went off on the piss together. David was keen to get involved and he did it with such panache.”

How are you at karaoke?

“Terrible. Which means it’s brilliant. You either have to be a fantastic singer or a terrible singer for karaoke to work. If you’re just mediocre it doesn’t work at all. I’m a terrible singer. I’m completely tone deaf. So it works brilliantly.”

FILTH SOUNDTRACK: THE TRACKLISTING

- CLINT MANSELL ‘Robbo’s Theme’
- JAMES MCAVOY ‘Bruce’s Intro (Dialogue Excerpt from *Filth*)’
- THE SHIRELLES ‘Will You Love Me Tomorrow’
- BILLY OCEAN ‘Love Really Hurts Without You’
- DAVID SOUL ‘Silver Lady’
- OTIS BLACKWELL ‘It’s All Over Me’
- WILSON PICKETT ‘Born To Be Wild’
- JIM BROADBENT ‘Dr. Rossi (Dialogue Excerpt from *Filth*)’
- CLINT MANSELL ‘Supermarket Emptiness’
- CLINT MANSELL & COCO SUMNER ‘Creep’
- TOM JONES ‘Dr Love’
- THE THIRD DEGREE ‘Mercy’
- CLARENCE CARTER ‘Backdoor Santa’



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your favourite tunes in high-quality audio. We’re offering five lucky readers the chance to win a pair of Tracks headphones, which usually retail at £89.

TO ENTER

Go to your smartphone’s app store and download a QR reader, then scan the QR code on this page. Mobile network and/or wi-fi charges may apply. Don’t have a smartphone? Go to NME.COM/extra



DOCTOR'S ORDERS

Dr Feelgood legend Wilko Johnson hasn't let a terminal cancer diagnosis hold him back. And now he's passing the rhythm and blues baton to a new generation, says Tom Pinnock

Canvey Island's got a weird thing going on," says local musician Joe Blamey. "It's a bit of a strange place." Driving across Essex's Thames Delta is like going back in time – run-down shops rub shoulders with the seemingly abandoned Fantasy Island Amusements and Movie Starr Cine-Plex. The bizarre landscape is what's helped to make Canvey the spiritual home of British rhythm and blues. And tonight, at the Oysterfleet Hotel, the legendary Wilko Johnson, guitarist from Canvey heroes Dr Feelgood, is passing on the rhythm and blues torch to a new generation – Carlisle's 16-year-old wunderkinds The 45s.

"It is a strange place," says Johnson, still going strong despite suffering from terminal cancer. "I've never found anywhere quite like it. We made a fantasy of it – it's a good place to make fantasies about, 'cos it's weird."

Formed in 1971, Dr Feelgood were

the missing link between rock'n'roll and punk, and Johnson was their coolest member. In Julien Temple's documentary *Oil City Confidential*, Wilko comes across like the hippest speedfreak in town, menacingly slashing razor-wire riffs from his Telecaster.

"When you see him onstage, he's got that aggressive look," says James Green, singer from The 45s, "but when you meet him he's spot-on."

The suited-and-booted 45s put in a storming set at the Oysterfleet – a venue known as the Dr Feelgood Music Bar in the '90s – consisting of rhythm and blues covers and their own songs.

Johnson joins them for some ferocious Feelgood classics, including 'Roxette' and 'She Does It Right'. It's sweaty, raw and loud, and the Canvey crowd love it.

Afterwards, Wilko tells *NME* he's delighted by the rise of groups like

The Strypes and The 45s.

"Rhythm and blues seems to be making a comeback, which is rather gratifying," he says. "There's all these striplings coming up! I have no idea why it's come back – I don't know what young kids are thinking."

"Young people are just looking around for something they can identify with, 'cos the new music's just manufactured and doesn't really strike a chord with young people," reckons James Green. "You can reinvent rhythm and blues, do what you want with it."

"Young people need music they can identify with"

JAMES GREEN, THE 45s

at least 10 people coming up to me and shaking my hand," he marvels, "and it's quite gratifying that they're all wishing you well."

"I think they're people who might have noticed me before – 'there goes that bug-eyed monster in black' – and they wouldn't normally talk to you, but now it's 'better shake his hand while I've got the chance'. It's really nice, the feeling that people care about you."



Wilko onstage with The 45s at their Canvey Island show

Johnson is in relatively good health for now, defying doctors' predictions that he'd be dead by October. After receiving his terminal diagnosis earlier this year, the guitarist famously told of the "euphoria" he felt; the realisation of impending death gave him the ability to live completely in the moment and not worry about the future. This euphoria has now faded a little, though, and he's reverted to what he calls his "normal miserable character". But he still finds the good wishes he receives from people hugely touching.

"I can't walk through London without

Wilko is preparing to record a final album, with the help of The Who's Roger Daltrey – sessions are set to begin any day now. "I've been talking to Roger about this for some time. We'll probably do some of my oldish songs – I can make him do whatever I want!"

"The thing is, when you've got terminal cancer, or 'TC', as we call it in the trade, the worst enemy is apathy, so I have to rely on my friends to get me over it – or I'll just sit around moping."

Johnson's good health is, surprisingly, leading to more live shows. "We're gonna be playing in London – October 13 and 14 at Koko. We have to do everything quick 'cos you don't know, am I gonna be here? It gives an extra frisson, doesn't it?"

"The thing I'm really frightened of is to keep doing farewells," he laughs. "If I ain't dead by the end of the year it's gonna start getting embarrassing!"

Sat in a hotel in the strange town where he grew up, Wilko Johnson is in admirably high spirits – not least now he can regularly see people 50 years his junior playing his beloved rhythm and blues.

"It's nice now to think that people are gonna be carrying it on," he says. "We've been through all sorts of frightful stuff since the '70s, and now the good stuff's coming back."

THE STRANGE LIFE OF WILKO JOHNSON

Though he's spent 40 years looking like a psychopathic villain onstage, Wilko is a cultured man. Born in 1947, he escaped Canvey Island to study early Anglo-Saxon and Icelandic sagas at Newcastle University, before hitting the hippy trail to Goa. On his return he formed Dr Feelgood with the remains of a former jug band and set about flying the flag for tight-suited,

ragged rock'n'roll in the era of spangly boas, flares and triple albums, writing most of the band's material. After being squeezed out of the group in 1977, he set out on a solo career, playing with Ian Dury and influencing Paul Weller, Graham Coxon and John Lydon, among others. He was diagnosed with terminal pancreatic cancer earlier this year.



Wilko onstage with Dr Feelgood in the mid-'70s

Wilko: still going strong, and planning a new album

JAZZ SUMMERS' GUIDE TO MUSIC MANAGEMENT

One of the industry's most notorious managers reveals all in his new book. **Mark Beaumont** meets him to find out how to cut it in the biz...

They phoned me back the next day and told me it was correct," says legendary manager Jazz Summers, recalling the day he received the news from The Rolling Stones' former manager, Allen Klein, informing Jazz and The Verve how much of the publishing money they'd be getting from the Stones-sampling 'Bitter Sweet Symphony', having been promised the agreement was "50-50". "It was 50-50: 50 per cent Mick and 50 per cent Keith!"

That was one multi-million-dollar deal that famously slipped through Summers' fingers in an otherwise hugely successful 30-year career that's seen him manage the likes of Wham!, Lisa Stansfield, Klaxons, Snow Patrol, The Verve, La Roux, Scissor Sisters and London Grammar, to the tune of 60 million albums worldwide. His wildest experiences in rock'n'roll's

back rooms and boardrooms are detailed in his new book *Big Life*, mingling tales of blagging Wham! stadium shows in America with stories from his army years, when he single-handedly almost dragged Great Britain into the Vietnam war. Here, though, is his guide to making it in music management...

1 STAY IN THE BUSINESS

"Some people come in and if they get a bit of a hard time they drift off into driving a taxi and try to do it part-time. I had a day job for a few years; I was running an X-ray department. I told them I was leaving and they said, 'But Jazz, you've got a job here until you're 65!' What better reason to leave? The band I really wanted and I went after was Wham!. George Michael was just 19 or 20 when we managed him and he was so focused, he knew exactly what he wanted to do. George was fairly sober, Andrew liked to party. George wasn't good at handling booze, he used to get terribly drunk on very little booze. When he did party he couldn't really control himself very well!"

2 GET THE MUSIC RIGHT

"It's all about the music. I've seen people put money and effort behind something but the music's not right. Take 'Bitter Sweet Symphony' – we took that in to Virgin and they all looked at us and said, 'It takes a bit of a listen, there's

no chorus.' And the song 'All Around The World' by Lisa Stansfield – they had the song but they didn't have the right beat underneath it. I really had to argue with them. I said, 'If you put the right beat on this you'll have a Number One record all over the world.' A week later they put a different beat on."

3 WALK SLOWLY

"You have to take your time. Every step has to be the right step. A good example is London Grammar now. Two years ago I heard Hannah's voice while I was on holiday in the south of France and I was so impressed that I jumped on a plane and came over. That was two years ago – it would've been easy to rush that, rush a deal, rush something out, but if you've got something special, take your time."

4 WORK WITH YOUR ARTISTS

"Sometimes working with artists is difficult. You take somebody from the street or out of school and they're trying to do something and nobody will listen to them – even if they get a record deal, the record company find it hard to understand what they're

doing. Then suddenly if you take that to the next level in the pop era – like with Wham! and Lisa Stansfield, and Yazz, who I was married to – you've got paparazzi climbing outside your window. Life's unnatural. True artists are gonna be difficult at every level because they find it difficult living with themselves!"

5 BELIEVE

"The Snow Patrol story is amazing. We had 'Run' yet nobody would sign them! In the end, we got them through. And George Michael – it's unbelievable that you could play 'Careless Whisper' to a testosterone-filled boardroom in America and they didn't get it – 'How am I supposed to get that on American radio?' If you really believe in it, follow it through and it'll happen."

Big Life by Jazz Summers is out now



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Parlophone



PIECES OF ME

EOIN LOVELESS

DRENCE

Eoin Loveless on getting wasted to Blink-182, the philosophy of The Lion King, and the beautiful simplicity of The Beatles' lyrics

My first album

BLINK-182 - 'ENEMA OF THE STATE'

"I think the first album I bought was Blink-182's 'Enema Of The State'. I was 11 and my friends had it and I just liked every single song. I'd listened to that album 100 times before I bought it and I had to have it myself. If it came on and I was wasted now, I'd totally love every minute of it. I haven't listened to it for a long time though. Maybe I'll listen to it when I get home..."

My first gig

BROMHEADS JACKET, SHEFFIELD FOUNDRY, 2007

"The lead singer was my IT teacher from school, and then he dropped out of our school to be in Bromheads Jacket full time. Originally they were called Fixated, then they changed it to Bromheads and started riding that whole New Yorkshire scene in the mid-noughties and we all thought he was a genius and a god. He was the first person I met who gave up everything to do music. He owns the place where we practice now and we're good mates with him, but back then he was our teacher so when we saw him onstage it was like, 'You are so cool, Mr Hampton.'"

The first song I fell in love with

'HAKUNA MATATA' FROM THE LION KING

"It'd be 'Hakuna Matata'. I had an argument with someone recently and realised my entire worldview comes from 'Hakuna Matata'. "No worries for the rest of your days/It's a problem-free philosophy". That's it. That attitude to life is really refreshing and it's something I try to sustain even 17 years after I first watched the film."

Right now I love

BLOOD SPORT

"My favourite new, young, hot band are called Blood Sport. Although they share the name with our hit single 'Bloodsports', they were around before the song was written and we met them after. They're a band that don't stop playing for their entire 40-minute set. The drummer's so talented, you could just watch him the whole time, and the guitars never sound like guitars."

The book that changed me

OUR BAND COULD BE YOUR LIFE BY MICHAEL AZERRAD

"Our Band Could Be Your Life is the book that informed what we do as a band today. It's the history of 13 bands in underground punk rock in America - loads of bands like The Replacements and Butthole Surfers and



things. It's basically the bands that paved the way for Nirvana to do what they did. REM keep popping up throughout the book too; it's amazing how they're associated with so many of those bands."

My favourite lyric

THE BEATLES - 'SHE LOVES YOU'

"It'd probably be something like 'She loves you, yeah, yeah, yeah'. Four of the simplest song words, but just done really well."

My favourite film

CONTROL

"I knew about Joy Division, but I knew about as much as any normal person on the street knows about Joy Division. My mum wanted to go to see it, and I was like, 'NO, it looks really boring 'cos it's in black and white.' But

I went and it's the most affecting piece of cinema I've ever seen. Every time I watch it I find it really difficult to go through. It's just really well acted, really beautiful images, it's a perfect film really. I cry every time."

My favourite song to DJ

WESTLIFE - 'UPTOWN GIRL'

"It sends people off. People go crazy. It's like a drug. It's such a singalong song [initially a hit for its writer Billy Joel in 1983] and when you DJ you're playing to people who are drinking and taking drugs and living a much more rock-star life than you'll ever lead who think, for a minute, that they are in Westlife. When you DJ, all people wanna hear is Westlife - (sings) 'Going loco down in Acapulco' - and all these cheesy pop songs, 'cos it gives them a nostalgia kick."



(Clockwise from main): Eoin; Sam Riley as Ian Curtis in Anton Corbijn's Joy Division biopic, Control; Sheffield's "aggrobeat" trio and Eoin's new favourite band, Blood Sport; The Beatles in their early days; Blink-182's 1999 album 'Enema Of The State'; the US bible of pre-grunge indie; Michael Azerrad



RADAR

FUTURE STARS, BREAKING SCENES, NEW SOUNDS

Edited by Matt Wilkinson



ABOUT
TO
BREAK

ONLY REAL

London's latest wideboy is edging ever closer to the top

Once I went to the Capital Radio café and I won a raffle so I got to choose a song on the radio," recounts Only Real, aka 22-year-old west Londoner Niall Galvin, sounding for all the world like a little kid who's missed his Ritalin fix. "I was seven and I chose 'I Believe I Can Fly'. It started playing and I just burst out crying. I was weird – I used to find music too intense. The only music I could stomach was garage. Then I changed."

If he hadn't done a 180, the self-confessed daydreamer might not be brightening up the capital's drab venues with his urban-tinted dream-pop. Like King Krule and Palma Violets, Galvin lives and breathes London, and he's intrinsically tied to the capital's dirty secrets. It's this that forms the heartbeat of his songs.

From what he's shown of his hand so far, you could be forgiven for thinking that he exists in a permanent weed-soaked haze, coming on like the brattier younger brother of Jamie T on a particularly lazy comedown with tracks like 'Cadillac Girl' and 'Backseat Kissers'. But expect to hear some newfound focus

when you play his EP 'Days In The City', which is released next week. Taking in the ups and downs of its creator's life so far, it boasts some far gloomier, deeper moments.

"I've not been to jail," Galvin laughs, but he does add that he's gone through "a lot of stuff", before gesturing to the done-up pub where *Radar* meets him. "I've had ups and downs in this place. Used to come here a lot when I was younger, then it suddenly shut down. Turned out there was this underground fight club here."

Galvin might not be interested in thumping strangers in London's illicit underworld, but he's definitely not shying away from walloping people round the chops with his music. His aspirations, he says, are "to just smack it in life" and take his music to as many people as possible. "I want to get myself in a position where people understand me and know where I'm coming from fully," he explains, before heading off on a typically excitable tangent. "I want to play more. I want to play everywhere – every single place. And then not even on Earth as well." *Rhian Daly*

NEED TO KNOW

BASED: West London
FOR FANS OF: Jamie T, Childhood

BUY IT NOW: The 'Days In The City' EP is released on Monday (October 7)

SEE HIM LIVE: Niall plays Pitchfork Paris on October 31
BELIEVE IT OR NOT: Niall and his friend got a mention in Bill Bailey's stand-up show after calling the funnyman Baldrick when they mistook him for *Blackadder* actor Tony Robinson



HOOKWORMS' MJ HEADS BACK TO THE STUDIO

Leeds' multi-talented, multi-banded maestro says his recent hospital stay won't slow him down

RADAR NEWS

Only illness and Christmas can keep Hookworms' MJ (pictured above, far right) out of his studio.

So you know it's serious when he's out of action for seven whole days. An infection in his leg, caused in part by kneeling down to move microphones while working with bands like Joanna Gruesome, Traams and Blessa at his Suburban Home studio in Leeds, saw him spend four days in hospital last month, temporarily delaying work on the eagerly anticipated new Hookworms album (due out next year).

Having recently signed to Domino imprint Weird World (Washed Out, Smith Westerns) Hookworms are finally able to work full-time on their music, with MJ describing the new songs as being both "really loud" and having a "blissed out, Stereolab" vibe. It's very much a *band* record, he continues, adding that fans of recent single 'Radio Tokyo' should expect more of the same from the new material. "That's much more pop, more upbeat and faster," he says.

"It's more indicative of what the new album is like."

Now patched up by the NHS (who, he adds, "totally rule"), MJ has already hobbled back to Suburban Home to work on new music by his other band, Menace Beach. He's also got his producer's hat on, telling us he dreams of working with fellow Domino artists Clinic and confirming that he's had offers to work with some even bigger names ("There's a couple of things that I can't really talk about," he says). Then there's Crows, the London-based band he hooked up with recently to record their new single 'Frankish Empire'. "Someone got in the van and chased James Cox [singer] around the car park to scare him into being really excited, to get the adrenaline flowing while he was doing the vocals," MJ explains about that particular session. "It worked, but saying that tells you everything you need to know about them!"

So, how does he find the time to fit all these responsibilities in, *Radar* wonders? Bewilderingly, MJ's answer comes quickly: "I've got time for another band, definitely."

David Renshaw

BAND CRUSH



Matt Helder on his new favourite artist

"It's difficult to keep up with new stuff when you're on the road, but somebody in New York played me San Fermin [aka Brooklyn composer and songwriter Ellis Ludwig-Leone] the other day, which I really liked. I've not seen them live but I'd like to!"

The Buzz

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



1 SPIRES

Temples haven't done too badly in the UK over the past year, right? Musically speaking, this lot, straight out of Brooklyn, are their US counterparts. First attracting attention after landing a residency at legendary Lower East Side venue Pianos in July, they've since pricked ears with key track 'Candy Flip' – taking cues directly from The Stone Roses circa '89, it sounds *far* more Anglicised than they should really be able to get away with. 'Comic Book' is more leftfield, slotting them into place in the thriving US psych scene alongside The Allah-Las while also recalling The Beta Band's finest creations. No word on UK shows yet, but all eyes are looking to what they do next.



2 OCEAÁN

Manchester producer Oceaán is making some of the most sensual, thrilling slow jams this side of Jessie Ware's 'Devotion'. Debut track 'Need U' blends head-swimming pad throbs and wobbly bass licks with the youngster's cut-glass sighs to wonderfully slinky effect. Deep R&B anyone?



3 BAT AND BALL

Devon siblings Abi and Chris Sinclair only tapped into their knack for downbeat indie hooks when they arrived at Goldsmiths uni last year. Breakout track 'We Prefer It In The Dark' brims with confidence, from the natty, bratty shared refrain to the roughly scrawled guitar lines.



4 DIVE IN

If you had to hazard a guess about what a band from Glastonbury might sound like, you'd probably come up with this. On first single 'Let Go', the self-proclaimed "sun-pop" outfit shoot straight for the Pyramid Stage, with a radiant, mile-wide chorus that lands somewhere between M83 and vintage Delays.



5 PERERA ELSEWHERE

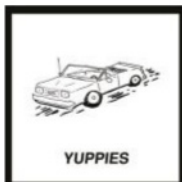
Perera is another stellar addition to fast-rising LA label Friends Of Friends, although the singer actually works between London and Berlin. Debut tune 'Bizarre' feels like stepping into a smoke-filled subterranean lounge where Motown influences entwine with wafts of skunky '60s acid rock.

RADAR
REVIEW

YUPPIES

YUPPIES DULL TOOLS

Sneery and furious Omaha lot prove being bitter tastes really quite good



Every misfit's looking for an angry fix nowadays. Generation Y has birthed hordes of feckless souls condemned to just stumble along in a disaffected hinterland: dropouts and drifters with bugger all to do but drink and drug and curse and cuss. And when being upwardly

mobile isn't an option any more, it's best to just stamp on the floor you're stuck on as nastily, and noisily, as you possibly can.

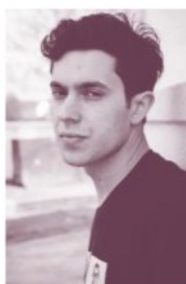
It's this no-hope limbo in which Omaha bunch Yuppies, signed to Parquet Courts co-frontman Andrew Savage's Dull Tools label, are trapped inside on their self-titled debut. Like their Brooklyn buddies, they're fond of dirty, Modern Lovers-like riffs, but there's something murkier lurking beneath the racket, too: a disdainful sneer that combines the high-savant scrappiness of The Fall with the fury of the American Beat Generation.

"I've got no obligation to keep this boat from sinking", drawls frontman Noah Sterba on the dank clatter of 'Right Now', before he rasps: "Bread, water, never tasted so good". Vexed Enduction Hour, folks, is fully in session.

Being in the company of such an agitated sod could be a tad tiresome, of course, if it weren't for Sterba's arch self-awareness. Witness his languid boredom on the helter-skelter din of 'What's That', with his deadpan ode to living "a life of excess, no boredom or ambition", or the scuzzy freak-out of 'Hitchin' A Ride', which makes like Television undergoing primal scream therapy with its bitty guitars and Sterba's yell of "I hope this is all just a fucked-up dream". And even when 'Yuppies' isn't making a rumpus, it's still bloody crushing: the discordant dirge of 'Worms' comes with the none-too-cheery reminder that "flesh turns to dust". But, as Yuppies know, it doesn't matter if we're all worm food in the end, nor how much shit you have to munch down before getting there: it's what you can spit back out that really counts. **Ben Hewitt**

BEST TRACKS: 'Hitchin' A Ride', 'What's That', 'Right Now', 'Easy Nights'

5
To SEE
This week's
unmissable new
music shows



PINS
Harley, Sheffield,
Oct 5

SUPERFOOD
Voodoo, Belfast,
Oct 5

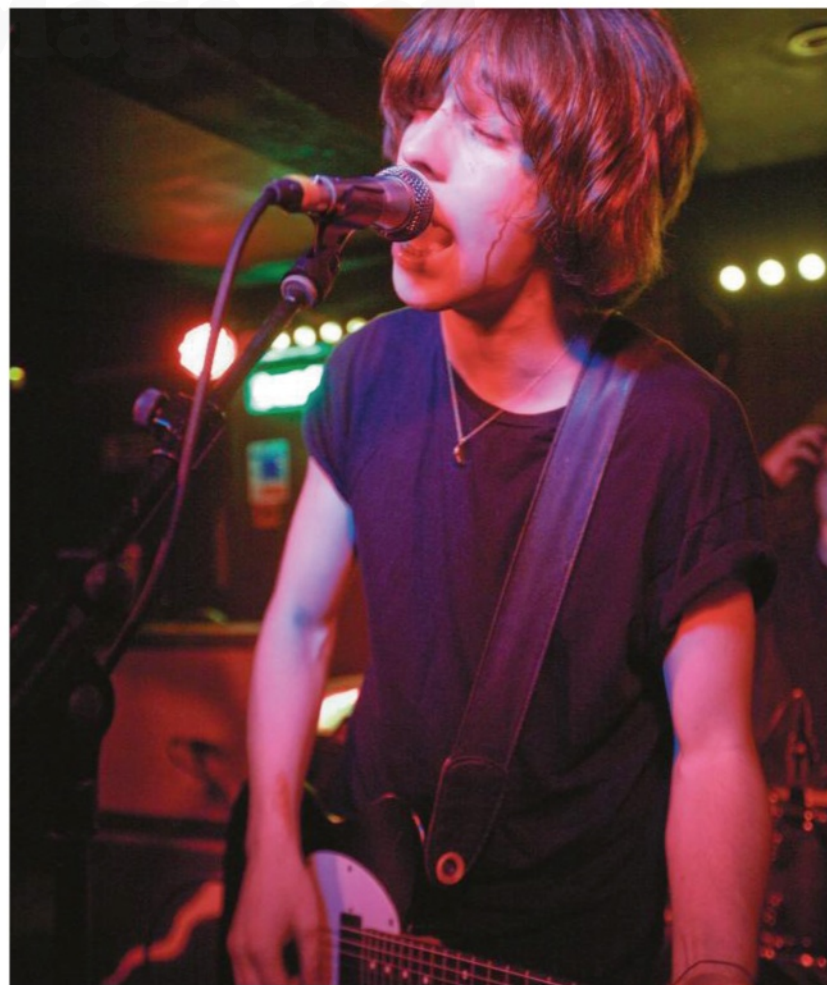
KIRIN J CALLINAN
Sebright Arms,
London, Oct 8

KHUSHI
(pictured) Hoxton
Square Bar &
Kitchen, London,
Oct 8

MAJICAL CLOUDZ
Broadcast, Glasgow,
Oct 8

8

So this is what
a Yuppies flat looks
like nowadays...

CATFISH AND
THE BOTTLEMEN

SEBRIGHT ARMS, LONDON
MONDAY, SEPTEMBER 16

RADAR
LIVE

If you're going to call your band Catfish And The Bottlemen, and you're going to be fronted by a man called Van McCann, then you're gonna

have to expect an uphill struggle in terms of salvaged credibility. It is not, shall we say, a name that could ever sit happily at the top of a Glastonbury headline bill. And yet, there's something about... let's call them C&TB, that is definitely aiming for the top.

Between the anthemic early '00s influences, uniform black outfits and McCann's whip-smart banter, there's a fair amount to be impressed with here. Like The Walkmen's 'The Rat' realised as an entire band, the quartet deal in the rasping-vocal/soaring-chorus end of the indie spectrum. Opener 'Rango' is preceded by the kind of ballsy jam that would happily get the nod from Kasabian, while 'Homesick' is fuelled by a full-on, gritty Casablancas howl. There's a touch of Miles Kane terrace anthem, a touch of Stereophonics radio-friendly rock – and while it's all totally predictable, it's also far more accomplished-sounding

and chart-threatening than most other bands currently ploughing this particular furrow are managing right now.

The thing that really adds a spark is McCann himself. Talking to the crowd as much as he sings (about the head wound he sustains during their first song after he smacks his head into the ceiling; about the jobs that people in the audience do; about pretty much anything and everything), the frontman is all one-liners and witty repartee – and

They're predictable, but accomplished and chart-threatening

he just about stays on the right side of Borrell and Brother. Before 'Trippin'', with his newly spliced eye swelling up, McCann declares they're going to have to finish earlier than planned. "They used to rough me up at school and they never did anything like that," he jokes, pointing to his injury. "This'll have to be our last one 'cos I'm gonna pass out." If McCann can manage to stay upright for long enough, you feel this lot could do something pretty big. **Lisa Wright**



RETURN OF THE MACCA

Back with 'New', his 49th album, **Sir Paul McCartney**'s passion for playing live and writing new material shows no sign of abating. The 71-year-old legend talks to **Matt Wilkinson** about his competition with The Rolling Stones, his love of hip-hop, and why he'll never find a collaborator like Lennon

PHOTOS: **MARY MCCARTNEY**

In my real life, I'm a granddad. I've got eight grandchildren. So I have grown up officially. But in my musical life... I don't *have* to be a granddad."

On the eve of the release of Sir Paul McCartney's 49th studio album – that's 12 with The Beatles, 23 as Wings or solo, five classical records, three soundtracks, three as The Fireman and three odds and sods – much has been made of the record's perceived intentions. 'New' was recorded with four different producers, all of whom made their name post-2000: Mark Ronson, Ethan Johns, Paul Epworth and Giles Martin (son of original Beatles producer George), who have all talked about playing Macca the likes of Frank Ocean, Tame Impala and How To Dress Well in the studio. The week before I meet McCartney, I speak to each of them, asking them what it is he's striving for, half a century after The Beatles released their debut album. They all said the same thing: "I don't think Paul wants to grow up."

"Yeah! I think that's true really. I *could* [be a granddad]," he says, putting on a quivering, elderly voice. "Grandad... grandad... You know what I mean though? Mentally I don't think of myself as being the age that I am. It's kind of shocking, isn't it?"

It isn't really, because nothing's changed: in

his 1994 tome *Revolution In The Head*, the late Ian MacDonald wrote, concerning Paul's role in The Beatles, "For McCartney, the group was a make-believe world in which he could be forever young." "Music gives you a freedom of spirit," Paul says today. "And *that's* what I don't wanna lose. I don't mind growing up, 'cos you'll probably become a little smarter if you're lucky."

Paul turns up for today's interview with the aura of a man who's just clocked off from work for the day. A car pulls up and parks outside the cramped cottage kitchen where I'm waiting. Door slams, gravel scrapes, and there's that familiar whistle, the unmistakable Macca chirp, breezing past the window before he lets himself in. This is Paul's splendidly named Hog Hill Mill studio, deep in the Sussex countryside; tacked onto the kitchen is not only a fully operational windmill, but a sprawling recording suite stuffed full of equipment he's amassed over the past 50 years.

But within minutes of saying hello, it's clear that Paul's more interested in what's going on in the kitchen than the studio. So what culinary worldliness does half a century of selling out tours across the globe give you? That the best houmous comes from Panzers deli in north London, apparently. "I've tried the Lebanese stuff – it's OK," he says. "I've tried it in Greece. But it's not the same, man. I have houmous and Marmite together on these

seeded bagels from Panzers. D'you want one?"

By now you should have heard the title track and lead single from 'New', produced by Mark Ronson after he caught Paul's ear while DJing at his wedding to third wife Nancy Shevell in 2011. The pair first met when Ronson was a boy – his stepfather is Foreigner guitarist Mick Jones – with Paul once rescuing him

after he got into difficulty swimming. "I don't actually remember it but my mum swears it's true," Ronson says, laughing down the phone.

"MUSIC GIVES YOU A FREEDOM OF SPIRIT. I DON'T WANT TO LOSE IT"
Paul McCartney

Nevertheless, when the two entered the studio for the first time in January 2013, Ronson says he was overcome with worry. "It was so nerve-racking. On day one, hour two of working with the greatest living songwriter in the history of rock'n'roll, he's like, 'Here's a song, what do you wanna do with it?' I was just thinking, 'I'd better not fuck this up.'"

What's more revealing is Paul's own level of ambition and, surprisingly, his insecurity. He reckons The Rolling Stones are his

competition and that they're back on the road because they want a bit of what he's doing live. He thinks his gigs are better than Beyoncé's. Meanwhile, he frets about his grandchildren spotting him in their history textbooks; uses his new songs to address misconceptions about his role in The Beatles; and says he's too daunted to take his daughter, fashion designer Stella, up on the idea she's had for a collaboration between him and Thom Yorke – just in case Thom doesn't want to work with him.

For now, though, the general consensus on 'New' is that McCartney has passed the test. The Ronson-produced title track is a punchy mix of keyboards, brass and glam guitars, and it feels fresher than anything Paul has released in years. The jaunty 'Alligator' is equally beguiling – he sounds genuinely pissed off in the verses, a rare glimpse past that shiny veneer and into the soul of a man who's dealt with his fair share of turmoil over the years. "I want someone who can bail me/When I get up to my tricks", he snarls. Secret track 'Scared' shows an eerily vulnerable side to him, reminiscent of Johnny Cash in his later years.

'Everybody Out There' is the album's real highlight. Built to appeal to anybody who's ever fallen for Paul's peak-period Wings output ('Jet', 'Band On The Run', 'Live And Let Die'), it starts with a guitar riff straight out of 1965's back pocket and features the McCartney family – who'd stopped by Hog Hill Mill that day – on '70s terrace-chant backing vocals.

"The only way I could stop them all running about everywhere was to put them in the studio," says Giles Martin, who produced it. "It's born to be played live," Paul asserts proudly.

Speaking of which, the last gig he went to and really enjoyed was Kanye West and Jay Z's Watch The Throne show at The O2 last year – the moment when, Paul says with a straight face, he finally *got* rap. "I was expecting it to be, 'Oh it's great, it's hip-hop, it's loud...', but I hadn't until then got the urban poetry aspect," he remarks, rather sweetly. "Like, Bob Dylan *is* a poet. And so is Jay Z, and Kanye." But what he's after from new music, he says, is the same thing that's driven him all his life – "mood" music that does away with formula but still appeals to the masses.

"People used to say to The Beatles in America, 'Who writes the words and who writes the music?' And we'd say, 'Both of us!' 'So what's your formula?' We'd go, 'Well if we had one, we'd bottle it but then probably break the bottle and lose the formula.' You know, you don't want a formula. I don't *ever* wanna find out what I'm doing."

This is what still drives him today. It's why he's calling up Ronson, Epworth et al, why he's going to rap shows and why he's releasing albums like 'New': that constant freedom of spirit. Throughout our hour-long chat, which is



At the iHeartRadio Music Festival, Las Vegas, September 21, 2013



The windmill at Macca's Hog Hill Mill Studio

punctuated by Paul's thoughts on legacy (Sam Taylor-Wood's 2009 Lennon biopic *Nowhere Boy* comes in for a kicking), the current crop of music greats, forgetting his own songs, death, and – obviously – The Beatles, the most successful songwriter in the history of modern popular culture seems quite unlike any other 71-year-old I've ever met before.

NME: It's very unusual for someone your age to be going to a Jay Z and Kanye gig.

Paul McCartney: "Yes, but I'm in music, you know? And also, if I'm gonna do a tour I like to go and see what other people are doing. I didn't wanna bring my tour out and be amazingly old-fashioned. So if people are going, 'Oh man, Beyoncé... she was killer!', I like to go there and go, 'Yeah, we can do better than this.'"

Your '60s contemporaries are on top form too – Bowie, the Stones, Neil Young...

"Well, some of them are dead! But no, it's true, I know what you mean."

Is it a competition?

"Yeah – they wanna be part of what I'm doing. 'Cos I've been touring quite consistently. But it's what we do, it's the thing we're best at. And we've had a lot of practice and we've got a lot of music to draw from. So, it's really natural that if the Stones are getting on – which they are – they come out."



"BOB DYLAN IS A POET AND SO ARE JAY Z AND KANYE WEST"

Paul McCartney

Did you see them recently?

"Yeah. They're a great band. I've always followed the Stones, always been to their concerts and stuff. I saw them at the Barclays Centre in New York after they'd just done The O2. They were good. They were playing well. Keith and Ronnie were playing very well." **And Bowie? He'd been away for so long...**

"(Interrupts) Mmm. National event."

How can you top his return without disappearing for 10 years?

"That's the only way to do it. Or die. And neither of them are very good options. I think, as you know, I'm very happy. I get enough coverage. I get a lot. So I don't really worry about that. What you can do is you can play



Paul with John Lennon in the rehearsal studio in 1965

South America a lot, somewhere a little bit out of sight, and then you come back to Britain and they're like, 'Oh, he hasn't been here for a while.'"

There's a lyric on 'New' track 'Early Days' that has a dig at people who stereotype you as the 'soft' Beatle: "Now everybody seems to have their own opinion/Who did this and who did that/But as for me I don't see how they can remember/When they weren't where it was at". Is that a bugbear of yours?

"Yeah. It kind of is. It's only a minor thing, it's nothing I obsess about. But it does happen. I mean, The Beatles' story is actually in history classes – my grandkids say, 'You were in a book today, Grandad!' And you go, 'What?! Oh no! Shame of it!' So you kind of like the idea of them getting it right. For me, when people analyse it all I think, well, on the basis of what? They weren't there, they don't know, they didn't sit in the room with me and John and see who did what. They've heard the stories and stuff but the truth is much more subtle. If me and John were sitting down it wouldn't be *(adopts an aggressive caricature of Lennon's voice)*, 'Come on Paul, write a bit of melody... yer

fucker.' The film would be like that. *(Adopts high-pitched McCartney voice)* 'Oh, OK John, how about this: 'La la la...'"

It obviously irks you enough to want to set the record straight.

"Yeah, I thought it was worth commenting on. I remember being involved with the people who were making *The Buddy Holly Story*. I was a big fan of his, and The Crickets were talking to me and they said, 'We're not even in it!' You're like, 'What?!' *That's* what gets you going. And Sam [Taylor-Wood] came up and she showed me her script, and I said, 'Well that never happened!' In *Nowhere Boy*, two things pissed me off. John was taller than me – which was not true! We were exactly the same height. But to be portrayed as the little guy? Not wonderful. OK, so he [Thomas Brodie-Sangster, who played McCartney in the film] was a good actor, [but] they should have put platforms on him. Whatever! And then, John knocks me down in the movie. That *never* happened. I mean, don't you think I'd remember? Things never got like that, but it's now going into



Macca and his wife Linda recording with Wings in November 1973



Back at Abbey Road Studios earlier this year

some kind of history. People are watching. 'In Spite Of All The Danger' [written by McCartney and George Harrison in their pre-Beatles incarnation The Quarrymen, which also included Lennon] – in the film, that song is made as John's yearning for his mother and there's deep psychological significance [drawn] from that. It wasn't that – it was just a song we sat down and wrote. It would be just as much about my yearning for my mother – we both lost our mothers – but in the movie, *(adopts dramatic voice)* 'It's John, going through this turmoil, and he's writing.' And I said to her, 'That's not true'. We had to decide, 'Look, it's a movie, it's a film, it's not a documentary, it's not a biography. It's a film of something.' John naturally becomes more of a legend because he was killed tragically. And he was great as well. You couldn't become a legend without being great, but in films like that he does suddenly take a lead role that he never took in reality. It was much more even. So that's what that's about: that one line is just about that. It's my little, sort of... seeing as I'm talking about the past, let's cover that in the end verse and stick it to whoever thinks they know more than me. 'Cos they weren't there!' **You're asked about the deaths of John and George on a daily basis; it's a subject that's equally morbid and sad. Does it get you down?**

"It's not a bad thing. In a way it's a good thing, because it keeps them present. John is as much of a presence for me now as he was when he was alive and we weren't living in each other's pockets. So that's a good thing. The terrible thing, ▶



New fan: Macca with Kanye West



Onstage with Damon Albarn for Afrika Express at Granary Square, London, September 8, 2012

obviously, is when you talk about his killing in New York. That's shocking and that's saddening. But you don't normally concentrate on that. You get over that in one sentence, and you go on to say, 'Let me tell you man, what a nutter! He was crazy.' You start finding it kind of joyous. And in that respect, it's quite nice to be reminded of him."

What would you say to him if he walked in today?

"Let's write a song, man! *(Claps hands)* Get your geet out! Come on!"

And what would The Beatles sound like if they were aged 20 in 2013?

"Oh, that's interesting. I suppose you just have to look back at what we were doing. We were equating it to what was coming in off the American charts – Buddy Holly, rock'n'roll, Elvis and all that, The Everly Brothers. We were mashing Buddy Holly's voice and guitar-playing with The Everly Brothers – we loved the harmonies. Me and John thought we were Don and Phil."

They've got the best harmonies going...

"They really have! They were fantastic! To answer your question, I think we'd be looking at what was coming out of the charts. Not so much the Katy Perry stuff, 'cos we wouldn't be able to identify with her – she's a girl and pretty, which we're not really interested in... musically, anyway. So we'd be looking at things like Kings Of Leon, Dylan, Neil Young. I think we'd be doing stuff like that."

So still band-based, rather than electronic?

"I think so. It would still be guys playing music. I don't think we'd be sampling too much. I think we'd side with people who play."

Do you find it hard to write songs?

"*(Semi-offended)* Yeah!"

Honestly?

"Yeah, a bit. Only because I've done so much. You've gotta do something different after having done 5,000 things. How can you be different? I follow clues."

You've written so many songs. Listening to something rare but great like 'Goodbye',

Macca with Welsh folk singer Mary Hopkin, who was signed to The Beatles' Apple label



which you gave to Mary Hopkin in 1969, I wonder if you ever forget some of your less well-known material even exists?

"Yeah, there are [some songs]. There's a huge period in the '70s – I couldn't tell you what was on the albums then."

Seriously?

"Yeah! Because it was a bit befuzzled; it was after the end of The Beatles and I was a bit like, 'Oh god, where are we gonna go now?' Trying to get Wings together. There are some tracks there... I've seen tracklistings and I've thought, 'I wonder what that one's like?!'"

You're kidding!

"No! And then someone will mention it – 'What's that song man, *(sings)* 'Cheeeeeeck... cheeeeeeck'?" 'Oh, you mean 'Check My Machine?' [McCartney II-era B-side]. 'I love that one, man!' So it comes back to you."

Do you treat songwriting as a job, like Nick Cave and Jack White do – wake up, sit down at a desk at roam and get to work for six hours?



Recording at Abbey Road, 2013

"IF LENNON WALKED IN TODAY I'D SAY, 'LET'S WRITE A SONG, MAN!'"

Paul McCartney

"Yeah, and it's a nice thing. If you enjoy it, it's a great thing. Get out the way of everyone, get into a little private moment, and you can work out your thoughts. It's often a therapy, I think."

Is it a solitary process at the start?

"Yeah, but that's nice. You know, the rest of my day isn't [solitary]. I'm doing this [interviews], or I'm taking my girl to school, or I did some filming before we came here. So I'm with loads of people. It's actually quite nice to go into a cupboard, or often bathrooms or toilets, which have got good acoustics. So I go in there with a guitar. That's kind of nice. And you just escape into your own little world of thoughts."

I'd say people like Thom Yorke and Damon Albarn are today's McCartney equivalents, tinkering away in the studio every day. Do you ever think about working with them?

"Working with Thom or Damon? Yeah, I do actually. Yeah. My daughter Stella is very keen. She's got a project, she keeps saying to me, *(puts on nagging voice)* 'Ring Thom and just go into



the studio and just see what you come out with.”

You have to do it!

“(Sighs) Yeah. You know, I’m a bit... I dunno. I just haven’t got... I’m a bit, sort of, paranoid to just ring him up. ‘Hey Thom, it’s Paul here. What do you fancy... what are you doing?! Do you fancy writing something?’ Just in case he says, ‘Er, actually, I’m busy.’”

That seems unlikely...

“There were big rumours a couple of years ago about me and Bob Dylan writing together, and I’ve still got that at the back of my mind. I would like to do it. But I’m spoiled for collaborators, ‘cos I had John. And I’ve gotta be very unrealistic to think I’ll find a better collaborator than him.”

Chuck Berry is still performing regularly, aged 86. Paul has previously said they could bring him on in a wheelchair and he’d still sing ‘Yesterday’. But today he’s less sure about that. “We’re gonna make a little forward roll with this album and tour,” he says. “And when I come out of that forward roll I’ll have a look and see what the scenery is. And if there’s a cliff there I might do a backflip. But I’ll decide when I come to it. If you ask me the long-range forecast,



The Beatles in '65, around the release of 'Rubber Soul'

I see myself doing what I do forever. *But*, like a footballer, there has to come a physical point where you might not be able to do it.”

At present, he’s playing longer sets than ever, but he admits he knows there could soon come a time when that has to change. “I’m expecting myself to get knackered, but I’m not. So I’m not knocking it. I’m not even gonna think about it. I see people who are younger than me who sit in front of the TV all day watching *Jeremy Kyle*. It’s like, yeah, alright — I’m not really sure that’s the life I want! I can think of something better than that! For me, because I like it I just figure I’ll continue. If — and touch wood it doesn’t happen — I suddenly got ill with something really debilitating, then you’d have to think again. But like I say, I feel very full of

PRODUCING MACCA

The four studio wizards on working with Paul on ‘New’

MARK RONSON



“When you walk into Paul’s studio there’s all these pieces: the original

Mellotron from ‘Strawberry Fields Forever’, the Brenell machine that was used to make the tape loops from ‘Revolver’. It’s just crazy. It’s another level of pressure where you just want every idea to be good because you don’t know when they’re gonna send a car to take you home. It’s mad, because you’re standing there recording and you’re thinking, ‘Right, now I’m recording a vocal on probably one of the best songs I’ve ever contributed to, a song that sounds like it belongs in the pop canon up there with some of his classic stuff.’ You’re like, ‘I am the guy that’s pressing record right now — this is fuckin’ bizarre!’”

GILES MARTIN



“When we did ‘Everybody Out There’, we’d basically done the whole song in

six hours, from start to finish. Paul looked at me at the end and went, ‘Wow, that was like Beatles pace!’ My dad [George Martin] came in when we were doing the strings for ‘On My Way To Work’, just to say hi, which was weird. You feel like a bit of an idiot, going ‘I shouldn’t be here — you should.’ He asked me last week, ‘Why do you think Paul still does it?’ and I went, ‘Dad, you should know. It’s what he *does*!’ He still can do it — that’s the thing.”

PAUL EPWORTH



“I don’t think Paul ever stops working. He has this childish enthusiasm for

making music. I think he’s determined to stay young. I was interested in sitting him down and playing him Flying Lotus and How To Dress Well records. He’s open-minded. My approach in the studio differed from the other guys — I thought it would be fun to just get in a room and see what happened, and in this case I had this real moment where I was sat on the drumkit, with Paul playing bass, thinking, ‘What the fuck am I doing here?’ Because I’m not a very good drummer! Funnily enough, that track, ‘Save Us’, ended up opening the record.”

ETHAN JOHNS



“I’d met Paul when I was much younger [Ethan’s dad is Beatles recording

engineer Glyn Johns], and have one memory of a family visit to a farm somewhere, because I got stung by a bee on my foot and I remember Paul being very kind to me. I don’t think he remembered! He’s one of the most musically expressive people I’ve ever worked with, just from the point of view of darting around the room, trying stuff, making noises. It just flies out of him. His energy when he’s in the studio is phenomenally useful — he has the creative energy of a 20-year-old.”

energy.” He pauses, then emphasises that last point. “I am *really* enjoying it still. I feel good.”

Our hour’s over. Paul heads downstairs to the studio where his assistant starts up the computer as we say our goodbyes. What’s he working on for the rest of the afternoon? “Just messing around on Cubase, man — I love it!” comes the excitable reply, Paul clapping his hands together and shooting me a wink. “I’m lucky,” he adds, “I’ve not got a job in a hog factory.”

For an enhanced feature with audio and transcripts, head to NME.COM

OH, BROTHER!

Tired of being known as the 'brotherless' member of **The National**, Matt Berninger asked his metalhead sibling Tom to roadie for the band in the hope that they'd grow closer. What emerged is 2013's funniest and most poignant music documentary. **Jenny Stevens** digs in

THE
SUCCESSFUL
ROCK STAR

When The National's frontman Matt Berninger invited his little brother to join him as a roadie on tour two years ago, he had no idea that it would lead to the intricacies of his professional and family life being exposed to the world in one of the most poignant and hilarious documentaries of 2013.

Told through the eyes of Tom Berninger – nine years younger, a good foot shorter, and a sworn metalhead – what began as a series of clips of the band messing around on tour became *Mistaken For Strangers*, a tender and brazenly honest film about Tom's life in his famous sibling's shadow that has become a surprise runaway success. Having opened at New York City's Tribeca Film

Festival with an introduction from Robert De Niro earlier this year, it's about to make its UK debut at the London Film Festival this week.

The story begins in 2011, when Brooklyn quintet The National were preparing to tour the world with their fifth and most successful album to date, 2010's 'High Violet'. But Tom Berninger thinks indie rock is pretentious, lives at home with his parents in Cincinnati and is coasting in a dead-end job at a TV station, depressed that his dream of making it as a horror film director may never be realised. Matt was worried. "He was stuck in a rut and he needed to be shaken up," he says. "He was in a dark place, freefalling through life."

His solution was to get Tom a job as a roadie for the band. An amateur filmmaker, Tom came up with the idea of bringing a hand-held camera on tour with the aim of making a mini-series mockumentary of the band to post online. Usually seen wearing black suits with Matt declaring lines like, "*We look younger than we feel/And older than we are*", The National had always been seen as a band preoccupied with tension, humiliation and humdrum fears expressed poetically. But the short films, narrated by Tom with his buoyant, teddy-bear charm, were a way to tackle this buttoned-up image and exaggerate their own personalities (the films are all available to watch online). "The National is known

THE DOOFUS FILMMAKER



The National's Matt Berninger with brother Tom

"SOME OF THE MOVIE IS ABOUT FAME AND JEALOUSY" MATT BERNINGER

as this depressing band," says Tom. "My brother wanted to have some fun and lighten up the mood. We wanted to make a little funny thing like The Beatles or The Monkees."

There was an agenda on Tom's part too. Formed of Dessner twins Aaron and Bryce (guitar/keys), and the Devendorf brothers Bryan and Scott (drums and bass respectively), Matt was always, as journalists are quick to point out, the 'brotherless' member of The National. "Tom was filming himself from the first day of the tour, even before he'd left home," Matt says. "He had a bit of a chip on his shoulder. He'd read all these articles

that I was the one guy without a brother in the band. I think Tom had an agenda to insert himself into the picture a bit."

As the tour went on and Tom's camera kept rolling, he soon realised he had more than a series of short web snippets of the band goofing around. He was in a position to capture the band

on film in a way that nobody else could. (They'd tried: in 2008, the band released *A Skin, A Night*, an *incredibly* depressing documentary about the making of 2007's 'Boxer', directed by Vincent Moon.) His approach to being a roadie became lax and he started partying harder on the road, to the extent that one night, he missed the

bus call. It was a seize-the-day moment. "I knew that my time on tour was growing short," Tom says. "One night I'd had a few beers so I crept around the bus and shot the guys while they were sleeping. I realised that it was one invasion of their privacy that only I was in the position to get. They wouldn't press charges against me! After that point I thought it would be really cool to make a movie. In a very childish way, I realised that as Matt's brother they couldn't do anything to me. They couldn't despise me too much or just not talk to me any more."

The resulting documentary – named for a song on 'Boxer' – is a portrayal of the band filtered through Tom's own life and experiences. He casts himself as the long-haired slacker and his brother as the suited, high-achieving golden boy whom he mocks and envies in equal measure. "How famous do you think you are?" he quizzes Matt in one scene. "Do you carry your wallet and ID with you when you're onstage?" Scott is asked. Bryan, who is shown naked in the shower, gets a grilling about how many drugs he's taken. "You just seem way more *metal*," he tells the hirsute drummer, dismissing the rest of the band as "coffee house".

What seems momentarily like a good old jolly quickly falls to pieces: there's the moment where the band get to meet Barack Obama and Tom gets shunted out of the way by White House security guards, or when Matt loses his temper after a bad gig and throws a clothes rack on the floor in a fit of rage. Eventually, Tom is sacked for being useless and a screaming row between the two brothers ensues. For every heart-prickling moment, there's a counterbalance of roar-out-load slapstick. Matt knew that letting Tom get such no-holds-barred access with a video camera was a risky business. As much as the film had the potential to save Tom's career, he also had an astute awareness that it could ruin his own.

The National never had a big breakthrough moment as a band. After meeting at high school in Cincinnati, Scott and Matt started playing music together when they moved to Brooklyn in 1996 to take on jobs as graphic designers. They were weekday professionals who made after-hours rock'n'roll. Their first two albums saw them gain ripples of recognition before 2005's 'Alligator', a terser, more agitated record, gained them critical success. But the expectant murmur for its follow-up made the road to fourth album 'Boxer' torturous, as they struggled with the pressure. Fortunately, it became their first genuine breakout record, laden with angry love songs rooted in the societal frustrations brought on by the Bush administration. Barack Obama's team tapped into this sentiment, using the track 'Fake Empire' on the campaign trail. Tom arrived on the 2010 tour for their fifth album, 'High Violet', at a time when the band had ▶



Matt and Tom at the Academy Of Music in Philadelphia, and (below) growing up in Cincinnati



"I HOPE MY MOVIE SHOWS THAT I'M CHANGING" TOM BERNINGER

never had so much recognition. "I was nervous [about the film]. I think everyone in the band was pretty nervous," Matt says. "It took five records for somebody to pay attention to us. I'm well aware of how easily you can break that – you send the wrong kind of tweet out and you could ruin your band. I'm a genuine believer in the less you know about a musician the better. Finally, after 12 years, people thought we were a cool band and then we were going to just show ourselves in our underwear, literally."

It was Matt's wife Carin, a former literary editor at *The New Yorker*, who first sparked the flame for the idea of casting Tom in the lead role, and her involvement in the editing process eventually put the band's mind at ease. "One night she caught footage of Tom sat in the dark drunkenly filming himself singing along to a metal version of 'Oh Holy Night,'" Matt says. "She thought it was interesting. It was funny but also really sad. She suggested that if we wanted to make an actual film, Tom should talk about his relationship with me and his relationship with himself."

"It was this slobbering, drooling doofus," Tom recalls. "At first we laughed at it but then we saw how kind of depressing it was. In a weird way, the story was my struggle of seeing my brother's fame while trying to figure out what I'm supposed to do with my life."

Matt soon realised that what his brother was trying to do was bigger than the band. "We wanted to reveal that Tom is not just a lazy fuck-up," he says. "And I'm not just an overbearing older brother, there's more to it than that... That was more important than looking cool as a band."

After Tom gets sacked from the tour, the pace of the film shifts as he goes to live with Matt and Carin in their Brooklyn family home, crashing in their daughter's bedroom. He grapples with putting the film together amid scepticism from his family because, as his own mother points out, "you always give up on things".

Footage from Tom and Matt's childhood home in Cincinnati paints a tender portrait of their relationship with each other through the years. Matt and his sister (who is absent from the film) were high achievers at school. Tom was nine when Matt left home. While Matt delved into indie rock, sending him Smiths and Pixies CDs, Tom carved his own separate identity. "He sort of

became his person and I was left alone at home," Tom says. "I was always happy for him but I just couldn't figure out why he was successful and I was disillusioned." "Some of the movie is about fame and jealousy," Matt says frankly. "But it's also a little bit about the guilt of success when other people close to you don't have the same success as you have."

Matt's own guilt became all the more prominent as the band started to work on their sixth album, 'Trouble Will Find Me', which was released this May. "Tom is very much in the chemistry of the new record," says Matt. "It was written while he was trying to make this movie. I wasn't around for him for a long time, and I think part of the reason I invited him on tour was because I felt guilty about abandoning him. The first track on the album, 'I Should Live In Salt', is about that. It acknowledges how different we are. But it was also a kind of apology for setting him up to fail."

Failing is certainly not on Tom's agenda now, however. On the suggestion that the film draws comparison with cult film *American Movie* – in which another amateur director ends up chronicling his real-life ineptitudes as he attempts to make a horror film – Tom becomes wary. "I love that movie and it's an honour to be compared to it. And I hoped that I would be," he says. "But one thing I worried about... I dunno if that guy ever really changes. It's kind of a character study. I hope that my movie shows that I am changing and that maybe my life will go in a different direction now."

After winning plaudits from *Bridesmaids* producer and comedy maven Judd Apatow, offers are now coming in, and Tom is determined to make the most of the confidence that completing the film gave him. It's a case of working out where he wants to go next. "I always thought I'd make stupid horror films or sci-fi. I had no intention of making a movie about myself," he admits. "I definitely feel changed. Being on camera is something I never thought of in my entire life but I'm angling more towards that now."

Although the film brought them closer together ("We liked the same thing for once!" Tom jokes) its title still holds the key to their relationship. "As much as we are brothers we are in so many ways strangers to each other and constantly trying to figure each other out," Tom says, sighing. "He'll always be overbearing and I'll always be the thorn in his side a little bit. We will always be a mystery to each other. That will never change."

FOUR FUNNIEST MOMENTS



15:25 TOM TO MATT: "How famous do you think you are?"

MATT: "Err... not very famous. Like a small amount of fame..."

TOM: "You are waaaaay more famous than any of my friends..."

MATT: "That's... err... [CUT]"



28:35 Matt's hotel in LA. Tom is sipping beer and floating around on an inflatable dolphin when Matt points out Moby's house over the hill. "HEY MOBY!" Tom squawks into the hilltops. "Don't yell at the fucking neighbours!" Matt hisses.



38:23 The brothers are rowing in Prospect Park, Brooklyn. Matt to Tom: "I have no problem sharing a hotel room with you but when I get up in the middle of the night and there's cereal and milk on the floor of the bathroom... YOU COULDN'T WIPE IT UP WITH A TOWEL?"



52:50 Tom moves into Matt's daughter's bedroom. "Do you think I'll be a famous movie maker?" he asks her. "NO!" she shrieks. "Will I be dating a hot movie star someday?" "NO WAY!" she shouts, and stomps off.

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“I stand up for things b Sometimes that seems word in this country”

Far from shaken by accusations of wilful
obscurity, **Huw Nesbitt** finds fierce Essex
eccentrics **These New Puritans**
entrenching their position proudly
outside the musical mainstream

PHOTOS: **JOE PLIMMER**



Pierless: These New
Puritans (l-r) Thomas
Hein, George Barnett
and Jack Barnett

eing 'difficult'. like a dirty



“It’s been hard to leave this album behind,” says Jack Barnett. “We took a lot of care over the details, it was gruelling. A month after we finished recording I went to buy a pair of shoes, just plain ones, nothing fancy. But I ended up taking them back, and then I went to another shoe shop and did the exact same thing again; I just wasn’t happy. It took a while to adapt to reality, I suppose. It was like we all had to be rehabilitated.”

It’s a Friday lunchtime in mid-September and These New Puritans have convened on The Lobster Smack pub on Canvey Island, near their Essex home. Singer Jack is reflecting on the months since his band released their third album, *Field Of Reeds*, in June. He seems calm but slightly edgy, later admitting that he’s been hesitant about doing interviews, even briefly considering not doing them at all. It’s not hard to see why: *Field Of Reeds* might be 2013’s most polarising album.

Unlike their previous records, 2008’s *Beat Pyramid* and 2010’s *Hidden*, which combined post-punk aggression with sonic experiments, *Field Of Reeds* is a melancholic mix of piano, brass and woodwind as well as strange noises that creep in and out of the mix. It’s also the first album to feature new member, Elisa Rodrigues, a 26-year-old jazz singer from Portugal, following the departure of synth player Sophie Sleigh-Johnson last year. (“I can’t tell you what Sophie’s doing now,” Jack says, “but she’s got a Southend council email address.”)

After declaring predecessor *Hidden* 2010’s Album Of The Year, *NME* gave *...Reeds* 6/10, with Ben Hewitt writing, “Lauding *Field Of Reeds* for its scale, scope and ambition is a doozy. Loving it like you loved *Hidden*, though? Not so easy.” (“It’s like certain factions at *NME* are willing our demise,” Jack notes.) *Uncut*, on the other hand, gave it 8/10, saying, “These New Puritans have raised their game once again,” while *Pitchfork* gave it their ‘Best New Music’ stamp and called it “a truly strange and beautiful record”. The day before we meet, the album was overlooked for a place on the incredibly safe Mercury Prize shortlist after being tipped by many as just the kind of risk-taking British record that merited the award. “Not industry enough,” the band tweeted later that day. Jack seems unfazed.

“I feel bad, not personally, but for the people involved with the record – they worked hard,” he says. “But it’s not a massive disappointment. The people that were on the list aren’t exactly people I listen to. What’s more important is when people come up to me and say, ‘That record changed the way I listen to music.’ Either way, I’m not gonna become a millionaire out of this music, so I guess I might as well settle for... this.”

Today is the calm before the storm: as you read this they’ll be touring the album for the first time in the UK, having only played in Tokyo, Paris, London and Berlin so far. Two days after meeting the band on Canvey, they play a warm-up show for this stint at Festival No 6 in Portmeirion, north Wales, a weird tourist village based on the Italian Riviera town of Portofino. Elisa has flown in especially, but early indications that heavy rainfall may lead to the festival being cancelled cause many to leave early. Eventually the go-ahead is given, but the stages open late, forcing everyone to play shorter sets. These New Puritans – today a compact seven-piece compared to the 55 personnel it took to record the album – only manage six songs before they’re asked to make way for the next act. What they do play, however, is revealing, with renditions of ‘The Way I Do’, ‘Fragment Two’ and ▶

'Organ Eternal' from 'Field Of Reeds' feeling warmer than their recorded versions.

"A seven-piece is perfect, really," Jack remarks in Canvey. "It's small enough to be agile, but big enough that we can make a lot of sounds. And this music actually works focused down. A lot of this music I wrote just sat at a keyboard. So it suits me. And rather than being a 'lite' version of the music, it adds something. We've had some great responses so far."

As the album's principal songwriter, Jack wrote much of the material in and around Canvey, which feels bleak today. Summer is over and a thick fog has descended. Over the sea wall that shields the island from the Thames Estuary, petrochemical plants line the shore for as far as the eye can see. At the bar, locals talk about the great flood of 1953 as if it happened yesterday. Jack also has a history with the place.

"I like it round here," he says. "The oil refineries, the sea, everything. I still live round the corner. My grandfather was a church organist on this island, but I never really knew him. Have you heard of that band Dr Feelgood? They're from here. I have connections to them. My mum used to be good friends with them and my dad used to drink with their manager, Chris White."

A local boy, Jack, his twin brother and drummer George, and electronics arranger Tom Hein, picked this spot to meet partially as a homage to the cover of Dr Feelgood's 1975 debut, 'Down By The Jetty'. The choice is revealing. A pub rock band that never really made it but who influenced the likes of Richard Hell and Blondie, Dr Feelgood existed on the margins, never belonging to any specific movement, much like These New Puritans. Talking about their roots in the Southend goth scene that gave the band their first gigs in 2006 alongside contemporaries The Horrors, Jack is unenthusiastic, saying that the band instinctively "moved away from that stuff anyway, we always do".

He's also quick to downplay the relationship between 'Field Of Reeds' and his local geography – something he feels has been overstated in reviews ever since the album was released. Such interpretations are understandable though; in a 2010 interview with *Dazed & Confused*, he hinted that their third record might be a concept album about the islands of Essex.

"I have these sort of ideas once a month," Jack says. "But they just end up as little fragments. That stuff about Essex gets overplayed; there weren't really any influences



Jack was not best pleased about the lack of mini-golf facilities

at all. With this one it was about the music coming from the self rather than coming from the outside."

Looking around Canvey, there are no needs to be found either, just seaweed. So what does the album's title refer to? "I came across it while reading about the Egyptians," he says. "I'm interested in all that stuff – anything outside music interests me really. The Field Of Reeds is the equivalent of heaven in Egyptian mythology, it's the kind of place where an ideal version of normal life carries on forever, and it just struck me."

Mythology and esoteric thought have played an important role in These New Puritans' music from the beginning. On their debut, listeners were offered treatises on English Renaissance mystic, John Dee ('Numerology') and pre-Socratic philosophy ('Infinity ytinifnI'). 'Hidden' was no less obtuse, with Jack attempting to synthesise the sounds of dancehall, the maximalist pop production of Timbaland and the neo-classicism of mid-20th century British composer, Benjamin Britten, another outsider in his field.

While previous efforts flirted with a rejection of pop structures, 'Field Of Reeds' delivers: the meandering piano, indistinct vocals and gauzy trumpets feel formless and invitingly ambient.

'Fragment Two', 'V (Island Song)' and 'Organ Eternal' are all built around looped piano arpeggios, or elsewhere, songs such as 'Nothing Else' and closer 'Field Of Reeds' are tense numbers wrought from string and choir melodies.

Overall, the effect is disorientating, with hooks that seem familiar but put together in a way that's unpredictable. The actual subject matter of the album is also difficult to pin down. "I'd rather people just listened to it for the intensity of feeling," says Jack. Lyrically, there's precious little that might give a strong indication of the personal source of inspiration, but the interplay of Jack and Elisa's vocals and the depressing

atmosphere hint at some sort of soured relationship.

"That's not a million miles from it..." Jack says. "But we always get these interpretations from people. After 'Hidden' was released we got a letter from an Evangelical Christian molecular biologist who thought the album was about Armageddon. That interpretation... I mean, I've said, it's about emotions and feelings. It's about

people. But it's not specifically about any crisis. I'm not a pop star."

Produced by Jack and Graham Sutton of post-rock band Bark Psychosis, it is easily Jack's most ambitious project to date, and unsurprisingly, he isn't shy of defending the record from accusations of it being hard to listen to or austere.

"This thing people say about it being difficult – it's not," he says. "Perhaps the first time you listen to it might seem difficult but actually, it's melodic music. It's got more in common with Neil Young in that sense. People have also said it's harsh – again, it's not."

Currently, Jack's been writing more music and he's been approached to score a film. "I can't say much about the project," he says. "It's just one of those things that might happen." There's no doubt that These New Puritans will continue to follow their own idiosyncratic muse, but isn't Jack worried he's driving people away just for the sake of it?

"Not really," he says. "Most people like populist stuff. We don't make music for people like that. Actually, when we were recording it, we thought we were making a pretty accessible album until we turned on the TV to Tom Daley's Swimming Roadshow or something, and then I started thinking, 'Well, maybe not.' These days there aren't enough things that take some kind of involvement; everything is supposed to be ironic, or retro or an extension of *Strictly Come Dancing*. I stand up for things being 'difficult'. Sometimes that seems like a dirty word in this country."

Would he ever consider leaving?

"I'm thinking about it, but it's nothing to do with that – more that the price of living here is so expensive," he says. If he were to leave, the UK would be a much poorer place for it, but face it: Jack doesn't need to escape to a different country to enjoy self-imposed exile.

New Puritan

The band's latest addition – Portuguese fado singer Elisa Rodrigues – on joining the band

How did you first come into contact with TNP?

"They found me and they decided to contact me. I wasn't aware of their music. Then I heard something from their past albums and I really liked it so I decided I would try it out. I did the recording session and that was it. I liked that I couldn't really label them. I couldn't relate to them, they weren't obvious."

What was meeting them for the first time like?

"It was at the recording session. I was nervous going in because I don't read music but they were really nice. Jack helped

me a lot. Recording was hard work, but fun."

What's Jack like to work with?

"He has a really clear idea of what he wants and then he tells you and he's glad to accept what you have to give. I really was surprised – I thought he would be more in charge of everything, but he's really free."

When did you start talking about joining the band on tour?

"They didn't immediately ask when I recorded with them because we didn't know how that was

going to go. But then we liked each other and they invited me immediately. I had to think about it a bit because I have my own career going on in Portugal. I've been singing for only two years now. It was a hard decision, but I think it was the right one. Jack is really quite something, I respect him a lot and his music and I really enjoy to give my contribution. If he really thinks

that I can give something to his music then I'm glad to do it because I think it's amazing."



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(L-R) Ivan Kadey, Gary Khoza, Steve Moni and Punka Khoza pose for National Wake's 1981 debut LP

WE FOUGHT THE LAW

In apartheid-era South Africa, punk had a political purpose, with bands like **National Wake** taking the fight for racial equality onto the airwaves and into the clubs. **Kevin EG Perry** hears their story

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It is dangerous to be right in matters where the established authorities are wrong, Voltaire once wrote. It is dangerous to be a politically radical multi-racial punk band when the law itself is openly racist. National Wake were that band. In apartheid South Africa at the tail end of the '70s, guitarists Ivan Kadey and Steve Moni and a rhythm section of Gary and Punka Khoza, Shangaan-speaking brothers from the township of Soweto, represented a visceral challenge to the segregated status quo. The government, it's safe to say, were not fans.

In 1979, when the band joined the Riot Rock tour around the Cape, the message the promoters received from the authorities was stark: "Application for a Group Areas Permit to allow a mixed band has not been favourably considered." Looking back now, Kadey still can't believe the organisers had been stupid enough to ask permission. "Of course they're going to refuse! You've got to expect it," he says. "You just have to do these things and hope they don't care about it until much later. The promoters said

we couldn't play and I said: 'Screw that! We're on the bill, we're going to play.'" They did, but the promoters soon pulled the plug. Being stopped from playing music because of the colour of your skin throws the furor around Springsteen and Macca's over-running Hyde Park show into some sort of perspective.

National Wake were a band used to living outside the law. For the first time, a new compilation, 'Walk In Africa 1979-1981' (released this week by champion reissue label Light In The Attic), is bringing together bootlegs and original recordings from throughout the band's brief, precarious existence. During those hectic three years the band lived and rehearsed together in a rented house in a 'whites-only' area where it was illegal for Gary and Punka to stay. "It wasn't just Gary and Punka," adds Kadey. "There was a group of musicians and various girlfriends and guys who'd stay over for the night. It was really a hotbed of illegal dwelling. It was like an outpost of Soweto in the middle of Johannesburg."

Behind their teeming HQ, in a jungle-like garden overgrown with vegetation, an old summerhouse became a makeshift rehearsal room. It was there that the band brewed their music: a mixture of rebel punk, roots reggae and township funk. It is music of its time in the best possible sense: a permanent record of the band's journey and their cultural struggle against apartheid. Listening to 'Walk In Africa', you can hear the early optimism that a better world could be found being squeezed out by the chokehold of police interference. "There was a constant sense of living dangerously," says Kadey. "That gets into the heart of the music. It's urgent."

The band recorded and released just one record, 1981's defiantly upbeat self-titled statement of intent. Lead single 'Time And Place', which echoes The Clash at their most righteous, hit the radio airwaves and the album managed to shift something like 700 copies before being withdrawn under government pressure. "When the album came out we were getting even more attention," says Kadey. "The visits from the police became regular. I'm talking about three times a day."

"Punka was arrested several times," adds Moni. "They would come around and look for marijuana seeds or 'subversive literature'. They were also looking for evidence that there were mixed-race couples living together, anything. Whatever they could find that smelled of illegality they were on to."

The constant atmosphere of oppression just served to fuel the band. "It was an intense existence, like being at

war," says Kadey. "There was a total edge to our existence as a band and as a group. The police were well aware of us. There were many stories of contact with police, both hilarious and frightening. Somehow we managed to walk that line."

National Wake were not the only multi-racial musicians playing together in South Africa at the time – there were folk bands like Juluka, whose white frontman Johnny Clegg sang in Zulu, and mixed jazz groups – but those bands weren't pushing the aggressively countercultural message that National Wake were. Songs like 'International News' spoke

directly about the media blackout surrounding the townships and the war over the Angolan border. Indeed, Kadey is keen to correct a misconception perpetuated by the *Searching For Sugar Man* documentary: "It's a marvellous movie, and we all dug Rodriguez, but the filmmakers say that he

was 'protest music' in South Africa. That's pure bullshit. There was a ferment of protest singers and bands and music in South Africa. National Wake was right at the belly of the beast."

The political heart of the band had been there ever since Kadey began jamming with Mike Lebesi, who played congas and bongos. Steve Moni joined the band later, in 1980, after original lead guitarist Paul Giraud left. Moni had previously been in The Safari Suits, another of the bands on that ill-fated Riot Rock tour. When Kadey asked him to join he didn't hesitate: "National Wake were not a band in the normal sense. They were really pushing the envelope on a lot of different levels: the music they made, the way they lived, where they lived, where they played."

The group played as many shows as they possibly could – rock bars in white-only or 'grey' areas on one night, then hitting the township nightclub circuit the next. "We were playing in uncharted places, in defiance of the Group Areas Act, which defined where people could live, play and move about," remembers Moni. "I was finishing work at nights on a late shift, then heading off in a van after midnight to play some township and getting back at three or four in the morning."

Typically they would be forced to play segregated venues because they were the only ones that existed, but the band didn't let that stop them. "Certain venues would be whites only and certain venues would be blacks only. We

"THERE WAS A CONSTANT SENSE OF LIVING DANGEROUSLY"

IVAN KADEY



crossed those lines," says Kadey. "Sometimes they wouldn't let us play because we were a mixed group and they were terrified of losing their liquor licence. Booze was completely controlled by the government and there was no way that blacks and whites were going to drink liquor together because [in the eyes of the government] that might lead to, you know, God knows what."

Eventually the constant sense of danger grew too

much and the band cracked apart. "Life was becoming pretty weird," says Kadey. "On top of that, the album was stifled and there wasn't really anywhere for us to go." Despite the record's subdued sales, the band's music continued to be passed around Johannesburg throughout the '80s in the form of underground cassettes, and their story was recounted in various fanzines.

Tragically both Punka and Gary would die in their late forties, before they could witness Keith Jones' 2012 documentary *Punk In Africa* and this exhilarating new collection reignite an interest in their band.

In the end, it was major forces of history – the collapse of the Soviet Union and the impact of America's decision not to trade with companies that dealt with South Africa – that led to the 1990 lifting of the ban on the ANC, Nelson Mandela's political party, and the abolition of apartheid. However, after hearing from fans and the musicians he inspired, Ivan Kadey knows protest music had a part to play. "In terms of people being able to express their defiance I think it was one of the elements that gave people courage," he says. As long as their outlaw band played, another world seemed possible. "In those hours when we were performing, it was a different South Africa."

RIOT ROCKERS

National Wake guitarist Ivan Kadey on his South African punk peers

WILD YOUTH

"They were one of the bands on the Riot Rock tour and they were a full-on punk band. When I first heard them I thought their energy and commitment was inspirational. I was totally blown away."

THE SAFARI SUITS

"A new wave band who had an amazing concept. All their songs were about living in South Africa, with a more slightly humorous or farcical view of what life was like. They would play wearing safari suits, which was the uniform of the white male squares. They were playing off that."

HOUSEWIFE'S CHOICE

"They were a pretty amazing, hard-driving band who could be seen as punk/new wave. It was the spirit of the time, and that made the opening for us to come out and be who we were."

LEOPARD

"An all-female band who wrote some amazing stuff. To me, the most amazing part of the punk spirit was to say to hell with classic rock and the devolution of the rock spirit, let's get back to real energy, passion and anger."

CORPORAL PUNISHMENT

"They were from Johannesburg but they had formed in the army, because we all had to do national service. They had a whole set of amazing songs."

REVIEWS

THE BIG OPINIONS ON THIS WEEK'S IMPORTANT RELEASES

Edited by Tom Howard



PARQUET COURTS

TALLY ALL THE THINGS THAT YOU BROKE EP
WHAT'S YOUR RUPTURE?

The hardest-working so-called slackers in indie rock are back already, with fresh tricks and further proof of greatness



Parquet Courts are surfing a helluva wave right now. At the start of 2013 we knew absolutely nothing about them. Ten months later, the four twenty-somethings—brothers Max and Andrew Savage plus Austin Brown and Sean Yeaton—are the best new band in Brooklyn. It all began with the two-chord howls and whip-smart lyrics on January's 'Light Up Gold' album, one of the year's most addictive listens. Since then the quartet have completely blown SXSW away, come to the UK for their first ever shows outside of America, got wasted on Special Brew in London and pulled big audiences at the Reading and Leeds Festivals while barely cracking a smile. Most bands would look ungrateful. Parquet Courts just looked fucking cool.

Their aesthetic might be slacker, but the band have a ruthless work ethic, so it's no surprise they're back already with five new songs, handed over like an ice-cold can to quench the thirst of fans who have sucked 'Light Up Gold' dry. 'Tally All The Things That You Broke' delivers thrills both familiar and new. As befits a band who have spent most of the year squeezed into the back of a van and sleeping on floors, it's not a particularly coherent, well-planned piece of art. It's a collection that captures the yin and yang at the heart of what makes Parquet Courts so magnetic. Take opening track 'You've Got Me Wonderin' Now'. Guitars rattle and hum as frontman

Andrew Savage sings: "I thought I knew a thing or two about the blues/But you've got me wonderin' now". The song lands halfway between a '50s crooner number and Pavement guitarist Spiral Stairs' finest moments. If songs like this were all Parquet Courts did, radio stations would A-list

them tomorrow. But as those who have seen them stare out unresponsive audiences or turn their nippiest songs into 10-and-a-half-minute epics know, Parquet Courts don't make things easy for people. As such, 'You've Got Me Wonderin' Now' is accompanied by the sound of a recorder, as if a nine year-old girl got lost on her way to assembly and wound up in the recording studio.

Elsewhere, 'He's Seeing Paths' is Parquet Courts' most challenging and demanding moment to date. Closing the EP, it runs to over seven minutes long and is told from the perspective of Savage as he wanders the streets of New York, through Chinatown and over the bridge, his "eyes going side to side, scanning for haters" over a minimal looped beat that pushes the band away from their lo-fi sound and closer to the Beastie Boys or Beck. Repetitive and monotonous, it's one of the most uncomfortable listens on the EP, but encapsulates what makes Parquet Courts stand out from bands who think posing with a skateboard and writing songs about weed is enough to get by.

Between these two bookends, 'Tally All The Things...' offers three songs similar in style to 'Light Up Gold'. On 'Descend (The Way)', co-guitarist and vocalist Austin Brown takes part in a race to the bottom of a pint glass in a catchy ode to drinking. "When you see the bottom, you've got enough", he chants as guitars charge around him and build to a thrilling finale. 'Fall On Yr Face', meanwhile, will do nothing to stop Parquet Courts being compared to The Fall. With a ranting stream of consciousness rattled out like gunfire with a drunk's finger on the trigger, the song couldn't be any more Mark E Smith if it gave an awkward interview and sacked a guitarist for the third time in a week. But a whiff of unoriginality aside, what this EP offers Parquet Courts addicts

is fresh meat to chew on, signs of innovation and further evidence that these New Yorkers are one of the world's most essential new bands. **David Renshaw**

BEST TRACKS: 'You've Got Me Wonderin' Now', 'He's Seeing Paths', 'The More It Works'

THE EP'S KEY INGREDIENTS

A RECORDER

The opening track lines itself up for the history books by potentially being the first punk song to feature a recorder.

TELEVISION'S RIFFS

The jittery guitar lines sound a lot like an angry Tom Verlaine.

STREAM-OF-CONSCIOUSNESS

'Fall On Your Face' features Austin Brown spouting train-of-thought lyrics on topics including "octopus arms", "urban decay" and going to Mexico to "sell my soul".



BECK'S 'ODELAY'

The experimental edge of 'He's Seeing Paths' shares the same inventive spirit as Beck's 1996 album, mixing electronic elements with plaid-shirted slacker-rock.

AN INTERCOM BUZZER

To be found among a web of samples and loops on the EP's final track. Co-singer Austin Brown told *NME* that it's "the exact buzzer sound of every apartment in New York".



YUCK

GLOW & BEHOLD FAT POSSUM

A new singer, and a new subtlety, but the slacker-pop crew's second suffers from an oomph shortage



When Yuck released their self-titled debut album back in 2011, things took off quickly for the London-based five-piece. They were buzzing on the tips of music industry tongues, and they revelled in the heavyweight comparisons – Dinosaur Jr here, Pavement there – that were flung their way. Not bad for a bunch of musicians in their early twenties. But in April this year, singer Daniel Blumberg left the band to concentrate on other projects – he's currently making woozy, heart-torn lullabies as HebroniX – leaving the remaining three members to reshuffle and rethink for this second effort. Guitarist Max Bloom has stepped up as lead vocalist, and the band have tamed their rather raw homage to '90s alt.rock dinosaurs, replacing those fuzzy, feedback-drenched roars of old with a softer, sweeter sound. True, there were moments of quiet contemplation on 'Yuck' – the gentle lull of 'Shook Down', the slowcore of 'Suck' – but even those had coarse edges and a palpable tension crackling beneath them.

As the pretty bad pun of this record's title suggests, the 11 tracks on 'Glow & Behold' glow rather than growl. Instead of being covered with the scuzzy, dirty fuzz that coated their debut, they're cleaner and more clinical. The upbeat 'Middle Sea' retains some of the murkiness of old, with Bloom's angular vocals dancing as

sludgy guitars thrash out a driving rhythm. But for the most part, this is an exercise in gentle, flowing melodies and soothing, sun-drenched songs. It's a change in direction that 'Sunrise In Maple Shade', the lilting instrumental opener, gently eases the listener into. Bloom's voice, too, is much softer than Blumberg's, lending these songs a more syrupy, saccharine glaze. At times, as on the summery shoegaze of 'Lose My Breath' and the carefree dreaminess of 'Out Of Time' or 'Memorial Fields', this shift in direction sparkles with style and heart. Largely, though, the verve that made their debut exciting is, unfortunately, AWOL. 'Rebirth' and 'Somewhere' drift along dreamily, but both lack conviction. Slacker-pop bands need to feel what they're playing, and here it sounds like Yuck just aren't invested in these songs. The lacklustre jangle of 'Nothing New' is precisely that, while 'How Does It Feel' is a '60s dirge, replete with Bacharach-style horns, that trudges gleefully into MOR territory. Oddly, the saccharine title track that closes the album sounds like a Cast B-side, and rams home Yuck's identity crisis. Somewhere beneath the unconvincing sheen of these songs there's a great band trying to break out. Maybe next time. *Mischa Pearlman*

BEST TRACKS: 'Middle Sea', 'Lose My Breath', 'Out Of Time'

6

FACES TO NAMES...

Three reviewers, three questions



MATT WILKINSON
Favourite album right now?

"Former Hype Williams man Dean Blunt's 'The Redeemer'. It should have been nominated for the Mercury Prize."



KATE HUTCHINSON
Favourite track right now?

"'FKA Twigs' 'Papi Pacify' blends sensual, slo-mo R&B and chilly, bone-crunching beats – it's the best thing I've heard in months."



EVE BARLOW
Favourite Macca moment?

"'Hey Jude'. One of the greatest living songwriters sounding like he doesn't know the words to his own song. 'Na, na na...'"

SAN CISCO

SAN CISCO COLUMBIA



They're *too* sunkissed, San Cisco. Too perfect-sounding. Of course, that kind of thing worked wonders for The Beach Boys – gods of sugary brilliance – because they had the depth of studio knowledge to back it up. But harmonious Aussie newcomers San Cisco, led by singer and Ezra Koenig-soundalike Jordi Davieson, stumble because of their sickly-sweet production. Strip away the bullshit, though, and the songs are classy – there are hooks galore on 'Fred Astaire', and 'Wild Things' is early Lily Allen as co-written by Peter Pan. At the very least it proves there's something here worth sticking around for. *Matt Wilkinson*

BEST TRACK: Awkward

6

THE INTERNET

FEEL GOOD ODD FUTURE



From its cheerfully bland title to the super-smooth vocals, 'Feel Good' is among the most conventional records to date from the Odd Future camp. It is, according to producer/singer Syd Tha Kid, "a journey through funk and soul through the eyes of young adults trying to find their way". Funk and soul are indeed everywhere, and 'Feel Good' floats upon waves of clipped guitars, elastic bass and meandering synths, sounding not unlike the more conventional moments on 'Random Access Memories'. But the promised sense of youth and experimentation rarely surfaces. If anything, 'Feel Good' goes too far the other way, sounding insipid and polished in comparison to The Internet's debut. *Ben Cardew*

BEST TRACK: 'Cloud Of Our Own'

5

WOLF ALICE

BLUSH CHESS CLUB



The cover of Wolf Alice's debut EP is designed to make you feel like a bashful adolescent, and their angsty rock-pop will help you painfully recall that burning sensation that creeps onto your face when you're awkward and naive. The title track – all tingly and emo – is ideal for park-bench-dwelling teens, while 'She' is proper door-slamming, why-doesn't-anybody-understand-me frustration. Singer Ellie Rowsell wouldn't have been old enough to walk when Echobelly and The Breeders were representing Britpop and grunge, but this quartet could belong on either side of the '90s Atlantic. Nothing stands up to the chaos of early single 'Fluffy', but there's enough here to put some colour in your cheeks. *Eve Barlow*

BEST TRACK: 'She'

7

DANIEL AVERY

DRONE LOGIC PHANTASY/BECAUSE MUSIC



Peckham-based producer Daniel Avery has had more big-ups in the last year than haircuts, with electronic luminaries such as The Chemical Brothers and Richie Hawtin saluting his offbeat releases. His debut, however, is in a league of its own. 'Drone Logic' blurs raw techno, piano house and – yes – drone into propulsive dancefloor poetry. It's minimal without being clinical, catchy without being clichéd and, thanks to the influence of MBV and Neu!, full of sonic left turns. At a time when Avicii's hillbilly-EDM mangle is seen as the cutting edge of dance music, Avery's logic makes perfect sense. *Kate Hutchinson*

BEST TRACK: 'Need Electric'

8



SLEIGH BELLS

BITTER RIVALS MOM + POP

Poppier and punchier than ever, the duo are fighting fit



Sleigh Bells' Alexis Krauss and Derek Miller got into boxing while making this album, and the Brooklyn duo would wake, train and eat together before

hitting the studio to bash out their trademark noise-pop bangers. Coming over all *Kick-Ass* has paid off, because 'Bitter Rivals' is their toughest and most focused work yet. It's also their poppiest, which is very much a good thing.

Before meeting Miller, a guitarist with an experimental hardcore background, Krauss paid her dues in a flop US girl band. 'Bitter Rivals', then, functions as a sort of synthesis of Sleigh Bells' respective musical apprenticeships. Last year's 'Reign Of Terror' album was noticeably slicker than 2010's debut 'Treats', and 'Bitter Rivals' is even more savagely catchy. It wields its hooks like weapons.

Splicing cherry-drop melodies with a walloping guitar din, the opening title track serves as the album's no messin' mission

statement. Make no mistake – this is pop music to soundtrack a demolition zone. 'Young Legends' and 'To Hell With You' are musclebound mutant R&B tunes; 'Sugarcane' is a girl-group hit drowned in distortion; 'Minnie' mixes metal with K-pop and 'Tiger Kit' sounds like Guns N' Roses bumping up against Janet Jackson. Most surprising of all is '24' – proof that Sleigh Bells can sound wistful as well as brattish and badass.

But their tender side is by no means a signal that they've gone soft. 'Sing Like A Wire' is as loud and corrosive as anything they've concocted, and Miller's walls of noise still block out most of Krauss's words – though a handful of fierce, funny lines sneak through, like her taunt on 'Love Sick': "I'm sending gummy bears to the electric chair". It's a fitting conclusion to an album in which every moment of sweetness is followed by a deadly blast.

Nick Levine

BEST TRACKS: 'Bitter Rivals', 'Minnie', 'Tiger Kit'

7

GLASSER

INTERIORS MATADOR



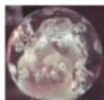
Cameron Mesirow's second album as Glasser initially seems understated, which is surprising given the powerful impression she made on 'Ring', her 2010 debut. But when the glacial thump of 'Keam Theme' kicks in, a powerful narrative becomes clear. Mesirow suffers from spatial anxiety, but as 'Interiors' progresses, she lets herself explore more expansive territory. "Mine is a space that's bound for change", she coos on 'Window III', and Arthur Russell-ish horns welcome a gorgeous sax solo on 'New Year'. Yet as her sounds grow bolder, her lyrics become more intimate. Mesirow is in confident control of an inviting world that's all her own. *Laura Snapes*

BEST TRACK: 'Window III'

8

DARKSIDE

PSYCHIC OTHER PEOPLE/MATADOR



Back in 2011, Nicolas Jaar was about as hyped as a non-commercial producer can get, thanks mainly to a deep and innovative album, 'Space Is Only Noise'. That hype probably influenced his choice to team up with Dave Harrington and operate under cover as Darkside. The pair's debut album 'Psychic' is chiefly beat-driven, but it's hardly a dance record: at most, these heavy-lidded meanderings through post-punk, Balearic dippiness and '80s synth weirditude might pass muster with the very last survivors in a Sunday lunchtime club. As a whole, it's winningly Lynchian, and ballsy enough to open with an 11-minute song. *Noel Gardner*

BEST TRACK: 'Golden Arrow'

7

THE RIDER
What we're watching, reading and wearing this week



Film
Metallica: Through The Never

Watch the metal heroes perform some of their best-loved songs live as actor Dane DeHaan plays a roadie sent out on an urgent mission that turns into a surreal adventure.

WATCH: In cinemas October 4



Book
Glam Rock: Dandies In The Underworld
As the likes of Temples revive glam rock's flamboyance and style, this new book relives the genre's first life and how it went on to influence Lady Gaga, Britpop and many others.
BUY: £30, vandashop.com



T-Shirt
A\$AP Mob
Like Odd Future, A\$AP Mob have launched their own clothing line. Rep Rocky and his crew in style with this summery, tie-dye tee and so much more.
BUY: \$30, asapmobshop.com

THIS WEEK'S SINGLES

Reviewed by NME's
BEN HEWITT



THE AIRBORNE TOXIC EVENT

TIMELESS MEMBRAN



When the human race has blown itself to smithereens, cockroaches will inherit the earth – but they'll have to duke it out for supremacy with the inexplicably indestructible Airborne Toxic Event. The soggy, simpering plod of 'Timeless' will soundtrack their march towards the dystopian battlefields; it'll be like the opening scenes of *Terminator 2: Judgment Day*, only rather than a robot crushing a human skull under its foot, there'll be one of these pouty berks twanging a fucking double bass instead.

BIG SEAN FEAT. MILEY CYRUS

FIRE VIRGIN



OK, Big Sean. Forget the fact that Kendrick Lamar stole the spotlight on 'Control'. Now's your time to be a star. Oh, what's that? You've recruited Miley Cyrus, The Most Talked About Pop Star Of The Moment, to guest on your new single? And she's ruined it because she sounds like she's yelling "LION! LION! LION!" instead of "fire"? Better luck next time, my big friend.

TEMPLES

KEEP IN THE DARK HEAVENLY



Come, now, on a cosmic journey towards that most psychedelic of environs: Kettering. Experimentation is its lifeblood; it's where they make Weetabix, for God's sake. Small wonder, then, that Temples have this neo-psych malarkey down, sounding like they've taken some Beatles circa 'Tomorrow Never Knows' wooziness, added a dollop of T. Rex-like glam filth, and poured the mix into a wonky kaleidoscope.

CONOR MAYNARD

R U CRAZY PARLOPHONE



Conor Maynard has been dumped and I am bamboozled as to why. "Shoulda laid down with your sister/Go now, here's my middle finger", he seethes over sub-Labrinth electro beats. "Now I know she wants me back". She really doesn't, Conor. I'd have binned you, too, for missing off the question mark. Bad grammar is a passion killer.

LUKE HAINES

GENE VINCENT CHERRY RED



When Luke Haines, curmudgeonly cult hero, is not being a fly in the ointment, he's a wonderfully weird soul, too. 'Gene Vincent' sees him pay tribute to the rockabilly king by repeatedly calling him a cat. "An epic cat/A psychedelic cat/Conceptual cat/Maverick cat... Catty cat cat".

WHITE LIES

FIRST TIME CALLER FICTION



Sorry, wrong number.

LIVE

FROM PUBS TO ARENAS,
THE WEEK'S TOP GIGS

Edited by Tom Howard



HAIM

THE ROUNDHOUSE SATURDAY, SEPTEMBER 21

Just a year after opening the iTunes Festival, the Haim sisters return to headline it and embrace their new adoptive home country

From Bobbie G to Angel Haze, Florence Welch to Benedict Cumberbatch – who's spotted tonight in the audience – you'll be hard pushed to find a human being who isn't in love with the Haim sisters. Tonight is the second time Este, Danielle and Alana have played the Roundhouse and they're feeling nostalgic: "This moment is a little surreal for us," Este purrs in her SoCal drawl. "We played the iTunes Festival opening for Ellie Goulding last year. It's crazy that we're back here headlining."

"Crazy" is a neat summation of the whirlwind two years the LA trio have had since they first won over a legion of British fans, and as the buzz for their debut album reaches fever pitch, tonight proves that a grittier live set-up can add layers of raucousness to the slick West Coast pop-rock they've created on record.

The set begins with the tumbling

drum salvo of 'Falling', which sees Danielle strut to the front of the stage for a defiant, stadium-rock air-punch and screeching guitar solo that smacks a rock'n'roll swagger onto their single's pristine pop. Then it's straight into the Shania Twain-indebted (yes, really) break-up jam of 'The Wire'.

Not long into the set, Este hushes the crowd, declaring that they're "just gonna jam" and we lose her amid a sea of blonde locks as she nods her way through a full-on wig-out, before launching into their blues-laden homage to Fleetwood Mac's 'Oh Well'. The tangles of growling guitar and galloping bass soon merge into album track 'Honey & I' – a meandering surf jangle alongside a bongo drum pattern worthy of Simon & Garfunkel – right before Este leans into the audience to take Jelly Tots from a fan (not as good as Percy Pigs, she declares after a couple of mouthfuls) and the grunt-packed call-to-arms of 'Don't Save Me' ignites.

"This song is really special – it kind of brought us to your country and since

that happened, everything's changed," Danielle reels in a moment of schmaltz as they launch into breakthrough hit 'Forever'. The Roundhouse falls into a frenzy; even the static shadows up on the balcony are busting out of their seats as pictures of the sisters superimposed on a Union Jack are projected across the walls, letting the audience know that the band has embraced the UK just as much as it has them.

After a brief pause, the sisters bounce back onstage for 'Better Off' which sees Alana jump into the pit for a quick victory lap and 'Let Me Go's grand finale, complete with

a Stomp-style breakdown. Exhausted and elated, on the very last beat, Este kicks her shoes off and runs into the audience, landing face-first in a sea of arms and jostling elbows that keep her afloat amid a chorus of screams long after the lights go out. *Jenny Stevens*

VIEW FROM THE CROWD



Rose McGregor, 28, Bromley
"I've seen them a few times now. They're so lively. It's much more of a party atmosphere hearing them live than on record."



Kevin Barnes, 30, London
"I came here thinking Haim were just a rubbish pop act but they're a proper rock band and tonight they were amazing!"



James Deacon, 24, Hertfordshire
"In comparison to their recordings where the production is massive, it's much grittier live. They're a really tight band."



LORDE

MADAME JOJO'S, LONDON

WEDNESDAY, SEPTEMBER 18

The 16-year-old pop sensation brings her biting lyrics and Kate Bush dance moves to Soho

Lorde has already made a huge impact in the States with the anti-pop star, anti-materialism single 'Royals' – a song so brash and brilliant it's currently Number Three on the Billboard Hot 100. Now, the teenager from New Zealand is setting her sights across the pond: tonight she performs her UK debut, a show that was supposed to happen 24 hours earlier, until she got booked to appear alongside Kanye West and Kings Of Leon on *Later... With Jools Holland*. The slight delay hasn't prevented savvy fans and half of the music industry from turning out to see pop's next big thing, and as Lorde takes to the stage, the poky Soho drinking den is packed and ready to pass judgement.

In the flesh, Lorde, real name Ella Yelich-O'Connor, emanates a maturity that belies her 16 years, and lyrics like

"I can tell you that when the lights come on/I'll be ready for this" sound like a statement of intent rather than teenage braggadocio. Lorde's jerky dance moves appear carefully considered: with undulating elbows and splayed fingers, she's like a stiff-jointed

Kate Bush and is much less indebted to Lana Del Rey's flighty allure than the blogosphere would have you believe.

Backed by a drummer, keyboard player and her own pre-recorded backing vocals, she delivers 11 minimal pop gems tonight, most of which are taken from debut album 'Pure Heroine', out this week. While Lorde's melodies remain bewitching, her beats range from a trap clatter on 'Tennis Court' to a deep house throb on 'Ribbs', but it's her incisive words that impress. *"Every song's like gold teeth, Grey Goose, tripping in the bathroom"*, she caws on 'Royals', critiquing shallow chart pop.

While her vaporous vocals don't hit every note and it seems a mistake not to play online favourite 'Team', Lorde can't be expected to get everything right at the age of 16. As things stand, she's already become the most distinctive new pop artist of 2013. *Nick Levine*

THE NOISE FROM THE CROWD



Rachel Swift, 24, New Zealand
"She does New Zealand proud! She has a distinctive style. Her voice was brilliant tonight."



Emily Hardman, 26, New Zealand
"Her music is really different, which is why I think she's breaking through so quickly."



Chris Ryan, 30, Australia
"For a 16-year-old she was ridiculously good. But maybe she needs to work on her crowd banter."



JORDAN HUGHES, RAMSEY CARDY



THE STRYPES

THE LIMELIGHT, BELFAST

WEDNESDAY, SEPTEMBER 18

They're derivative, sure, but can their style, energy and enthusiasm see them through?

There's an odd atmosphere at Belfast's Limelight tonight. With the mix of young and old filtering onto the dancefloor, and the rag-tag group of Irish adolescents in suits crashing about onstage, the mood is reminiscent of a family wedding or a packed-out pub night rather than a gig infused with the anticipation of seeing a hyped new band.

There's the usual sea of iPhones held aloft during tonight's set, but The Strypes seem much better suited to grainy archive footage, or rollicking along in the background of a scene from a swinging '60s movie. They're regularly chided for being derivative, and it does become almost impossible to tell the band's original material from the covers tonight, so seamlessly have they mirrored the oeuvre of their heroes. Sometimes it goes too far – 'Blue Collar Jane' is a stab at rock'n'roll coquettishness that just comes off a bit 'creepy guy in anorak', with Farrelly shrieking, *"She just wants some milk and sugar, when all I want is her/Blue collar Jane, you're causing quite a stir"*. It's a cute tea-related pun, but no cigar.

Throughout the set, The Strypes' covers fare much better than their originals, particularly their version of

Bo Diddley's 'You Can't Judge A Book By The Cover', which is all guitar licks and palpable adolescent bristle.

The Strypes' true pulling power, however, lies with frontman Ross Farrelly; it's easy to imagine what kind of teen heart-throb he would become if he could step into a time machine and zoom himself back a couple of decades. Although, judging by the legions of girls bopping about in front of him tonight like he's a mini Mick Jagger, he's not doing too badly.

But in the context of a music scene

A finely tuned show full of meaty solos and stratospheric choruses

that's currently swarming with revivalists cornering the market (the ubiquitous Jake Bugg, for one), you have to question The Strypes' potential for longevity. Tonight they pull out a finely tuned performance – a crash-bang-wallop of rhythm and blues, meaty guitar solos, crisp suits and stratospheric choruses; but as enthusiastic and as hard-grafting as they undoubtedly are, their set still lacks originality, and their appeal hinges entirely upon their similarities to the rock'n'roll greats who came before them. *Katherine Rogers*



Swim Deep onstage in Birmingham, and backstage with Wolf Alice

SWIM DEEP & WOLF ALICE

BIRMINGHAM TOWN HALL FRIDAY, SEPTEMBER 20

The B-Town darlings and London upstarts bring their infectious indie to a fervent crowd – including Austin's gran

Chlamydia," replies Swim Deep frontman Austin Williams in response to a question about gifts from fans during this tour. There's a brief pause while he reconsiders. "Actually, I didn't get chlamydia. All of our fans are like 16 years old."

It's halfway through Swim Deep and Wolf Alice's tour and we're backstage at Austin's band's homecoming show discussing their inter-group love-in, which extends to indie's very own Kim and Kanye (Wolf Alice's Ellie and Swim Deep's Austin). "It's fun because you can chill out – you don't have to be falsely chirpy because there are no barriers to break down," Austin says of life on the road with girlfriend Ellie's band. "Yeah, you can just be a dick," confirms WA guitarist, Joff.

Less than four months ago Swim Deep played a sell-out

show just up the road; but it hasn't stopped a mass of fans from turning up for more, with the crowd piling in early. Wolf Alice's eight-song set sparks circle pits and crowdsurfers – the fervent Birmingham fans are chucking their limbs across the venue in a way that's unfamiliar to Wolf Alice, who hail from stoical, seen-it-all-before London. "I think we might move here,"

Ellie beams. The biggest roars are reserved for singles 'Fluffy' and 'Bros', although the moody title track from forthcoming EP 'Blush' isn't far behind.

Following the release of their debut 'Where The Heaven Are We' back in July, Swim Deep chose to perform their album almost in its entirety tonight, beginning with opener 'Francisco'

before cruising into the similarly sun-drenched 'Honey' and ballad 'Red Lips I Know'. Bonus track 'Crush' is greeted like an old friend, before a cover of 'Girls Just Want To Have Fun', a song made famous by Cyndi Lauper, incites an elated singalong.

Joined onstage briefly by A Choir With No Name – a 25-strong group made up of the city's homeless – the band perform 'Soul Trippin'' and 'She Changes The Weather', and the choir not only adds to the

swelling emotion in the room but also shows Swim Deep's dedication to the city they're from. The encore sees both acts tumble back onstage together to play 'Tassle Man', a track written by Austin and Ellie "after a few beers one night", before wrapping up the show with the euphoric 'King City', a track dedicated to Birmingham. "They say you judge a band by their fans," Austin enthuses, "but you make us look pretty good." Tonight feels like a true homecoming; an event so celebratory Austin's granny even turns up to see what the fuss is all about.

Back in the dressing room after the show there's lots of jumping around. "This is definitely the kind of tour I always wanted to go to when I was younger," says WA's Joel Amey. Given the jubilation coursing through the venue tonight, it's a loved-up sentiment that resonates both backstage and front. *Amy Summer*

VIEW FROM THE CROWD WHO STOLE THE SHOW?



Laura Wilkie, 16, Birmingham
"Swim Deep were definitely my band of the night because they said happy birthday to me onstage!"



Ellis Stephenson, 15, Kings Heath
"Wolf Alice. I think they have a really fresh sound. They also have great stage presence and some killer moves."



Austin's family, various ages, Birmingham
"The energy for both was really good. Gran came to see Swim Deep for the first time tonight!"



PIXIES

THE BOWERY BALLROOM, NEW YORK TUESDAY, SEPTEMBER 17

The lack of a certain Ms Deal on bass duties doesn't stop Pixies Mk II from making a filthy and ferocious racket with songs both new and old

Tonight's the first New York outing in the Pixies' first run of shows in a little under two years. We should be rolling out the skull-printed bunting and stomping our DMs with glee, but something's up and it's kind of a big Deal. As always, Black Francis is proselytising in plaid – emo's original town crier, shrieking and storytelling, a brimming well of rage, lust and kindly brickie charm. Yet things aren't quite the same as they ever were: Francis is no longer flanked by the sublime Kim Deal, who, earlier this summer, announced that she was leaving the band – the first original member to do so since their inception in 1986.

But thanks to the sterling efforts of Deal's replacement, Kim Shattuck – former frontwoman of pop-punks The Muffs – it's clear that although Kim Deal's presence was essential to the

Pixies then, the Pixies now don't suffer too badly at all from a line-up shuffle. Opening with a pulsing cover of The Fall's 'New Big Prinz', the crowd might be yet to lose their shit, but Shattuck is all two-tone bob bangs and ear-to-ear grins, relishing the chance to be a part of one of the world's greatest living rock bands. Passing her first test with

flying colours, she steps up to the mic for the new track 'What Goes Boom'. She's a touch more nasal than Deal, making the whole affair impressively vicious, but the

band's sonics soften exponentially for the outstanding 'Indie Cindy', from the band's most recent release, 'EP1'. For all its talk of putting "*the cock in cocktail*" – which, you should note, is a terrible way to serve a mojito – it's practically a ballad, with a straight-up sweet and sugary chorus. A number of other new tracks get an airing tonight, including 'Bagboy',

notable because of the accompanying interrogation-room lighting, with single thick beams looming from hooded lamps that resemble 1950s B-movie UFOs. It's totally sinister, which is probably the point.

Though the fresh material fares well, it could never stand up to the classics, and the biggest reactions from the sold-out crowd are reserved for the sly-dog prowling and attack of 'Tame', 'Wave Of Mutilation's' acidic nursery-rhyme singalong and the heroic simplicity of 'Hey'. Though Francis might spend his time away from the microphone pulling up his jeans and taking sips of mineral water, it continues to sound like the

peak of rock'n'roll depravity, with that mid-song "*uh!*", maintaining its title as the dirtiest grunt in the history of guitar music. Sure, Kim Deal might not be here to play along, but a night out with the Pixies is still a whole lot of fun.

Leonie Cooper

VIEW FROM THE CROWD Digging Pixies in 2013?



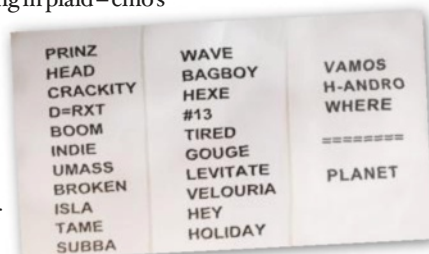
Jenny Konopski, Brooklyn, 23
"They played 'Tame', which is my favourite 'Doolittle' song. I grew up on that album. 'Bagboy' is really interesting – I love how they're still doing their thing."



Amy Van Son, New York, 27
"They played the hits and the not-so-hits. The energy was amazing. The new material was pretty punk. It seems a little more polished when you play it on the stereo."



Tommaso Casini, Hell's Kitchen, 27
"Phenomenal! It's the first time I've seen them. 'Bagboy' sounded good but 'Hey' was my favourite, because it kind of lulls you then slaps you in the face."



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FRI 25 OCT - WHITE RABBIT, PLYMOUTH
SAT 26 OCT - KINGS ARMS, GEORGEHAM 'ACOUSTIC'
SUN 27 OCT - LABOUR CLUB, YEovil
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WED 30 OCT - THE ARTS CENTRE, BRIDGEWATER
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SAT 2 NOV - MOON CLUB, CARDIFF

SUN 3 NOV - SIN CITY, SWANSEA
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SUN 10 NOV - THE BULLINGDON ARMS, OXFORD
MON 11 NOV - CRAFTURD ARMS, MILTON KEYNES
FRI 15 NOV - MELLO MELLO, LIVERPOOL
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MON 18 NOV - FRUIT, HULL
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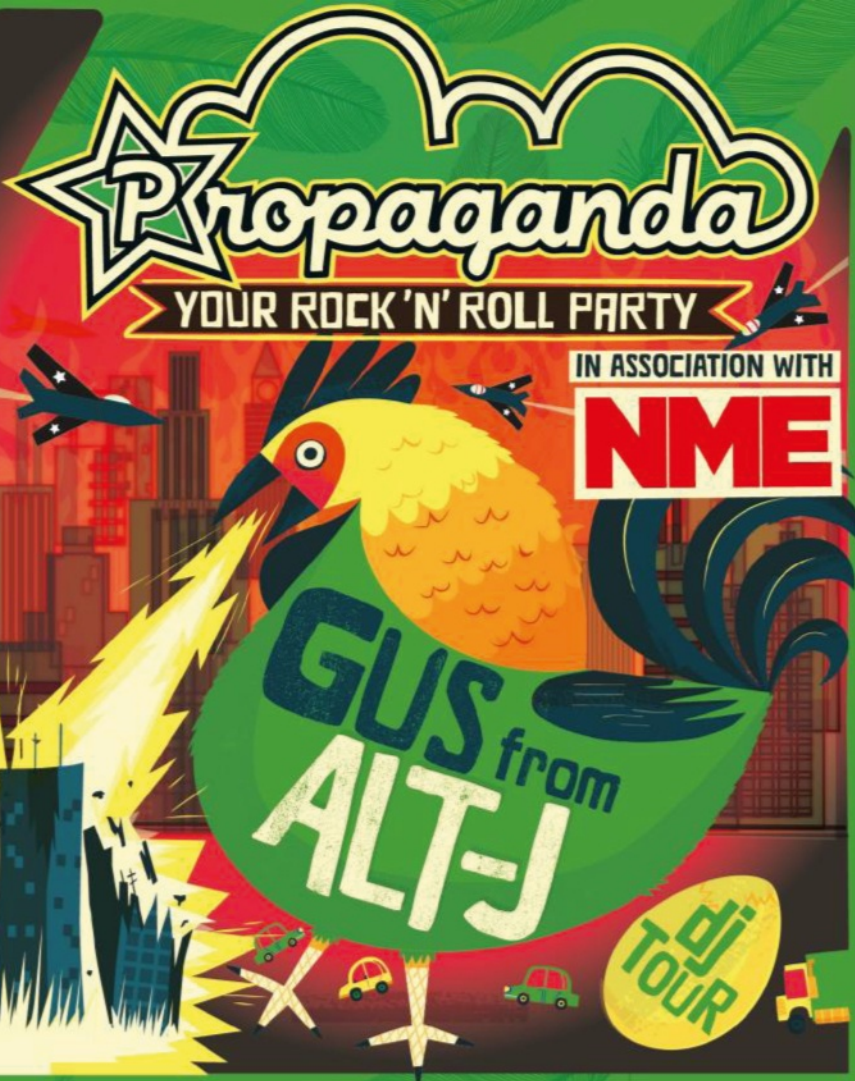
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WED. 30TH OCT.

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O₂ ABC
GLASGOW

SAT. 2ND NOV.

O₂ ACADEMY
NEWCASTLE

THURS. 7TH NOV.

GLAM NIGHT CLUB
CARDIFF

FRI. 8TH NOV.

WONDERLAND
NORWICH

SAT. 9TH NOV.

THE ENGINE SHED
LINCOLN

THURS. 14TH NOV.

MOOMOO
CHELTENHAM

FRI. 15TH NOV.

O₂ ACADEMY
ISLINGTON LONDON

SAT. 16TH NOV.

THE ACADEMY
DUBLIN

FRI. 22ND NOV.

MYTH
SOUTHAMPTON

SAT. 23RD NOV.

O₂ ACADEMY
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GIG GUIDE

THE UK'S BIGGEST GUIDE TO THE WEEK AHEAD

Edited by Rhian Daly

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JAGWAR MA

STARTS: Manchester Academy 2, May 10, 2014

DON'T
MISS

On their debut album 'Howlin', Aussie duo Jagwar Ma brought together retro-modern pop and dancefloor electronics, recalling the heady heights of 'Screamadelica' in one of the finest records of 2013. It was released during what should have been a celebratory summer, but then a mystery illness struck down electronics master Jono Ma, forcing the band to cancel a host of dates including Brighton's The Great Escape festival. Once recovered, Ma and bandmate Gabriel Winterfield stormed Glastonbury and Reading & Leeds with their trippy, baggy hybrid. With dates in October all but sold out, now they're setting their sights on bigger venues. Let Jagwar Ma kickstart your summer in 2014 as they return to play in Manchester, Leeds (11), Birmingham (13) and Electric Brixton (14).



JUNGLE

STARTS: Manchester Roadhouse, Oct 10

The enigmatic group make their live debut with four intimate gigs in Manchester, Brighton (17), Leeds (24) and Sheffield (30).



THE CHARLATANS

STARTS: London Royal Albert Hall, Oct 18

The indie legends host a tribute to late drummer Jon Brookes. Special guest appearances are set to include Liam Gallagher.



WOLF ALICE

STARTS: Cardiff Swn Festival, Oct 18

The north London quartet promote debut EP 'Blush' on a nine-date tour, finishing with their biggest show to date in the UK capital (30).



GANG COLOURS

STARTS: London Concrete, Oct 22

Southampton's Will Ozzanne performs tracks from second album 'Invisible In Your City' at this one-off date in east London.



FOUR TET

STARTS: London Village Underground, Oct 27

Kieran Hebden curates an all-day event running from 8am 'til 8pm and featuring Daphni, Barely Legal, Kyle Hall and more.



ILLUMINATIONS

STARTS: London various venues, Nov 3

The week-long festival adds to its line-up, with appearances from James Holden, Kimya Dawson, Jacco Gardner and Wampire all confirmed.



CHROMEO

STARTS: London XOYO, Nov 6

Electro-funk devotees Dave 1 and P-Thugg return to preview songs from their fourth album 'White Women' at this standalone show in London.



SAN FERMIN

STARTS: Brighton Sticky Mike's Frog Bar, Nov 7

The Brooklynites bring their chamber pop to the UK for the first time for five dates, ending at London's Lexington (11).



RUN THE JEWELS

STARTS: London Electric Brixton, Nov 26

Hip-hop heavyweights El-P and Killer Mike follow their US tour by bringing their collaborative album over to the UK for one night only.



FRANKIE ROSE

STARTS: Sheffield The Harley, Dec 2

The former Dum Dum Girl brings her second solo record to life on this 14-date trip, starting in Sheffield, Newcastle (3) and Glasgow (4).



TINIE TEMPAH

STARTS: Aberdeen AECC, Dec 2

The chart-eating pop-rapper heads out on an 11-date arena tour, calling at Aberdeen, Manchester (5), Leeds (6), Nottingham (8) and more.



LONDON GRAMMAR

STARTS: Cardiff Solus, Jan 28

The trio embark on a headline tour, playing tracks from their debut 'If You Wait' at 14 dates ending in Bristol (17).

PICK of the WEEK

What to see this week? Let us help

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KING KRULE

STARTS: Sheffield Harley, Oct 3

NME
PICK

He might have just missed out on being nominated for this year's Mercury Music Prize, but 19-year-old south Londoner Archy Marshall's debut album '6 Feet Beneath The Moon' is easily one of the best of the year. Mixing his deep, sullen vocals with a smoky jazz swing, the teenager has gained plaudits from across the board, even finding some superstar fans along the way. Beyoncé recommended his track 'Easy Easy' to her own fans earlier this year, posting a link to it on her Facebook page. Responding to her endorsement, Marshall seemed unfazed, saying in an interview, "It doesn't surprise me. I think my music's good." See just what has got one of the world's biggest artists smitten as the rising star takes his album on tour, calling at Sheffield, Glasgow (4), Manchester (5), Brighton (7) and London (8).



Everyone's Talking About JAY Z

STARTS: Manchester Arena, Oct 3

Along with his good lady wife Beyoncé, Jay Z has just topped Forbes' list of the highest-earning celebrity couples. While he's highly unlikely to be dishing out cold, hard cash, he'll be sharing musical riches at the UK's arenas as he brings latest album 'Magna Carta' to Manchester (3, 4) and Birmingham (8).



Don't Miss SPLASHH

STARTS: Nottingham Van Spanky Dykes, Oct 3

On debut album 'Comfort', Splashh show there's more to them than just hazy summer nostalgia. Onstage, the darker, sharper edges of that record fill the Anglo-Aussie quartet's gigs with a seething fury. Catch them in Nottingham, Liverpool (4), Manchester (5), Leeds (7) and Glasgow (8), with more dates next week.



Radar Stars RADKEY

STARTS: Glasgow King Tut's Wah Wah Hut, Oct 4

After their first trip over to the UK in June, the Radkey brothers had fans hooked on their short, sharp punk hits. Now Dee, Isiah and Solomon return to support those other hotly tipped siblings Dreng. Expect them to start an epidemic in Glasgow (4), Dundee (5) and Exeter (8).

WEDNESDAY

October 2

BELFAST

Bruno Mars Odyssey 028 9073 9074

BIRMINGHAM

Evavose 02 Academy 0870 477 2000

Frank Hamilton The Institute

0844 248 5037

Stubborn Heart/Arc Vel

Hare & Hounds 0870 264 3333

BOURNEMOUTH

Goldie Lookin Chain Old Fire Station

01202 503888

BRIGHTON

For What It's Worth/A Room Swept

White/The Call Back Academy

The Hope 01273 723 568

Marques Toliver The Haunt

01273 770 847

RM Hubbert/Myshkin/Dog In The

Snow Prince Albert 01273 730 499

BRISTOL

Fat Freddy's Drop/Ady Suleiman

Colston Hall 0117 922 3683

Hypercharger/Franklin Mint/

Mammoth/Reventure Exchange

0117 9304538

The Hysterical Injury Cube Cinema

0117 907 4190

Mac Miller 02 Academy

0870 477 2000

Nordic Giants Thekla 08713 100000

Pictish Trail Louisiana 0117 926 5978

CARDIFF

Funeral For A Friend University

029 2023 0130

Jim Lacey & The Solemn Sun

Clwb Ifor Bach 029 2023 2199

John Cooper Clarke Glee Club

0870 241 5093

CARLISLE

Dreng/Radkey Brickyard

01228 512 220

EDINBURGH

Gramme Electric Circus

0131 226 4224

EXETER

Ben & Lex/Barry Ashworth Cavern

Club 01392 495 370

GLASGOW

Johnny Borrell & Zazou/Pat Dam

Smyth/Zee Bers King Tut's Wah Wah

Hut 0141 221 5279

Judy Collins Oran Mor 0141 552 9224

Tonight Alive/Set It Off/Decade

The Garage 0141 332 1120

White Wizzard Audio

Xibalba Classic Grand 0141 847 0820

GLOUCESTER

Art Brut Guildhall Arts Centre

01452 503050

GUILDFORD

Maribou State Boileroom

01483 539 539

LEEDS

Close Your Eyes Packhorse

0113 245 3980

Ufomammut Brudenell Social Club

0113 243 5866

LEICESTER

Catfish & The Bottlemen

02 Academy 0870 477 2000

Dead Meadow Firebug 0116 255 1228

Lawson De Montfort Hall

0116 233 3111

Madina Lake/Fearless Vampire

Killers/The Super Happy Fun Club

02 Academy 0870 477 2000

LIVERPOOL

Bonobo/Dauwd 02 Academy

0870 477 2000

Kid Karate East Village Arts Club

Whales In Cubicles/Beliefs Shipping

Forecast 0151 709 6901

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Andriya Triana XOYO 020 7729 5959

Crocodiles Bethnal Green Working

Men's Club 020 7739 2772

Cross Wires/Commie Faggots/

The Buddha Pests Rhythm Factory

020 7247 9386

The Dangerous Summer/

Verses/Alvarez Kings Borderline

020 7734 5547

The Devil Wears Prada/Napoleon/

Dead Harts 02 Academy Islington

0870 477 2000

Fat White Family/Big Sexy Noise/

Lydia Lunch/Gallon Drunk

The Lexington 020 7837 5387

Glasvegas Scala 020 7833 2022

Gum Takes Tooth/Spectres

Shacklewell Arms 020 7249 0810

Johnny Flynn Rough Trade East

0207 392 7788

Kelpe/Ambassadors Hoxton Square

Bar and Kitchen 020 7613 0709

Kids In Glass Houses/Cartel/

Propellers Electric Ballroom

020 7485 9006

Laura Marling/Nick Mulvey

02 Shepherds Bush Empire

0870 771 2000

Liam Frost/Norma Jean Martine/

Daniel James St Pancras Old Church

Matt Wooley/The Will Pound

Band/Tandem Old Queen's Head

020 7354 9993

Miraculous Mule/Paul-Ronney

Angel Buffalo Bar 020 7359 6191

Morain/On/Air Queen Of Hoxton

020 7422 0958

No Age KOKO 020 7388 3222

The Other Tribe Birthdays

020 7923 1680

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Pleasurez Underworld 020 7482 1932

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The Airborne Toxic Event Academy 2

0161 832 1111

Yuck Soup Kitchen 0161 236 5100

Zervas & Pepper/Tom Hickox The

Castle 0161 237 9485

NEWCASTLE

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0870 477 2000

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Seth Lakeman Open 01603 763 111

So Solid Crew Waterfront

01603 632 717

NOTTINGHAM

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Empress/Heart In Hand Rescue

Rooms 0115 958 8484

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08713 100000

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OXFORD

The Wallers 02 Academy

0870 477 2000

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Slade Rooms 0870 320 7000

YORK

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Duchess 01904 641 413

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WILL IRELAND, POONEH GHANA, TOM MARTIN, DAN KENDALL, DREW FARRELL, BEN CANNON, RICHARD JOHNSON, JENN FIVE

THURSDAY

October 3

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01273 624343
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BRISTOL

letlive/The American Scene/Night Verses Fleece 0117 945 0996
China Rats Louisiana 0117 926 5978
Goldie Lookin Chain/Chip Daddy Thekla 08713 100000
Jehst/DJ Fingerfood/M9 Exchange
0117 9304538

Parker/Moneyshot/The Allergies/Rackabeat & Barlow Start The Bus
0117 930 4370
4th Street Traffic Exchange
0117 9304538

CAMBRIDGE

Blue Rose Code Portland Arms
01223 357268

CARDIFF

Kids In Glass Houses/Cartel/Propellers University 029 2023 0130

DARTFORD

Seth Lakeman Orchard 01322 220000

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0131 556 7060

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01392 495 370

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Foxes 02 ABC 0870 903 3444
Gramme Broadcast 0141 332 7304
Monuments Classic Grand
0141 847 0820
Spear Of Destiny King Tut's Wah Wah
Hut 0141 221 5279

GUILDFORD

Temples Boilerroom 01483 539 539

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Diamond Head/Uli Jon Roth The Assembly 01926 313774

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Comanечи Packhorse 0113 245 3980
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A Winged Victory For The Sullen
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KGB/The Splitters Donkey
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Oliver Wilde The Cookie Jar
0116 2531212

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Frank Hamilton Garage
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Ballroom 020 7485 9006
Jake Emlyn Sebright Arms
020 7729 0937

Jonny Lang Borderline 020 7734 5547
Laura Marling York Hall
020 8980 2243

Liam Frost/Shannon Saunders/Daniel James St Pancras Old Church

Mac Miller The Forum 020 7344 0044

Natural Child/Theo Verney
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Oneohtrix Point Never/Sculpture
Assembly Hall 020 8577 6969

Sega Bodega/Andrea Old Queen's
Head 020 7354 9993

Stubbhorn Heart Electrowerkz
020 7837 6419

Ufomammut/Zolle/Ghold
Underworld 020 7482 1932

Wet Nuns The Lexington
020 7837 5387

Willis Earl Beal St Giles In The Fields
020 7240 2532

Yuck/The Trouble With Templeton/Polterghost McCluskeys 020 8541 1515

Zola Jesus Tabernacle 020 7243 4343

MANCHESTER

Beans On Toast Night & Day Cafe
0161 236 1822

Gerard & The Watchmen The Castle
0161 237 9485

Iona Band On The Wall 0161 832 6625

Jay Z Arena
Marques Toliver Deaf Institute
0161 330 4019

My Darling Clementine Ruby Lounge
0161 834 1392

Saint Raymond Sound Control
0161 236 0340

Tonight Alive Academy 3
0161 832 1111

Whales In Cubicles Gullivers
0161 832 5899

NEWCASTLE

Dreng/Radkey Cluny 0191 230 4474

Heights/Black Dogs University
0191 261 2606

Jon Gomm Cluny 2 0191 230 4474

NORWICH

Bury Tomorrow/Feed The Rhino/
Empress/Heart In Hand Waterfront
01603 632 717

Nadine Shah/The Lake Poets/
Malpas Arts Centre 01603 660 352

NOTTINGHAM

Jim Lockey & The Solemn Sun
Bodega Social Club 08713 100000

Laura Cantrell Glee Club
0871 472 0400

Miles Kane Rock City 08713 100000

Royal Blood Chameleon
0115 9505097

Splashh/Charlie Boyer & The
Voyeurs Spanky Van Dykes
0115 924 3730

Wheatus/MC Lars/Ventura Project
Rescue Rooms 0115 958 8484

PORTSMOUTH

Patrick Duff Cellars 0871 230 1094

READING

Toddla T/MC DRS/Pete Wheeler/
Chris Wells/Chris Bound Q Club

SHEFFIELD

The Crookes University
0114 222 8777

Ellie Goulding O2 Academy
0870 477 2000

Kid Karate/Kartica/The SS Plug
0114 276 7093

King Krule Harley 0114 275 2288

SOUTHAMPTON

The Dangerous Summer Joiners
023 8022 5612

STOKE ON TRENT

Madina Lake/Fearless Vampire
Killers/The Super Happy Fun Club
Sugarmill 01782 214 991

ST ALBANS

The Younger Horn 01727 853 143

FRIDAY

October 4

ABERDEEN

Rustie/Bones & Money Snafu
01224 596 111

BATH

The Good Natured Moles
01225 404445

BELFAST

Charles Bradley Empire
028 9024 9276
Little Bear Limelight 028 9032 5942

BIRMINGHAM

Foxes O2 Academy 0870 477 2000
Miles Kane The Institute
0844 248 5037

Wet Nuns The Victoria 0121 633 9439

BRIGHTON

The Cryptics/The Picardie/
Roxymoron The Hope 01273 723 568

Loefah/Boddika/Mickey Pearce
Concorde 2 01273 673 311

Mike Dignam The Haunt
01273 770 847

Seth Lakeman St George's Church
01273 279448

BRISTOL

Ahab Thekla 08713 100000
Fossil Collective Louisiana
0117 926 5978

Passenger/Stu Larsen O2 Academy
0870 477 2000

CARDIFF

The Devil Wears Prada/Dead Harts/
Napoleon University 029 2023 0130

COVENTRY

The Twang/JAWS Kasbah
024 7655 4473

EDINBURGH

The Gorms Whiski 01315 563095

GLASGOW

Alison Moyet Royal Concert Hall
0141 353 8000
Bonobo O2 ABC 0870 903 3444

Dreng/Radkey King Tut's Wah Wah
Hut 0141 221 5279

Funeral For A Friend The Garage
0141 332 1120

King Krule Broadcast 0141 332 7304

Luka Bloom Oran Mor 0141 552 9224

GLOUCESTER

Johnny Marr Guildhall Arts Centre
01452 503050

GUILDFORD

Jim Lockey & The Solemn Sun
Boilerroom 01483 539 539

HULL

The Kut/Strikeout/DJ Da Metalz
New Adelphi 01482 348 216

LEAMINGTON SPA
Spectres/Youth Man/Sweat

Panther Sweat Sweat Zephyr Lounge
07779 072175

LEEDS

Gorgon City/Kidnap Kid/Woz Wire
Club 0870 444 4018

Reckless Love Metropolitan
University 0113 283 2600

LEICESTER

Luminites O2 Academy
0870 477 2000

LIVERPOOL

Mistajam/Dominique Young
Unique/Ray Foxx O2 Academy
0870 477 2000

No Age Korova 0151 709 7097

Splashh/Charlie Boyer & The
Voyeurs East Village Arts Club

Tonight Alive/Set It Off/Decade O2
Academy 0870 477 2000

LONDON

Bondax/Bodhi Secret Warehouse
The Bug/Congo Natty/Channel One
Village Underground 020 7422 7505

Bury Tomorrow/Heart In Hand/
Empress/Feed The Rhino O2
Academy Islington 0870 477 2000

Chrome Hoof/S&M The Lexington
020 7837 5387

The DeRellias/The Witchdoktors/

The Phobics Barfly 0870 907 0999
Eat Lights Become Lights/Klaus
Johann Grobe/Aleatronic Windmill

020 8671 0700
Face Down/Feed The Rhino Scala
020 7833 2022

Four Tet/Martyn/Anthony Naples/
Spooky/Bloom/Logos/Slackk/Call
Super Fabric 020 7336 8898

Greg Wilson/Thunder/Jimpster/
Stuart Patterson Bussey Building

Groove Armada/Ralph Lawson/
Brodan Electric Brixton
020 7274 2290

The Holydrug Couple Victoria
020 8399 1447

Japanese Fighting Fish/The
Dropper's Neck/EighthDeadlySin
100 Club 020 7636 0933

Laura Mvula/Peter & Kerry/Beth
Rowley O2 Shepherds Bush Empire
0870 771 2000

Mark Knight/Stefano Noferini/
Dannic/Federico Scavo Ministry Of
Sound 020 7378 6528

Mark Knight/Stefano Noferini/
Dannic/Federico Scavo Ministry Of
Sound 020 7378 6528

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Dannic/Federico Scavo Ministry Of
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Dannic/Federico Scavo Ministry Of
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Dannic/Federico Scavo Ministry Of
Sound 020 7378 6528

Mark Knight/Stefano Noferini/
Dannic/Federico Scavo Ministry Of
Sound 020 7378 6528

Mark Knight/Stefano Noferini/
Dann

SATURDAY

October 5

Islet, Clwb Ifor
Bach, Cardiff**ABERDEEN**

The Chandeliers/Target 5 Lemon Tree 01224 642230
Sister Sin/Deadfire Moorings Bar 01224 587602

BATH

Skream Moles 01225 404445

BEDFORD

The Smoking Hearts/Idiom Esquires 01234 340120

BELFAST

Superfood Voodoo

BIRMINGHAM

letlive/The American Scene/Night Verses Asylum 0121 233 1109
China Rats Sunflower Lounge 0121 632 6756

Klubfiller/Slipmatt/Kutski The Institute 0844 248 5037

Salvation/Fury/Fortress O2 Academy 0870 477 2000

BOURNEMOUTH

Crosby, Stills & Nash International 01234 310000

The Tidy Boys/Scott Bond/Signum/Lee Haslam O2 Academy 0870 477 2000

BRIGHTON

The Black Fields/Atlantic/Igloo Sticky Mike's Frog Bar 01273 749 465
DJ EZ/Roska/Unit7 Coalition 01273726858

Jack Beats Concorde 2 01273 673 311
Monuments/Dead Letter Circus Audio 01273 624343

The Watermelons/Half Crown/The DuBarrys The Hope 01273 723 568
4th Street Traffic The Haunt 01273 770 847

BRISTOL

Bondax Old Crown Court
Brown Brogues/Factotum/Toas Humm Stag & Hounds 0117 929 7048
Carl Cox & The Revolution/Eats Everything/Just Be/Tom Rio/Copy Paste Soul Motion 01179 723111

The Devil Wears Prada/Dead Harts/Napoleon Fleece 0117 945 0996
Frank Hamilton/George Barnett/Oria Gartland Thekla 08713 100000

The Trouble With Templeton Start The Bus 0117 930 4370

Willis Earl Beal/Conner Youngblood Louisiana 0117 926 5978

CARDIFF

Bonobo University 029 2023 0130
Fossil Collective The Moon Club

CHELTENHAM

Jim Lockey & The Solemn Sun Two Pigs 01242 226030

COVENTRY

Spector/Pale Kasbah 024 7655 4473

DUNDEE

Dreng/Radkey Non Zeros

EDINBURGH

Alison Moyet Usher Hall 0131 228 1155
Everything Everything Liquid Room 0131 225 2564

Johnny Flynn & The Sussex Wit Pleasance 0131 556 6550

More Than Conquerors Sneaky Pete's 0131 225 1757

Spear Of Destiny Electric Circus 0131 226 4224

EXETER

Ahab Phoenix 01392 667080

DJ Friction/Nu Logic/DJ Sub Zero Phoenix 01392 667080

GLASGOW

Armin Van Buren/Jochen Miller O2 Academy 0870 477 2000

Charles Bradley O2 ABC 0870 903 3444

Kids In Glass Houses/Cartel/Propellers The Garage 0141 332 1120

Sleeping With Sirens/The Summer Set/Hands Like Houses/The Getaway Plan Barrowlands 0141 552 4601

GUILDFORD

The JB Conspiracy/Mike TV/Mr Kamikaze Boilerroom 01483 539 539

LEEDS

Dugong/The Dauntless Elite/Caves Brudenell Social Club 0113 243 5866
Mac Miller O2 Academy 0870 477 2000

LEICESTER

Temples O2 Academy 2 0870 477 2000

LIVERPOOL

Beans On Toast Mello Mello 0151 707 0898
Camo & Krooked/High Contrast/Metrik/Cyantific East Village Arts Club
Kissy Sell Out/Lewis Jardine Revolution
Madina Lake/Fearless Vampire Killers/The Super Happy Fun Club O2 Academy 0870 477 2000
The Restarts/Revenge Of The Psychotronic Man/The Wasters Kazimier 0871 230 1094
Zico Chain/Lonely The Brave Shipping Forecast 0151 709 6901

LONDON

Chrome Hoof/Gum Takes Tooth The Lexington 020 7837 5387
Conan/Slabdragger/Bismuth/Opium Lord Black Heart 020 7428 9730
The Cracked Belles/Echoset/Short Stories/Hannah Rose Platt Barfly 0870 907 0999

Damo Suzuki/The Cosmic Dead/The Janitors/Mugstar/Coxcombs/The Road To Suicide Shacklewell Arms 020 7249 0810
Ecstasy/Swim/Kid Wave Upstairs At The Garage 020 7607 1818
Fat Freddy's Drop/Ady Suleiman O2 Academy Brixton 0870 477 2000
Finntroll/Tyr/Skalmold Garage 020 7607 1818

Hard Skin/Pertti Kurikan Nimipaivat/Hagar The Womb The Lexington 020 7837 5387
Henrik Schwarz/Ame/Dixon/Marcus Worgull Oval Space 0 20 7033 9932

Jazzheadchronic/Groove Cartel/Perry Louis/DJ Snowboy Bussey Building
Joanna Gruesome/The Yawns/Gum/The Spook School/Humosexual/Tyrannosaurus Dead/Mark Wynn/Pams/Owl & Mouse Victoria 020 8399 1447
Murlo & Famous Eno/Morcee/Ricky Tan/Tomfoolery & Juntao Birthdays 0 20 7923 1680
Neville Watson XOYO 020 7729 5959
Nicolas Jaar Barbican Centre 020 7638 8891

Palms Trax/Snow Bone/Asquith

Old Blue Last 020 7613 2478

So Solid Crew O2 0870 701 4444

The Twang Jazz Cafe 020 7916 6060

We Are The Porno/The Fleas/

Madmax Arts Club 020 7460 4459

MANCHESTER

Bruno Mars Arena

Funeral For A Friend Academy 2

0161 832 1111

Happy Chichester/New Killer Shoes

Gorilla 0161 832 1111

Jamie Jones/Maya Jane Coles/

The Art Department/Damian

Lazarus/Lee Foss/Cassy/Infinity Ink

Warehouse Project 0161 835 3500

King Krule/Filthy Boy Ruby Lounge

0161 834 1392

Mr Scruff Band On The Wall

0161 832 6625

Rory Phillips/Luke Unabomber/

Autokratz Sound Control

0161 236 0340

Splashh/Charlie Boyer & The Voyeurs Deaf Institute 0161 330 4019

NEWCASTLE

The Black Spiders/Hawk Eyes/

Baby Godzilla O2 Academy

0870 477 2000

NORWICH

Evarose Waterfront 01603 632 717

Mike Dignam Brickmakers

01603 441 118

NOTTINGHAM

Decade Rescue Rooms 0115 958 8484

Eagulls Chameleon 0115 9505097

Emma Kupa/We Show Up On Radar

JT Soar 07854 889034

Reckless Love/Laura Wilde

Rock City 08713 100000

Sam Gray/Emma Stevens

Bodega Social Club 08713 100000

OXFORD

Empty White Circles/Duchess/Chris

Ryder O2 Academy 0870 477 2000

PLYMOUTH

Ryan Keen/Gavin James University

01752 663337

PORTSMOUTH

Huxley/Crazy P/Citizen Pyramids

023 9235 8608

PRESTON

Slaid Cleaves Continental

01772 499 425

SHEFFIELD

Glasvegas Plug 0114 276 7093

Jackson Caged/Deformation Of

Man/The Sharrow/Within The

Breed O2 Academy 0870 477 2000

Miles Kane O2 Academy

0870 477 2000

Pins Harley 0114 275 2288

STOKE ON TRENT

Betrayal Underground 01782 219944

ST ALBANS

My Little Empire/P45/The

Sideliners Horn 01727 853 143

Seth Lakeman/Lisbee Stainton

Alban Arena 01727 844 488

SUNDERLAND

Nordic Giants Independent

0191 565 8947

SWANSEA

Goldie Lookin Chain Garage

01792 475147

WAKEFIELD

Wheatus/MC Lars Warehouse 23

01924 361300

WREXHAM

Johnny Marr Central Station

01978 358780

GET IN THE GIG GUIDE!

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

SUNDAY – TUESDAY

October 6–8

Everything Everything,
02 ABC, Glasgow



SUNDAY, OCTOBER 6

BIRMINGHAM
Crosby, Stills & Nash NIA 0121 780 4133
Happy Chichester/New Killer Shoes
The Institute 0844 248 5037
MisterNothing Flapper 0121 236 2421
RM Hubbart Hare & Hounds
0870 264 3333

BRIGHTON
Acid Mothers Temple Sticky Mike's
Frog Bar 01273 749 465
Natural Child/Theo Verney/Night
Versions The Hope 01273 723 568
Sam Gray/Emma Stevens/Owen
McGarry Komedie 01273 647 100
San Cisco/FURS The Haunt
01273 770 847

BRISTOL
The Holydrug Couple/Dwell
Exchange 0117 9304538
Michael Meeking/Stevie Ray
Latham Louisiana 0117 926 5978
Parfaron Fleece 0117 945 0996
The Quireboys/Bonafide/Bad Touch
02 Academy 0870 477 2000

CARDIFF
The Twang/JAWS University
029 2023 0130

EDINBURGH
Sister Sin Bannermans 0131 556 3254
Sleeping With Sirens Picture House
0844 847 1740

EXETER
Fossil Collective Phoenix 01392 667080

GATESHEAD
Alison Moyet Sage Arena 0870 703 4555

GLASGOW
The Airborne Toxic Event The Garage
0141 332 1120
The Black Spiders/Hawk Eyes/Baby
Godzilla Cathouse 0141 248 6606
Bruno Mars Hydro
Everything Everything 02 ABC
0870 903 3444
Johnny Flynn & The Sussex Wit
Oran Mor 0141 552 9224
Nordic Giants Audio
Scholars King Tut's Wah Wah Hut
0141 221 5279
Tenniscoats Mono 0141 553 2400

LEEDS
Ietlive/The American Scene/Night
Verses Cockpit 0113 244 3446
Charles Bradley Wardrobe 0113 222 3434

LEICESTER
Resin Musician 0116 251 0080

LIVERPOOL
China Rats Korova 0151 709 7097

LONDON
Akala/Bashy/Josh Osho/Lady Leshurr
02 Academy Islington 0870 477 2000
Christine Hoberg Slaughtered Lamb
020 8682 4080
Corrupt Mortal Altar/Latitudes/
Pet Slimmers Of The Year/Telepathy/

Sedulus/Abraham/Let's Talk Daggers/
Old Man Lizard Underworld 020 7482 1932
Cute Cute Death/Beneath The Tide/
Gutlocker Fighting Cocks 020 8546 5174
DJ Jazzy Jeff/Skillz Plan B 08701 165421
The Giants Old Blue Last 020 7613 2478
Indian Jewelry/The Telescopes
Shacklwell Arms 020 7249 0810
Mayer Hawthorne Heaven
020 7930 2020
Peter Pixzel/Cormac/Jacob Husley
Fabric 020 7336 8898
The Pictish Trail The Lexington
020 7837 5387
Thundercat Village Underground
020 7422 7505
The Travelling Band/Paul Thomas
Saunders/John J Presley Arts Club
020 7460 4459
Witching Hours Over Europe/The
Vision Bleak/Saturnus/Dordeduh
Boston Music Room 020 7272 8153

MANCHESTER
Foxes Roadhouse 0161 228 1789
Mac Miller Academy 0161 832 1111
Psappha Islington Mill 0871 230 1094

NEWCASTLE
Johnny Marr 02 Academy
0870 477 2000

KIDS IN GLASS HOUSES/CARTEL/
Propellers Warehouse 34
Spear Of Destiny Cluny 0191 230 4474
The Wicked Whispers Cluny 2
0191 230 4474

NORWICH
The Parasites Waterfront 01603 632 717

NOTTINGHAM
blessthefall/Oceans Ate Alaska/Skies
In Motion Rescue Rooms 0115 958 8484
Glasvegas Rock City 08713 100000

OXFORD
Zico Chain 02 Academy 0870 477 2000

PORTSMOUTH
Johnny Borrell & Zazou Wedgewood
Rooms 023 9286 3911

READING
The Proclaimers/Louis Eliot
Hexagon 0118 960 6060

SHEFFIELD
Heights/Black Dogs/The Catharsis
Corporation 0114 276 0262

WAKEFIELD
Beans On Toast The Hop 0871 230 1094

WOLVERHAMPTON
Ellie Goulding Civic Hall 01902 552121
Reckless Love Slade Rooms
0870 320 7000

YORK
Iona Fibbers 01904 651 250

MONDAY, OCTOBER 7

BELFAST
John Fullbright/Amy Speace
Black Box 00 35391 566511
Passenger Waterfront 028 9033 4455

BIRMINGHAM
Ben Montague 02 Academy
0870 477 2000

BOURNEMOUTH
Children Of Bodom/Insomnium/
Medeia/Napalm Death 02 Academy
0870 477 2000

BRIGHTON
King Krule/Filthy Boy The Haunt
01273 770 847
Landshapes Green Door Store
07894 267 053
Pictish Trail/Octopuses The Hope
01273 723 568
The Twang/JAWS Concorde 2
01273 673 311

BRISTOL
Bastille Colston Hall 0117 922 3683
Diamondback Kiss/Words We Live
By/Exiled Fleece 0117 945 0996
Foxes Exchange 0117 9304538
Laura Mvula 02 Academy 0870 477 2000
The Mountain Goats/Alessi's Ark
St George's Hall 0117 923 0359
Pins/Objects/These Colours
Louisiana 0117 926 5978

CAMBRIDGE
Acid Mothers Temple Portland Arms
01223 357268

CARDIFF
Heights/Black Dogs The Moon Club
Save Your Breath Clwb Ifor Bach
029 2023 2199

EDINBURGH
Nordic Giants Cabaret Voltaire
0131 220 6176
Scholars Electric Circus 0131 226 4224

GLASGOW
blessthefall Cathouse 0141 248 6606
The High Kings Oran Mor 0141 552 9224
Nadine Shah/The Lake Poets King
Tut's Wah Wah Hut 0141 221 5279
Paul Weller/Trembling Bells
Barrowlands 0141 552 4601

GUILDFORD
Spector/Pale Boilerroom 01483 539 539

LEEDS
Splashh/Charlie Boyer & The Voyeurs
Brudenell Social Club 0113 243 5866

LEICESTER
China Rats Lock 42

LIVERPOOL
Dreng/Radkey East Village Arts Club
Fleshgod Apocalypse/Anaal Nathrakh/
Metastasis The Dome 0151 709 2074

LONDON
The Airborne Toxic Event/The
Drowning Men 02 Shepherds Bush
Empire 0870 771 2000
As Elephants Are Old Blue Last
020 7613 2478
Black Tusk/Fight Amp/In The Hills
Barfly 0870 907 0999
Conor Maynard Scala 020 7833 2022
Darkside Fabric 020 7336 8898

The Duel/The Featherz/Gob Sausage
Madame Jojo's 020 7734 2473
Esben & The Witch/Teeth Of The
Sea/Thought Forms The Lexington
020 7837 5387
Fair Ohs Servant Jazz Quarters
The Head And The Heart
St Pancras Old Church
Lanterns On The Lake Rough Trade
East 0207 392 7788
Let's Buy Happiness/Big Deal Hoxton
Square Bar and Kitchen 020 7613 0709
Man Or Astro-Man/The Octopus
Project Garage 020 7607 1818
Mercedes/Polar Collective/Kit Rice/
Charm XOYO 020 7729 5959
Rick Ross Indigo @ The 02 Arena
0870 701 4444
Sam Gray/Emma Stevens Borderline
020 7734 5547

MANCHESTER
Devon Sproule/Mike O'Neill Deaf
Institute 0161 330 4019
Glasvegas Academy 3 0161 832 1111
The Holydrug Couple/Champion
Lover Gullivers 0161 832 5899
Sleeping With Sirens/The Summer
Set/Hands Like Houses/The
Getaway Plan Academy 0161 832 1111
Small Black/Soft Metals Soup
Kitchen 0161 236 5100

NEWCASTLE
Ietlive/The American Scene/Night
Verses Warehouse 34
Devil Sold His Soul/We Butter The
Bread With Butter University Of
Northumbria 0191 232 6002
Ellie Goulding 02 Academy 0870 477 2000

NORWICH
The Devil Wears Prada/Dead Harts/
Napoleon Waterfront 01603 632 717
Miles Kane UEA 01603 505401
Villains/Depth Waterfront 01603 632 717

NOTTINGHAM
Spacehog/Onegirloneboy
Rescue Rooms 0115 958 8484

OXFORD
The Quireboys/Bonafide/Bad Touch
02 Academy 0870 477 2000

PORTSMOUTH
Fossil Collective Wedgewood Rooms
023 9286 3911

SHEFFIELD
Colfax/Cause Of Denial/Mary's Ruin
Corporation 0114 276 0262

WAKEFIELD
Jake Morley/Doug Francis
The Hop 0871 230 1094

YORK
Canterbury/The Lafontaines Fibbers
01904 651 250

TUESDAY, OCTOBER 8

ABERDEEN
Kathryn Williams/Alex Cornish
Lemon Tree 01224 642230

BATH
Let's Buy Happiness Moles
01225 404445

BIRMINGHAM
The Black Spiders/Hawk Eyes/Baby
Godzilla 02 Academy 0870 477 2000
Jay Z NIA 0121 780 4133
Johnny Flynn & The Sussex Wit The
Institute 0844 248 5037
Laura Cantrell/Sam Semple Glee
Club 0870 241 5093
Laura Mvula The Institute 0844 248 5037
Nadine Shah Hare & Hounds
0870 264 3333

BOURNEMOUTH
Spector/Pale 60 Million Postcards
01202 292 697

BRIGHTON
China Rats Green Door Store
07894 267 053
Nina Nesbitt The Haunt 01273 770 847
Pins The Hope 01273 723 568

Small Black Sticky Mike's Frog Bar
01273 749 465

BRISTOL
Acid Mothers Temple 0117 9304538
Children Of Bodom/Insomnium/
Medeia/Napalm Death 02 Academy
0870 477 2000
Spicer/The Outlines Exchange
0117 9304538

COVENTRY
Pictish Trail Tin Music & Arts

EDINBURGH
Johnny Marr Picture House
0844 847 1740

EXETER
Dreng/Radkey Cavern Club
01392 495 370

GLASGOW
The Devil Wears Prada King Tut's
Wah Wah Hut 0141 221 5279
Majical Cloudz Broadcast 0141 332 7304
Splashh/Charlie Boyer & The
Voyeurs The Art School

HULL
Miles Kane University 01482 466264

LEEDS
Devon Sproule/Mike O'Neill
Brudenell Social Club 0113 243 5866
Esben & The Witch/Teeth Of The
Sea/Thought Forms Brudenell Social
Club 0113 243 5866
Lee Scratch Perry University
0113 244 4600
Rudimental 02 Academy 0870 477 2000

LEICESTER
Mike Peters & The Alarm
02 Academy 0870 477 2000

LIVERPOOL
More Than Conquerors Korova
0151 709 7097

LONDON
Angel Haze/Sean Paul/2 Chainz/
Hammersmith Apollo 0870 606 3400
Anna Calvi Assembly Hall 020 8577 6969
Bruno Mars 02 0870 701 4444
Comaneci Birthdays 020 7923 1680
Crosby, Stills & Nash Royal Albert
Hall 020 7589 8212
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020 7734 5547
Dan Whitehouse/Richard Lobb
Slaughtered Lamb 020 8682 4080
Emmure/I Killed The Prom Queen/
Carnifex/Betraying The Martyrs
Electric Ballroom 020 7485 9006
Foxes XOYO 020 7729 5959
Hook & The Twin/Victories At
Sea/Boy Names Shacklwell Arms
020 7249 0810
Josh Kumra Jazz Cafe 020 7916 6060
Khushi/Farao/Roscius Hoxton
Square Bar and Kitchen 020 7613 0709
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Kirin J Callinan Sebright Arms
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Sleeping With Sirens/The Summer
Set 02 Academy 0870 477 2000
Tonight Alive/Set It Off/Decade
02 Academy 0870 477 2000

NORWICH
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NOTTINGHAM
Ben Montague/Kristyna Myles
Rescue Rooms 0115 958 8484

OXFORD
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02 Academy 0870 477 2000

PORTSMOUTH
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Bondax University 0114 222 8777
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The Duchess 01904 641 413
The Smoking Hearts/Idiom Fibbers
01904 651 250



Angel Haze,
Hammersmith Apollo,
London

THIS WEEK IN 1995

CAVE KILLS KYLIE, NOEL'S WONDER YEARS, JEEZ LOUISE



MOUTH ALMIGHTY

NME's Barbara Ellen finds Sleeper's "front genderless person" Louise Wener explaining her gobby persona. "I resent how I'm represented," she says of her recent comments on feminism. "We can't continue to define ourselves as this class of beings just because we have the same-shaped genitals." Wener also has a barb in waiting for PJ Harvey: "All that celebration of the neurotic side of things... it's easy to be gross. I try to be a bit witty."

HALF-INCHED RIFFS

In the second half of an exclusive Oasis interview, Noel Gallagher tells Keith Cameron the story behind a track called 'Step Out' being removed from 'What's The Story' Morning Glory? "Obviously it's fucking 'Uptight' by Stevie Wonder... we went to get clearance and the cheeky bastard wanted six fuckin' points! We said, 'Do you know how much you're going to get? Nothing, because it's not going on the album, so you can fuck right off!'"

THE ODDEST COUPLE

A pairing seemingly forged during the mother of all reefer brainstorming sessions, Antipodean opposites Nick Cave and Kylie Minogue have recorded a duet for Cave's new album, 'Murder Ballads'. 'Where The Wild Roses Grow' has already caused tabloid headlines such as "KYLIE STRIPS IN SATAN VIDEO" due to its promo, in which Cave kills Kylie with a rock before "CARESSING her BREASTS". Now NME's Johnny Cigarettes meets the pair to find out how it all came about.

"In 1988, as he was in a rehabilitation centre coming off heroin," says Kylie, "I was merrily singing 'I Should Be So Lucky'. It's lucky I never knew that before or I might have been a bit... intimidated." Cave has long plotted the collaboration, though. "I've wanted to do a song with Kylie since I first saw her," says the man described as "the dark knight of soul-wracked blood, guts and sleaze". "I was always struck by how... *uncynical* she seemed. Apart from her basic charm and so forth, she seemed very open and honest." And the song? "It's a dialogue between a killer and his victim. It seemed appropriate."

Amid the quasi-religious detritus of his small London flat, Cave talks of his ability to murder - "I'm probably perfectly capable... but I've always had outlets for my, erm, extreme feelings" - and his confusion about the fairer sex. "With women there's a mystery that's unplumbable," he muses. "Women are just infuriatingly... different."

ALSO IN THE ISSUE THAT WEEK

• Damon Albarn tells NME about having a gun pointed in his face in Washington DC. "It was quite scary," he says. "Washington is very on-edge and you don't know if they will shoot people or not."

• NME's Steven Wells interviews Eddie Izzard, discussing his transvestism. "Eighty per cent of people don't give a toss," Izzard explains. "They haven't got time to go, 'Have we got any gay people we can give a hard time to?'"

• David Quantick grants Ash's 'Angel Interceptor' the Single Of The Week accolade, stating: "If I was some piece of indie shite reviewer I would probably be cacking on about giant pixies shitting great rivers of excitement, but I'm not. I am BUSY and I have NO TIME for that sort of thing."

NME

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one-year rates (51 weekly issues) UK £129.90; Europe £154.40; United
States (direct entry) £233.15; rest of North America \$307.15;
rest of the world £192.70 (prices include contribution to postage). Payment
by credit card or cheque (payable to IPC Media Ltd).

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

BACK ISSUES OF NME cost £4.50 in the UK (£5.50 in the EEC, £6.50 in
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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+11A You've been tripping around on 'My Propeller' again? And you're stuck up there again? One more thing... (4-3-4-2-4-5-4)
 9 Human League hit or a singer who came from Eternal (6)
 10 Athlete single completes the title of Gang Of Four single 'At Home He's A _____' (7)
 11 (See 1 across)
 13 House music duo who wandered up the charts with '(I Wanna Give You) Devotion' (5)
 14 An imaginary thing such as an album by Chew Lips or T. Rex (7)
 16 Both Del Shannon and Jimmy Jones were easily available for the odd music job in the '60s (5-3)
 18 (See 22 across)
 20 An Arctic Monkeys' album is alright... as an album by Atoms For Peace (4)
 22+18A "Well I feel so broke up, I wanna go home", 1966 (5-4-1)
 23 (See 6 down)
 25 Show a bit of remorse performing this type of music (3)
 26 The Little Comets spelt out their sadness in releasing this single (1-1-1)
 28 With which Fleetwood Mac made their beastly point (4)
 30 Incorrectly file an album by The Inspiral Carpets (4)
 31 (See 17 down)
 32 Young Hampshire trio Blaenavon have their enemies (4)

CLUES DOWN

- 1 New Yorkers with albums from 'Lisbon' and 'Heaven' (7)
 2 She belonged to us as White Town went to Number One in 1997 (4-5)
 3 Beatles song that has been covered more than 2,000 times (9)

4 (See 16 down)

- 5 Stereolab album presumably without any tunes, melodies, rhythm or beat (3-5)
 6+23A Doug O'Rooney remixes '60s number by The Swinging Blue Jeans (5-2-4)
 7 This may prove that David Gray wasn't actually responsible for this number (5)
 8 Oasis give permission for legendary '60s band to appear (3-5-2-4)
 12 I'm going to give a speech on Babyshambles (3-4)
 15 The Vaccines playing without any belief or confidence (2-4)
 16+4D Oh hullo, this is Paul Weller. I'm just calling to... hullo... hullo... (4-2)
 17+31A Useless celebrity associated with Muse (4-4)
 18 A man to squeeze later? (5)
 19 A rather personal question raised by The Kooks (2-2-2)
 21 John Lennon formed The Plastic ___ Band on leaving The Beatles (3)
 24 Mercury Rev's musical work titled '___ 40' (4)
 26 "Don't call it a fight when you know it's a ___", opening line to The 1975's 'The City' (3)
 27 A bit of selfishness from Ronnie James Dio's band of early '70s (3)
 29 Act that also had hits under the names of The Timelords and Justified Ancients Of Mu Mu (3)

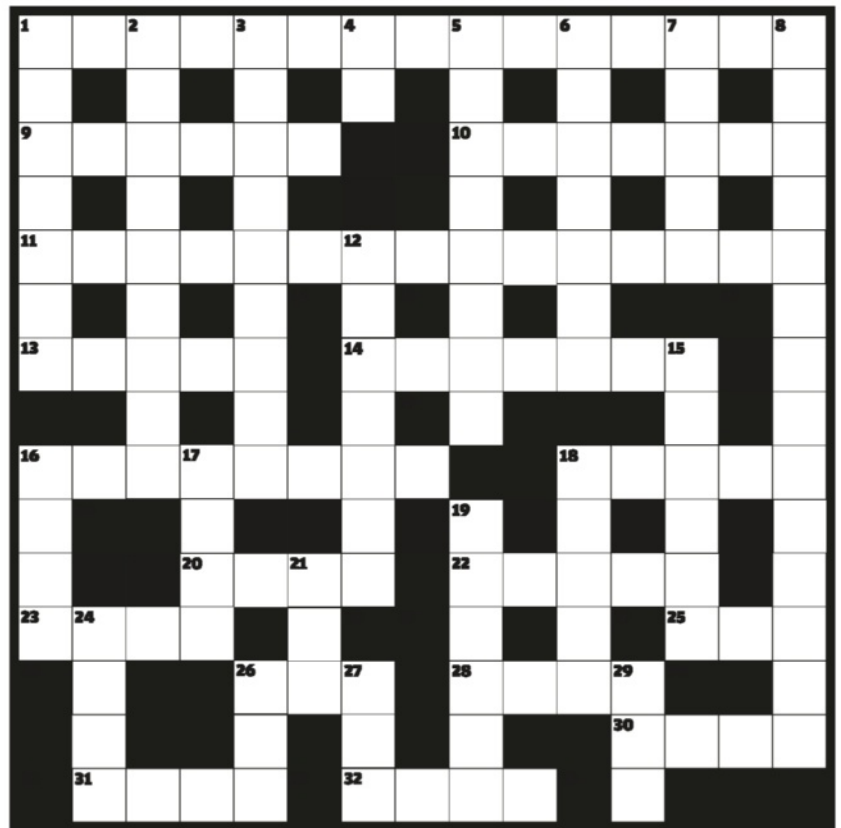
AUGUST 31 ANSWERS

ACROSS

1+8A Hopeless Wanderer, 5 Settle, 9 Police, 10+29A What I Saw, 12 Better Days, 14 Huey, 16+11D Temper Trap, 18 Soccer, 22 Taking Over, 25 Kill, 27 Selecter, 31 Dalton, 32 Adele, 33 Guards

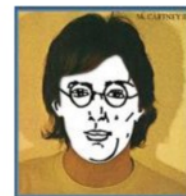
DOWN

1 How Sweet It Is, 2+12D Panda Bear, 3 Lies, 5 Supremes, 6 Toledo, 7+26A Lucky Man, 13+4D Spiral Scratch, 15 Yow, 17 Mike Love, 19 Cries, 20 Hole, 21 REM, 23 No Code, 24+28D Racing Rats, 29 Iona, 30 Aged



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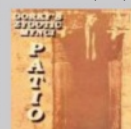
COLLECTORS' CORNER

GORKY'S ZYGOTIC MYNCI

The musical gems that no Gorky's Zygotic MynCI fan should be without



PATIO (1992)



The band's early work, which included a couple of DIY cassette-only releases, is rounded up on this compilation, which originally came out on 10-inch only on the Welsh label Ankst, also the original home of Super Furry Animals. Given the chronological nature of the tracklisting, it's interesting to hear youthful singer Euros Childs' voice get progressively deeper.

Need To Know: Fellow Welsh musician John Cale once called 'Patio' his "favourite album ever".

YOUNG GIRLS & HAPPY ENDINGS (1997)



Gorky's had a record eight UK Top 75 singles without ever making the Top 40. Begged to write a hit by their label Fontana, who were keen for them to break through, Euros Childs responded with this sarcastic one-off. The chorus went: "You know I wrote this hit/shit to sell ya sell ya/You know I never mean a word I tell ya". The track reached 49.

Need To Know: The nearest Gorky's got to the Top 40 was in 1996, when 'Patio Song' got to number 41.

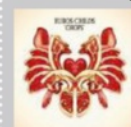
THE BLUE TREES (2000)



Sandwiched in between the more poppy full-length albums 'Spanish Dance Troupe' and 'How I Long To Feel That Summer In My Heart' came this low-key mini-album, which showcased the band's folkier side. It features some of their finest moments, including fan favourites 'Face Like Summer' and 'Wrong Turnings'.

Need To Know: This was the first Gorky's release not to feature founding member John Lawrence, who quit the band after the release of 'Spanish Dance Troupe'.

EUROS CHILDS - CHOPS (2006)



After Gorky's split, the always prolific Childs threw himself into a solo career, with a frenetic style - aided by ex-members of the band and former producer Gorwel Owen - that looked back to the early, chaotic days of GZM rather than the more pastoral, mellower later material. A second solo album, 'Bore Da', was released within a year.

Need To Know: Childs also recorded an album with Teenage Fanclub's Norman Blake in 2011 - the pair went under the name Jonny.

FANMAIL

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

Edited by Jamie Fullerton



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Letter of the week

The best of the NME mailbag



'...BULL': SHIT?

From: Phil Jones
To: NME

I agree with your review of Kings of Leon's new album 'Mechanical Bull'. I have followed them from their first EP and feel that the 'maturity' is a bit too overplayed and radio-friendly. Initially, I was excited after reading your article saying that the new album is a mix between 'Youth & Young Manhood' and 'Because of the Times', as those are my two favourite KOL albums. When I heard 'Supersoaker' I wasn't overly excited, but it grew on me and I thought the album might end up being pretty good. Then I heard 'Wait For Me', and thought, 'This is going in the wrong direction, but a couple of these scattered throughout the album will be cool.' Even after the first three songs on the album I was pretty optimistic, but then after 'Beautiful War' I started to get a little worried. 'Temple' brought it back, but from there on out I was bitterly disappointed - even the bonus tracks, which are usually rocking, were not that great. I still think they are a great band, but unfortunately I can't see myself listening to this album much.

NME's response...

It's always tough to see a once-beloved band increasingly having their rough'n'ready edges chiselled off as they propel from academy to arena to stadium to moon base,

or wherever it is KOL's live agent has been told to book for their next campaign. Especially when a band such as, say, Arctic Monkeys show that musical change can

be pretty bloody great when you put your mind to it. I find it hard to see how KOL can possibly come back from where they've ended up today though. Seeing them play

possibly the most phoned-in performance ever on *Later With... Jools Holland* recently confirmed my suspicions that this most certainly *isn't* a band to believe in any more - JF



A WORTHY SEQUEL

From: Samuel Johnson
To: NME

I lined up all the albums I own by Peter Doherty on my desk last week. Including 2006's excellent 'The Blinding' EP I counted seven, not to mention assorted lovely curios such as 2004's 'For Lovers' with Wolfman. That is seven full-length albums, 'Down In Albion' being pretty much a double, in less than 11 years, plus singles, collaborations and more or less constant live shows. Can NME name any other figure in pop with a similar work record? Pete has done more to expand the vocabulary and aesthetics of indie music than anyone else in the same time period, embracing jazz, folk, music hall, skiffle and more, and carving out a distinctly British sound that does not really translate to America but does translate surprisingly well in Europe, as his popularity in France, Spain and Italy, for which he is mocked by your reviewer, attests. Furthermore, every single album has been praised by NME in exactly the same terms as a 'return to form'. Still, Pete's 'disciples' should not fret. In another few years he will produce another lovely if low-key album which will again be greeted cautiously as a 'return to form' by NME.

From: NME

To: Samuel Johnson
Well done Sam, you've just hit the jackpot in terms of Peter believers here at NME. I've stuck with the guy through thin and thinner, and - obviously, perhaps - I'm with you on this too. 'Sequel...' is a great album. It's worth celebrating because it's the latest in a long line of fine albums by him. But what really depresses me about Peter at present - aside from all the *bad* stuff - is that despite the current generation of bands The Libertines have inspired all being a pretty special crop,

personality-wise I really think he's still the most interesting, funny and charismatic *rock star* to grace the pages of this magazine since Liam Gallagher. As such it's *always* good to have him back - more so this time because he's come armed with some storming tunes too. Go and crank up 'Farmer's Daughter' - that chorus is the size of a ruddy warship - JF

JUST THE TICKET

From: Alex Kelly
To: NME

It is now the time of year that can make or break someone's dreams: the day Glastonbury tickets go on sale. It is of course on this day that thousands of restless hopefuls flock to the nearest computer at 9am and bombard the tickets page. Alas, if I am successful in securing my ticket this year, I will spend the following months eagerly anticipating the headliner announcements. Michael Eavis has said that the three bands he has in place have never played Worthy Farm before - could he be slightly exaggerating and looking past Daft Punk's 1997 appearance? We can only hope. However, the band I am hoping for the most is Fleetwood Mac - they say you can't get any bigger than the Stones, but it's not all about size, as Fleetwood Mac are equally phenomenal. Plus I would be able to die happy knowing that I would have seen Stevie Nicks in the flesh, so fingers crossed.

From: NME

To: Alex Kelly
I was about to write that half the fun of Glastonbury is in the anticipation that builds during the process of buying tickets and trying to second-guess who the headliners will be. But then I remembered seeing Crystal Castles destroy the John Peel Stage, The White Stripes level the Pyramid, Pulp break a field of hearts with a secret Park Stage show and a massive fire-breathing

mechanical monster hanging around the Shangri-La area, in various years past. Christ, it's time to start getting excited already, isn't it... - JF

DO ME A FAVOUR...

From: Steven Armstrong
To: NME

Right, nobody's gonna say it so I will. And I say this not being an Arctics hater whatsoever. Got all their albums, going to see them in Glasgow soon, but come on, let's face it, they've kinda lost it, right? I thought it a little after the underwhelming 'Suck It And See' but the mediocrity of 'AM' has confirmed it. 10/10? Come on son, it's five or six at best. Where are the tunes? 'R U Mine?' is by far the best thing on it, and that's two years old. It's all a bit style over substance. I don't think it's a case of them running out of ideas as just running out of good ones. It's plain, and a bit dull. But strangely, I expected that. I just hope their arena tour doesn't heavily focus on the last two albums or I'll be spending quite a bit of time at the bar. Alex - you ain't Elvis, or in Grease. So do ME a favour, ditch the daft hair and shiny jackets, get the mop and polo shirt back on and write some proper fuckin' rock tunes again. Hope you all get well again very soon.

From: NME
To: Steven Armstrong
You don't think 'AM' is a 10/10



STALKERS

To: NME
From: Rebecca

Me and my mum went on a day out to Totnes and she spotted Damon Albarn! He was more than happy to stop and have a photo. What a nice bloke!

album? Fair enough, you're entitled to your opinion, however wrong it might be. But your suggestion that Alex Turner gets "the mop and polo shirt back on" implies not a dissatisfaction in the size of his tunes, but a desire to see him rewind the clock and start singing about Sheffield kebabs and belting out scrappy teen anthems like 'I Bet You Look Good...' again. As both 'AM' and his stunning 'Submarine' soundtrack show, there's a path beginning to appear ahead of Turner that could see him step on to become a Lennon-like solo artist when the Monkey business is over. What's so exciting about him is that he's transcended the eloquently promising (if incessantly mumbly) teenage icon you so yearn for him to become again, and is now the most naturally gifted musician

Web Slinging

The highlight of this week's NME.COM action

SHOULD RICKY WILSON HAVE JOINED THE VOICE?

Oh my god, we could barely believe it - news broke recently that Kaiser Chiefs' Ricky Wilson, fresh from a stint in the musical *War Of The Worlds* - *The New Generation* alongside Marti Pellow and Jason Donovan, is set to take a place on one of those twirly mechanical seats on *The Voice* alongside will.i.am, Kylie Minogue and Tom Jones. "Let's start with the 'sell-out' accusations," wrote NME's Matthew Horton in a blog defending Wilson's move. "Things haven't exactly been rosy for Kaisers in some time.

Last time we saw them they were putt-putting around the Olympic Stadium, riding pillion on mopeds, not even singing their own song. It looked like a slightly shamefaced celebration of a bygone era (the mid-noughties), the whimper after the Girl Power bang."

Horton continued that the Kaisers' star had been falling for some time, so on that level, heading to *The Voice* could perhaps look like a winning move for Ricky. But what did you lot, the readers of NME.COM, make of it all?



Best of the responses...

He should do it, why not? Ricky isn't an amazing singer but he's a good frontman. He can teach more about real music than those other cocks. Phil Hardwick

It's Ricky Wilson for fuck's sake, whose contribution to 'credible music' is non-existent. It's not Ryan Jarman - though that would be funny. James Cornish

They were just a cabaret band. Now the singer is doing cabaret on TV. So what? Prince Irie

We still have the first two

Kaisers albums to listen to. Jonathan Borazjani

Looking forward to seeing him every week on TV! Thelma Oliveira

of his generation. Him going back to the polo shirts makes as much sense as me seeking out the shell suit I was wearing when I was 10 - JF

FOLK OFF?

From: Dylan Francis West
To: NME

A rough weekend for corporate types, then: United lost the derby and Mumfords ran out of ways to write the same song over and over again. For many music fans, the band represented a frustrating phenomenon. Their bland tunes and Hallmark card lyrics were purpose-built for people who treat music as just another consumer product, rather than the challenging and thought-provoking art form it can be. In essence they were more like a company than a band, lacking any real attitude or musical concept. If you don't have a personal desire to create something new and interesting then there's only so far you can go. That's why people will never tire of The Beatles, The Clash, Bowie etc, and why everyone's already forgotten that Mumfords and their tweed brigade headlined

Glastonbury. Add them to the indie filler pile and look elsewhere; music can be so much more!

From: NME
To: Dylan Francis West
As much as watching Mumford & Sons live these days would be much less fun for me than, say, going to an actual barn dance, listening to the continued slapping they get for being so massive is starting to grate. Let's just bask in the knowledge that for the next few months at least, we can exist without Marcus grinning deliriously at us from the big screen at some über-festival they're obliterating - JF

THE SWEET TASTE OF MILK MUSIC

From: Neil Porter

To: NME

As I type this I am listening to Milk Music - or rather communing with my emotional self on a higher plane altogether. OK, so it is true that I have had a few drinks, but of course this only heightens the musical experience. I have no intention of trying to convince those

who refuse to be convinced, but with Milk Music we may very well be in the company of true musical/emotional genius. It would be tragic if this fact as I see it were to pass in to the night, failing to be truly recognised. It should, of course, be plastered over every available noticeboard worldwide. I have not had a buzz as thrilling as this for many years. This band are a genuine thrill to the system and should be being given front-cover status, and I doubt many music fans exposed to their emotionally searing power and joy would deny them just that. This band can elevate you to the highest highs and also leave you a gibbering wreck, clinging to the floor, hugging your carpet and begging that the feeling never stops. I await the front cover every week, I await new material from Milk Music, I await the next injection of raw, emotionally fired heavenly music, I cannot wait. Help to make something so deserving of recognition happen. Just the view of a music fan, nothing more... who am I kidding, it's much more important than that.



STALKERS

To: NME

From: Dave

My wife and I live in Tampa and are huge Vaccines fans. They played in Orlando last week and it was AWESOME! After the show we left the bar and Justin was outside. I said I'd send this pic to NME and you can see his reaction!

From: NME

To: Neil Porter

You're so right here, Neil. Milk Music are one of the most life-affirming bands I've ever had the pleasure of seeing live. What are they doing right now? Holed up in some Olympia, Washington studio planning world domination, hopefully. There's nothing more to add to that, really, except that if you haven't investigated America's finest unknown guitar band yet, you're missing out... - JF

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DOES SPOCK'N'ROLL KILL BRAINCCELLS?

TESTING STARSHIP CAPTAINS' MEMORIES AFTER A LIFETIME OF BEAMING UP

This Week

WILLIAM SHATNER

QUESTION 1

Which two songs did you sing when you hosted *Have I Got News For You* in May 2012?

"'Happy Birthday' and the national anthem."

Wrong. 'Rocket Man' and 'God Save The Queen'



The Cap'n boldly goes on *Have I Got News For You* in 2012

QUESTION 2

You recorded a message for the crew of NASA's Space Shuttle *Discovery* in 2011. What did you say?

"Don't look out the window."

Wrong. "Space, the final frontier. These have been the voyages of the Space Shuttle *Discovery*. Her 30-year mission: to seek out new science. To build new outposts. To bring nations together on the final frontier. To boldly go, and do, what no spacecraft has done before"



The Space Shuttle *Discovery* crew in 2011

QUESTION 3

On which track do you sing the following: "And so I went, alone/East, west, east, west, east, west, east, west, east, west?"

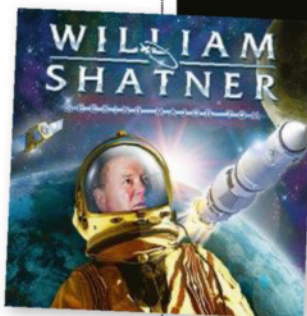
"That must have been in a dream because that's not at all familiar to me whatsoever."

Wrong. In *Lemon Jelly's* '64 aka Go'

QUESTION 4

Name three artists you covered on your 2011 album *'Seeking Major Tom'* (above). "Well, it's been at least two weeks since I saw the album and short-term memory being what it is, I draw a blank totally."

Wrong. David Bowie, U2, Deep Purple,



Elton John, Thomas Dolby, The Police, Queen, Hawkwind, Pink Floyd, Black Sabbath, Duran Duran

QUESTION 5

What drink do you say you'll have in the lyrics to your cover of Pulp's 'Common People'?

"Absinthe. You want to get out of your mind as quickly as possible."

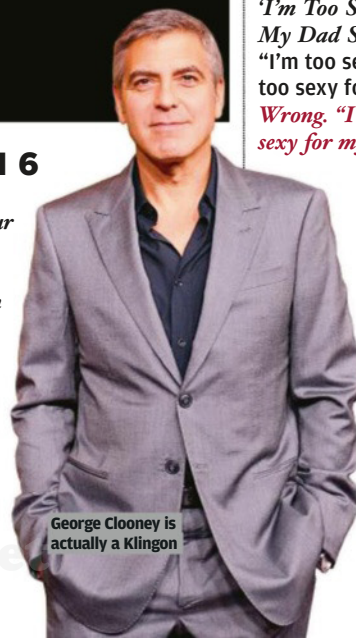
Wrong. "She told me that her dad was loaded/I said in that case I'll have a rum and Coca-Cola"

QUESTION 6

George Clooney chose which of your cover versions as one of his *Desert Island Discs* as an incentive to leave the island?

"He should have taken a row boat, not my song!"

Wrong. 'Lucy In The Sky With Diamonds'



George Clooney is actually a Klingon

QUESTION 7

How many times were you bleeped during your performance of Cee Lo Green's 'Fuck You' on the *Lopez Tonight* programme in 2010?

"Every time I said fuck, man."

Wrong. 16

QUESTION 8

Which of your cover versions has been parodied by both *Stewie* from *Family Guy* (below) and in the video to 'Where It's At' by Beck?

"I don't know, I've never seen it."

Wrong. Elton John's 'Rocket Man'



Bloody bighead



Karaoke Kirk

QUESTION 9

What song do you perform with the cast of the original *Star Trek* in an episode of *Futurama* (left)?

"To tell you the truth, I don't even know what *Futurama* is."

Wrong. Eminem's 'The Real Slim Shady'

QUESTION 10

Name three things you were too sexy for when you sang *Right Said Fred's* 'I'm Too Sexy' on US sitcom *Shit My Dad Says*.

"I'm too sexy for my pants, and I'm too sexy for my wife."

Wrong. "I'm too sexy for my shirt/Too sexy for my cat/Too sexy for this song"

Total Score
0/10

"When will this misery end?"

William Shatner's new album 'Ponder The Mystery' is released on Monday

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DAYS ARE GONE

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albums you’ll hear all year” 8/10 NME