

19 OCTOBER 2013

NME

PJ Harvey
Lars Ulrich
Haim
Toy

Drenge

Palma Violets

YOUNG
BRITANNIA
2013

Wolf Alice

Jake Bugg

"Putting The Beatles back together isn't going to be the salvation of rock'n'roll. Four kids playing to their contemporaries in a dirty cellar club might." MICK FARREN

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Young Britannia

Celebrating the most exciting young music talent in the country and painting a picture of creative Britain in 2013. Jake Bugg, Katy B, Drenge, Charli XCX, Palma Violets, Fat White Family, Wolf Alice and more speak.

I'm In Love With Massachusetts

Boston is alive with underground music, independent labels and DIY gigs. Liz Pelly hangs with bands including Krill, Bent Shapes, Fleabite and Potty Mouth to find out what's so inspirational about their location.

From The Vault: Elliott Smith, 2000

Ten years on from the death of the American singer-songwriter, we dig out John Mulvey's insightful interview with Smith in Texas.

CONTRIBUTORS



Dean Chalkey
Photographer
Dean was the ringmaster at the Young Britannia cover shoot. "It was like the new school hall of fame! Hectic, exciting and full of foam. It's about the explosive nature of a new generation."



Jenny Stevens
Deputy News Editor
Jenny headed to a government drugs-testing lab for our report. "Being inside the barbed wire enclave was a terrifying insight into the science behind new drugs on the market."



Liz Pelly
Writer
Former Boston Phoenix writer Liz is integral to the local DIY scene. "Boston can be a cold and isolating place to live. The underground scene has never been covered this way before."

THIS WEEK WE ASK...



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Worryingly, even the scientists don't know

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All is revealed in an outspoken opinion piece

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Mayyyyyybeeee the answer is in Soundtrack Of My Life

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LETTER OF THE WEEK

WINS MONSTER HEADPHONES!
Monsterheadphones.com



THE GLASTO LOYAL FAMILY

The Glastonbury ticketing system is wrong. Glasto is such an iconic and unique festival that of course any music fan is going to want to experience it, but I believe they should have some sort of loyalty scheme similar to football. For example, those people who have been to more than five Glastonburys get first refusal on the first 20,000 tickets, then 20,000 for people who have attended three or more, then 20,000 for one or more, and then the rest go on general sale. I have attended the last three festivals and like many other avid Glasto fans I didn't come within a sniff this year.

Matty O'Donohue, Liverpool

Mike Williams: The overwhelming emotion in this week's mailbox is that something has got to be done about the Glastonbury ticket nightmare, but while most people are just ranting about not getting one, Matty here at least proposes a solution to the problem. I can't see this happening (way too sensible for the tastes of big



Were you one of the lucky ones who got a ticket for Glasto 2014?

businesses who love money more than people), or even working if it did (what happens when the people who've been five times outnumber the rest?), but the more noise people make, the more chance there is of the Eavises taking notice and setting up a system that rewards passionate music fans for loyalty and perseverance. My idea? Stop dressing it up as a fair system, rename it the Glastonbury Lottery and let everyone know where they stand. Until that happens, people's sense of entitlement won't go away and Glasto's rep will continue to suffer.

IN THE GLASTO RUNNING

The Glastonbury ticketing system isn't fair at all. Seetickets can't seem to cope. I've been trying for years to get tickets to no avail. It should be like the London Marathon ballot and if you've tried consecutively for years, you should be eligible by the fifth go.

Matthew Oakes, via email

MW: Less into this idea, mainly because I can't think of the London Marathon without seeing thousands of adrenalin-pumped maniacs dressed like Bigfoot running around desperate for water. There's enough of that at Bestival. Glastonbury: say no!

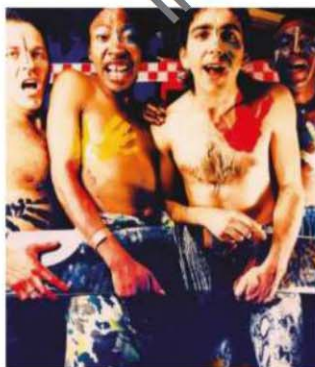
MUSIC AS A LIFELINE

Thank you so much for piece on apartheid-era punk in South Africa (October 5 issue). It's always interesting to hear about bands that have had a message and verbalised an issue or a struggle that otherwise doesn't have a voice. I read

with great interest and immediately wanted to hear some of the music highlighted. It shows how much important music is made that we don't hear about, but to those suffering in oppressive regimes it's a lifeline and a beacon of hope. I wonder how many more important bands there are that we just haven't heard about yet.

Phillip Allwright, via email

MW: Music's ability to unite and empower should never be underestimated. Whether it's a group of friends being brought together by a common love of a band or a scene, or the likes of South Africa's National Wake (pictured above), Russia's Pussy Riot or Libya's FB-17 existing to highlight oppression and injustice through music, the sense of togetherness that music can bring is unique and a key reason we all feel so passionate about it. It's



safe to say, wherever in the world there's a need for hope, people will be finding it through music.

NEW NME REVIEWED!

Congratulations NME – you're looking mighty fine (October 12 issue). It seems you've gone and packed every inch with interesting little features that we never knew were missing. I'm in favour of the independent record store chart, and it only seems right that the people who started it should bring it back to the music lovers. Oh, then there's the new Radar section – what

a brilliant way for more exciting new bands to get recognition. High-five to all. Best mag on the shelves.
Rhys Buchanan, via email

When I saw the back page of NME last week promising a new-look NME, my heart sank. But when I ran home from school and flicked it open, I was like, 'Eow, has it changed!' Some things for the better, yet some things I do have my concerns about. I really like the new Radar, it looks great and is really informative and generally excites me, and the live reviews look so much better. But the letters section appears to have shrunk, there's no more gig listings, and a lot of the good stuff has just vanished. However, it now looks more professional, it is more enjoyable to read, easier to navigate and generally a better magazine; hats off to all at NME.

Ben Kelly, Hull

MW: We couldn't let last week's relaunch pass

without mention, and it seems our new look hasn't gone unnoticed. What's brilliant is that the overwhelming response has been amazingly positive, which makes us all very proud. This was all done to make sure that the magazine you're reading is the best it can possibly be, so be certain to tell us if we ever let those standards slip. To address Ben's point about the Gig Guide, you can now find gig listings at NME.COM/tickets. We feel that a more inclusive, functional guide to a week in music – the tickets on sale, the tours coming to your town, the best free gigs and the best TV and radio programmes – is a way more powerful and useful tool as a weekly guide in the magazine. So far most people have agreed, but if you don't, let us know!



LOOK WHO'S STALKING

I bumped into Alana Haim after Haim's iTunes Festival show at the Roundhouse. She said, 'Don't look at me, look at the camera!' then without warning, planted a smacker on my cheek.
Jack Kenny, Liverpool

NME TRACK OF THE WEEK

1. THEEatisfaction Queen County (4 Women) Feat. Gift Uh Gab & JusMoni

'Queen County (4 Women)' lifts the break from Bob James' 'Take Me To The Mardi Gras', pitches it way down and adds keys and two guest rhymer to create soul and bite. It's the standout offering from the excellent new EP/mixtape 'And That's Your Time' ahead of an album proper, due next year on Sub Pop. Erykah Badu: watch your back.

Phil Hebblethwaite, writer

2. Jake Bugg Slumville Sunrise

A friend described last week's *Later... With Jools Holland* performance as "like watching George Formby murdering an Arctic Monkeys B-side". Harsh maybe, but not inaccurate. What rescues 'Slumville Sunrise' is Bugg's gritty charm and endearing dedication to make sure you *feel* the song, straining on every line like he's gasping for air. It's quick, catchy, and the Shane Meadows-directed video will make it even more memorable.

Mike Williams, Editor

3. Ex Hex Hot & Cold

Two years since Wild Flag released their sublime debut, alas, there are no signs of a follow-up. But excitingly, Mary Timony has a new band just as direct as WF (and her previous groups, Autoclave and Helium). Ex Hex are Timony, Laura Harris and Betsy White, who snuck a song on Bandcamp last week – all classic rock licks and Timony calling with trademark supercilious breathiness for someone to goddamn be straight with her.

Laura Snapes, Features Editor

4. Baio Mira

Vampire Weekend bassist Chris Baio has been quietly pursuing a sideline as a DJ/producer for around 18 months now. His second single as Baio – see what he did there? – is a lot tougher than last year's 'Sunburn Modern'. The sub bass drone is an echo of Detroit techno icon Kevin Saunderson, while the squelching synths and fragmented vocals are bang on the retro house dancefloor trend.

Chris Cottingham, writer

5. J Mascis & Sharon Van Etten Prisoners

Accompanied by a video starring Aimee Mann, J Mascis and Sharon Van Etten's take on '70s troubadour John Denver's 'Prisoners' sees fuzz-rock guitars replace the rootsy acoustics of the original. Dinosaur Jr mainman Mascis takes centre stage, splicing wailing solos into Denver's tale of a wage-slave life in the sticks. But it's Van Etten whose contribution makes this so special – her backing vocals haunt this like a sad, sombre ghost.

Al Horner, writer



6. Vic Mensa Lovely Day

It's no surprise to hear Chance The Rapper pop up on his mate Vic Mensa's new mixtape 'Innanetape'. Its melding of post-Kanye, soul-infused hip-hop, a harder rap attack and moments of a '90s-era free-and-breeziness has drawn comparisons to Chance's 'Acid Rap' mixtape (on which Mensa guested). On the smooth-sung, fast-spat 'Lovely Day', he's Mensa by name, smart by nature.

Emily Mackay, writer

7. Flume Intro

The only new track on Australian producer Harley Streten's deluxe reissue of his debut album opens with dramatic piano tinkles, and is far more classical than you'd expect from one used to orchestrating heaving dancefloors. Womps and synths return things to familiar territory, before American rapper Stalley throws us deep into a drama where the key scenes are a bizarre mix of being misunderstood and feeling like Tom Cruise.

Rhian Daly, Assistant Reviews Editor

8. Jungle Lucky I Got What You Want

Recent *Radar* stars Jungle continue their assault with this hypnotic serving of late-night drama. If The xx ever decided to swap their all-black get-ups for a bit of fluoro print and had an intense evening out on the rave with Yannis Philippakis at his moodiest, they'd most likely all be losing their collective shit to this bleak banger. At once seductive and a little bit mean, this is the sound of London in 2013 – and it's glorious.

Leonie Cooper, writer

9. Haim Edge

Just the breather that's needed after the excitement of the Haim sisters' chart tussle with Justin Timberlake. 'Edge', co-penned with producer and songwriter George Lewis Jr, aka Twin Shadow, is an altogether mellower tonic than you'll find on most of their debut album 'Days Are Gone'. Still underpinned by Este's '80s bass grooves, it's a song about longing. "I was always running/Always hurt", pines Danielle. Sit back, and drink it in.

Greg Cochran, Editor, NME.COM

10. Gorillaz Whirlwind

As played for the first time by Damon Albarn when he was a guest DJ on Radio 2. Left over from the sessions for Gorillaz's 2010 album 'Plastic Beach', 'Whirlwind' features the Lebanese National Symphony Orchestra and is 101 seconds of minor-key classical music. Strings squeak above the clutter of percussion, giving the piece a sad eeriness. It makes you wonder what else Albarn's got hidden in that drawer marked 'unreleased'.

Tom Howard, Reviews Editor

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TheWeek

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Q: What's in the drugs found at UK festivals?



Legal highs
being tested at
the Centre For
Applied Science
And Technology,
Hertfordshire

NEW MUSICAL EXPRESS | 19 OCTOBER 2013



A: Substances this team of 10 scientists didn't even know existed, that's what

In a deserted field outside St Albans, Hertfordshire, ringed by barbed wire fences and security staff, is the Centre for Applied Science and Technology (CAST), a Home Office science lab. For the past three years, a team of 10 scientists from the government's drugs identification unit here have visited UK music festivals, collecting samples in an attempt to build a picture of Britain's rapidly changing drug market – and they're presently working on this year's haul. The project, called the Forensic Early Warning System, was set up in January 2011 to provide a snapshot of the UK party scene in the wake of the much-publicised rise of 'legal highs', or New Psychoactive Substances (NPS). More recently, the resurgence of the deadly, ecstasy-like Class A drug PMA, linked to the death of Nick Bonnie at Manchester's Warehouse Project earlier this month, has raised fresh concerns about what exactly Britain's drug users are taking.

Last year, 73 new substances were detected in the EU according to the European Monitoring Centre For Drugs And Drug Addiction – up from 49 in 2011 and 41 in 2010. Based on this year's findings, that number is set to increase. Over the summer, the team visited Glastonbury, Creamfields and Global Gathering and collected over 850 samples, mostly from police amnesty bins at festival gates.

"Six years ago, we wouldn't have seen any NPS in the lab," says Dr Karen Rose, a chemist at the lab. "It would mostly be

cocaine, amphetamines, heroin and maybe a bit of ketamine. Once a year we may have seen a few variations on these drugs, but nothing as extreme as what we're seeing now." This year's samples included no less than six substances that had never been identified before. "We had to use really powerful techniques to determine what their chemical make-up was," Dr Rose says. "If we're having to put that much effort into identifying them, these substances could be potentially very dangerous indeed."

One new drug, NBOMe, is a particular worry. In June it was one of two substances banned by the Government under a Temporary Class Drug Order, using emergency legislation introduced in 2011.

"NBOMe materials have a very similar effect and dosage to LSD, which would normally be sold in very, very small amounts on a tab," says Dr Rose. "We picked up samples of NBOMe at festivals this year as 3g packets of powder, which would be a billion times the dosage of one tab. If somebody takes that powder, there is a very, very high likelihood of overdose."

A report published in September by thinktank Centre For Social Justice found that 52 people in England and Wales died after taking legal highs in 2012, up from 29 the previous year. As many as 130 UK-registered websites are currently selling drugs by mail order, and one in 12 young people in the UK have admitted trying them. Despite most major festivals operating a blanket ban on "legal highs" ➔

stalls, head shops selling party drugs continue to crop up around the country. Most of the drugs being sold, say Home Office experts, are produced in bulk in India and China. Many are designed to mimic drugs such as cannabis and MDMA, and are shipped over the border in packets marked 'not for human consumption', masked as shoe deodorisers, bath salts and research chemicals.

It was in 2009 that Dr Rose's team began to see new drugs enter the lab for testing. "It started with Piperazines, a group of chemicals that mimic the effects of ecstasy. Then we saw Cathinones, like mephedrone, which were just a chemical tweak away from ecstasy. This really opened up a new drugs market," she says. Both of these substances have now been banned, but similar drugs are still legal. One such substance at the lab is Methiopropamine (or MPA), which has a similar structure to MDMA – but that doesn't mean the effects will be the same. "Even though it's just a slight tweak in chemistry, it could have a completely different effect on the body," says Dr Rose.

Although some producers have established brand names in a bid to build trust with customers, the scientists at the lab say the same product could have a range of different materials in it. "You don't need to be a chemist to manufacture these substances. People selling these drugs online and in head shops don't know what they're selling," Rose says.

Simon Tomlin, owner of Hush head shops in Exeter, Taunton and Exmouth, requests reports on the make-up of all the drugs he sells. "It's a much more self-regulated environment than it was a few years ago," he says. "The people I buy from provide me with reports to guarantee what they are selling me is what is says on the label. There are several prominent brands that are selling really well and I don't think it would be in their interest to lie about what they're putting into the product." Tomlin agrees with critics who argue that temporary banning orders

"A 3g PACKET OF NBOMe POWDER WOULD BE A BILLION TIMES THE DOSAGE OF ONE LSD TAB"

Dr Karen Rose



Legal highs may be labelled as 'bath salts', 'plant food' or 'research chemicals'

THE FIGURES

37% of NME readers told us they took drugs at a festival this year

73 new narcotic substances detected in the EU in 2012

52 deaths in England and Wales linked to legal highs in 2012

1/12 young people in the UK say they have tried legal highs

simply can't keep up with what he describes as the "deluge of chemicals infiltrating the British market". Plus, he says, the rapid rise in the industry means that there's enough money to pay lawyers to keep up with the changing legislation and "make sure we can carry on selling what we're selling". The main problem, he says, is that he's prevented from giving his customers the information they need. "The silly aspect of the law is that we can't advise on dosage, because that would be advising people to take a substance that is not deemed OK for human consumption. The law to protect people ironically harms more people in the long run."

In the meantime, scientists at CAST are gathering more information in order to educate people about the effects of new substances. Last weekend they visited The Warehouse Project to collect samples confiscated

from police searches on the door. "If anything bad is found, we can send out messages to our customers instantly via Facebook and Twitter," Warehouse Project co-founder Sacha Lord tells NME. "When I started out 20 years ago at the Hacienda, your choice was ecstasy, marijuana or cocaine," he continues. "Now, a 14-year-old kid can go onto a website and buy whatever he wants. It'd be stupid to think that drugs aren't part of dance culture – they have been from the '50s to the '90s, and we're never going to stop it. But it's about getting the message out that there are potentially harmful substances out there."

Back at the lab in St Albans, CAST's early warning project will continue its work into 2014. But it's a global issue. Each time an online retailer is shut down, another will open. "The drugs market is always changing, so we can't predict how it's going to look in the future," Dr Rose says. "So much of it is made abroad, meaning we don't know what exactly is going on. That's the problem – we only get involved once a substance comes over the border." As these distant proto-scientists continue to cook up new substances, the UK government can only play catch-up. ■ JENNY STEVENS

► Fill in our drugs survey at NME.COM for the chance to win £100 worth of gig tickets. The survey results will be published in NME's November 2 issue

MY LIFE IN A SUITCASE

FIVE TOURING ESSENTIALS

Este Haim



BOOK
Me Talk Pretty One Day, by David Sedaris

"We have the Haim Book Club where we share books, and right now it's this collection of essays by David Sedaris. We're fans of his sister, actress Amy Sedaris, too. An amazing, funny family."

BOXSET
Summer Heights High



"It's my favourite TV series ever. I'm so sad there's only one series of it. I think [writer/star] Chris Lilley is a fucking genius."

FILM
Anything by Woody Allen

"We've been ploughing through Woody Allen's films on Netflix: *Annie Hall* (right), *Manhattan*, *Sleeper*, *Hannah And Her Sisters*. We also watch *The Wedding Singer* a lot."

GAME
Mario Kart 64

"A dream device on our tourbus would be a Nintendo 64 because we all love *Mario Kart*. I like the Koopa Troopa Beach course – you can go on a ramp through the mountains and cut everyone off. Little known fact, that."

HOME COMFORT
S'mores

"It's roasted marshmallow and chocolate sandwiched between two Graham crackers. I gave Marcus Mumford his first s'more and it changed his life."



The Vaccines strum of age

Freddie Cowan designs glam guitar

Custom-built, signature-edition guitars have, in the past, been the preserve of musicians geeky enough to make them from scratch themselves (Brian May's Red Special) or megastar enough to sell units on the back of their fame (Kurt Cobain's Fender Jag-Stang). So how come Freddie Cowan from The Vaccines has got one?

Freddie, how did you end up getting your own guitar?

"We were playing some shows with Two Door Cinema Club in Australia and I couldn't find a guitar that sounded how I wanted. I found out Sam [Halliday, TDCC] had just had a guitar built by Farida so I spoke to them and they emailed and offered me a signature model. It was perfect."

How much of a boyhood dream is it to get to design your own guitar?

"I never thought it would be on the cards. But of course, I jumped at the opportunity."

It's quite a strange looking guitar – what were you going for?

"It's based on one [producer] Ethan Johns gave me. It's an amalgamation of my four favourite guitars."

How involved in the design process were you?

"Very. It's been a year in the making, including one prototype we scrapped because I was unhappy with the finish."

Have you used it on a recording yet?

"It's more of a live guitar, but I had it out for the ['Melody Calling'] EP."

What kind of feedback have you had?

"Niall [Horan] from One Direction

loves it and he's a total shredder. It's funny though, because I don't know how many musicians want to play somebody else's signature guitar."

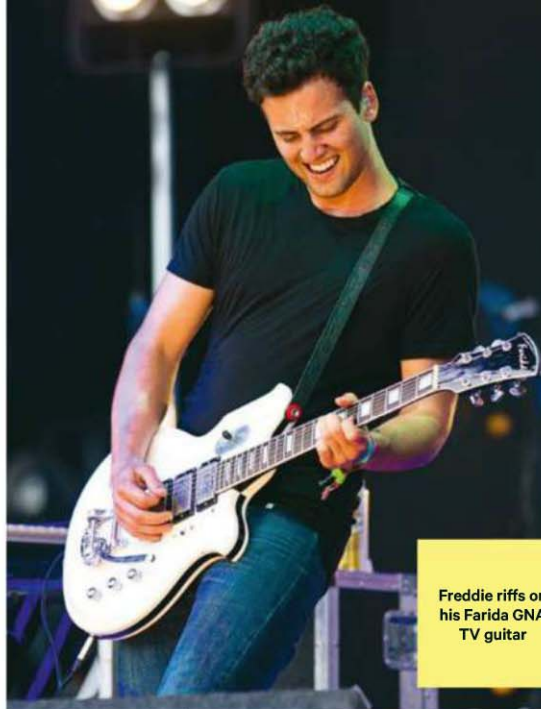
Are your bandmates jealous?

"They'd all like one, but Árni [Árnason, bassist] is the only one willing to buy one and I'm not willing to give them away. The only other person I know who has a signature guitar is Johnny Marr – it's amazing."

Has Johnny tried yours?

"I should give him one. Fuck bandmates – give guitars to your heroes!" ■

Freddie riffs on his Farida GNA TV guitar



WIN!

The company behind Freddie's Farida GNA TV guitar, UK-based guitar manufacturer Farida, have already issued a Frank Turner edition acoustic guitar and electric instruments for Two Door Cinema Club's Sam Halliday and Bombay Bicycle Club's Jack Steadman. NME has one Farida JT-60 2DCC designed by Sam Halliday – worth around £900 – to give away. To enter, head to NME.COM/win. For more information on Farida guitars, visit dawsons.co.uk and facebook.com/faridauk



Rock'n'real estate

The childhood homes of three of music's biggest names are on the market.

But which is the best buy? Over to the TV property experts...

John Lennon

Claim to fame: It's John's grandparents' house – Lennon moved out when he was five. Years later, he wrote The Beatles' 'One After 909' here.

Location: Wavertree, Liverpool, bordering the badlands of Toxteth. Fits into the unloved bracket marked 'popular with students'.

Description: Even the estate agents would admit this back-to-back terrace is 'modest'. The owner has kept many of the original features from the Beatlemania days.

Asking price: Between £150,000 and £250,000.

Homes Under The Hammer's Martin Roberts

says: "A similar house here would be going for £60,000 so you're paying a premium. There are Beatles tours of Liverpool and this house will be on that route, so be prepared for lots of attention."



Eminem

Claim to fame: It's the childhood home featured on the cover of 'The Marshall Mathers LP' and – in a more boarded-up state – on the upcoming 'Marshall Mathers LP 2'.

Location: Shabby Greenbriar, Detroit.

Conveniently situated for the 8 Mile Road.

Description: It's what Americans would call a 'shotgun shack'. A presently unoccupied, mouldering white shed containing two bedrooms and one bathroom.

Asking price: Bids start at just \$1, but the property last sold for \$24,000 in 2007.



TV's The House Doctor

says: "No matter how mad an Eminem fan you are, buying anything in this area now, even for \$1, is asking for trouble. It won't get you closer to him but it will make you less rich!"

Kurt Cobain

Claim to fame: Cobain left aged nine when his parents split, but returned to live with his mum, who still owns the house, in his teenage years.

Location: East 1st Street, Aberdeen, Washington. "A quiet residential neighbourhood," according to the sales bumph.

Description: The house comes with some original features: the family dining table, Cobain's mattress, and his stencilled graffiti.

Asking price: Book value: \$67,000. Present asking price: \$500,000. The family are hoping the buyer will turn it into a museum.



Martin Roberts says:

"Possibly there's a business opportunity in renting the house to obsessed fans, but even with the celebrity connection, this house is massively overpriced." ■

Pixies in the late '80s: (l-r) Joey Santiago, Dave Lovering, Black Francis and Kim Deal



No Kim? No big deal

Pixies say departed bassist Kim Deal is welcome to rejoin them any time she wants, but they're still the same band without her

In three weeks' time, Pixies will play their biggest shows yet without Kim Deal in Dublin, Manchester, Glasgow and London. The Muffs' lead singer and guitarist Kim Shattuck will replace her, as she did on the Boston band's recent trip to the UK. But, Pixies drummer Dave Lovering admits, it doesn't necessarily mean that Deal's time with the band is over: "We left it open," he tells *NME*. "It was sad and tough when she left, but we wish her well and she has a welcome back if she'd like to."

It was on June 14 that Pixies announced on Twitter that Kim Deal had left the band the previous year, while they were one and a half weeks into a six-week recording session with producer Gil Norton in Wales. "When she said she was leaving it was distressing and there was a lot of panic and we were like, 'What are we going to do?'" Lovering says. "We were in the studio and it was all paid for, so we're thinking, 'Do you break up the band?' We thought the correct thing is to go forward. So we did."

Deal was an original member of the group with frontman Black Francis, guitarist Joey Santiago and Lovering when they formed in 1986, so her exit upset fans who consider her basslines, backing vocals and stage presence essential to the band's sound and look. Since

Deal's departure the band have released the track 'Bagboy' and the four-track 'EPI', both with PJ Harvey bassist Simon 'Ding' Archer playing instead of Deal.

While sceptics might assume that Deal's abrupt departure means she just wasn't that into the new tunes, Black Francis isn't sure: "I think it could be that she was only willing to do a limited amount of stuff. That was the impression I had. But it was always going to be more than just a handful [of songs], and she knew that we were going to stick to that with the producer."

He says Deal was worried that a reformed band writing new songs would damage the credibility of the Pixies' immense back catalogue, adding, "I don't know what issues she had about doing new material but maybe it had nothing to do with us at all, but to do with her own life. Ultimately it didn't matter what the reasons were. She came in and said, 'I'm leaving tomorrow, adios. I can't do this any more.'"

Francis says that the band have "recorded a fair amount of music" that will follow 'EPI' because, "as far as I'm concerned that's the formula for being a musician. You record sessions and you play gigs – what else is there?"

He won't say how much music is ready, when it's out or even what the songs will sound like. Guitarist Joey Santiago does offers this titbit: "There's definitely 'EP2', but the rest is a secret." Lovering elaborates further: "I know ['EPI'] is maybe missing some of the punk, and maybe the next one will come back to that." ■ TOM HOWARD

"EVEN WITHOUT KIM, WE HAD TO GO FORWARD"

Dave Lovering

THE MINI INTERVIEW



Johnny Lloyd

Tribes

David Byrne says the expense of New York is pushing musicians out of the city. How did you manage as a struggling band in London?

"We just lived in my mum's flat in Camden. She misses those days. It made it a bit cheaper and easier to live."

How did you get by?

"You adapt to your situation and make do. When we toured with Mystery Jets we lived on £50 between us, for petrol, food, booze and drugs. We used to nick crusts from their rider!"

Do you think David Byrne's right?

"It is harder in an expensive city, but then it's always been hard. I think you have to be in the big cities, 'cos it's better, so maybe he's wrong. In a way, it's more fun because it's so ridiculous."

You just played a Durex Intimate Session in London. How was it?

"Great – we've never played Bush Hall before. It's a beautiful venue. We did an acoustic set so it was fun."

What do you love about playing London?

"It's our home crowd so they're always up for it and go crazy." ■ RHIAN DALY

► To see picture galleries and videos from the Durex Intimate sessions, including Wretch 32 at the Glee Club in Birmingham, head to NME.COM



Tales from the fringes

A new book, *A Scene In Between*, charts the vintage fashions of the UK indie scene of the 1980s



My Bloody Valentine in the '80s: bowl cuts mandatory

Right after the scorched-earth years of punk and new wave, just before grunge seduced us with the bored rage of American youth, there was a period in which alternative

youth culture was more amorphous. Harder to define and pigeonhole than the scenes that bookended it, the '80s indie landscape was a shifting one, ushering in the boom in fanzines, the birth of independent labels such as Glasgow's Postcard and London's Creation, twee pop, shoegaze, and endless bands with fey-sounding names like The Shop Assistants. A new book, titled *A Scene In Between*, looks at the fashions that defined the UK indie scene of 1980-88, with rare photographs of bands such as The Smiths, Felt, The Jesus And Mary Chain, The Pastels, Talulah Gosh and many more.

If punk had been coloured by a total disrespect for everything that had come before, the indie cult that followed was oddly in thrall to the 1960s, obsessed with The Velvet Underground and The Byrds, in love with late Stones guitarist Brian Jones. It was a paisley



SIX '80S INDIE ESSENTIALS

Leather drainpipe trousers

Worn by: The Jesus And Mary Chain, Primal Scream, Pete Dinklage (The Loft/Weather Prophets)

Sam says: "Meat was murder, but leather trousers were a popular look that peaked between 1985 to '87. Big in the Creation camp, bent on sartorial subversion, they were influenced by rock'n'roller Gene Vincent and Hamburg-era Beatles. Never a cheap item, leather trousers meant splashing the dosh – and made the wearer the envy of many."



Bowl cut

Worn by: Johnny Marr (The Smiths), Robert Hampson (Loop), Phil King (Felt, below right)

Sam says: "The bowl cut defined the '80s indie look, but it was a '60s hand-me-down copied from Sterling Morrison of The Velvet Underground, Roger McGuinn of The Byrds and, of course, Brian Jones. The cheapest way of getting



one was literally to put a pudding bowl on your head and cut around it."

Breton stripe T-shirt

Worn by: Douglas Hart (The Jesus And Mary Chain), Lawrence (Felt)

Sam says: "The striped tee was a symbol of modernist, bohemian, French new wave-inspired chic, copied from Brian Jones and French screen goddess Jean Seberg. They were hard to find. If you could track one down in a charity shop or fishing outlet, you were in business."



Billowing paisley blouse

Worn by: The Smiths, Loop, House Of Love

Sam says: "Normally worn a few sizes too big and tucked into skinny black jeans, a blousey shirt exuded a poetic, bohemian feel that echoed the generation's deep obsession with all things '60s. The look continued throughout the '80s, even appealing to shoegazers and gothic, Sisters Of Mercy types."

Creepers shoes

Worn by: The Marine Girls, The Jesus And Mary Chain, The Flatmates

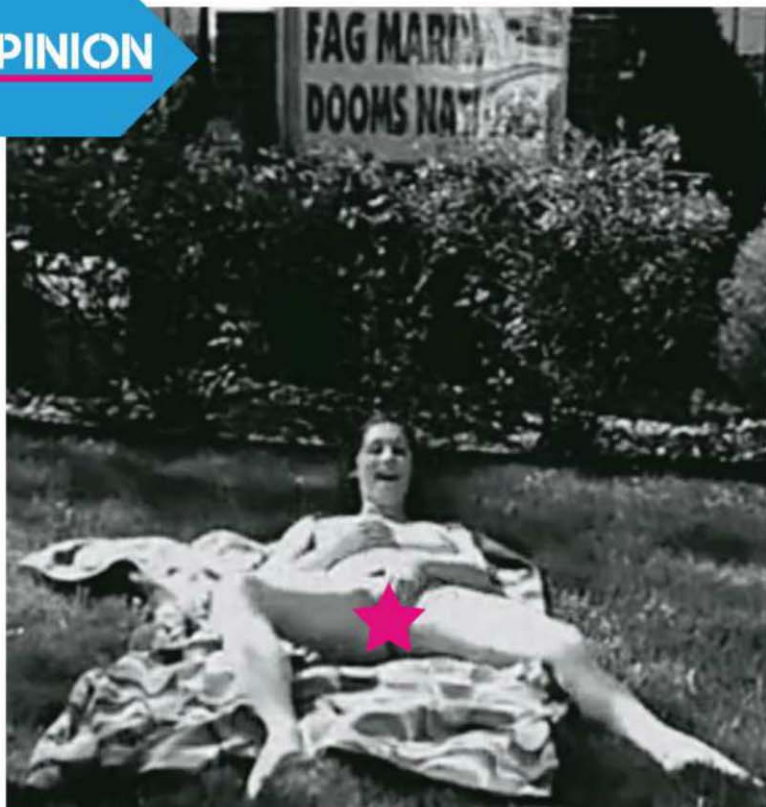
Sam says: "With a DM-style sole, these were a more wearable, less clumpy take on the crepe-soled shoe available since the '50s, and they were vastly popular with both girls and boys throughout the decade. You can still buy them now – but they no longer come with an '80s price tag attached, sadly."



For Knee, *A Scene In Between* is a look back to the years that defined his youth. "I saw most of the bands featured in the book live and witnessed the nuances of indie fashions as they morphed into one another," he says. "As a clothing and record nerd combined, I wanted to shed light on this fascinating chapter of UK counter-culture." The seemingly arbitrary cut-off point of 1988 is when, according to Sam, "the dream faded – the whole E thing took a grip of the nation's consciousness", ushering in the baggy scene, a "ghastly" look, according to the author. "I took a step back to a mid-'60s groundhog day where skinny is always in – which, for the most part, is where I still am," he says. ■ DAN STUBBS



OPINION



WHY I WANKED AGAINST HOMOPHOBIA

BY LAURA LUSH

US punk band Get Shot! filmed a guerrilla porn video on the lawn of Westboro Baptist Church in Topeka, Kansas. Bassist Laura Lush explains why



Before I was their bass player, I followed Get Shot! around the California punk scene. They mentioned they wanted to film a lesbian orgy on the front lawn of the Phelps family [who make up the Westboro Baptist Church, headed by father Fred Phelps], and that was when I asked to join. I just immediately felt like they were my kind of people. Westboro upsets most Americans with its hateful messages and, ironically, it probably upsets Christians most: there's clearly no love in a church that has to protect itself with 8ft-tall walls.

So a while back, we all decided that it was time we took the gloves off. It was time that we stopped Westboro's

onward march. It was time someone masturbated on their front lawn. And, after the professional porn star we'd asked couldn't do it for contractual reasons, it fell to me to run onto their lawn naked and get slippery with my own genitals.

This was by no means a flippant or unplanned act. This was an act of gay rights activism, pure and simple. My statement is "I'm gay and I love myself" and I don't believe my desires are evil, as Westboro do. Making that statement came with a measure of risk. We didn't want to be arrested or tasered because we

"WE WANT TO HAVE PEOPLE EXPRESSING THEIR LOVE FOR THEMSELVES. IT'S ABOUT LOVE RATHER THAN HATE"

had a show in Denver that night. The Westboros usually go by the book, so it was unlikely someone would've pulled a gun, but in America, you never know – the band is called Get Shot!, after all.

No-one came to throw us off the lawn at the time, but in the days after the event, we've been involved in some sparring on Twitter with the church leaders. Fred Phelps said we were wannabe Sex Pistols. It kind of impressed me that he knew who they were actually.

More broadly, my front-lawn jerk-off session ties into the fact that Get Shot! are a punk band through and through, who are all about sex, drugs, rock'n'roll and having a good time. We're all porn fans too, and we embrace sexual liberalism, which is why [frontman] JP Hunter thought it'd be cool to start a band that co-operates a porn site. The idea behind the site is that you can get off there and discover underground punk bands while you're at it!

This is only the start of a broader campaign for Get Shot!. Yes, OK, I'm gay, and yes, OK, so I was masturbating in broad daylight, but frankly, that video wasn't nearly gay enough. We want to have other people expressing their love – lesbians, couples, all stripes and creeds. After all, that, really, is the concept of the video and our band: we're spreading love rather than hate. ■

► For more opinion and debate, head to NME.COM/blogs

LOST ALBUMS

#2

Warnings/Promises

Idlewild (2005)

Chosen by Nicky Wire, Manic Street Preachers



"Idlewild are the one that got away. If they'd been American they would have conquered the world. There's a song on here called 'Too Long Awake', which is a semi-instrumental track that sounds like it's from another universe. 'Love Steals Us From Loneliness' is an amazing single that always gives me a warm, hazy feeling. I think they became a bit disheartened afterwards because the previous one [2002's 'The Remote Part'] was a real stab at the big time and it didn't quite work for them. A real underrated band all round."



► THE DETAILS

- **RELEASE DATE** March 7, 2005
- **LABEL** EMI
- **BEST TRACKS** Too Long Awake, Love Steals Us From Loneliness, El Capitan
- **WHERE TO FIND IT** Still available in some stores, and in various import versions online
- **LISTEN ONLINE** On Spotify

Using smoke machines and lasers to set the mood, psychedelic voyagers Toy follow up their debut in double-quick time

Toy

In their east London rehearsal space, running through tracks from their almost complete new album, 'Join The Dots', the five members of Toy exude a collective mindset. "We hang out together all the time, even when we aren't touring," says frontman Tom Dougall. "We're pretty much inseparable and have been since we were at school. It's pretty intense." That strength of identity was evident on their self-titled 2012 debut, a collection of beat-driven psychedelia that saw them quickly shake off the baggage of having been three-fifths of failed '00s band Joe Lean And The Jing Jang Jong. It also placed them not just at the leading edge of a new wave of psych acts that includes Tame Impala and Jagwar Ma, but at the heart of the roster at the rejuvenated Heavenly label, where stablemates include the similarly minded Temples.

Album two comes just a year after the first,

"THERE ARE MORE HARMONIES ON THE NEW ALBUM. IT'S MUCH MORE SOPHISTICATED"
TOM DOUGALL

purely because the band are exploding with ideas. "'Toy' was recorded and mastered in two weeks," explains bassist Maxim 'Panda' Barron. "'Join The Dots' took twice as long. We experimented a lot more. There are more vocal harmonies. It's just much more sophisticated sonically." Judging by the tracks *NME* hears, it's broader too, the krautrock and psych influences now joined by nods to Sonic Youth, who they admit are one of their favourite bands. Like their debut, 'Join The Dots' was recorded at the south London home studio of producer Dan Carey, who has been associated with members of the band from as far back as the Joe Lean days.

"There's a lot of trust there," says Dougall, who notes that Carey even lent the band his Mercedes so they could get to the studio. "Charlie, our drummer, picked us all up every day," says Barron. "He hadn't driven for a long time and we had a couple of close shaves. Happily nothing happened though."

It was Carey's idea to set up a smoke machine and a laser in the studio to create a suitably trippy vibe. "It was like a rave, basically," explains Dougall. "We liked it because it took us out of the place we were in.

Dan is very conscious of how lighting affects you. His theory is that it makes a big difference to your mood. I think I agree with him."

Lyricaly, Dougall and Barron drew inspiration from their close-knit group of friends. "It's hard to be specific because they don't know the songs are about them and we don't want to make anyone feel uncomfortable," says Dougall. "I like it when lyrics are open-ended and can be interpreted in a variety of ways. It makes people curious and they join the dots for themselves."

The feedback on 'Join The Dots' from the extended Toy family is something the band are particularly proud of.

"Everyone we've played it to has compared it to something different, from Pulp to Silver Apples," says Barron. "I think that says a lot about the record. I like the fact that it can't be pinned down."

■ CHRIS COTTINGHAM

▶ THE DETAILS

- ▶ **TITLE** Join The Dots
- ▶ **RELEASE DATE** December 9
- ▶ **PRODUCER** Dan Carey
- ▶ **RECORDED** Dan Carey's south London studio
- ▶ **TRACKLISTING** Conductor, You Won't Be The Same, As We Turn, Join The Dots, To A Death Unknown, Endlessly, It's Been So Long, Left To Wander, Too Far Gone To Know, Frozen Atmosphere, Fall Out Of Love
- ▶ **TOM DOUGALL SAYS**
"Sonically we're a bit wiser. The first album was totally live and captured our live sound. This is more sophisticated."

Tom Dougall (front) and Toy in their London rehearsal space, October 8



ANATOMY OF AN ALBUM



"IT'S JUST A SMALL INTERJECTION PIECE"
PJ Harvey



PJ HARVEY 4-TRACK DEMOS

◀ STORY BEHIND THE SLEEVE

In 1992, a topless Harvey, her back to the camera, appeared on the cover of *NME* flashing an unshaven armpit. *Melody Maker* photographer Maria Mochnacz focused on the same stubbly body part for the '4-Track Demos' sleeve, shot in a US hotel room. On the back was a monochrome image of a naked Harvey wrapped in a plastic sheet. "It almost looked like a body bag," Harvey said.

FIVE FACTS

1 Harvey wanted to make 'Rid Of Me' a double album, including the sketches from '4-Track Demos', but both she and Island Records thought it would be too risky for her first major label release.

2 An early concept for the cover was based on a dress filled with orange slices. "I was naked underneath, and we did a series of photos as the oranges rotted," Harvey said.

3 Courtney Love claimed that the lyrics from 'Hardly Wait' ("I'm in my glass coffin/I'm waiting") were proof that Harvey suffered from an eating disorder. "[Carl] Jung says that women with eating disorders have dreams about being in glass coffins," said the Hole singer. Harvey has never discussed the topic.

4 Fan Thomas Wells won the Yamaha MT 2X four-track recorder that Harvey used to record the demos in a 1994 giveaway in *Alternative Press* magazine. He sold it on eBay for \$999.01 this year, to a bidder who described it as the "most awesome item ever".

5 Long before she fronted The Licks, actress

Juliette Lewis launched her quest for rock stardom by covering 'Hardly Wait' (and 'Rid Of Me') for Kathryn Bigelow's 1995 cyberpunk thriller *Strange Days*.

LYRIC ANALYSIS

"I opened once and you called me devil's gateway" ('Easy')

Long lauded for her strident celebration of female sexuality, Harvey takes a caustic strike at boorish misogynists and outdated attitudes, spitting, "We dress like targets/Yeah, I deserve it."

"But all he's speaking and all he sees/Is just his motorbike, not me" ('M-Bike')

A swipe at former boyfriend Joe Dilworth: drummer, photographer and German motorbike enthusiast. The pair worked together on 1995's 'To Bring You My Love'.

"I want to bathe in milk, eat grapes/Robert De Niro sit on my face" ('Reeling')

Harvey told *NME* that, far from having a burning desire for the *Taxi Driver* actor, his name just slotted seamlessly into the track.

WHAT WE SAID THEN

"What some cynics would dismiss as the ranting of a madwoman actually turn out to be the most stripped-bare examination of sexual mores, boundaries and congress from a figure who somehow represents a sector of society denied a

voice for way too long." 8/10 Dele Fadele, NME, October 16, 1993

WHAT WE SAY NOW

Rid of the suffocating din of Albini's production, both the original sketches from 'Rid Of Me' and the previously unreleased tracks slither with unsettling rawness. From the savage take-down of gender politics on 'Easy' to the twisted desires of 'Hardly Wait', this is neurosis laid bare.

FAMOUS FAN

"I was listening to PJ Harvey's album of demos. It's blistering, and it's just a bunch of fucking demos." Jason Pierce, *Spiritualized*, 1997

IN THEIR OWN WORDS

"I was kind of in limbo before deciding where I was gonna be going again. So, it was just like a small interjection piece of me before I knew where I was going to be next."

PJ Harvey, 2004

THE AFTERMATH

Following the low-key release of '4-Track Demos', Harvey returned in 1995 with the bluesy swagger of 'To Bring You My Love', the record often cited as her mainstream breakthrough. She's been shape-shifting ever since, morphing from smooth city slicker (2000's 'Stories From The City...') to ghostly troubadour (2007's 'White Chalk') and war correspondent extraordinaire (2011's 'Let England Shake').

▶ THE DETAILS

▶ **RECORDED** 1991–92 ▶ **RELEASE DATE** October 19, 1993
▶ **LENGTH** 47:24 ▶ **PRODUCER** PJ Harvey ▶ **STUDIO** Home recordings ▶ **HIGHEST UK CHART POSITION** 19 ▶ **UK SALES** 57, 113
▶ **WORLDWIDE SALES** 284, 969 ▶ **SINGLES** None ▶ **TRACKLISTING**
▶ 1. Rid Of Me ▶ 2. Legs ▶ 3. Reeling ▶ 4. Snake ▶ 5. Hook ▶ 6. 50ft Queenie ▶ 7. Driving ▶ 8. Ecstasy ▶ 9. Hardly Wait ▶ 10. Rub 'Til It Bleeds ▶ 11. Easy ▶ 12. M-Bike ▶ 13. Yuri-G ▶ 14. Goodnight

THIS WEEK...

PJ Harvey: 4-Track Demos

Released 20 years ago, Polly Jean's demos album was intended as a stopgap. Instead, it ushered in a brand new phase for the fearless singer-songwriter

THE BACKGROUND

"It gave me third-degree burns," declared *NME*'s Betty Page of PJ Harvey's 1993 album, 'Rid Of Me'. Creating it scorched Harvey too, back in her hometown of Yeovil, suffering from exhaustion and sore from a broken relationship. "I couldn't do anything for myself for weeks," she told us. "I never want to go there again." Touring 'Rid Of Me' exacerbated tensions between Harvey and bandmates Rob Ellis and Ian Olliver, and the trio officially disbanded in August '93. Stuck for what to do next, Harvey took the advice of producer Steve Albini and released eight stripped-back 'Rid Of Me' demos and six skeletal new tracks – her first truly solo material.

NEWS DESK



THE NUMBERS

1

Number of "cute animals" Grimes requests on her rider

87

Minutes it took for Glastonbury 2014 to sell out

1/4

Ladbroke's odds on Fleetwood Mac headlining Glastonbury

£60,000

Wellcome Trust grant awarded to explore the science behind misheard lyrics

BIG MOUTH

"Nothing but harm will come in the long run, from allowing yourself to be exploited. Please, in future, say no when you are asked to prostitute yourself"

SINEAD O'CONNOR writes open letter to Miley Cyrus; opens huge can of worms



THE BIG QUESTION

FIONA APPLE BOOTED A HECKLER OUT OF A RECENT GIG. IS IT EVER OK TO HECKLE AT A CONCERT?



Angel Haze
Rapper

"If the artist has been respectful, the crowd should be respectful too. It's never gonna happen that way though, so us artists have gotta get real and get on with it."



Lauren Jones
NME reader

"I don't think it's acceptable because artists do a lot for their fans so they should be left to have that private space onstage. You can have fun but there's a fine line between heckling and rudeness."



David Renshaw
NME News Reporter

"A good heckle can be hilarious, but don't be a dick about it. Just remember that everyone in the room paid to come and see the people on stage – not you."

Official RECORD STORE Chart

TOP 40 ALBUMS 6 OCTOBER 2013



NEW
01

DAN LE SAC Vs SCROOBIUS PIP

Repent Replenish Repeat SUNDAY BEST

After four years working apart, the electro/hip-hop duo from Essex have reunited to pinch the Number One spot from Haim with a mix of politically outspoken lyrics and danceable beats on their third album.

- 2 AM Arctic Monkeys DOMINO
- 3 Days Are Gone Haim POLYDOR
- NEW 4 Until The Colours Run Lanterns On The Lake BELLA UNION
- NEW 5 One Breath Anna Calvi DOMINO
- NEW 6 Crimson/Red Prefab Sprout ICEBREAKER
- 7 Mechanical Bull Kings Of Leon RCA
- NEW 8 Psychic Darkside MATADOR
- 12 9 Beautiful Rewind Four Tet TEXT
- NEW 10 Join The Club Lucy Spraggan COLUMBIA
- 11 If You Wait London Grammar METAL & DUST
- 12 Tales Of Us Goldfrapp MUTE
- 13 Seasons Of Your Day Mazzy Star RHYMES OF AN HOUR
- 14 Dream River Bill Callahan DRAG CITY
- NEW 15 Brand New Machine Chase & Status EMI
- NEW 16 Drone Logic Daniel Avery BECAUSE MUSIC
- 17 The Bones Of What You Believe Chvrches VIRGIN
- 18 Snapshot The Strypes EMI
- 19 Aventure Agnes Obel PLAY IT AGAIN SAM
- 20 Fuzz Fuzz IN THE RED
- NEW 21 The Paradigm Shift Korn SPINEFARM
- NEW 22 The Best Of Kylie Minogue PARLOPHONE
- 23 Rewind The Film Manic Street Preachers COLUMBIA
- 24 Nothing Was The Same Drake CASH MONEY/REPUBLIC
- 25 Fortress Alter Bridge ROADRUNNER
- 26 R Plus Seven Oneohtrix Point Never WARP
- NEW 27 Tally All The Things That You Broke Parquet Courts WHAT'S YOUR RUPTURE
- 28 In Utero Nirvana GEFEN
- NEW 29 Live At The Academy Of Music 1971 The Band Capitol
- 30 Country Mile Johnny Flynn TRANSGRESSIVE
- 31 The Dark Side Of The Moon Pink Floyd PARLOPHONE
- 31 32 Man & Myth Roy Harper BELLA UNION
- 33 Cupids Head Field KOMOPAKT
- 34 Factory Floor Factory Floor DFA
- 35 Glow And Behold Yuck EMI
- NEW 36 Young Foolish Happy Pixie Lott MERCURY
- NEW 37 Lightning Bolt Pearl Jam EMI
- NEW 38 Bangerz Miley Cyrus RCA
- NEW 39 Jake Bugg Jake Bugg MERCURY
- NEW 40 Ketevan Katie Melua DRAMATICO

The Official Charts Company compiles the Official Record Store Chart from sales through 100 of the UK's best independent record shops, from Sunday to Saturday.

TOP OF THE SHOPS



THIS WEEK RISE BRISTOL

FOUNDED 2009

WHY IT'S GREAT They're a dab hand at booking great instores – The xx, Laura Marling and Frank Turner have all played.

TOP SELLER THIS WEEK Pins – 'Girls Like Us'

THEY SAY "We're what a modern record shop should be – selling records of all genres plus books, cinema and vintage clothing."

18

WHO THE FUCK IS...



Birdsmell?

Is it a noun or a verb?

The former. It's the solo project of Band Of Horses man Ben Bridwell.

Of all the names? Yup. It gets better too. One of Birdsmell's songs is called 'Throw My Mess Around'. You can buy it on vinyl at one of their upcoming American shows.

I think I might give it a miss... Your loss. Bridwell says his new songs are about "pure enjoyment," adding, "it was nice to not give a damn about anything, but having fun recording these songs."

GOOD WEEK ↔ BAD WEEK

Students of Preston

A group of University Of Central Lancashire students attained instant campus legend status after persuading hip-hop star Coolio to come to their digs and cook them a meal. Inevitably, it all ended with an acoustic jam session of 'Gangsta's Paradise'.

Delorean

Spanish band Delorean were the victims of a "virtual kidnapping" in Mexico City, in which they were coerced into submitting their belongings and calling their families asking for a £250,000 ransom. The band survived the ordeal unharmed.

AND FINALLY

Paul-roid

As if creating pop music as we know it wasn't enough, Paul McCartney now claims he invented the selfie and photobombing during his time in The Beatles. Instagram fans, you know who to thank.

Frankly Mr Snoopy

Morrissey has given his approval to the *This Charming Charlie* blog, which replaces Brown's downbeat musings with Smiths lyrics. He is "delighted and flattered" by the cartoons.

Rock Tossers

When Queens Of The Stone Age tour Australia with Nine Inch Nails in 2014, the headline act each night will be decided by a coin toss. Bet Trent Reznor wishes he'd thought of that one at Reading & Leeds.

SOUNDTRACK OF MY LIFE



Alex
Turner



Miles
Davis

Lars Ulrich

Metallica
drummer



THE FIRST SONG I REMEMBER HEARING 'Blue In Green' - Miles Davis

"When I was a kid, my dad [former Danish tennis pro Torben Ulrich] had this music room, and he'd sit up all night listening to jazz records in it. It was right next to my room, so I would fall asleep to the murmur of Miles Davis and John Coltrane through the wall most nights, sometimes waking up to it too. Sometimes, I'd see him going to bed as I was getting up for school in the morning."

THE FIRST SONG I FELL IN LOVE WITH 'Strange Kind Of Woman' - Deep Purple

"I went to see Deep Purple in Copenhagen in 1973. It started me on a journey into rock music and all that goes with it. I was nine, maybe 10, and wasn't supposed to go - my dad had tickets for five of

his friends and one couldn't go, so they snuck me in. It fucking blew my mind, watching Ritchie Blackmore going wild with that guitar up there. I was never the same afterwards."

THE FIRST ALBUM I EVER BOUGHT 'Fireball' - Deep Purple

"After that Deep Purple show, I went straight down

"DEEP PURPLE BLEW MY MIND"

to my record store and asked for 'Fireball'. I remember wanting that album so bad that time seemed to be in slow motion as the guy behind the till handed it to me, and me bolting home to listen to it. I got so hooked on buying records I got a paper round - this horrible fucking 3am to 6am grind - just so I could buy more, more, MORE!"

THE SONG THAT MADE ME WANT TO BE IN A BAND 'Lightning To The Nations' - Diamond Head

"When my family moved to America in 1980, I didn't know anyone so I became more immersed in music. I was so into this Diamond Head record I flew to London to see them. And I was so excited I fucking forgot to arrange a place to stay. When I ran into the band after the show, I told them the lengths I'd gone to to see them play and [guitarist] Brian Tatler put me up for the night. I placed an ad to start a band the day I got back to America, and that's how I met James [Hetfield, Metallica frontman]."

THE SONG I CAN NO LONGER LISTEN TO 'Orion' - Metallica

"There was no song we didn't want to play any more after Cliff [Burton, former Metallica bassist who died in a motor accident] passed away - we had to carry on. But there were some that were so... his. You can be playing 'Orion' and all of a sudden go, 'Fuck! What an incredible piece of music.' Losing him was more like losing a brother."

I don't think I'm gonna be doing choreography on the next Metallica video, put it that way."

THE SONG I DO AT KARAOKE 'Wonderwall' - Oasis

"I've been caught on tape singing 'Wonderwall' a capella. We were recording in the studio and the tapes were still running but I didn't realise and it was put out onto the internet. I don't know if I did it justice or not. I do know that fans sometimes call for me to sing it at shows."

THE SONG THAT I CAN'T GET OUT OF MY HEAD 'R U Mine?' - Arctic Monkeys

"I must have listened to this maybe nine million times since it came out 'cos my kids are fucking crazy for it. The eldest started listening to it first, then the other two picked up on it and they argue between themselves, like, 'Get your own band!' I'm like, 'Hey motherfuckers! I introduced them to all of you, so fucking cut it out!' I started all my kids listening to rock music really early on."

THE SONG I WISH I'D WRITTEN 'The Ballroom Blitz' - The Sweet

"As a piece of pure songcraft, it's genius. Those drums, the energy, even the little skit at the beginning... there's so much to latch on to."

THE SONG I WANT PLAYED AT MY FUNERAL 'Live Forever' - Oasis

"It's just a phenomenal melody and sentiment. I'm actually not sure I want a funeral, though. I think I'd rather people light a candle for me and do things in their own way. I'm not that kind of guy."



Liam
Gallagher

AS TOLD TO AL HORNOR PHOTOS: REX, DEAN CHALKLEY, LFI, RETNA



LIFE THROUGH A LENS

GO AND SEE ALL THE WINNERS' WORK FOR FREE!

Always tracking down the best rock'n'roll photographers in the world, this year we celebrate Pieter M van Hattem and give him the Outstanding Contribution Award 2013

Every music photographer knows that with just one click of a shutter, they've got the power to capture a moment that could come to define their times. From Dean Chalkley's iconic black-and-white stills of Amy Winehouse to Roger Sargent's shots of the early, incendiary Libertines gigs, NME's photographers have captured images that have inspired music lovers across the world. That's why we run the NME Music Photography Awards With Nikon – not only to find the best and brightest new talent, but to honour the legends who help bring the music to life on our pages.

This year, we're proud to announce Pieter M van Hattem as the winner of the Outstanding Contribution Award. Over a two-decade career, Pieter is responsible for some of the most memorable photos of The Strokes, Morrissey, Yeah Yeah Yeahs and MIA, and some of the most legendary NME covers in our history, notably his 2003 White Stripes cover, shot on the eve of their big breakthrough.

Zoe Capstick, NME Photo Director said: "Pieter has a distinctive style, huge talent and innate ability to connect with bands. His inspiring images delivered with his strong vision have been gracing the pages of NME for over a decade. It's a privilege to work with him."

"I feel honoured," Pieter says. "When I was a kid growing up in the suburbs of Seattle, I'd gaze at all my posters of all the great bands from England like Joy Division and Depeche Mode. I later realised they were all shot by Anton Corbijn. I've

"JACK AND MEG KIDNAPPED ME AND TOOK ME ROUND DETROIT"

Pieter M van Hattem

always admired Pennie Smith's photographs of The Clash too. So when I started shooting for NME in 2000, my dreams came true. I'll never be as good as Anton or Pennie in my mind, but to get this accolade I feel maybe I'm standing beside the greats."

Of the 2003 White Stripes cover, Pieter recalls: "It was just as 'White Blood Cells' was coming out, so they were on the cusp of becoming huge. It was so exciting: Jack and Meg just kidnapped us and took us around Detroit all day, showing us the sights. And we went to Jack's house and hung out. So it was an amazing session. A completely unguarded moment."

So what is Pieter's advice for aspiring music photographers?

"Work hard, always have your camera with you, shoot, shoot, shoot, and have a vision – shoot your own way. Try to develop your own eye. If you're shooting live, don't go for the obvious shot. Don't just focus on the frontman – focus on shadows on the wall, other images," he says. "With band portraiture, again, try to always go for the unexpected. Give the viewer something more visually exciting than just the band against a wall looking at the camera trying to look cool. And finally, with digital photography it has become a little easier, but don't get lazy. Expand your knowledge of the technical side of photography as well, to improve on the images."

All the work from the winners of this year's NME Music Photography Awards With Nikon will go on display between October 23 and November 6 at London's Printsplace, 74 Kingsland Rd, E2 8DL. The exhibition is free and you will be able to see Pieter's work alongside the winners from all categories in the professional and amateur categories.



PIETER M VAN HATTEM



NME
NEW
BAND
OF THE WEEK



Swearin'

US DIY punks sign to Wichita and are on their way to the UK

No home's ever dragging me back", Kyle Gilbride yowls on 'Echo Locate', from the new Swearin' LP, 'Surfing Strange'. Calling from his parents' New York house, he and Allison Crutchfield describe how the four-piece have just abandoned their former west Philadelphia quarters before embarking on their first European tour. The 113-year-old Hazel House was home to Swearin', Allison's twin sister Katie's band Waxahatchee, and the ramshackle power-pop of Radiator Hospital – and Kyle has recorded them all in the basement.

The road is Swearin's true home though: as teenagers the Crutchfields started The Ackleys and then PS Eliot in Alabama before touring every nook of the US; at one Brooklyn show, they met Kyle's band, Big Soda, and soon Allison and Kyle started dating. Michigan's Jeff Bolt would trail PS Eliot around the East Coast and eventually the proto-Swearin' followed him to Philly, where they

made him their drummer. "From doing DIY touring, we knew lots of people in different cities," says Allison. "We would make an effort to meet people involved with punk."

Swearin' recorded their poppy, self-titled 2012 debut just so they could get back on tour after their other bands ended, whereas the more contemplative 'Surfing Strange' – out in November – came together over the last year. Both records explore self-doubt in the face of transience, but while 'Swearin'' often addressed Allison's frustrations about the sexist punk communities PS Eliot experienced, 'Surfing Strange' mines more personal lows – "[Striking] up tunes for the wasted [to] give them something to sink to". "I write best when I'm angry," she says. "I'm the most passionate and honest then."

Having already signed Waxahatchee, Wichita snared Swearin' to release 'Surfing Strange'. "I'm a naturally nervous person anyway," Allison says. "The idea that there are more eyes on us is exciting but makes me anxious." They insist they'll still tour DIY and make their own merch, while Kyle admits, "I wouldn't want to rush a record just so we could record with Steve Albini." As he sings on 'Curdled', for Swearin', "Nothing changed, but everything happened". ■ LAURA SNAPES

▼
ON
**NME.COM/
NEWMUSIC
NOW**

► **Hear a playlist
of songs from
Swearin's previous
musical projects**

► THE DETAILS

- **BASED** Brooklyn
- **FOR FANS OF** The Breeders, Waxahatchee
- **SOCIAL** swearinnyc.tumblr.com
- **BUY IT NOW** 'Surfing Strange' is out on November 11 on Wichita
- **SEE THEM LIVE** Swn Festival in Cardiff (October 17–20), and on their debut UK tour with Waxahatchee this month
- **BELIEVE IT OR NOT** Kyle says that he thinks of the UK as a large rustic village – "I can't imagine a well-lit gas station at the side of the road!" – while Allison reveals that she has never left the USA before

Turn the page
for more great
new music

MORE NEW MUSIC

Eyedress

Filipino wonderkid Eyedress used to play guitar in a Manila garage band, but gave it up to produce glitchy, subversive electronica like key track 'Nature Trips'. He's also supported Grimes and How To Dress Well in his home country and is unwaveringly prolific – there's a slew of amazing tracks spread across the net. XL imprint Abeano releases the best of the bunch as the 'Supernatural' EP on December 2.

► **SOCIAL** @eyedress

► **HEAR HIM** 'Nature Trips' is at soundcloud.com/eyedress

The Silver Palms

"If you want to be one of the first thousands to like the next biggest band in history, go ahead and like this." So begins the first ever entry on The Silver Palms' Facebook page. Appropriately, debut single 'Georgia Boy' sounds like KOL circa 2003 with The Strokes' rhythm section chucked in for good measure.

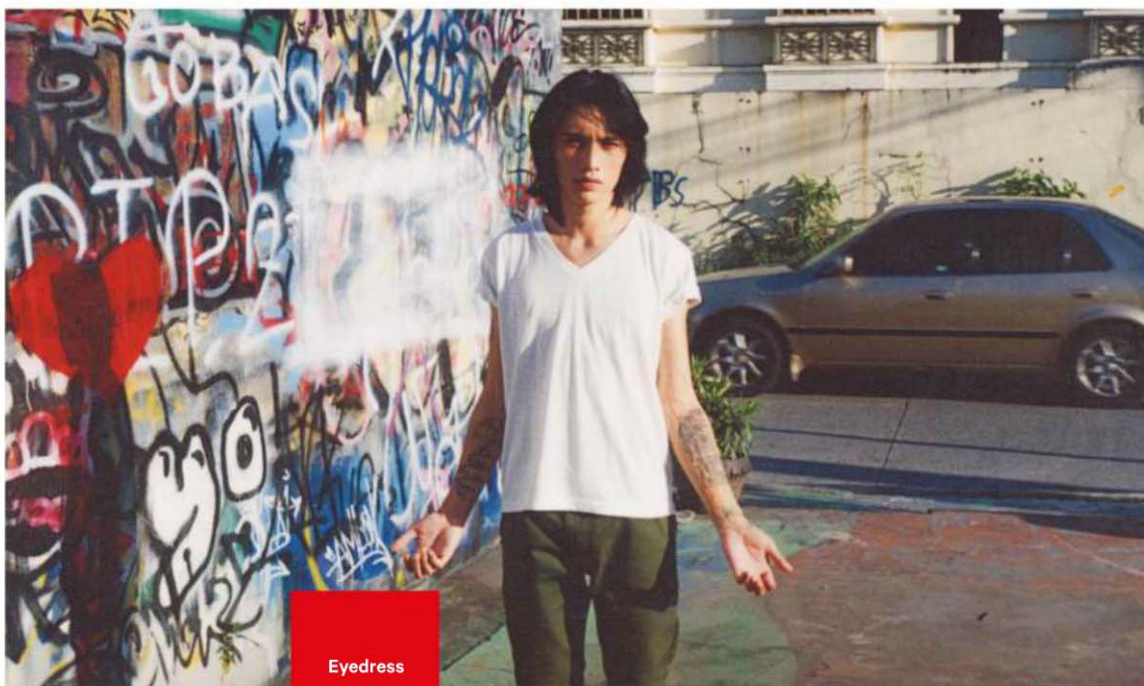
► **SOCIAL** facebook.com/thesilverpalms

► **SEE THEM LIVE** at CMJ this week, if you're in New York.

Otherwise, UK gigs in 2014
► **HEAR THEM** 'Georgia Boy' is on YouTube now

Radical Boy

The excellently named 'Smut' EP by Sheffield-based garage duo Radical Boy is snarlingly addictive. "I'm not



Eyedress

gonna brush my teeth/My friends are older than me" goes 'Playing Out', before joyously admitting "school is my worst nightmare". Easy to believe the rumours that their wild house-party gigs have seen people throwing mattresses out of windows.

► **SOCIAL** @TheRadicalBoy

► **HEAR THEM** The 'Smut' EP is at radicalboy.bandcamp.com

Tense Men

Having decided that they don't already make enough of a magnificent noise-rock racket in their individual bands, some of the chaps from Sauna Youth, Cold Pumas and Omi Palone now play together in Tense Men – a trio that sound, well, like all

three groups combined. A 12-inch is scheduled for release on Faux Discx in early 2014.

► **SOCIAL** tensemen.tumblr.com/

► **HEAR THEM** soundcloud.com/tensemen

Trust Fund

Recalling Elliott Smith if he'd grown up in the age of the internet, one-man band Trust Fund refined his sparse but grungy missives during the years he spent hanging around the Bristol scene. He is both emotionally intense and winningly charming, as evidenced on new EP 'Don't Let Them Begin'.

► **SOCIAL** @TRUST_FUND

► **SEE HIM LIVE** London Old Blue Last (October 27) and touring with Mat Riviere in November

► **HEAR HIM** trustfund.bandcamp.com

Shivum Sharma

Like a south London answer to Perfume Genius, 18-year-old Shivum Sharma crafts delicate citadels of beauty using just his piano and hushed voice. There are only two songs online, but both 'Flicker' and 'Untouched' reflect an artist who names Amy Winehouse and Aphex Twin as influences. 'Flicker'



The Silver Palms

in particular stands out: as it builds to a crushing finale, Sharma's delivery of the line "You looked at me as you spoke the words of red roses" gets jumbled, as though he's singing with a mouthful of heartbreak.

► **SOCIAL** @sshhiivvuumm
► **HEAR HIM** soundcloud.com/shivum-sharma

Blessa

Sheffield five-piece Blessa reel in their influences from a wide spectrum, with New York School poets like Frank O'Hara inspiring the lyrics. Teasing riffs echo The Cure, and Olivia Neller's sweet vocal leaves traces of The Cardigans' 'Lovefool' on debut single 'Between Times', which the band worked on with Hookworms' MJ.

► **SOCIAL** @BLESSA_

► **SEE THEM LIVE** Sheffield, Montgomery Theatre Studio

(November 8), London Topsy Bar (12)

► **HEAR THEM** 'Between Times' is at soundcloud.com/blessa

Climbing Boys

Like a post-punk take on east London's swirling psychedelic scene, Climbing Boys sound like The Horrors if they'd listened to Joy Division when deciding where to go after 'Strange House'. There's a lighter side to the ominous quartet though, with slivers of synth breaking through the gloomy bass and the feathery tone of Tom Salo's vocals subtly referencing the more chipper end of indie pop.

► **SOCIAL** facebook.com/climbingboys

► **SEE THEM LIVE** London Power Lunches (October 23)

► **HEAR THEM** soundcloud.com/climbingboys

BAND CRUSH

MJ

Hookworms



Gurgles

"They're from Leeds and pretty far out, but at the heart of it there's some really great pop songs. They remind me of 'Eureka'-era Jim O'Rourke – spacey and thoughtful. I'm working on their first single now."

► **SOCIAL** facebook.com/pages/gurgles

► **SEE THEM LIVE** Octernal all-dayer, Leeds (October 19)

► For daily new music recommendations and exclusive tracks and videos go to NME.COM/NEWMUSIC

Trust Fund



Lo Fang

Lo Fang is the alter-ego of multi-instrumentalist Matthew Hemerlein, who recently signed to 4AD (Grimes, The National, St Vincent) and releases his debut album 'Blue Film' in January 2014. You can see what drew the legendary label toward Hemerlein. Playing violin, cello, bass, piano and guitar, he combines an academic level of ability with a modern approach to production, including clever use of R&B beats. Songs like

'Boris', sound both timeless and bang up to date.

► **SOCIAL** @Lo_Fang
► **HEAR HIM** lo-fang.com

Jamies Bea

While Jai Paul is deciding whether he's ever going to release anything beyond a couple of singles and some leaked demos, London-based Jamies Bea is here to fill the void. He might not have made anything quite as good as 'BTSTU', but the glitchy, R&B-indebted 'Dreams' and 'Sound Off Surrey' suggest he's working up to it.

► **SOCIAL** facebook.com/jamiesbea
► **HEAR HIM** soundcloud.com/jamiesbea

Krill

The Massachusetts band sure know how to write an anthem. 'Theme From Krill', the opening track from their new LP, 'Lucky Leaves', is three-and-a-half perfect crunchy, yelpy minutes of evangelising: "Krill, Krill, Krill forever". It's a sentiment shared by their fellow W Mass-ers and house show veterans, Speedy Ortiz.

► **SOCIAL** @krilliamhmacy
► **HEAR THEM** wheretheresa.krilltheresaway.bandcamp.com

Break It Up

Cruelly overlooked – until now – Break It Up offer up Philadelphia's very own slice of indie-pop sheen. They're loud and eccentric, combining the audacity of Blood Red Shoes with the technicality of Explosions In The Sky.

► **SOCIAL** @breakitupband
► **HEAR THEM** breakup.bandcamp.com

Mourning Birds

Straightforwardly titled new single 'Oh Yeh!' is gloriously British balls-out garage-rock that picks you up, slams you over its knee, slaps your arse red raw and makes a run for it. All in well under two minutes.

► **SOCIAL** @themourningbirds
► **HEAR THEM** Watch the 'Oh Yeh!' video on YouTube

More new music on page 25 ➡

NEW SOUNDS FROM WAY OUT

This week's columnist

THOM GREEN
Alt-J



ALL MIXED UP



Hello again, you. When I was considering what to write about this time around I thought about my interest in mixes. I like the fact there's total freedom for the producer to use the tracks together to create something new, and I like the personality in them. So here are a bunch of my current favourites, all of which you can find on SoundCloud.

I'm a big fan of **Arca's** mixes – they're more of a composition of sounds, really. He's the guy who's produced Kanye and FKA Twigs this year, and his mix '&&&&' is what you need to check out. You can tell right from the start what kind of experience it will be, and 'weird' – for want of a better word – is what springs to my mind. With stunning melodies crammed between aggressive beats it really is an ambitious piece of work.

I know I've binged on about **Clams Casino** before, but if you're not familiar with him just listen to his 'Essential Mix'. It gives you a solid taste of his signature cloud rap sound, which I'm obsessed with.

On a similar tip, **Rustie's** 'Essential Mix' is also worth your time. What I like about this stuff is that artists like TNGHT added new sounds and dimensions to bass music – among countless other trap producers, as well as Rustie himself. He's not just a solid producer but a genuinely innovative DJ too, and this is my kind of mix.

I can't really write this and not talk about a couple of more familiar names, and **Diplo's** 'Got Stoned...' mix comes to mind. Diplo kind of does my head in most of the time because of how big his ego is, but even I can't deny how good he is at what he does. This mix takes in a lot of older music, from indie to metal to lounge to blues. It's great to just leave on in the background, usually while you're avoiding doing something important.

Finally, **Nicolas Jaar's** 'Essential Mix' is another must-listen. The first 10 minutes alone make it worthwhile. He can sometimes be a bit boring live, with pretty much the same tempo throughout the set, but he's been extremely creative and confident with his track choices here. I like how he showcases the idea that a mix is a mix, whether or not it's just track after track, and how the dialogue and vocal samples give you the sense that you're listening to a picture, almost.

Next week: Felix White from The Maccabees

IPC



Clams Casino

"MIXES GIVE YOU TOTAL FREEDOM TO CREATE SOMETHING NEW"

23

Radar LABEL OF THE WEEK

Perennial Death



► **FOUNDED** Early 2010 by members of the bands Sonskull,

Whiteboss and HPP

► **BASED** Olympia, Washington

► **KEY RELEASES** Milk Music – 'Beyond Living' (2010)

Sonskull – 'Birth, Scene/Rewind' EP (2010)

White Boss – 'LP' (2010)

► **RADAR SAYS** Starting out as a way of harnessing the amazing crop of live wires popping up in such a small city, Perennial Death is still based in Olympia today. The label is currently helped by Hayes Waring and Milk Music bassist David Harris.

► For daily new music recommendations and exclusive tracks and videos go to NME.COM/NEWMUSIC

Circa Waves

One of the UK's most sought-after unsigned bands, Liverpool four-piece Circa Waves are finally getting their act together. New single 'Good For Me'/'Get Away' is an impeccable slice of early Strokes-influenced rock, and word is they've got another 20 to 30 songs where that came from. Next step? Get an album out early next year.

► **SOCIAL** facebook.com/circawaves

► **HEAR THEM** The new single is at soundcloud.com/circawaves

Rejje Snow

Irish MC Rejje Snow decided to be a rapper after being invited onstage at a Pharrell Williams gig aged just 11. The 'Rejovich' EP showcases Snow's transatlantic style with a mixture of conscious lyrics, on-trend production and a disconcerting but unmistakable Dublin twang. It's with good reason that he



Indiana

supported Kendrick Lamar on tour earlier this year. Can't be long before Pharrell is getting back in touch.

► **SOCIAL** @rejjesnow

► **HEAR HIM** soundcloud.com/rejjesnow

Empty Pools

As a small cluster of bands put Bristol back on the musical map – think Oliver Wilde, Trust Fund, and Howling Owl Records – Empty Pools are spreading the city's good name further afield, touring with Menomena and Eleanor Friedberger. Finally, their debut album, 'Saturn Reruns', is due for release on November 4 through Battle Worldwide. After a string of bold, catchy singles, it's on new track 'Medium Wave' that their complex rhythm section and aggressive front row marry up best.

► **SOCIAL** @emptypools

► **SEE THEM LIVE** Instore at Bristol Rise, (November 2); London Betsey Trotwood (9)

► **HEAR THEM** emptypools.co.uk

Indiana

On new track 'Mess Around', Nottingham's Indiana takes cues from the Lana Del Rey school of high drama, adding glacial synths and a powerful use of space to sum up her cathartic take on pop music. It's been a busy year already, with Indiana giving birth to first daughter, Etta, and performing for the Queen during Her Majesty's visit to BBC Radio 1. Motherhood won't slow her down though,



with songs like 'Bound' and 'Animal' hinting that there's more pain to be dredged up and turned into chart-bothering hits.

► **SOCIAL** @indianathegirl

► **HEAR HER** 'Animal' is at soundcloud.com/indianathegirl

Gentlemen

Following in the Technicolor wake of Tame Impala and Temples, London band Gentlemen take the glam-pop template and twist the kaleidoscope until it contorts into their own unique vision. Having supported Childhood and Foxygen already this year, 'Children Of The Setting Sun' – a mind-bending psych tune reminiscent of Pink

THE NEXT STEP FOR CIRCA WAVES? GET AN ALBUM OUT

Floyd – is the first taste of what's to come from the five-piece.

► **SOCIAL** @yesitsgentlemen

► **HEAR THEM** gentlemen.gentlemen.com

Is Bliss

Split between the seaside towns of Portsmouth and Brighton, Is Bliss have more of a case than most for making beach-bound sounds. Instead, though, the four-piece sound like they've spent their lives in dimly lit rooms. 'Nitrate Confusion' is doomy psych, and 'Desire' comes on like a hazier Childhood.

► **SOCIAL** facebook.com/is-bliss

► **HEAR THEM** 'Desire' is at soundcloud.com/isbliss

Radar NEWS ROUND UP

CHEETAHS RE RECORD ALBUM

With double A-side 'Cut The Grass'/'Kenworth' out this week, the Wichita band have told *Radar* their debut album is now finished. Despite starting sessions in January, they ended up re-recording everything. Singer Nathan Hewitt says: "We've been pretty brutal with ourselves – but it's all the better for it."

PATTERNS READY DEBUT

Electronic drone-pop four-piece Patterns have revealed their debut album 'Waking Lines' will be released on January 6 on Melodic. It's full of shimmering synths and hazy production, and sounds "like those weird dreams that feel familiar but alien at the same time," frontman Ciaran explains.



Cheetahs



Patterns

COVES SIGN TO NETTWERK

Psych-garage duo Coves have signed an album deal with Nettwerk. The pair will unleash the results in January on an as yet untitled release "about heartache and revenge", according to Nico-esque vocalist Beck Wood. Upcoming single 'Beatings' (released on November 11) will be the first taster.

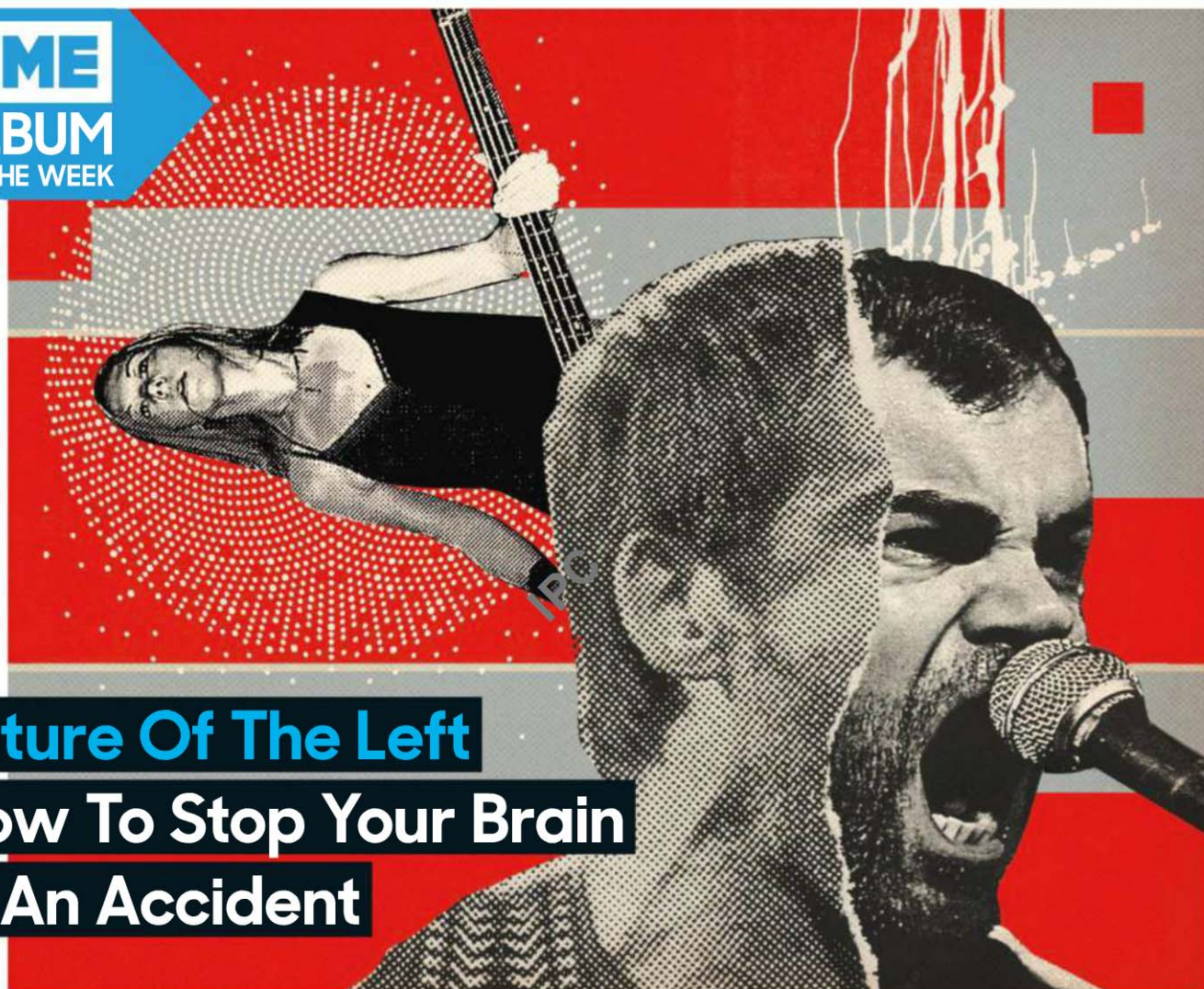
PASKALEV OVER THE MOON

Norway-based Communion signing Mikhael Paskalev has told *Radar* of his excitement to be touring with Half Moon Run next month, around the release of his new EP 'I Spy' (out November 18). "I met them at SXSW and I thought Devon [Portielje, vocalist] looked like my long-lost brother!" he explained.

Reviews

► THE DEFINITIVE VERDICT ■ EDITED BY TOM HOWARD

NME
ALBUM
OF THE WEEK



Future Of The Left How To Stop Your Brain In An Accident

Fourteen tracks of pure atomic fury and scalpel-sharp lyrics from the UK's most underrated rock band



Sense' was characterised by tongue-in-cheek silliness and fussy arrangements, the follow-up 'How To Stop Your Brain In An Accident' is direct and heavy as hell – as it should be. It is a serious album for serious rock fans, even though taking anything seriously isn't exactly Andy Falkous, Jack Egglestone, Jimmy Watkins and Julia Ruzicka's strong point.

The power of 'How To Stop Your Brain...' can be partly attributed to the welcome return of British rock's toughest and most acidic guitar sound. A hangover from frontman

So here it is: the stunning and unexpected return to top form of the UK's most criminally underrated rock band. It's a surprise, because not since their 2007 debut 'Curses' have Cardiff rockers Future Of The Left sounded this thrilling. Where last year's disappointing third album 'The Plot Against Common

Falkous' nine years in Mclusky, the sound in question is less like a guitar and more like some mutant strain of power electronics. It was, across their previous two albums, slowly being phased out of FOTL's DNA. But here it is again, broken down into 14 thumps of pure atomic fury, and the result is something like the strangest and soarest funk music imaginable.

Setting the tone, opener 'Bread, Cheese, Bow And Arrow' is a study in extreme minimalist rock, and Falkous' lyric "I'm just a man: a simple thing" is the perfect introduction to the album's rawness. Purged of the vocal harmonies, kitschy organ and sing-song melodies that cluttered the band's increasingly soft sound, all that's left is three and a bit minutes of coiled tension and measured violence: a focused, post-hardcore give-and-take between space and roar, restraint and face-melting release.

The album continues in the same vein with 'Future Child Embarrassment Matrix' and 'I Don't Know What

ILLUSTRATION: JIMMY TURRELL

You Ketamine' – the former a doom-rock juggernaut with a heavy acceleration in pace, the latter resembling an industrial retread of 'Small Bones, Small Bodies' from 'Curses'. 'She Gets Passed Around At Parties', meanwhile, is pure late-'80s American post-punk – a danceable blend of clipped bass and crunchy power riffs.

THREE ESSENTIAL FOTL TRACKS

As picked by frontman Andy Falkous

Manchasm

Album: *Curses*, 2007
AF: "It represents our stupid, more frivolous side. It's about prophets – false prophets, true prophets. Every band needs a bit of pure bullshit."

Lapsed Catholics

Album: *Travels With Myself And Another*, 2009

AF: "I recorded the intro at home when I was really ill, which is why it sounds 18 per cent more demented than usual."

Robocop 4 – Fuck Off Robocop

Album: *The Plot Against Common Sense*, 2012

AF: "Lots of people don't like that song. They say it's too obvious. Sometimes somebody has to be obvious. You can't always eat hounous; sometimes you have to have a ham sandwich."

modern British culture with the kind of scalpel-sharp precision not seen since Jarvis Cocker. But more importantly, against the impossibly evil sonic backdrop, his devilish barbs have never sounded so delicious. ■ JOHN CALVERT

► THE DETAILS

► **RELEASE DATE** October 21 ► **LABEL** Prescriptions ► **PRODUCER** Charlie Francis ► **LENGTH** 45.59 ► **TRACKLISTING** ►1. Bread, Cheese, Bow And Arrow ►2. Johnny Borrell Afterlife ►3. Future Child Embarrassment Matrix ►4. The Male Gaze ►5. Singing Of The Bonesaws ►6. I Don't Know What You Ketamine ►7. French Lessons ►8. How To Spot A Record Company ►9. Donny Of The Decks ►10. She Gets Passed Around At Parties ►11. Something Happened ►12. The Real Meaning Of Christmas ►13. Things To Say To Friendly Policemen ►14. Why Aren't I Going To Hell? ► **BEST TRACK** Future Child Embarrassment Matrix

8

MORE ALBUMS

Euros Childs Situation Comedy

National Elf



Since the demise of the much-missed Gorky's Zygotic

Mynai in 2006, frontman Euros Childs has released a dizzying array of solo records. His ninth leaves behind the wearing synth experiments and lo-fi oddities of recent years for a set of witty piano-pop songs. However, its character studies have a grim undertone – 'Second Home Blues' looks at how empty holiday cottages have damaged the Welsh countryside, and 'Holiday From Myself' is a portrait of a disaffected songwriter tired of being played "on a shuffle that never ends". It ends with the 14-minute 'Trick Of The Mind', perhaps Childs' most beautiful song ever. Maybe Gorky's aren't so missed now.

■ TOM PINFOLD

8

The Wave Pictures City Forgiveness

Moshi Moshi



Double albums are tricky beasts, and it's difficult to

think of many that wouldn't have benefitted from a little editing. The Wave Pictures' fifth album for Moshi Moshi is no different. It starts brilliantly with the ragged Nick Cave-ness of 'All My Friends' and moves on to 'Before This Day', which, along with 'Red Cloud Road (Part Two)', would fit in well on Paul Simon's 'Graceland'. The shiny world-beat seems incongruous next to the rest of the album, which borrows many a trick from Neil Young's powerful, minimal guitar playing. 'The Yellow Roses' typifies the lull in the album's mid-section, and is all the more annoying when you realise how special this record could have been with a little more quality control. ■ ANDY WELCH

7



Best Coast

Fade Away EP

Californian duo's mini-album of charming but limited stoner fun

Since 2009, the Californian duo led by Bethany Cosentino have peddled their snappy lo-fi guitar tunes across two albums with all the energy of a comatose cat. Releasing a seven-track mini-album is perhaps Cosentino's most self-aware move yet: when you've heard one Best Coast song you've heard them all, so why record 12 when seven will do? First track 'This Lonely Morning', features bandmate Bobb Bruno's trademark distorted chords, while Cosentino sounds like a snail-paced Jenny Lewis singing The Wannadies' 'You And Me Song' in a retro karaoke bar. Elsewhere, rhymes such as "I wait for you to stay/But sometimes you just go away" suggest her lyrical nous hasn't developed. But if you're a fan of the band's stoner charm and enjoy guessing lyrics to songs as they meander from your speakers, there's fun to be had here. ■ EVE BARLOW

27

6

► THE DETAILS

► **RELEASE DATE** October 21 ► **LABEL** Jewel City ► **PRODUCER** Wally Gagel ► **LENGTH** 26.59 ► **TRACKLISTING** ►1. This Lonely Morning ►2. I Wanna Know ►3. Who Have I Become? ►4. Fear Of My Identity ►5. Fade Away ►6. Baby I'm Crying ►7. I Don't Know How ► **BEST TRACK** This Lonely Morning

Pyramids Invisible Scream EP

Paracade



Drea Smith's effortlessly narcotic vocal makes everything

she sings sound like she's casting a spell. And despite Pyramids' slightly iffy pedigree (the other half of the duo, Tim Nordwind, plays bass for novelty video types OK Go), this is a thoroughly

classy EP. The title track is all introverted sadness offset by dark-hearted distortion worthy of The Kills, while 'Everything Leads Back To You' ups the electronic element. 'Better Than Before' pits slow-building pianos against a kind of desperate hopefulness, before a thrashing live cover of PJ Harvey's 'Rid Of Me' ends the record with some serious chutzpah.

■ LISA WRIGHT

8

Ducktails

Wish Hotel EP Domino



This EP of hazy psychedelic pop is the second

Ducktails release this year from Matt Mondanile of American indie-rockers Real Estate. Like previous Ducktails outings it's a record that owes as much to '60s rockers The Moody Blues as it does to college rock, with the title track sounding like a too-stoned Pavement, 'Jazz' resonating with krautrock ambitions and 'Tie Dye' lost somewhere in between. Initially a side-project that began in Mondanile's folks' basement, Ducktails have been labelled 'chillwave' and 'hypnagogic pop' due to their navel-gazing appeal. Sadly that appeal is lacking from this release, as is any sense of urgency, leaving 'Wish Hotel' languishing in the middle of nowhere.

5

■ HUW NESBITT

CFCF

Outside Dummy



Montreal's Mike Silver has let his expanding horizons

dictate his second album, which reflects his regular travel between North American metropolises. It's electronica made with technology that's very 2013 but arrangements that are pure '80s. Think ambient-period Talk Talk, The Blue Nile at their most studied or even – no, come back! – Sting or Peter Gabriel's more introverted moments, particularly on the beautifully mechanical Bonnie 'Prince' Billy cover 'Strange Form Of Life', and when the synths find the marimba setting on 'Jump Out Of The Train'. It's a well-assembled album, and the steady, trance-like flow of 'The Forest At Night', and the eiderdown of sound on 'Transcend' are absorbing.

6

■ MATTHEW HORTON



Omar Souleyman Wenu Wenu

The Syrian singer courted by Damon and Björk heads to Brooklyn, ropes in producer Four Tet and makes some folk-techno bangers

Omar Souleyman is not the kind of guy you'd earmark for crossover fame. A moustachioed fortysomething gentleman in ever-present dark glasses and red and white kaffiyeh, Souleyman hails from a rural area of Syria near the Iraq border, and has spent most of his career playing weddings, his fame spreading across the region via a reported 500 releases recorded to cassette and passed around by hand or sold at local music kiosks.

How, then, is Souleyman signed to an imprint of Domino, rubbing shoulders with Franz Ferdinand and Arctic Monkeys? Well, his music is a blast – a high-speed collision of folk tradition and electronic instrumentation that sees him chanting and singing sincere love poetry in his

native tongue over breakneck dabke rhythms, keyboard stabs and blazing electric saz solos. Since his breakthrough in the west with a string of compilations on the Sublime Frequencies label, Souleyman has been courted by Björk and

Damon Albarn and won over crowds at festivals from Womad to Field Day.

'Wenu Wenu' is Souleyman's highest profile release yet. It's also the first of his albums to be recorded outside his homeland (currently the site of a bloody civil war). Instead, 'Wenu Wenu' came together in a Brooklyn studio with Kieran 'Four Tet' Hebden as producer. There is undeniably a touch more polish to the music – a brighter sheen to the squirming saz of 'Wenu Wenu', a bit more percussive oomph to the haywire scales of 'Ya Yumma'. But everyone's job here appears to be dedicated to presenting Souleyman's music in crystal clarity.

As ever, it's not always easy to get exactly what Souleyman is singing about. Traditionally his songs focus on the topics of romantic longing and heartbreak. For those who can't understand Souleyman's mother tongue, his main role is as stern ringmaster, his barked commands pushing the music on to new levels of intensity. A couple of slower-paced moments, 'Khattaba' and 'Mawal Jamar', drag a little, but 'Warni Warni' is undoubtedly the best Syrian-folk techno banger you'll hear this – or any other – year.

8

is a bit croakier these days, but the band's riffs are as pummelling and unforgiving as ever, especially on the opening double-whammy of 'Heartbreaker' and 'Coup De Grace' and the coruscating 'Going To Mexico'. The pace only drops during the hazy 'Lost Woman Blues', in which Lemmy shows some vulnerability in matters of love. He'll probably get over it, seeing as he's indestructible.

6

■ ALAN WOODHOUSE

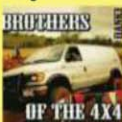


THE DETAILS

- ▶ **RELEASE DATE** October 21
- ▶ **LABEL** Ribbon Music
- ▶ **PRODUCER** Kieran Hebden
- ▶ **LENGTH** 39:46
- ▶ **TRACKLISTING** ▶ 1. Wenu Wenu ▶ 2. Ya Yumma ▶ 3. Nahy ▶ 4. Khattaba ▶ 5. Warni Warni ▶ 6. Mawal Jamar ▶ 7. Yagbuni ▶ **BEST TRACK** 'Warni Warni'

Hank 3 Brothers Of The 4x4

Megaforce



As the grandson of country icon Hank Williams and son of

country-rock superstar Hank Jr, country music is in Shelton 'Hank' Williams III's blood. But he's carved his own niche, melding sparkling fiddle-and-banjo bluegrass with punk in a style he calls "hellbilly". This excellent eighth solo album again finds him honouring

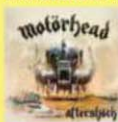
tradition while taking pride in his struggle to find his own path ('I've earned every one of my deep and lonely scars', as he puts it). He lifts a motif from the Johnny Cash hit 'Orange Blossom Special' and turns it into a rollicking hoedown about hunting with his dogs ('Looky Yonder Commin', gives 'Sweet Home Alabama' a sassy, smutty rewrite ('Held Up'), and laments his overindulgence on "whiskey, pills and damn cocaine" ('Hurtin' For Certin').

8

■ ANGUS BATEY

Motörhead

Aftershock UDR Music



After 67-year-old Motörhead frontman and all-

round rock legend Lemmy suffered a series of health problems earlier this year, you'd think the notorious hellraiser might have decided to slow down a bit. Nuh-uh. And it's heartening to hear that these issues haven't altered his band's no-frills approach one bit. His voice

Reviews

Wet Nuns

Wet Nuns
Throng Of Nobs



This Sheffield duo started as "a joke that isn't funny any more" (their words), and are splitting up soon after this debut comes out. Such disregard for their own existence means it's easy to forgive the northern din-makers' deficiencies, such as singer Rob Graham

not having a power-bellow strong enough to helm Led Zeppy opener '7 Year Itch'. There'll be no mourning the loss of a potentially great band here, but there's fun to be had in the Queens Of The Stone Age-alike 'Hanging' and the Wolfmother romp of 'Broken Teeth'. Plus the band are releasing 'Wet Nuns' on their own Throng Of Nobs label, meaning that they've run away with the accolade of best band/label name combination of all time. **6**

JAMIE FULLERTON

DJ Rashad Double Cup

Hyperdub



It's not often you encounter something completely new – and exciting, to boot – in music these days. Except, that is, when the new music in question is footwork, the Chicago-born dance genre. Not only is it the world's most future-predicting musical form, but it's one that's constantly evolving and manically experimental, and

reinvents itself on an almost weekly basis. Redefining the boundaries once again, DJ Rashad's 'Double Cup', his first album for Hyperdub, is unprecedented even by footwork standards. It's the sound of the genre at its most bonkers, with the scene's most brazen producer churning out never-before-heard sounds that range from the acid-ghetto-house of 'Acid Bit' to the footwork/jungle hybrid of 'I'm Too High'. Impressive stuff. **8**

JOHN CALVERT

Ballet School

Boys Again Bella Union



"Her voice is utterly amazing – reminds me of Liz Fraser plus the Cranberries," wrote Grimes of Ballet School singer Rosie Blair's lusty, breathy croon. That Cocteau-ish quality may have persuaded Simon Raymonde to sign the Berlin-based band to Bella Union, but once you pass 'Ghost' – the moony, uninspired epic that opens the band's debut EP – things become much more twisted and intriguing than just another ethereal pop echo. Ballet School have the romantic, gated strut of New Order circa 'Temptation' and the warped '80s synthpop abrasion of Grimes' Arbutus labelmates Tops, as well as Blair's most exciting vocal quality: the Cyndi Lauper-ish yawp she shows off on 'Crush'. **7**

LAURA SNAPES

Those Darlins

Blur The Line Oh Wow
Dang/Thirty Tigers

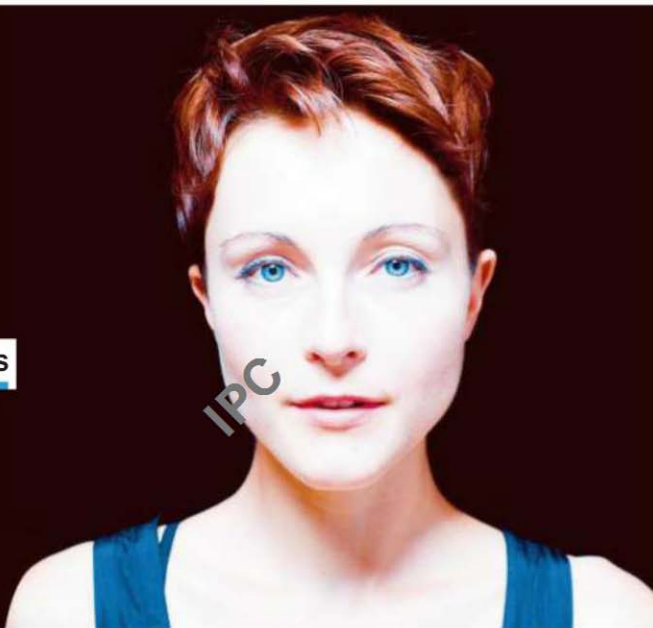


Tangled naked on the sleeve in a pose you'd pay money never to see Public Service Broadcasting recreate, Tennessee's Those Darlins don't just want their third album of lo-fi bubblegum garage-country to crystallise the burgeoning Nashville scene. They want us to confront the disruptive juxtapositions of gender and civilisation that we all ponder when faced with four people fondling each other. Their truck-stop talk of tumours, drunk moms and Isaiah 11:6 focus the album on Deep South degradation, but the lush Lemonheads-pop of 'Drive', the stoned drive-in glam of 'That Man' and the girl-band psych-blues of 'Baby Mae' lend this record the tint of a narcotic and poetic take on Fleetwood Mac's 'Tusk' with Jack White on fuzz and Phil Spector on shotgun. **8**

MARK BEAUMONT

Poliça Shulamith

Alt.pop melodies and feminist politics: the Minneapolis band tackle darker sounds and serious issues on their second LP



▶ The opening sentence of late Canadian feminist Shulamith Firestone's 1970 book *The Dialectic Of Sex* reads: "Sex class is so deep as to be invisible." You could argue that not much has changed in society since that line was written, and it is an inspiration to Poliça frontwoman Channy Leanagh. "[Firestone] is my muse and my mentor from the grave," she says. "I want people to know about her." Hence the name of Poliça's second album.

There may be a political agenda within 'Shulamith', but it doesn't detract from the same sort of delicate synthpop that made her 2012 debut 'Give You The Ghost' such a joy. Leanagh wears her feminism lightly, choosing to operate at a personal level and talk about her own experiences rather than making sweeping generalisations.

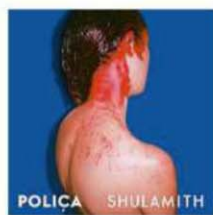
The album opens with 'Chain My Name' and Leanagh wondering, "Are

we just made to fight/All our lives?" over pulsing digital bass, whipcrack drums and shimmering synths. The vocals are distorted rather than Auto-Tuned, which sums up Poliça's shift to a darker sound. Things get even darker on 'Smug', a kiss-off to a cheating lover that feels almost gothic. Meanwhile, the funk-up bass and cavernous echo on 'Tiff' have shades of '80s Prince about them, as do the lines "I don't want a diamond ring/Found a man, and he's found me/It's a pact like a lion's den". Love is a battlefield.

The only mis-step is 'Very Cruel', an ungainly clash of snarling synth bass, trip-hop beats and Leanagh straying into theatricality as she struggles to compete with what's going on around her. It sounds like a Portishead reject.

But this is a momentary blip. Overall, 'Shulamith' is a record that takes on serious issues but always feels engagingly personal, with ideas set to the kind of alt.pop melodies you couldn't forget even if you wanted to. If you're looking for comparisons, try somewhere at the uncharted interface of La Roux, Robyn and Grimes. No-one has been here before. **7**

CHRIS COTTINGHAM



THE DETAILS

- ▶ **RELEASE DATE** October 21
- ▶ **LABEL** Memphis Industries
- ▶ **PRODUCER** Ryan Olson
- ▶ **LENGTH** 51:00
- ▶ **TRACKLISTING** ▶1. Chain My Name ▶2. Smug ▶3. Vegas ▶4. Warrior Lord ▶5. Very Cruel ▶6. Torre ▶7. Trippin ▶8. Tiff ▶9. Spilling Lines ▶10. Matty ▶11. I Need \$ ▶12. So Leave
- ▶ **BEST TRACK** Chain My Name

FILM

Muscle Shoals

The story of the legendary studio that put the Deep South on the musical map

There are two moments in director Greg Camalier's first film that rise above the material that surrounds them, and almost take the breath away. Both feature icons of 20th century music

— one man, one woman — remembering the first time they worked at a studio called Muscle Shoals in a town in Alabama that was barely a pinprick on the map. Both Wilson Pickett's version of 'Land Of 1000 Dances' and Aretha Franklin's 'I Never Loved A Man (The Way I Love You)' changed lives. Both singers had the same misgivings about this place in the heart of the recently desegregated Deep South and the white musicians and producer they were sent to work with. And both stories shock because, as the people involved tell the tale from their respective viewpoints, you grasp how fragile those moments were. A visibly awestruck Roger Hawkins recalls how Pickett telling him he was a great drummer turned the gawky 20-year-old into an even better one. Spooner Oldham plays the keyboard riff he hit upon by accident, saving the deadlocked Aretha session and allowing the song to be born. One wrong word, one different choice, and we live in a different world.

The town of Muscle Shoals became synonymous with an earthy, tactile, funk-infused, rock-raw strain of soul music, and *Muscle Shoals* the movie does a great job of explaining how and suggesting why. The fearless and peerless musicianship of Oldham, Hawkins and the other

members of the local house band later nicknamed The Swampers was key. But at the film's heart is the scarcely believable story of producer, songwriter and owner Rick Hall. Born into poverty and beset by tragedy, Hall found his life's purpose in confounding expectations. "I always felt that every time I cut a record, my life depended on it," he says, and the music bears him out.



RELEASE DATE October 25
DIRECTOR Greg 'Freddy' Camalier

A constellation of stars — including Mick and Keith, Aretha and Wilson, Candi Staton and Steve Winwood — recall the superlative records they made in the town and hymn the men who laboured in obscurity to help create them. But the film also finds room for moments of magic and mystery: Bono talks of the sound coming up from the dark, wet ground, while elegiac shots of windblown cornfields and ripples on the haunted Tennessee River locate Muscle Shoals in the realm of myth. The second half sags as soul takes a back

seat to rock, but the final scene ties it all together. As several Swampers return to Hall's studio to back Alicia Keys on a remake of 'Pressing On', a song they'd recorded in the town with Bob Dylan over 30 years earlier, you can feel history, destiny and integrity coming together. ■ ANGUS BATEY

8

Moby

Innocents Little Idiot In the build-up to his 11th album, Moby blogged

about loving James Blake and The Knife. He followed it up with another post calling for "S&M gymnasts" to get in touch to appear in 'The Perfect Life' video with Wayne Coyne. Promising. Perhaps 'Innocents' would be the moment the 48-year-old

New Yorker cast aside the wishy-washy techno he's been peddling since 1999's 'Play'? No. Despite the wizened vocals of Mark Lanegan on 'The Lonely Night' and Skylar Grey on 'The Last Day', and a co-producer called Mark Stent who's worked with Muse and Oasis, Moby has created an album full of saccharine strings, endless loops and narcoleptic synths. The mind boggles. ■ LUCY JONES

4

Ryan Hemsworth

Guilt Trips Last Gang

Toronto-based producer Ryan Hemsworth has been dubbed the 'Remix Ryan Gosling' for the way he coolly collides skittering trap with woozy chillwave synth. His pop bootlegs have positioned him as a full-on frat party DJ. Debut full-length 'Guilt Trips' continues to address this

balance. Inspired by high-school cliques — and, by the sounds of it, a deep love of *Donkey Kong* — it flirts with breathy R&B ('One For Me' featuring Tinasthe), ghostly Aphex Twin-isms ('Happiness & Dreams Forever') and intricate electronica that's deeper than an episode of *The Returned*. Hip-hop may rule the locker room, but it's the sensitive beats that make the girls swoon.

■ KATE HUTCHINSON

8

PLAY IT AGAIN

RECENTLY RATED IN NME

Radkey Devil Fruit EP

"Lets go of inhibitions in a fit of Nirvana-esque grunge. Things veer into unhinged raucousness... the sludgy riff spooling out of Dee Radke's guitar adding to the sense of fury." (NME, October 12)

8

Albert Hammond Jr AHJ EP

"The Strokes' itchy aesthetic hooked to sunny melodies in thrall to Tom Petty and West Coast pop, juxtaposing New York cool with LA lustre." (NME, October 5)

7

Various Red Hot + Fela

"Sounds inventive and at times truly odd while never losing sight of paying tribute to Fela's sound. Includes up-and-coming rap superstars Chance The Rapper, Childish Gambino and South Africa's Spook Mathambo." (NME, October 12)

8

Fuzz Fuzz

"Fizzes with spontaneity, from its sinuous riffs and Sabbath-owing rhythm section, played at delirious punk-rock speed, frolicking in their dirgey sound like piglets in mud." (NME, October 12)

8

Paul McCartney New

"'New' avoids becoming another cheesy thumbs-akimbo entry into the Groovy Uncle Paul canon; instead, it's his most enjoyable and fun record in years. The sound of a pretty old dog having some fun with lots of rather old tricks." (NME, October 12)

7

NME
GIG
OF THE WEEK

Fat White Family

Wild-eyed South Londoners
shave their heads, get naked
and play hard

32

Taking the decision to shave an enormous, monk-like bald patch into the top of your head says a lot about a person. It says things like 'don't let this guy near your kids' and 'probably not very employable', but also points to exactly the kind of unhinged weirdness that makes for a brilliant frontman. Tonight, Fat White Family's figurehead Lias Saoudi looks proud of his shining bonce, and he and his band of wild-eyed reprobates are staking a claim to being the most degenerate band on Earth right now. From the Black Lips romp of 'Is It Raining In Your Mouth?' to the creepy sex-pest vibes of 'Cream Of The Young' via bassist Joe Pancucci's remarkable talent for getting topless (he can remove his clothes at the same time as playing a riff), the south Londoners are genuinely, thrillingly, disturbing.

■ LISA WRIGHT

9

The Lexington

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London

Oct 2

ANDY FORD

19 OCTOBER 2013 | NEW MUSICAL EXPRESS

Jay Z

Manchester Arena

Thursday, October 3

The 'Magna Carta...' tracks are a drag, but once he hits his peerless back catalogue it's pandemonium

It takes 40 minutes for New York's rap don to locate his mojo tonight, and the blame rests with songs from this year's 'Magna Carta Holy Grail' album. The grandiose piano intro to 'Holy Grail' announces Jay Z's kingly entrance, but the jarring transitions between the rap verses and Justin Timberlake's recorded refrains ruin the flow. Already the crowd's hysteria is fading to nothing. 'MCHG's most lumbering tracks – 'Crown' and 'FuckWithMeYouKnowIGotIt' – are followed by the sombre Frank Ocean collaboration 'Oceans', on which Jay Z momentarily forgets his lyrics. The slump in the crowd's energy affects the rapper's performance, and his attempts to engage the indifferent masses in a singalong on 'Somewhereinamerica' are strained.

Thank God, then, for the most spectacular back catalogue in rap. Drawing first blood is 'U Don't Know' from Jay Z's rugged 'The Blueprint', which cuts right through the doddering haze left over from the 'MCHG' tracks. The abrasive rap-rock of '99 Problems' follows, and administers a much-needed shot of intensity. But even that can't match the grandness of 'Empire State Of Mind', the rapper's epic hymn to

New York. It's the first track tonight that gives the inaugural UK show of the Magna Carter World Tour a sense of occasion. The recovery continues with 'Who Gon Stop Me' from 2011's gaudily swag Kanye collaboration 'Watch The Throne', and as West's grotesque synth-rock production molests the sound system there's pandemonium in the stalls.

The real turning point comes with the bling-rap masterpiece 'Big Pimpin'', and its irresistible combination of narcotic party hooks and seductively wicked materialism. From here on in Jay Z is unstoppable, and he knows it. With his black T-shirt emblazoned with a holy cross (Kanye West isn't the only one with a God complex) and sporting rap's most preposterous bling-piece (snake-thick chains and half an African gold mine for

a pendant) he struts about like a boxer. The absence of any band, dancers or guests works to his benefit and reinforces the impression of a man without equal. It doesn't even matter when, after 100 minutes of uninterrupted spitting, his hoarse voice becomes weak and high-pitched. On the big screens he resembles a bronze monument, even if the cameras occasionally capture a burgeoning double chin on the 43-year-old.

Rap's cult of materialism is the most hackneyed aspect of the genre, but in the hands of Jay Z consumption is an art form. His casual but technically flamboyant flow encapsulates the self-assurance of the exceptionally gifted, and his music is unmatched in its ability to conjure the dazzling environs of the super-privileged.

SETLIST

HOLY GRAIL CROWN FUCKWITH MEYOU KNOWIGOTIT BEACH IS BETTER OCEANS SOMEWHERE INAMERICA U DON'T KNOW 99 PROBLEMS WHERE I'M FROM EMPIRE STATE OF MIND RUN THIS TOWN DEAD PRESIDENTS II CLIQUE POUND CAKE (DRAKE COVER) WHO GON STOP ME BIG PIMPIN' PICASSO BABY PUBLIC SERVICE ANNOUNCEMENT NO CHURCH IN THE WILD NIGGAS IN PARIS

How good?

10
2

Factor in jumbo-jet bass and the sight of the man dominating Manchester Arena and the sound of his outlandish self-glorification becomes awe-inspiring. Tonight 'Niggas In Paris' is transformed into a wrecking ball of decadence and 'Dirt Off Your Shoulder' is G-funk marinated in Cristal. Even 'MCHG's 'Picasso Baby' makes more sense now, with its funk bassline sounding colossal and sleazy below Jay's art-world braggadocio.

Of course, it wasn't always champagne and caviar in Carterland. With the night drawing to a close, 'Izzo (HOVA)'s down-to-earth cheer hails from a time before Jay Z became a poseur. It's the first of a trio of finishing tracks during which his air of heart-of-ice megalomania gives way to something more human. Rags-to-riches tale 'Hard Knock Life' is next, which Jay Z dedicates to "anyone here who, like me, has been through hard times in their life" before

'BIG PIMPIN' IS THE TURNING POINT, WITH ITS IRRESISTIBLE COMBINATION OF NARCOTIC PARTY HOOKS AND SEDUCTIVE MATERIALISM

delivering a brooding account of his life growing up in the Brooklyn projects. To finish is 'Young Forever', a song that plays like a cinematic crescendo. Against the starlit backdrop of 1,000 iPhone screens, its yearning rave euphoria is rendered that bit more powerful.

■ JOHN CALVERT

THE VIEW FROM THE CROWD



Ade Allenby,
29, London
"My first time seeing him since Glasto, and it was amazing."



Matt Moore,
21, Essex
"'FuckWithMeYou KnowIGotIt' – easily the best track of the night."



Ross Dennison,
21, Essex
"It was absolutely bouncing in there. Everyone was having it."



Katy Jones,
25, London
"Hardest-working live musician I've ever seen. Phenomenal."

MORE GIGS

Yuck

Soup Kitchen, Manchester

Wednesday, October 2
Usually when crowds scream for an encore it's so a band can end the night with one more tune. Tonight it's because Yuck have left after 25 minutes and everyone expects more. They don't return. A short set from a band with two albums is frustrating, but, with Max Bloom stepping up to replace ex-frontman Daniel Bloomberg earlier this year, the new line-up is relatively inexperienced live. Perhaps that's why they stick mainly to songs from their self-titled debut: 'Holing Out' is still vicious, bassist Mariko Doi sings sweetly on 'The Wall', and closer 'Operation' sees Bloom's guitar nearly hit the roof as he flails around while shredding.

■ SIMON BUCHER

6

Bill Callahan
Webster Hall, New York

Sunday, October 6
Following the release of the meditative 'Dream River', Bill Callahan's fourth album under his own name, the man formerly known as Smog plays a two-hour show at an ornate East Village dancehall, which he dourly tells us used to be owned by gangster Al Capone. New songs like 'The Sing', a moody ode to drinking alone, come with subtle backing from a seated three-piece band. They let the real star of the show – Callahan's beefy baritone – sparkle. Verging on the poetic, it's a voice that on wry national anthem 'America!' and dissonant western epic 'Drover' could both build a fire in the woods and mix a perfect Old Fashioned cocktail.

■ LEONIE COOPER

8

Willis Earl Beal

St Giles-In-The-Fields, London
Thursday, October 3



The Chicago native growls and jitters in near-darkness like a nightmarish James Brown

"We'll start off with a prayer, given the surroundings," Willis Earl Beal says from behind a black ninja mask. His fingers, wrapped in black leather gloves, flex round the microphone. He starts singing 'Blue Escape' a cappella, and instead of the caramel lullaby of the song on record, this unholy guttural baritone comes out of him, swamped in reverb, filling the whole of the old church.

SETLIST

- ▶ Blue Escape
- ▶ Wavering Lines
- ▶ Everything Unwinds
- ▶ Cosmic Queries
- ▶ Coming Through
- ▶ Too Dry To Cry
- ▶ Disintegrating
- ▶ Burning Bridges
- ▶ White Noise
- ▶ Nobody Knows
- ▶ Hole In The Roof
- ▶ The Flow

The tracks that follow sound nothing like those on the Chicago native's September album 'Nobody Knows', nor like the two-note folk that first emerged on last year's 'Acousmatic Sorcery'. Half of them don't even sound like whole tracks, more a mode of performance in which his three-piece band hold down the backing while Beal growls and jitters in near-darkness, like a nightmarish James Brown. He sings with his whole body, contorting with the vocal lines. During 'Too Dry To Cry' he holds the microphone stand between his

legs and thrusts it at the front row. When the song ends, he lets out a snuffly roar, lifts his T-shirt up and slaps his muscly belly. It looks like he's coming out of some kind of trance.

Above him, people lean in to get a better look, draped over the balconies with their legs and arms dangling. Someone sits cross-legged in the pulpit. Others huddle on the floor in the aisles and squish up towards the centre in the pews. "I am the world's court jester," Beal tells them. "And I'm happy with that role." If he's the jester, we're attending one deeply weird court.

■ HAZEL SHEFFIELD

6

35

TOM MARTIN, JENN FIVE

Ian Nygaard
and Jordan
Gatesmith,
Howler

Howler

Terminal Bar, Minneapolis
Friday, October 4

The band use a hometown gig to show off their new gutter-punk direction with a bunch of ferocious new songs

This one's different – not least because Jordan Gatesmith has decided to return to a venue with an actual stage. This show in Howler's hometown is a finale of sorts to a summer spent underground. In addition to feverishly writing the follow-up to 2012's debut album 'America Give Up' and breaking in new drummer Rory MacMurdo, Gatesmith has taken Howler on a tour of Minneapolis basements, playing in houses for friends. Tonight's gig was supposed to be similarly casual, though some "sketchy emails" received by Gatesmith – sent, he reckons, from undercover police looking to

bust local DIY shows – forced the band to poke their heads above ground.

"We've finally made it," the frontman scoffs, nudging *NME* just before making his way to the front. Tonight, a revamped Howler are headlining the Terminal Bar, a local watering hole every bit as gloriously

moribund as its name would suggest. It's the kind of place best not seen in the harsh light of day.

"Welcome. We're Jordan Gatesmith And The Yeehaw Boys!" And with that ever-so-brief introduction, Howler launch into 'Yee Haw', a new song full of axe-grinding menace that's at odds with its celebratory title. Gatesmith shoots accusatory glances into the crowd as he growls the song's central refrain: "Who the fuck is with me?" Within a few minutes it's clear this is not the same Howler that wrote the swooning, sing-songy 'I Told You Once'. True to his recent obsession with The MC5 and The Stooges, Gatesmith has remade Howler into a gutter-punk battering ram. Songs detonate in short and furious blasts with no pause in between to allow the smoke to clear,

THE VIEW FROM THE CROWD



Zack Stafford, 19,
Wisconsin

"The new stuff was definitely harder and more in your face. I'm excited to hear how it'll sound on record."



Daniel Clinton-MacCausland, 21,
Minneapolis

"They're definitely going in a more punk direction. The new songs are really direct. Plus, Jordan's hair is awesome."



Julia Campbell, 24,
Minneapolis

"I saw them at one of the house shows and it didn't do them justice. Tonight was killer. And it was fun to see the drummer up there in his drawers – an added bonus."



Ilsa Burke, 26,
Minneapolis

"My boyfriend from the UK told me about them years ago, but I didn't see them until this past July. I like how gritty the new songs sound."

and all but one of them is brand new.

'Don't Wanna', which Gatesmith introduces as "a ballad", lures the audience in with its Replacements vibe before burying the chorus in a torrent of staccato hiss. Even the lone 'America...' track played tonight, 'This One's Different', is almost unrecognisable in its whooshing, warp-speed form. The entire set is so fast that come the night's final song, a few crowd members check their watches. Howler get about halfway through 'Indictment' – at a ludicrous speed, of course – before accidentally derailing and grinding to a halt. Gatesmith gamely shrugs off the momentary lapse: "Whoops, did we do that?" The band sort themselves out in a hurry to finish the song, and walk

off. It's different to the Howler gigs we're used to, but a definite step up.

■ JONATHAN GARRETT

7

ERIK HESS

NME Guide

► GOING OUT. STAYING IN. MISSING NOTHING ■ EDITED BY RHIAN DALY



BOOKING NOW

The hottest new tickets on sale this week

Anna Calvi

Anna Calvi is renowned for her ability to build her own world when she's onstage. So when the Londoner heads out on a headline tour in February 2014 to play songs from darker second album 'One Breath', the gigs will be as immersive and entrancing as ever...

The venues you play tend to be quite special. Why do churches and theatres make better gigs?
"The kind of music I do is about creating an atmosphere. The way a venue looks adds to whether it feels like a special moment, and makes it theatrical. The Troxy [in London] will be really good.

I saw Grinderman there. It's an amazing looking venue and the sound's really great."

Your new album 'One Breath' is a lot more personal than your debut. Does that make it harder to perform?

"No, I think there's a strength to being vulnerable. The best thing you can do as an artist is to be as open and honest as possible. It's more of a brave thing to do rather than something weak."

What treasured item will you be taking on tour?

"I always wear red lipstick onstage. It makes it feel like it's

going to be a special night when you dress up for it. Another side of my personality takes over when I'm playing live."

► THE DETAILS

► **DATES** Belfast Empire (February 2, 2014), Leeds Metropolitan University (4), Glasgow Arches (5), Manchester Albert Hall (6), London Troxy (8), Birmingham Institute (10), Brighton All Saints Church (11), Bath Komedia (12)
► **SUPPORT ACTS** TBC ► **PRICE** £14, except London £20 and Belfast £12
► **ON SALE** now ► **FROM** NME.COM/tickets with £1.40-£1.75 booking fee, except Belfast and Glasgow, from crowdsurge.com/annacalvi with £1.42-£1.60 booking fee

Yo La Tengo

The New Jersey band return for three UK gigs.

► **DATES** Liverpool East Village Arts Club (December 4), Bexhill De La Warr Pavilion (7), London Barbican Milton Court (matinee and evening performance, 8)

► **SUPPORT ACTS** TBC

► **PRICE** £16, except London £22.50

► **ON SALE** now

► **FROM** NME.com/tickets with £1.60-£2 booking fee, except London from barbican.org.uk with £2 booking fee

Neutral Milk Hotel

The cult act visit the UK next year. These reunion shows are the Louisiana band's first since 1999.

► **DATES** Manchester Albert Halls (May 17 and 18, 2014), Glasgow Barrowland (19), London Roundhouse (21, 22, 23)

► **SUPPORT ACTS** TBC

► **PRICE** £19.50-£25

► **ON SALE** now (May 18, 21 and 22 sold out)

► **FROM** Manchester seetickets.com with £2 booking fee, Glasgow ticketweb.co.uk with £1.25 booking fee, London roundhouse.org.uk with £3.50 booking fee

Fuck Buttons

After soundtracking last year's Olympic Opening Ceremony, then creating one of the heaviest electronic albums of 2013 with 'Slow Focus', the duo take over The Forum for a special late show.

► **DATES** London Forum (February 7, 2014)

► **SUPPORT ACTS** TBC

► **PRICE** £16.50

► **ON SALE** now

► **FROM** stargreen.com with £1.95 booking fee

Icona Pop

The Swedish chart-toppers bring 'I Love It' and more tracks from their long-awaited debut album back to the UK early next year.

► **DATES** Manchester Sound Control (March 22, 2014), Glasgow Arches (23), London Koko (25)
 ► **SUPPORT ACTS** TBC
 ► **PRICE** £10, except London £12
 ► **ON SALE** now
 ► **FROM** NME.COM/tickets with £1–£1.20 booking fee, Glasgow from ticketmaster.co.uk with £2 booking fee

Monster NME Radar Tour

New York punks Cerebral Ballzy headline NME's annual Radar Tour, turning the small venues of the UK into havens of riotous behaviour.

► **DATES** Cambridge Portland Arms (November 15), Coventry Kasbah (16), Liverpool East Village Arts Club (17), Sheffield Leadmill (18), Edinburgh Electric Circus (19), Manchester Deaf Institute (20), London Hoxton Bar & Kitchen (21), Brighton Bermuda Triangle (22), Nottingham Rock City Basement (23), Bristol Exchange (24), Birmingham Hare & Hounds (25), Southampton Joiners (26), Leeds Cockpit (27)
 ► **SUPPORT ACTS** The Amazing Snakeheads plus more TBC
 ► **PRICE** £8, except London £9
 ► **ON SALE** now
 ► **FROM** NME.COM/tickets with 80p–£1.50 booking fee

Findlay

She's already supported Jake Bugg and Miles Kane, and now the UK's one-woman answer to Deap Vally will put her filthy rock riffs in the spotlight on this handful of dates.
 ► **DATES** Liverpool Korova (November 27), Leeds Cockpit



See Cerebral Ballzy on the Monster NME Radar Tour

3 (28), Birmingham Hare & Hounds (December 2) London 100 Club (3), Nottingham Spanky Van Dykes (4), Manchester Sound Control (7)
 ► **SUPPORT ACTS** TBC
 ► **PRICE** £7, except Liverpool £6 and London £8
 ► **ON SALE** now
 ► **FROM** NME.COM/tickets with 70p–£1 booking fee

Sam Smith

The Disclosure and Naughty Boy collaborator embarks on his own headline tour.
 ► **DATES** Hove Old Market (February 23, 2014), London O2 Shepherds Bush Empire (24), Manchester Ritz (27), Birmingham Institute (28), Edinburgh Liquid Room (March 1)
 ► **SUPPORT ACTS** TBC
 ► **PRICE** £11, except London £13.50
 ► **ON SALE** now
 ► **FROM** NME.COM/tickets with £1.10 booking fee (London £1.35)

Slow Club

Charles Watson and Rebecca Taylor will preview songs from their forthcoming third album at these low-key dates.
 ► **DATES** Sheffield Cathedral (November 23), Bristol Colston Hall 2 (25), Leeds Belgrave Hall (26), Glasgow Poetry Club (28), Birmingham Hare & Hounds (29), London O2 Shepherds Bush Empire (December 10)
 ► **SUPPORT ACTS** TBC
 ► **PRICE** £12, except Sheffield £7.50, Glasgow £14.25, London £12.50
 ► **ON SALE** now
 ► **FROM** seetickets.com with 75p–£1.25 booking fee, except Glasgow from ticketmaster.co.uk

Sigur Rós

The Icelandic band end their year with another string of dates in support of 2013's 'Kveikur' LP.
 ► **DATES** Edinburgh Usher Hall (November 18), Nottingham

Capital FM Arena (19), Brighton Centre (20), London Wembley Arena (21)
 ► **SUPPORT ACTS** TBC
 ► **PRICE** £28.50, except London £32.50 and Glasgow £32.25
 ► **ON SALE** now
 ► **FROM** NME.COM/tickets with £2.85 booking fee (London £3.25), except Glasgow from ticketmaster.co.uk

The Pogues

Get in the festive spirit with Shane MacGowan's band as the legendary Irish group return for their traditional run of Christmas dates.
 ► **DATES** Manchester O2 Apollo (December 15), Glasgow O2 Academy (17), London O2 Academy Brixton (19, 20)
 ► **SUPPORT ACTS** TBC
 ► **PRICE** Manchester £32.50–£42.50, Glasgow £32.50, London £35
 ► **ON SALE** now
 ► **FROM** NME.COM/tickets with £3.25–£6.05 booking fee

TOUR NEWS

Mount Kimbie

The south London post-dubstep duo have announced the support acts for their imminent tour. Chillwave artist oOoOO will join the pair as they promote latest album 'Cold Spring Fault Less Youth', and fans in Manchester get the bumper additions of Lapalux and Snakehips. Forest Swords also performs at the London date. The tour calls at Brighton (November 6), Manchester (7), Glasgow (8), Bristol (11), Leeds (12) and London (14).

FESTIVAL NEWS

Eurosonic 2014

The Strypes are among the first names to be announced for 2014's Eurosonic festival. The event, which takes place on January 15–18 in the Dutch town of Groningen, showcases new music from across Europe. Rising teenage production duo Bondax are also among the initial announcements, along with Swedish blog favourites Kate Boy and French group Fauve.



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GOING OUT

Everything worth leaving the house for this week

Swn

Now in its sixth year, the multi-venue festival curated by Radio 1 DJ and *NME* columnist Huw Stephens has become one of the highlights of the autumn, consistently booking the best new bands alongside a handful of more established acts. This year Everything Everything top the bill, with support from Dutch Uncles and Outfit. Elsewhere Drengé, The Wytches, Telegram, Childhood, Chlöe Howl, Fryars and Radstewart will help Swn live up to its already stellar reputation.

► **DATES** Glasgow ABC (October 12), Wolverhampton Civic Hall (13), Manchester O2 Apollo (14)

► **TICKETS** £20 with £2.60 booking fee from NME.COM/tickets

The Charlatans

Joined by Liam Gallagher, The Vaccines, New Order, James Dean Bradfield, The Chemical Brothers and Brummie band Dumb, the Mancunian baggy legends

celebrate the life of late drummer Jon Brookes.

► **DATES** London Royal Albert Hall (October 18)

► **TICKETS** £45–£55 with £4–£5.50 booking fee, NME.COM/tickets

Wolf Alice

Fresh from supporting Swim Deep on their recent tour, London's Wolf Alice embark on their own headline dates. Expect new tracks from

the grunge quartet in Bath and the further dates that follow.

► **DATES** Bath Moles (October 22)

► **TICKETS** £7 with £1 booking fee from NME.COM/tickets

Waxahatchee

Returning to the UK after a much-loved first stint of shows earlier this year, Katie Crutchfield brings her debut album 'Cerulean Salt' to London with more gigs booked for next week. Sister Allison Crutchfield supports with her band, Swearin'.

► **DATES** London Scala (October 22)

► **TICKETS** £10 with £1 booking fee from NME.COM/tickets

Veronica Falls

The east London quartet head north for a short run of dates where they'll play songs from lo-fi second album 'Waiting For Something To Happen'. Californian sisters Bleached co-headline the tour with them.

► **DATES** Leeds Brudenell Social Club (October 19), Glasgow Broadcast (20), Manchester Gorilla (21)

► **TICKETS** Leeds £12 with £1.20 booking fee and Manchester £11 with £1.10 booking fee, both from NME.COM/tickets. Glasgow £10 with £1.20 booking fee from ticketweb.co.uk

Gathering Festival

Taking over Oxford's music venues for one day, Gathering brings together the likes of Temples, Local Natives, Cheatahs, Charlie Boyer & The Voyeurs and Findlay for the event's second year.

► **DATES** Oxford, various venues (October 19)

► **TICKETS** £25 with £3 booking fee from NME.COM/tickets

Holograms

The Swedish punks finally have enough money to make the trip to London and Manchester for two shows in support of latest album 'Forever'.

► **DATES** London Lexington (October 21), Manchester Soup Kitchen (22)

► **TICKETS** London £8.50 with no booking fees from tickets.songkick.com. Manchester £5 with 50p booking fee from NME.COM/tickets

FIVE TO SEE FOR FREE

Thrills don't come cheaper than this

1. Let's Buy Happiness

Pop Recs Ltd, Sunderland
Tyneside indie pop quintet preview tracks.

► Oct 16, 7.30pm

2. To Kill A King

Banquet Records, Kingston
Playing debut 'Cannibals With Cutlery'.

► Oct 16, 6pm

3. Best Friends

The Old Blue Last, London
The Black Tambourines support.

► Oct 19, 8pm

4. Childhood

Sixty Million Postcards, Bournemouth
With recent single 'Solemn Skies' and more.

► Oct 19, 8.30pm

5. Wild Swim

Shacklwell Arms, London
Oxford's art-pop quintet take a break from recording.

► Oct 22, 8pm



Watch Best Friends for free at The Old Blue Last in London (October 19)

Catch Waxahatchee
at London's Scala
(Oct 22)



The Weeks

The last time The Weeks hit the UK was in support of their record label bosses Kings Of Leon. Now they return under their own steam for a handful of headline shows.

► **DATES** Brighton Haunt (October 16), Hull Adelphi (17), Liverpool East Village Arts Club (19), Leeds Brudenell Social Club (21), London Dingwalls (22)

► **TICKETS** £8 with £1-£1.50 booking fee, except London £10 with £1.50 booking fee from NME.COM/tickets

Sebadoh

The Lou Barlow-fronted indie-rock legends complete their short run of dates with a show in the capital to air tracks from recent album 'Defend Yourself' along with the best bits of their back catalogue.

► **DATES** London Scala (October 16)

► **TICKETS** £17 with £1.70 booking fee from NME.COM/tickets

EVENTS

The Punk Singer

Documenting the career of feminist icon and Bikini Kill and Le Tigre leader Kathleen Hanna, this new film explores her enormous impact on the Riot Grrrl movement.

► **DATES** London Ritzy (October 17), Hackney Picturehouse (19), Vue West End (20)

► **TICKETS** £12.50 with optional £1.25 gift aid donation, except Vue West End £16 with optional £1.60 gift aid donation, from whatson.bfi.org.uk



STAYING IN

The best music on TV, radio and online this week

Arctic Monkeys

Later... Live With Jools Holland

As they prepare for their imminent arena tour, the Monkeys take to *Later...* to play songs from their recent Number One album 'AM'. Will Josh Homme join them to reprise his backing vocals as he did recently in LA? With or without the QOTSA frontman, it'll be great viewing.

► **WATCH** BBC Two, 10pm, Oct 22

Paul McCartney
Lauren Laverne

Macca pops into Maida Vale to chat to Lauren Laverne and play songs from his recent album, 'New'.

► **LISTEN** BBC 6Music, 10am, Oct 16

Dizzee Rascal
Benicàssim 2013

Earlier this summer rumours circulated that Benicàssim was about to be cancelled. Watch Dizzee put the chatter to bed in the Spanish sun, as he plays hits from his 10-year career.

► **WATCH** Sky Arts 1, 5.30pm, Oct 21

Prince
Sign 'O' The Times

See the icon perform classics like 'Sign 'O' The Times' and 'Little Red

IPC

Corvette' in the UK premiere of this concert film.

► **WATCH** Sky Arts 1, 9pm, Oct 19

Terry Hall
First Time With...

Matt Everitt speaks to The Specials' frontman Terry Hall about his life in music, from his love of Patti Smith to working with Damon Albarn.

► **LISTEN** BBC 6Music, 12pm, Oct 20

Sebadoh
Marc Riley

Lou Barlow and his band of indie-rock pioneers head to

Salford to play a session featuring highlights from their latest album 'Defend Yourself'.

► **LISTEN** BBC 6Music, 7pm, Oct 16

Pussy Riot - A Punk Prayer
Storyville

Using first-hand interviews with band members and Pussy Riot's families and lawyers, this Sundance Festival Award-winning documentary follows the aftermath of the Russian activists' protests against Putin.

► **WATCH** BBC Four, 10pm, Oct 21

CATCH UP
BBC Radio 4 and 6Music Women
In Music Special
BBC iPlayer

Lauren Laverne presents an hour-long discussion on women in music, exploring the sexualisation of pop and men's dominance of the industry.



Pussy Riot - A Punk Prayer, on BBC Four (October 21)

THINGS WE LIKE

This week's objects of desire



ZINE
Swim Deep
zine

I Know I Ain't Cool
Right Now collates photos of the Birmingham band's first year.

► **BUY** £5, stickmupstores.com/swimdeep



ONLINE
Big Sean
documentary

Follow the rapper in this *Road To Hall Of Fame* documentary as he works and mucks about. Includes Kid Cudi, Nicki Minaj and Wiz Khalifa.

► **WATCH** youtube.com



BOOK
Late Century
Dream

Exploring six movements in US music's underground, including an alternative look at Seattle.

► **BUY** £19.95, blackdogonline.com



DVD
Morrissey -
25 Live

Tickets to the Hollywood high-school gig in this DVD sold out in 12 seconds. Now we can see what all the fuss was about.

► **BUY** £13.99, recordstore.co.uk

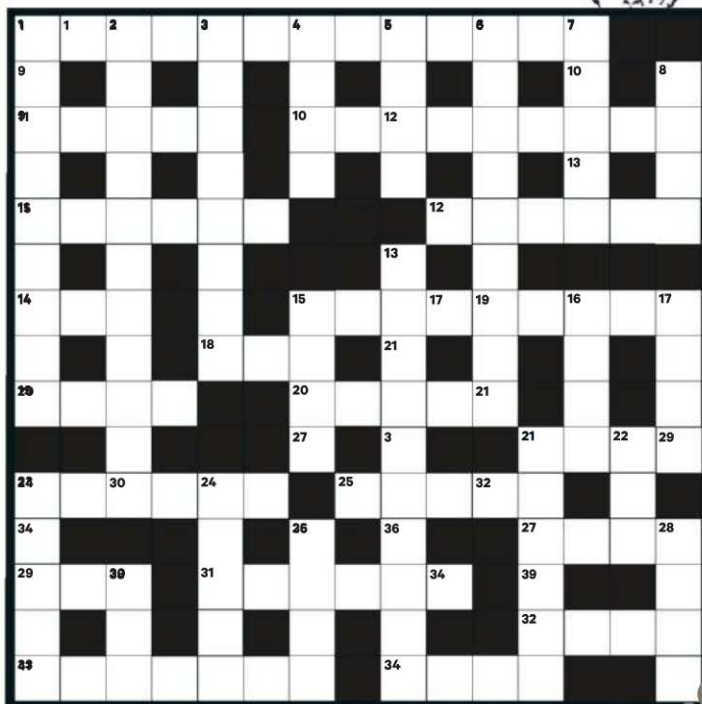
THINK TANK

NME CROSSWORD

Compiled by
TREVOR HUNGERFORD



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CLUES ACROSS

1 Holy Fire! Get safe, they might be ash trees (3-2-3-5)
9 Mumford & Sons' music comes over as just noise (5)
10 Arcade Fire mirror their own performance (9)
11 In a resigned manner, accept it's just another Fleetwood Mac classic (2-4)
12 Gender change for the Loveless brothers (5)
14+23D Super Furry Animals LP is in with a shout on another planet (3-5)
15 (See 19 across)
18+30D Audio Bullies battling it out among themselves (3-3)
19+15A Harry, Greg, Lola – all wild about a legendary blues-rock guitarist (4-9)
20 Liam _____, from 'United States Of Whatever' (5)
21 (See 33 across)
23 Journey that gathered albums from David Crosby, Chick Corea and Christy Moore (6)
25 Miles different to a Lily Allen song (5)

27 "She blew my nose and then she blew my _____", from The Rolling Stones' 'Honky Tonk Women' (4)
29 Paul McCartney's latest is just that (3)
31 The _____ Brothers. Hits include 'Cathy's Clown' (6)
32 (See 15 down)
33+21A "I've got blisters on my feet trying to find a friend in Oxford Street", 1979 (7-4)
34 "Pretend to be _____ so I can be mean", from The Strokes' 'Hard To Explain' (4)

CLUES DOWN

1 Frank Turner surprised at the family connection (2-7)
2 'Are Friends' Electric?' when there's a horde on the underground? (7-4)
3 The legendary unwritten material on a Nelly Furtado album (8)
4+17D Hail a Bob Dylan album (4-4)
5 "I miss the Earth so much, I miss my _____", from Elton John's 'Rocket Man' (4)
6 Air single on Anna Calvi album (3-6)
7 "I talk to god as much as I talk to _____", Biffy Clyro (5)
8 Twin Atlantic's album available at no cost (4)
13 Broken Bill on mend with US rock band (5-5)
15+32A Yeah Yeah Yeahs are beastly, but well worth it (4-4)
16 "Beneath the _____ of a street lamp, I turn my collar to the cold and damp", from Simon And Garfunkel's 'Sound Of Silence' (4)
17 (See 4 down)
21 Where to worship Julien _____, renowned music movie maker (6)
22 A victory for Arcade Fire (3)
23 (See 14 across)
24 Looking jealous of REM's album (5)
26 In this place put an LP by Edward Sharpe And The Magnetic Zeros (4)
28 Rough homes for Mystery Jets as they complete album 'Making _____' (4)
30 (See 18 across)

SEPTEMBER 14 ANSWERS

ACROSS 1+1D Nothing Comes To Nothing, 8+17D Too Many Friends, 9 No Roots, 11 Islet, 13+22A Ashes To Ashes, 14 Fray, 16 Gone, 17 Farm, 20 Sex, 21 Instinct, 26+19A Bon Iver, 28+23A Hold Me Forever, 29 Racer, 30 Ben, 31+7D Baggy Trousers, 32 Oasis, 33 Happy
DOWN 2 Two, 3+10D I Can't Stop, 4+5D Go Your Own Way, 6+21D Earth Inferno, 12 Lungs, 14 France, 15 Anita, 18 Meiso, 24 Rocks, 25 Verbs, 26 Bebo, 27 Nancy, 28 High

Normal NME terms and conditions apply, available at NME.COM/terms. Cut out the crossword and send it, along with your name, address and email, marking the envelope with the issue date, before Tuesday, October 29, 2013, to: Crossword, NME, 9th Floor, Blue Fin Building, 110 Southwark Street, London SE1 0SU. Winners will be notified via email.

QUIZ

Compiled by ALAN WOODHOUSE (answers on page 67)

1 In what order, from right to left, do The Beatles appear on the cover of 'Abbey Road'?

2 Which song did The Rolling Stones play at Glastonbury 2013 for the first time since 1990?

3 Which English football team does Robbie Williams support?

4 On Arcade Fire's 2004 debut album 'Funeral', which four songs have the prefix 'Neighbourhood'?

5 What was the band Miles Kane joined aged 18?

6 Which of these artists have **not** won the NME Godlike Genius Award: Manic Street Preachers, Green Day, The Cure, Ozzy Osbourne?

7 Which Oasis track is dedicated to Richard Ashcroft?

8 How did Muse think of the title for their 1999 single 'Muscle Museum'?

9 In which US city was Kanye West born?

10 Which song replaced 'New York City Cops' when it was removed from The Strokes' 'Is This It' after 9/11?

11 Which band were originally known as Skrewfish?

12 Which Scottish post-rock band was Chvrches' Iain Cook once a member of?

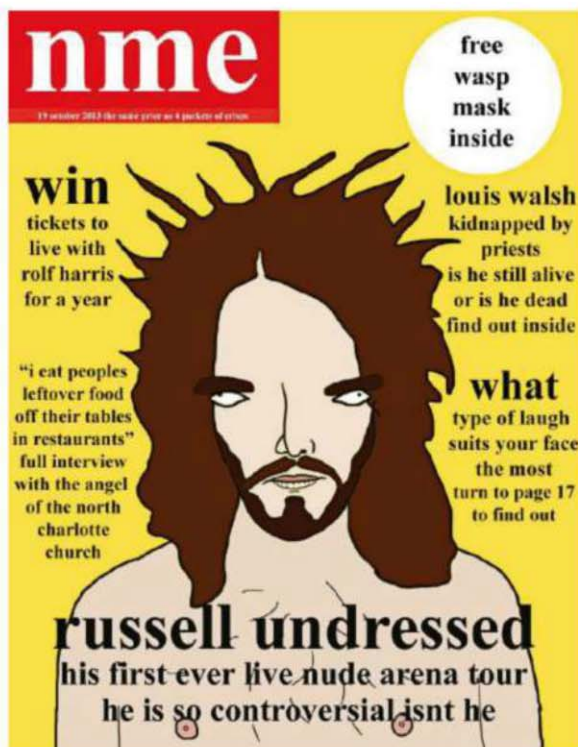
13 Which double UK chart-topping single was originally written and performed by Welsh rockers Badfinger?

14 What links Happy Mondays, Patti Smith and Squeeze?

15 Which CD was in the stereo beside Kurt Cobain when he was found dead at his home in 1994?

THE NME COVER THAT I GONE AND DONE

by CHRIS SIMPSON'S ARTIST



GETTY, REX, RICHARD JOHNSON



← **Chlöe Howl**

- ▶ **AGE** 18
- ▶ **FROM** London
- ▶ **KEY RELEASE**
Rumour (EP, 2013)
- ▶ **UPCOMING DATES** London
Dingwalls (November 21)
- ▶ **ONLINE** chloehowl.com



← Peace

► **AGES** Doug Castle (guitar), 22 (pictured); Dominic Boyce (drums), 23; Harry Koisser (vocals), 22; Sam Koisser (bass), 24

► **FROM** Birmingham

► **KEY RELEASES** EP Delicious (EP, 2012); Follow Baby (single, 2012); Wraith (single, 2013); In Love (album, 2013); California Daze (single, 2013); Lovesick (single, 2013)

► **UPCOMING DATES** London O2 Shepherds Bush Empire (December 6 and 7)

► **ONLINE**
peaceforeverever.co.uk

YOUNG BRITANNIA 2013

**Say hello to the future of British music.
Portraits by Dean Chalkley**

Over the course of two days in early October, the brightest and boldest young talent in the UK gathered together to debate the big issues they face as emerging artists and influential voices in 2013. What do they make of the British music scene today? What encourages and inspires them? Is our education system broken? Why do British politicians feel so detached from the young people of the country they're supposed to serve?

We asked them to discuss eight of the big topics, and you can see the results over the next six pages. The only thing we can all agree on is that the future of British music looks bright...



1 THE BRITISH MUSIC SCENE

Chilli, Palma Violets: "There's something happening. No-one can deny that. We used to say that there was fucking nothing, no-one, and that's why we started a band. Now there is something."

Katy B: "British music will conquer all! We've always done our own thing, taking something and making it our own. Even when things have died down, something's always been brewing. If I was growing up now, I'd be excited and inspired."

Charli XCX: "The idea of different scenes only lives on the internet now. Artists stand on their own. Scenes intimidate me, like cliques at school. I like standing on my own."

Cate Le Bon: "Scenes adapt to different cities. Cardiff doesn't have the population to hold lots of different scenes, but it's managed to pull everyone into one. It's going out and gigging that creates it, rehearsing and the need to borrow musicians."

Daniel Avery: "British music has the best history out of any country. For such a tiny group of countries the UK has produced the most exciting and interesting music throughout the last century."

Cate Le Bon: "It's got a unique identity. It's important for bands to have a foothold in the



← Wolf Alice

► **AGES** Ellie Rowsell (singer), 21 (pictured); Joff Oddie (guitar), 22; Joel Amey (drums), 22; Theo Ellis (bass), 21

► **FROM** North London

► **KEY RELEASES** Leaving You (single, 2012); Fluffy (single, 2013); Bros (single, 2013); Blush (EP, 2013)

► **UPCOMING DATES** Exeter Cavern Club (October 23), Guildford Boilerroom (24), Leicester O2 Academy (28), Bristol Louisiana (29), London Dingwalls (30)

► **ONLINE** soundcloud.com/wolfalice

British music industry, whether they're foreign or British. That's incredible."

Foin, Drenge: "Whenever we've played Europe, we've always been aware that there's a heavy amount of government or council money being spent on music in those countries, but it seems

to result in a safe and bland style of music. Britain is a stronger place musically because you have the freedom to write."

Katy B: "I like that we're understated. We feel a bit sorry for ourselves here. We connect to our emotions and don't hide behind things."

Doug, Peace: "It's very healthy. For the first time in a while, there are a lot of younger people doing it. Everyone's in their early twenties. It's refreshing."

Austin, Swim Deep: "Mainstream-wise, I don't think it's in such a good

state. But I don't think it's ever been good in the mainstream."

Ellie, Wolf Alice: "The UK charts are so much better than before. This year, Disclosure were

**"IT'S ALRIGHT! THERE'S A LOT
OF GOOD PEOPLE OUT
THERE, GRINDING AWAY"**

Chlöe Howl

Number One, Queens Of The Stone Age were Number Two – that really shocked me."

Saul, Fat White Family: "I don't really know any of the bands that are here today. I certainly don't own any of their albums. All of the stuff that I like is completely marginalised. There's always great music, but it doesn't get a look-in."

Lias, Fat White Family: "It's more difficult to be in a band than it ever has been. There's a lot less money and the market's tightened up. So anything that's going to get a commercial boost is homogenised pseudo crap."

Jake Bugg: "I'm cynical when it comes to music, especially new music. But there are some bands that have a lot of potential... In a way, it's kind of good to have a bit of shit around. That helps the good stuff stand out."

Chlöe Howl: "Every generation of music will think the one after them is in a state. Everyone's always gonna think it's fucked up. But I think it's alright! There's a lot of good people out there, grinding away."

← Childhood

► **AGES** Ben Romans-Hopcraft (vocals), 20 (pictured, left); Leo Dobsen (guitar), 19 (pictured, right); Daniel Salamons (bass), 24; Chris O'Driscoll (drums), 21

► **FROM** London

► **KEY RELEASES** Blue Velvet (single, 2012); Solemn Skies (single, 2013)

► **UPCOMING DATES** Cardiff Swm Festival (October 20), Lincoln Engine Shed (November 19)

► **ONLINE** soundcloud.com/childhoodmusic



2 RETROMANIA

Eoin, Drenge: "I don't feel like we're doing anything game-changing. But it's not like if you invent something new it's necessarily going to be any good. I've been thinking about Klaxons recently. When they came out everyone said, 'I've not heard anything like this before.' But, in hindsight, were Klaxons that good? Or was it just something new that excited people? A lot of bands rely on just sounding new."

Katy B: "It was amazing when dubstep came up because even though it came from garage it was a sound that I hadn't heard before. My stuff is house-based. That's what makes new genres – when you are drawing inspiration from different places it merges to make something new."

Dominic, Peace: "People hold their music and their golden age so dearly – which I can understand – but they hold it to the point where they'll push aside anyone who's taken influence from that. I don't know what critics are expecting to happen. There's not going to be a new chord progression."

Charli XCX: "Nothing will ever be new. Maybe that's a really pessimistic view, but everything is a take on something else. I feel like that's the way it is, just because sometimes people need a reference to make something OK."

James, Temples: "Guitar music is like theatre: it'll never die. People are hungry for it. If you created music that wasn't influenced by the past, then we wouldn't be sitting here having a conversation with you."

Austin, Swim Deep: "There needs to be more originality. There's a lot of bands who... I don't want to say copycats, but a lot of people who just follow their peers."

Ben, Childhood: "There's so much more source material for everyone to reference. There's some people that are copying everything they've seen. And then there's another sect of young musicians that use technology as a way of developing."

Chilli, Palma Violets: "[The idea of retromania] is complete bollocks."

Sam, Palma Violets: "We fucking love to play, and play what makes us feel something. Whether that sounds like something from the past is completely irrelevant."

Jake Bugg →

► AGE 19

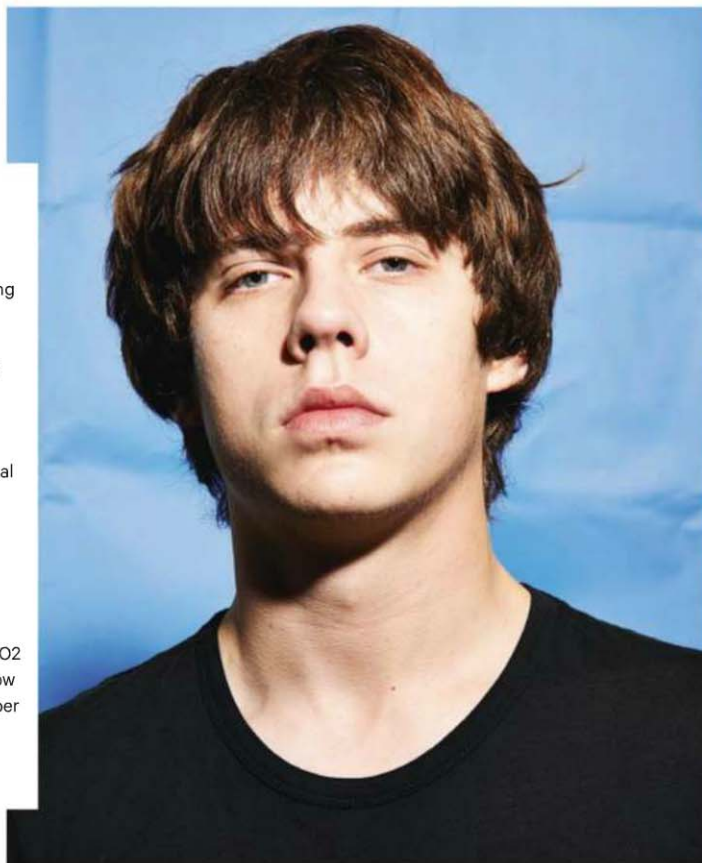
► FROM Nottingham

► KEY RELEASES Lightning Bolt (single, 2012); Two Fingers (single, 2012); Jake Bugg (album, 2012); What Doesn't Kill You (single, 2013)

► UPCOMING DATES

Bournemouth International Centre (October 19), Plymouth Pavilions (20), Brighton Centre (22), London O2 Academy Brixton (23, 24, 25), Swindon Oasis Leisure Centre (27), Birmingham O2 Academy (28, 29), Glasgow O2 Academy (31, November 1), Doncaster Dome (November 2)

► ONLINE jakebugg.com



3 THE POWER OF THE INTERNET

Charli XCX: "I started putting out music on Myspace when I was really young. Some of it attracted attention that I didn't want to have because I was only 15, just making stuff that was in my brain without thinking about the consequences."

Doug, Peace: "When Bowie started out he released loads of singles under a different name and they didn't go well. Now you wouldn't get that opportunity because everyone would know that you'd released this little single and it was shit. It's a shame that mystique has been lost."

Charli XCX: "I feel like older generations don't think internet artists are real, or as important. Maybe that's just because of where we come from or because of the sounds we create."

Owen, Joanna Gruesome: "The internet facilitates scenes. It's a great way to meet other bands who are like-minded."

James, Temples: "I'd like to romantically think that if there wasn't the internet we'd have sent our label a cassette or CD and it would have had exactly the same outcome."

Ellie, Wolf Alice: "I had a home demo on SoundCloud two years ago and Huw Stephens played it on the radio, even though it was made on a computer and I didn't have any idea what the music industry was. Before it was

more of an advantage, like when Lily Allen was coming up through Myspace. Now you're lost among that. But it's also a good thing: you don't have to have connections to get noticed. It levels the playing field."

Jake Bugg: "There's so much music out there. Word of mouth is important. You might be a talented artist that puts a track on iTunes but nobody's going to look at it unless someone tells you to check it out. But I think if it's good enough, it will filter through to the top and people will talk about it."

Daniel Avery: "Generally the internet is positive – you get that instant feedback from everyone all the time. But that's not always a good thing. Sometimes you have to do things that appear to have no initial merit and you have to soldier through that until people start to grasp it. Online everyone tells you that you're shit immediately."

Cate Le Bon: "It's a sad thing, isn't it, thinking that if you put something on Bandcamp the right people will hear it, when, more often than not, they won't. Hard gigging is what people should be doing, especially when they're young. It's more fun, you learn more from it, it's more rewarding. The internet has made people lazy, made them think that people will come to music as opposed to going out there and finding it."

Chloe Howl: "I find it difficult to download albums off iTunes because I'm into the physical form. It doesn't feel like you own music if you can't feel it. It feels like you're borrowing it. You can't flick through the lyrics. The internet is good for breaking musicians, but it gives birth to artists and doesn't give them any money." →

4 POLITICS AND ANGER

Jake Bugg: "I never get angry. I get pissed off. I think you should try and turn anger into something else. Do you need to be pissed off to write music? It depends what you want to write. If I was in a metal band I'd need to be a bit more pissed off. But I definitely use music to express how I'm feeling, and to make myself feel better."

Sam, Palma Violets: "Our generation has psychological issues. People get angst out of those things, not necessarily political things. It's internal and self-motivated."

Chilli, Palma Violets: "Jamie T grew up near me and none of what he used to talk about was very political. It was about being in love, not being in love, being a teenager trying drugs. Very normal things that everyone does. Everyone seemed to have forgotten writing about those things. You look at the '70s with The Clash and Sex Pistols – they had Thatcher [although she didn't come to power till 1979]. That's so easy. If we all had Thatcher we'd all be writing about it. But we're in a place where politicians are all as fucking shit as each other. We never had one that was so overtly bad that it was that easy."

Rory, Drenge: "I saw Ed Balls in a restaurant recently. He goes to a place called the House Of



↑ Palma Violets

► **AGES** Pete Mayhew (keys), 21; Chilli Jesson (bass, vocals), 21; Sam Fryer (guitar), 21; Will Doyle (drums), 21

► **FROM** London

► **KEY RELEASES** 180 (album, 2013)

► **UPCOMING DATES** London Coronet (December 5)

► **ONLINE** palmaviolets.co.uk

Commons, which is meant to represent wherever his constituency is, but how much does he represent it? I don't feel like I can relate to whoever represents where I'm from; I don't know my MP's name, I've never met him, I've not had a chance to understand what his priorities are. I haven't voted so I don't have a say anyway."

Eoin, Drenge: "Fucking George Osborne, man. He's the worst of the lot. He gives off this really uneasy air. [When MP Tom Watson backed us] his point was that politicians are out of touch, and if they can't go to a music festival, which becomes the fifth biggest city in the UK for that weekend, they can't be in touch with the common man. If they can't go to gigs or be interested in culture and the only way they can show they're British is by supporting people at sporting tournaments, there's something messed up about that."

Katy B: "Youth unemployment is difficult, but you've gotta try and stay inspired and create your opportunities."

← Swim Deep

► **AGES** Austin Williams (vocals), 21 (pictured, right); Cavan McCarthy (bass), 20 (pictured, left); Zachary Robinson (drums), 21; Tom Higgins (guitar), 22

► **FROM** Birmingham

► **KEY RELEASES** Where The Heaven Are We (album, 2013)

► **UPCOMING DATES** Edinburgh Picture House (October 23)

► **ONLINE** soundcloud.com/swimdeep

I'm that girl that goes to the rave and wants to forget about all her problems. That's what I represent: someone who wants to have fun. That's my way of dealing with the stresses of life."

Doug, Peace: "Politically, I don't think there's a lot to relate to or believe in. These people can't represent us, especially Cameron and the Conservatives. People want something honest and something they can believe

in. Politically, I don't know if it's out there. But at least it is in art."

Chlöe Howl: "I would never want to mix that anger with my music at all, because it just seems pointless. I would just never want to sing my rage at other people. People can be angry about their own little problems, they don't need me to rile them up and give them more."

Ben, Childhood: "I don't care about any political government because they're all one and the same. It's led me into this disillusioned state where I don't know what I want from the country I live in. I use music as my focus. I want to be honest, you know? I could be clichéd and say, 'I'm in a band and highly politicised, trying to fight for my brethren.' But

I don't. I'm more focused on music because I'm surrounded by sadness. Especially where I live in south London there's so much shit happening. I use music to focus on something else. I can rant about the Tories until the cows come home but I've got so many issues with the current government that I don't ever want them to be in my headspace when I'm doing something that I enjoy."

**"POLITICALLY, I DON'T
THINK THERE'S A LOT TO
RELATE TO. PEOPLE WANT
SOMETHING HONEST"**

Doug, Peace

Austin, Swim Deep: "We've got our own little government, man. I'm too scared of that shit; I'm scared everything's just gonna go to pot and I'm going to have to run the world. I don't get pissed off about David Cameron enough to talk about him. Take the focus off all the malice and shit."

Alanna, Joanna Gruesome: "I had a friend on one of those [workfare] schemes and he had the most miserable time. He was working at BHS to keep his dole money, and then he couldn't afford to get the bus to get to BHS so then he got kicked off the dole. It's just a completely fucked up system that isn't catering to the people it should be catering to. Also, the misogyny that we have to live with



5 YOUTH CULTURE



← Drenge

- **AGES** Eoin Loveless (vocals), 22; Rory Loveless (drums), 20
- **FROM** Castleton, Derbyshire
- **KEY RELEASES** Drenge (album, 2013)
- **UPCOMING DATES** Stoke Sugarmill (October 16), Cardiff Swn Festival (18), Oxford Gathering Festival (19), Dunfermline PJ Molloy's (24), Belfast Lighthouse (25), Dublin Academy 2 (26), Reading Face Bar (November 6)
- **ONLINE** drenge.co.uk

really gets me down on a day-to-day basis."

Owen, Joanna Gruesome: "Especially when you see homophobia and sexism in the most unlikely places. Even in DIY scenes you get a lot of ingrained social weirdness. Just because a band's ethical in how it maintains itself financially, that doesn't mean that they can't be sexist jerks."

Saul, Fat White Family: "What makes us angry? Yuppies."

Lias, Fat White Family: "We want to destroy [London estate agents] Foxtons."

Saul, Fat White Family: "We started a small anti-gentrification movement in Brixton, where we're from, just because things are changing so quickly. Foxtons are a real symbol of that. They're some of the worst cunts around. We occupied a building."

Lias, Fat White Family: "We're not doing the Billy Bragg thing. I don't think anyone should implore other people to think in a certain way. That's patronising. We like to demonstrate as thoroughly as possible how utterly hateful everything is. How brutal everything is. It's disgusting. Iain Duncan Smith, George Osborne. All of those pigs. They're going to make you start the work programme: you have to work for your dole if you're going to sign on. George Osborne: why should you get

something for nothing? A man who's been born with millions of pounds? And you're going to have people stacking shelves at Poundland? If the work exists then just give them a fucking job. There's no point in having a minimum wage, then."

Saul, Fat White Family:

"Did you hear about Haim dedicating a song to David Cameron? I can only assume they don't know who he was. That is sickening. I hear he's into The Killers too. If you're on his iPod and that doesn't kill your musical career... Mumford & Sons playing at the White House... there's no redeeming qualities in that."

Daniel Avery: "I fucking hate living in a Tory-led country. I guess you could say that every exciting British movement has come out of a Tory-led country. Punk, acid house, Britpop, the three big ones, all came out of that; out of people feeling oppressed, repressed, depressed. But music always has been and always will be the best form of escapism from whatever's happening. You can still go to a nightclub, or go to see a gig, and lose yourself."

Dominic, Peace: "We're still at the stage where there's little to differentiate between us and the audience. We're still 22, 23. We're not 35, on our sixth album, playing to 16-year-olds."

Sam, Palma Violets: "Audiences are the same as us. We're the kids that want to get up onstage, we're the kids that want to stagedive, we're the kids who want to break stuff."

Chilli, Palma Violets: "We go out to gigs all the time. We went to see Parquet Courts; there were a couple of people who've been to our gigs and they were saying, 'What are you doing here?' We're just here to see the same show! When we crowd-dive, we stay there. That's where the fun is. Some people like that whole thing of going back to the backroom after a gig, but all of our mates are out the front."

Daniel Avery: "In the electronic genre it's the most exciting time I've witnessed for a while. From standing in a DJ booth kids down the front aren't bothered about what genre something is any more. The Boiler Room has made kids so much more aware of all varieties. There's a lot of exciting new bands as well. I've been playing festivals all summer, and I've seen the same kids go and watch The Horrors and Factory Floor then go and dance to Daphni and Four Tet or watch The Chemical Brothers. They're as excited about all of it."

Charli XCX: "It's not an amazing time to be young in some aspects, but there might be a punk ethos about to be reborn again. In times where there are economic problems and social problems, the best art and creativity is born. It's a fact, isn't it? So it's a good time to be young and creative." ➔

Katy B ➔

- **AGE** 24
- **FROM** Peckham, south London
- **KEY RELEASES** On A Mission (album, 2011); What Love Is Made Of (single, 2013); 5AM (single, 2013)
- **UPCOMING DATES** none
- **ONLINE** katybofficial.com



6 MONEY & MOTIVATION

Ellie, Wolf Alice: "Money is always going to make things easier, but there's no way it can stop you from making whatever you want. We're not signed and we're still going to make an album. That annoys me, when people say, 'All these bands with these rich parents.'"

Alanna, Joanna Gruesome: "We've never thought about money. If you're in a band and that is your main motivation then you shouldn't be in a band because it's harder to make a living out of music. We're all at uni. I'm sure once we graduate we'll all get jobs and keep doing the band. I don't mind doing that. It would sap the fun out of it if you were thinking of doing shows and recording because you had to pay your rent."

Daniel Avery: "I feel fortunate that I'm able to make a living out of music. I know not everyone can, but then I haven't made a record that's designed to get into the chart. I'm able to DJ every weekend and make a living."

Jake Bugg: "If you can make someone's day by doing what you love, and go and see the world, and meet new people, and have a nice beer after enjoying playing your gig, it's the best job in the world. It is hard work and sometimes you might have to do things you don't necessarily want to do, but I wouldn't want to do anything else."

Ben, Childhood: "Getting signed used to be the most amazing thing ever and you could rest on your laurels, but now that's just a formality. You want to make an impression, rather than sit on £100,000 and be complacent."

Chilli, Palma Violets: "The labels are bad at the moment. They're ripping people off – major labels signing independent bands who are fucking brilliant and then dropping them."

Tom, Temples: "Major labels encourage the disposability of music, getting involved with artists for the wrong reasons."



← Charli XCX

► **AGE** 21

► **FROM** Stevenage

► **KEY RELEASES** 14 (album, 2008); You're The One (EP, 2012); Heartbreaks And Earthquakes (mixtape, 2012); Super Ultra (mixtape, 2012); True Romance (album, 2013)

► **UPCOMING DATES** London O2 Academy Islington (November 30)

► **ONLINE** charlixcxmusic.com

↓ Joanna Gruesome

► **AGES** Owen Williams

(vocals, guitar), 21; Davi Sandford (drums), 21; Alanna McArdle (vocals), 20; Max Warren (bass), 20; George Nicholls (guitar), 19

► **FROM** Cardiff

► **KEY RELEASES** Joanna Gruesome (EP, 2011); HHBTM (single, 2012); Family Portrait (split single, 2012); Weird Sister (album, 2013)

► **UPCOMING DATES** Sheffield Queen's Social Club supporting Los Campesinos! (December 7)

► **ONLINE** joannagruesome.bandcamp.com

"THE DAYS OF LABELS SIGNING YOU FOR A SIX- FIGURE DEAL ARE GONE"

Cate Le Bon

Adam, Temples: "And giving the bands the illusion that they're talented."

James, Temples: "And giving them an amount of money that the band will never repay, unless you're Adele. Jobseekers is harder to get on now... I was on it for a year and a half, and that paid for guitar strings when we were

working on Temples. It's even harder now for kids to get on the dole. People turn to stealing stuff. It'll ruin Britain."

Dominic, Peace: "Mummy and Daddy can buy you all the gear you need, and pay for the release of a record and pay for it to be distributed and for a tour and hotels, but how far does that go? You still need to provide the goods. If you're a credible musician, you might get a boost if you come from a wealthy background. But you still have to earn your success."

Cate Le Bon: "It is shocking, the naivety of thinking that if you're in a band you make lots of money. You do it for other reasons. You can do it alongside something else and you can make it work. Gone are the days when you have the money backing you and can afford



to be righteous about things like advertising. You can be right-on if you have the security of a record label that has money, but in this climate that's one of the things you have to get your head around – that the only revenue streams come from syncs and adverts. That's one of the big differences between us and older artists. Gone are the days of labels signing you for a six-figure deal. So are the days of you being able to preserve your musical integrity."

Charli XCX: "Everyone makes their money from playing gigs for some jeans company or whatever and everyone lies about it because it's not cool, but it's fucking true." →



← Daniel Avery

► **AGE** 24

► **FROM** London

► **KEY RELEASES** Drone Logic (album, 2013)

► **UPCOMING DATES**

Manchester Warehouse Project (November 8), London Fabric (15), Bristol Bugged Out! (16)

► **ONLINE** daniel-avery.tumblr.com

7 THE MEANING OF EDUCATION

Jake Bugg: "I failed my GCSE music theory test. Teachers should be giving kids guitars, giving them instruments, instead of teaching them what a fucking semi-quaver is. It might be useful to know, but it's not what's really important: music comes from the soul. Even if it's just three chords, if you're being honest and singing about something that means something to you, that's what music is about. Let kids pick up an instrument and discover it for themselves and enjoy it. I got bored of music at school, I hated it. For working-class bands it's very difficult to find time to practise because you've all got to have jobs, and it's also difficult to find a place to practise with all the equipment you need. School's that time when you're all together and you have got that place."

Eoin, Drenge: "I went to uni for a bit, and then I dropped out to do this. After uni, there's this massive sense that life's over, you'll never be able to do anything creative. All you've gotta do is find a life partner, a house, have children, settle down, spend the last few years of life retired and then die. It's why people in their early twenties are going fucking mental, because they don't understand that they can still be in a band or paint."

Charli XCX: "If you're someone who just has a lot of natural drive and energy, you don't have to go to uni because you can make shit on your own without having to be put through your paces. I didn't enjoy it because I was doing the wrong thing at the wrong time."

Adam, Temples: "I didn't learn anything at university except for how to spend time wisely. I wrote a lot, just because it gives you time. If you're working nine to five, you're knackered, you don't wanna read or write a song." ■

8 THE FUTURE

↓ Temples

► **AGES** James Bagshaw (vocals, guitar), 27; Adam Smith (keyboards), 24; Tom Warmesley (bass), 25; Sam Toms (drums), 24

► **FROM** Kettering

► **KEY RELEASES** Shelter Song (single, 2012); Colours To Life (single, 2013); Keep In The Dark (single, 2013)

► **UPCOMING DATES** Nottingham Bodega (October 16), York Duchess (17), Oxford Gathering Festival (19), Cardiff Swn Festival (20), Brighton Komedia (21), Exeter Phoenix (22), Bristol Thekla (23)

► **ONLINE** templesband.com

Katy B: "Usually genres split: house going into garage going into dubstep going into funky. There's loads of different offshoots. We'll have to follow this new wave of house and see where it goes."

Charli XCX: "The future is pop. Pop music fell off for a bit, nothing very interesting was being made. The past year, artists have been making really emotional, interesting pop. Formulas are going out the window and it's coming from an organic place."

Daniel Avery: "Dance has blown up massively, especially in America in the past year. As soon as the underground gets too big, or too uninteresting for a lot of

people, the underground burrows itself further and becomes more interesting in order to survive. That's what I see happening. There are many of us who could have made certain choices, to go and play in Vegas or whatever, but there's always going to be a group within every generation that wants to remain underground."

Ben, Childhood: "Loads of bands here today don't even have a label behind

them. We're indie, unsigned. When I was young I'd have never imagined it to be like that."

Austin, Swim Deep:

"A new golden age? I think it's up to us, man. I think it's our choice if there is another one or not. And that comes from not just settling for what you're writing, not just settling for an album full of songs that are quite good and that your label like." ■

← Cate Le Bon

► **AGE** 30

► **FROM** Penboyr, Wales

► **KEY RELEASES** Me Oh My (album, 2009); Cyrk (album, 2012); Cyrk II (EP, 2012); Mug Museum (album, 2013)

► **UPCOMING DATES** London Bush Hall (November 27), Cardigan Rivers Edge (29), Cardiff Gate (February 8, 2014), Cambridge Junction 2 (10), Liverpool Leaf Café (11), Glasgow Broadcast (12), Gateshead Sage (13), Manchester Deaf Institute (15), Leeds Brudenell Social Club (16), Brighton Komedia (17), Birmingham Hare & Hounds (18), Bristol Colston Hall (19)

► **ONLINE** catelebon.com

↓ Fat White Family

► **AGES** Lias Saoudi

(vocals) 27; Saul Adamczewski (guitar), 25; Nathan Saoudi (keyboards), 25; Joe Pancucci (bass), 24; Dan (drums), 23; Adam J Harmer (guitar), 27

► **FROM** South London

► **KEY RELEASES** Cream Of The Young (single, 2013); Champagne Holocaust (album, 2013)

► **UPCOMING DATES** London Buffalo Bar (October 12); London 100 Club (December 10)

► **ONLINE** fatwhitefamily.bandcamp.com





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Police are cracking down on house shows and Brooklyn bands steal all the East Coast attention, but the northeastern state's young DIY generation is more vibrant than ever. Liz Pelly unpicks the ethos binding a truly inspiring scene. Photos by Ethan Long

State of flux

It's a Saturday night in August and my third-floor apartment is packed with the usual mix of friends and strangers, neighbours and college kids, travelling band members and Boston DIY scene staples. The room feels heavy and humid. There are 50 people in a place meant to hold 15, it's 32 degrees outside, there's no air conditioning and the windows are sealed so as to not leak sound. The neighbours have already threatened to call the cops once tonight. One of my favorite local bands, Krill, are playing songs from their new album 'Lucky Leaves', smart and sad and



6



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7



10



W I T H



11



12

1. Saralee
2. Ovlov
3. Fat History Month
4. Bent Shapes
5. Mean Creek
6. Potty Mouth
7. Speedy Ortiz
8. Fleabite
9. Young Adults
10. Kal Marks
11. *Phoenix* funeral
12. Krill
13. California X

H U S E T T S



13

noisy-as-hell rock songs fit more for a basement than our living room. “This is our last DIY show with Luke,” Krill singer Jonah Furman says about the band’s drummer – aka Lucky – who is about to move to London for grad school. His drum set takes up half of the room. Jonah hops over an amp and gives Luke a kiss goodbye, before tearing into “Theme From Krill”. The whole room sings along: “*Krill/Krill/Krill/Forever/Krill, Krill/forever and ever*”, the absurdity of which is only really apparent now that I’m writing it down. Tonight is also one of the last shows at Dreamhaus, the name we gave

to the place where I’ve been living and throwing shows with my friends for two years.

Three weeks later, it’s a Thursday night, almost 10pm, and I’m sitting in the passenger seat of my former editor’s car. We’ve just left an MIT panel on the history and legacy of Boston’s legendary alternative weekly newspaper *The Phoenix*, where we both worked until March, when the paper folded. Now, we’re headed to pick up a salvaged red *Phoenix* news box; tomorrow night, ‘pallbearers’ will carry the news box in a procession downtown for

the *Phoenix* funeral. On our way, we pass the apartment that was once Dreamhaus. I think about the Krill show, and the long list of local and touring bands that played over the years: Quilt and Mutual Benefit, Tomboy and Bent Shapes, Majical Cloudz and Squarehead. “They’ll never know,” I say, staring at the shadows of anonymous new tenants in the windows.

It’s a pleasant September night, but driving around Allston, I can’t help feeling overwhelmed. Dreamhaus is over; nearly all of my closest friends moved this month.



The Saralee crowd at
Gay Gardens, Allston



This is Boston: it's largely a college town, and in a constant state of flux. People constantly come and go. House show spaces pop up and then dissolve, bands move to New York, booking collectives splinter after graduation. Now, even *The Phoenix*, an institution since the '60s, is gone. It's weird to feel like nothing

can ever last in your town, but at the same time, the 'blank slate' feeling can be really liberating.

"One of the really cool things about Boston is how people will move here and have no context for what came before," says Ben Potrykus, a smart and snarky songwriter who fronts the best indie-pop band in town, Bent Shapes, formerly known as Girlfriends. "And because they don't know that cops shut down shows all last year, they are more inclined to try having house shows. The cops think they can squash all of these places out of existence but new ones are just going to pop up." A Massachusetts native, Potrykus' songwriting recalls that of fellow local Jonathan Richman. I didn't hear Richman's classic 1972 song 'Roadrunner' (which pays tribute to dozens of local landmarks) until after college, but for years I was content to have Girlfriends' 'Cave Kids' be my Boston anthem: "Only the spineless are timeless/Baby you just wanna have fun/With the cave kids of Boston".

When Potrykus says the cops are trying to squash every house show space out of existence, he's not kidding. Over the past year some of the longest-running venues in Allston have been shuttered – like Gay Gardens, a show house since the '80s, and the legendary Whitehaus in Jamaica Plain, which can no longer host as many shows as it once did. If you heard one Boston music news story this year, chances are it was about cops posing as fake punks online (with names like 'Joe Sly'), emailing kids in the scene for house show addresses; they'd then proceed to bust the shows. It hits particularly hard in a place like Boston where house shows are basically the only alternative to bar shows.

"The cops can squash these places but new ones will pop up" Ben Potrykus

2010) are working as incubators and organisers, creating something more sustainable. Labels like Exploding In Sound (a Brooklyn label with deep-rooted Boston ties) are bringing local records by Kal Marks, Fat History Month, and Pile to national ears. And in Western Mass, bands like Speedy Ortiz, Potty Mouth, and California X are playing some of the smartest guitar rock found anywhere.

East to West

On the Saturday afternoon two days after the *Phoenix* panel, I sit on concrete steps outside the Sound Museum, a rehearsal space near Cambridge's Central Square, waiting for grrrl-pop trio Fleabite. I hop in their van, and we drive for two hours towards Western Mass, where they are opening up Potty Mouth's album release show alongside two other locals, California X and Fat Creeps. We get into town early and kill time drinking cans of Narragansett on a nearby lake.

Before the show, I meet Potty Mouth at a pizza shop next door to the venue to

Lately though, the Massachusetts music scene has started to carve more of an identity for itself beyond the transient. The folks behind organisations like the Boston Hassle (a show booking group and music news site) and the Boston Counter Cultural Compass (an underground music and art newspaper started in

talk about their town. "It's beautiful here," says bassist Ally Einbinder, who moved here in 2006 to attend Smith College. "It's the perfect mix of urban and rural." Guitarist Phoebe Harris says living in a smaller town gives her a more flexible work schedule, with more time to focus on the band. "Everyone is always starting bands here," singer Abby Weems adds, mentioning the Sierra Grille and Feeding Tube Records as alternative venues to house shows, which are hard to pull off here lately. "People don't think of Massachusetts as a very active state," she adds. "But people are always making music here. Whether it's being noticed or not, it's happening."

The show takes place at the Flywheel in Easthampton, an all-ages, volunteer-run, non-profit show space with the feel of a church gymnasium. At the Flywheel, I run into Chris Keene and Aurore Ounjian from Boston rock quartet Mean Creek, who grew up in Boston and started playing music there over 10 years ago. "I almost feel like I didn't leave Boston tonight," Aurore says, looking around the Flywheel.

"There are so many familiar faces here. Scenes go through phases, ups and downs... I think right now is an up for Massachusetts."

Later, Potty Mouth tear through songs from their new album, 'Hell Bent'. Highlights are 'The Gap', a song about taking a year off after high school. "How's it sound/If I don't come back?" sings Abby Weems. "Always wanted more than I was offered". Another song, 'Black And Studs', criticises the stereotypes that can exist even in punk – a genre that's long dominated music in Massachusetts. Potty Mouth and Fleabite (which includes members of punk bands Tomboy and Parasol) are examples of bands rooted in the local punk and hardcore communities that are

building on those roots and expanding their horizons.

After the show, I spot Meghan Minior, a volunteer at the Flywheel for 10 years, who I first interviewed for a 2011 *Phoenix* feature on women in Massachusetts hardcore. Minior plays in the long-running hardcore act Ampere, and more melodic punk bands Siamese Twins and Longings. "For a small, college-centric area, there is a lot going on here – everything from punk and hardcore bands to noise, pop and indie," says Minior. "It's a small area, so everyone will kind of support everyone else and go to the noise shows and the punk shows and there's a lot of crossover." Minior is particular psyched on the present moment for Massachusetts music: "The number of women and

BOYS FROM NOWHERE

Jonathan Richman is one of the best-known garage punk songwriters of the '70s, but there was a whole scene for that sort of explosive, scuzzy guitar rock in Boston at the time, comprised of bands like The Real Kids, DMZ and Willie Alexander. It's a moment that Chris Parcellin wants to historicise with his new documentary, *Boys From Nowhere: The Story Of Boston's Garage Punk Uprising*, which focuses on the scene around legendary Boston venues like Rathskeller (aka the Rat) and Cantones. "The bands never really got the attention they deserved... but it was just as strong as the scene in NYC or in London," says Parcellin. "In the '70s, the stuff that was popular in Boston was blues and Top 40. The bands that played at the Rat were really on the outside."

► Read a Q&A with Chris Parcellin and watch the trailer at NME.COM

BANDS TO KNOW

female-identified folks playing music here has increased so much, which is really exciting.”

Of the various scenes across Massachusetts, Western Mass is the most prone to lazy writers erroneously aligning new bands with a dated Northampton narrative. “Any time you’re a band doing guitar rock or indie rock here, inevitably you’re compared to Dinosaur Jr or Sonic Youth,” Einbinder says (members of both bands live in the area). “But Sonic Youth are originally from New York. They are two important bands but it’s not like you see Thurston Moore or Kim Gordon out at shows. If anything, an important Massachusetts band to me is The Modern Lovers. When I first moved here, ‘Roadrunner’ just summed up all of my feelings about Massachusetts.”

Chris Villon of Young Adults (who’s starting a new supergroup with members of Potty Mouth, Cali X and Blessed State) says it’s different for everyone; he cites longer-running Boston bands like Galaxie 500 as influences. “I’m obsessed with them,” he says. “Dean Wareham’s guitar solos have had a huge impact on the way I play guitar.”

Exploding in Massachusetts sound

Boston of the 1990s has nothing to do with Boston of 2013 for me,” says Jonah Furman of Krill, when he calls me from Kalamazoo, Michigan, where they are about to play The Mill House – one of Speedy Ortiz’s favorite venues. Krill are regularly compared to Pixies, a sentiment Furman calls lazy journalism; I can almost hear him roll his eyes through the phone. “It’s hard to feel connected to stuff that happened when I was,

Bent Shapes

Smart, snarky lyricism and hook-heavy indie pop from the band formerly known as Girlfriends. Their debut LP ‘Feels Weird’ is out now on Father/Daughter.

Speedy Ortiz

Abrasive indie rock marked by Sadie Dupuis’ sharp poetry and distinct sense of humor. Debut full-length ‘Major Arcana’ out now on Carpark.

Krill

Self-deprecating trio of recent college grads singing about accepting failures and suffering; it’s oddly calming. Second album ‘Lucky Leaves’ self-released this year.

Kal Marks

Originally the anxious, raspy solo songwriting project of Carl Shane, who now plays noisy rock with his full band. His album about depression, ‘Life Is Murder’, is out now on Exploding In Sound.

Potty Mouth

Three Smith college grads plus recent high-school grad Abby Weems on vocals, expanding what it means to be a feminist pop-punk band with their debut LP ‘Hell Bent’, released in September on Old Flame.

California X

A punk-spirited guitar rock trio with a no-filler debut self-titled LP released this year on one of the best punk labels going, Don Giovanni.

Pile

One of the area’s most loved underground rock bands; a four-piece fronted by Rick Maguire. ‘Dripping’ was released last year on Exploding In Sound; a new EP is out next year.

Fat History Month

The most championed band of the basement show community; there’s something heart-wrenchingly depressing yet inexplicably exciting about their distorted guitar rock. Their second full-length ‘Bad History Month’ is out now on Sophomore Lounge and Exploding In Sound.

Young Adults

Boston natives playing noisy punk songs inspired by shoegaze and the dreamy guitars of Galaxie 500. Their most recent release is the ‘Born In ‘91’ EP, free online.

Mean Creek

Hook-heavy rock’n’roll from a four-piece of best friends who’ve been playing around Boston for over a decade. ‘Youth Companion’ came out last autumn on Old Flame.

Saralee

Lo-fi late-summer pop by duo Sara Meyers and Lee Halpin, whose debut self-titled LP is out now on Ride The Snake. It sounds like an Allston basement show – probably because it was recorded in an Allston basement.

► Listen to all the bands in our Massachusetts playlist on NME.COM

like, five years old. The stuff that really feels influential to me is what’s happening now, like Fat History Month and Pile and Speedy.” In fact, Krill’s next release is a concept EP about a young Boston band that becomes obsessed with Pile and is later distressed that they’ll never be as good. “Everyone who knows Pile’s ‘Dripping’ is obsessed with it and thinks of it as this crazy masterpiece,” Jonah says. “I feel like 80 per cent of the people who have heard of Fat History Month would get a Fat History Month tattoo.”

These bands are all vaguely connected to Exploding In Sound, and make up one of the most cohesive and inspiring music communities in Massachusetts right now – along with Speedy Ortiz, Kal Marks and Ovlov.

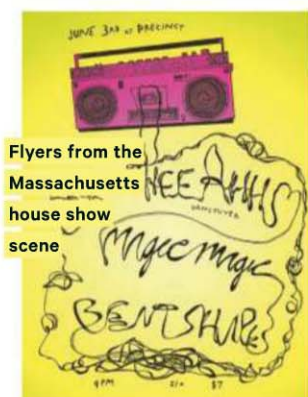
This group of bands is what prompted Sadie Dupuis of Speedy Ortiz to move from New York City to Northampton. “My two favorite bands, Grass Is Green and Pile, were both in Boston,” she says on the phone, thinking back to when her band Quilty was still in New York. When Dupuis calls me, she’s just returned from her day job as a writing teacher at UMass Amherst. “I got this sense that bands in New York

cared more about having a particular sound, but sometimes the songs wouldn’t be there. I think there’s a real emphasis on the craft of songwriting in New England in general,” she says, pointing to Kal Marks, Pile and Krill as examples. “It seems like artists here don’t give a shit about prevailing sounds and just kind of do their own thing. It’s part of what makes it an artistically inspiring state.”

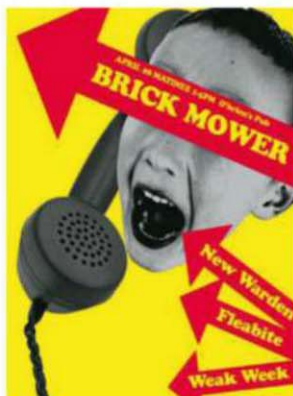
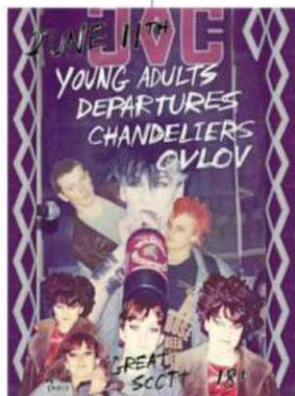
On a Sunday evening, when I meet up with Carl Shane of Kal Marks at Allston’s go-to dive bar, The Silhouette, he echoes that sentiment: “There doesn’t seem to be so much of a ‘We’re going to make it’ attitude – it’s more just like, ‘We’re going to do what we want to do.’ And we all kind of admire and respect that in each other. In other cities there is less camaraderie and more of a rivalry.”

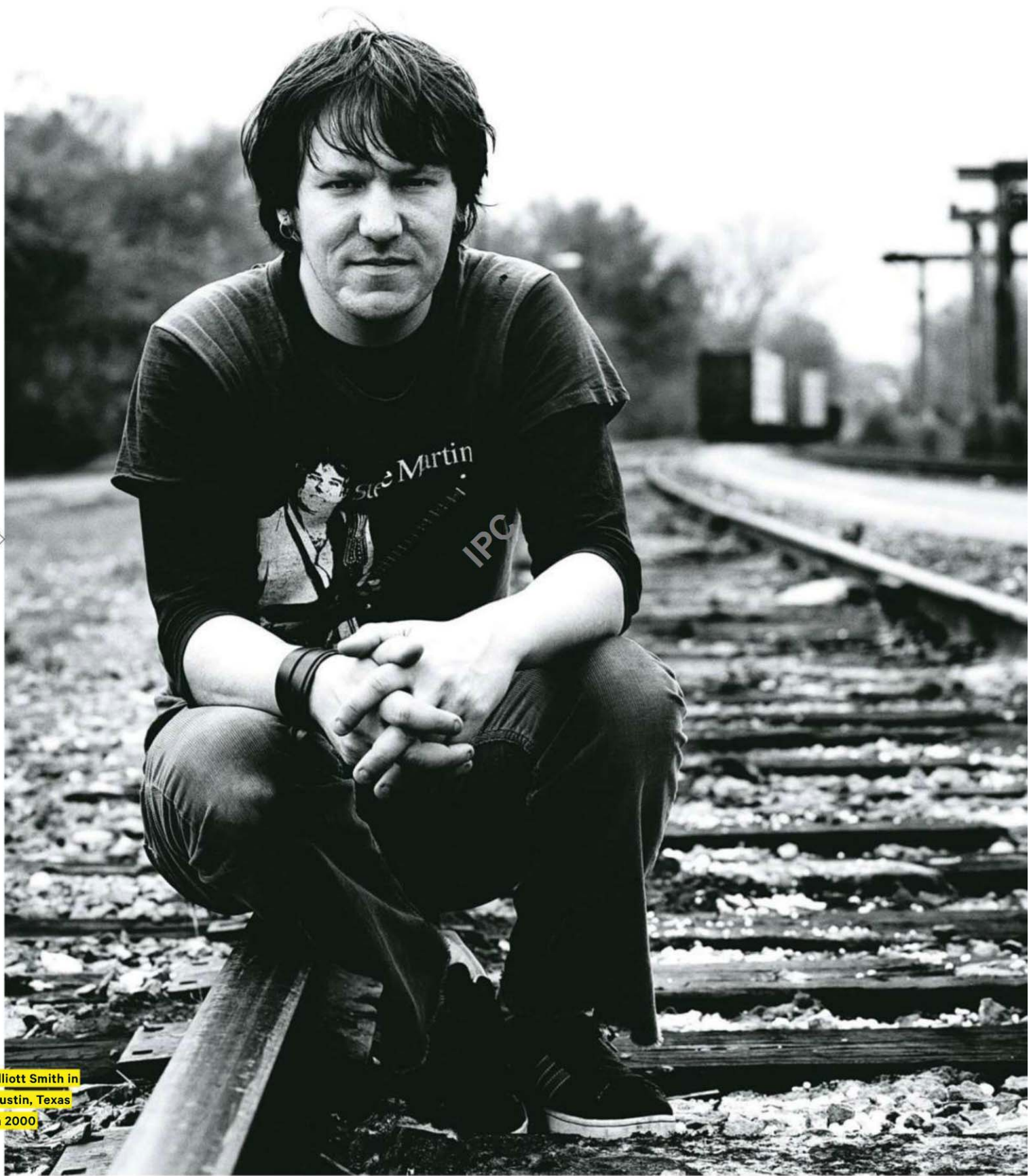
For Shane, playing around Allston’s anti-industry basement scene was an important way to nurture his band. “I didn’t go to college,” he says. “That was my college.” Shane hasn’t lived in any show spaces himself, but in 2010 spent a lot of time at the Problem Haus, a breeding ground for bands like Arvid Noe (RIP) and Saralee (whose debut full-length has just been released by excellent local label Ride The Snake). “We would practise there and I was there all the time,” he remembers. “Fat History Month practised there too.”

“Here, we all realise how much it sucks,” he adds, explaining how his songwriting is often inspired by the long, brutal winters, the high rent, and his job that he hates (by day, Shane works at the Newbury Comics warehouse, a popular job among musicians). “But we all just want to help each other out.” Boston might seem like a cold place sometimes, but the challenges are part of what makes it inspiring. “Bands here are slow-growing,” says Shane. “It’s important to not have everything handed to you.” ■



Flyers from the Massachusetts house show scene





Elliott Smith in
Austin, Texas
in 2000

FROM
THE
VAULTS

Last train to nowhere

NME, 8 APRIL 2000

It's 10 years ago this week since Elliott Smith died. Digging into the NME archives, we revisit his most revealing interview ever, as John Mulvey takes him out onto the Texan railroad tracks to talk drugs, his spell in a psychiatric hospital and looking on the bright side...

The word is out there's a man on the line. Where the railroad leaves Austin, Texas, where weeds and rust mingle between the track and semi-derelict warehouses, that's where you'll find Elliott Smith today. Taking the sun, having his picture taken; an ordinary guy dealing with the attention his extraordinary songs bring to him.

The moment the sirens start, it's not immediately obvious they're for him. Some trouble on the freeway, maybe, or a test on the systems over at the power plant. It becomes clear when the truck, lights strobing, comes barrelling along the track towards him. Then it stops and the hard-hatted, harder-headed maintenance man stalks out and says, "Your life. Is more important to me. Than that photo."

You don't mess in Texas, for sure. There are many ways it's been assumed Elliott Smith

Smith's disgust at doing what's expected of him – to play the lonesome outsider role to the hilt – still remains. His life can't be reduced to a series of bullet points. The idea of being understood is anathema to him: if he can't work it all out, why should anyone else?

Nevertheless, you've got to try. At 30, he is about to release his fifth solo album, 'Figure 8' – and his eighth record in all, counting the three he made as leader of Heatmiser. Like its predecessors, notably 'XO' and 'Either/Or', it's tremendous: the work of a man capable of investing a new spirit into old ways of songwriting without ever appearing to be some dim plagiarist. He may gather images with

IPC

– stereotyped so often as a noble, tragic figure – would die. To go out in a flash and a smash while being shot for the music press, however, hardly fits the legend. Especially since he's not much interested in having any pictures taken, let alone ones that put his life in jeopardy. For now, there'll be no blood on the tracks. He's a more contented figure nowadays, but

snapshot accuracy, nail characters who pass by his seat at the bar swiftly and vividly. But this is a mere supporting cast to the complex ebb and flow of emotions at the heart of his songs.

"It's less about me and more about what might be interesting about my situation," he explains. "If I were really going to talk about my life then I couldn't do that. The songs are like movies that you can watch if you want; they're not supposed to make people feel like I do."

'Figure 8' is a significantly brighter album. These are more accepting songs that, more than ever, assert his self-sufficiency. Shit goes on around him, but he doesn't have to be part of it.

"That was what the title was supposed to suggest – a self-contained pursuit that potentially could be kind of beautiful and has no destination. Like when figure skaters are skating a figure eight and they're trying to make it just right. As soon as they stop they fuck it up, 'cos they can't get out of it without ruining it. I kinda like that."

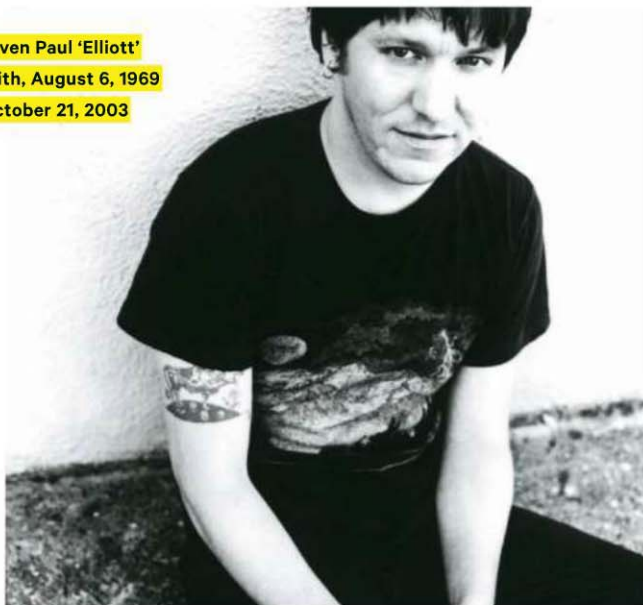
Smith is the type of person who melts in and out of conversations. If there's "a good, happy side to isolation", he's OK with being isolated. A loner, you

could say. "Well, no, I wouldn't be surprised if someone called me that, but it's not a word I would choose to describe myself. It has a darker connotation. A loner in a lot of people's minds is someone who's alone because they can't ➔

**"Loner is not
a word I would
choose to
describe myself"
Elliott Smith**

Steven Paul 'Elliott'
Smith, August 6, 1969
–October 21, 2003

FROM
THE
VAULTS



interact, not that they choose not to. I don't know why that freaks people out. Why do they care? Why go out of your way to give a shit for someone not interacting with you?

"Sometimes it seems that the simple fact that I've played acoustic music equals that I'm some sort of depressed hermit who can't do anything but sit on the edge of his bed and look at his shoes, writing songs. And it's not like that at all. I can talk to people, but sometimes I don't want to."

One story about Elliott Smith's perceived 'weirdness' is that he was committed to a hospital in Arizona around the time of 'Either/Or'. He becomes cagier than ever.

"That episode is long passed. I guess it was two, two and a half years ago now, maybe. It was a psychiatric hospital. Let's just say I didn't want to go there. If you took TV culture and then focused it through a magnifying glass onto a little blade of grass and burned it up – that's what it was like in there, this concentrated version of the same kind of pressure that people feel all the time. Y'know, 'Get ahead! Get ahead! Be like everybody else!' It's ridiculous. It made things worse. A lot of that seemed to be based on fear: maybe if we scare these people enough they'll act like they don't feel like they do."

So it didn't work for you?

"It didn't work for me, no, but I guess I was only there for a week, or less."

How did you get out?

"Oh, somebody had to threaten to sue them."

Why did they put you there?

"I don't want to perpetuate the myth. It doesn't have anything to do with the music... Well, it does... There's some stuff about doctors and infirmaries and stuff on the new record and it does have something to do with that, but I don't like that whole myth because if you're a kid and all you ever hear is that people in your favourite band are really weird, it seems like you have to be unusual to make good music."

"I can talk to people, but sometimes I don't want to" Elliott Smith

"Y'know, on the one hand there's the cult of the winner, on the other hand there's the cult of the artist. It makes it seem like people who do some artistic thing are different from everybody else."

The tortured artist is a very saleable commodity for a label, though. So to have this glamorous, troubled past...

"I don't think it's glamorous in the least. It winds up being another part of your cartoon costume, because then it's

supposed to stand in for actual life – not that it matters what my actual life is. I don't have any desire to try and put across my life."

Have you changed since then?

"Oh yeah, everybody changes over the course of a couple of years. There are certain things that I didn't think would bother me but did, and now they don't any more.

Like situations that were more set up for someone who lives and breathes the role of a star and always looks like one and always acts like one, and projects this image at all times and expands mass energy doing all those things. I just can't do that. I don't want to. It's more important

to be thinking about a new song than to be thinking about what I'm wearing, y'know?"

Today's choice from the wardrobe of the anti-stars is a tattered Steve Martin shirt chosen, quite possibly, to take the piss out of his image. On the back it reads 'A Wild And Crazy Guy'. It isn't quite proof,

but there's a new song called 'Everything Means Nothing To Me', all cascading piano and disorientating strings, that Smith wrote in LA during a two-day mushrooms bender. At one point he sat down at the piano and thought, "Wow, look at all these keys! There's so many of them! I've made some things up in different states, but that was a pretty new thing for me."

Did you ever go back and wonder what you were doing?

"'Cupid's Trick' from 'Either/Or' – I had no idea what I was going on about after."

What was it written on?

"Ohhh, I'd rather not say."

Whenever it gets too personal he flashes a coy smile and purses his lips. Very cautious...

"I feel quite the opposite, actually. See, that's the other problem I have with all this stuff about being depressed. If I'm so fragile then what am I doing putting records out and going on tour for nine months of the year? I don't really feel very cautious at all. Maybe I'm cautious when it comes to tangling my life up with someone else's, at this point."

There's a tentative line on 'In The Lost And Found (Honky Bach)' where you sing 'I'm in love, love I hope'. Has it ever happened to you?

"Uh-huh."

How many times?

"Once."

When was that?

"Mmm, about maybe four or five years ago. I still have little flashes of it."

Did that end?

"Sort of. But it's unclear." More enigmatic than ever. "I mean that's not to say that's the only time I've felt like that. But yeah – very intensely for a certain time, but it'll return."

See, you're not meant to say optimistic things like that.

"I know." Shy laugh. "I can't do the same thing forever and, if anything, the fact that people start describing you in one way makes you want to be the other way. You get sick of it."

Elliott Smith seems – by the planet's standards, as well as his own – to be a relatively contented, passably well-adjusted, normally confused human being. For now.

"It's a better place. There's no weird pressure on me to be some kind of..." He searches for the words, "...rock star. It seems that I can just do my thing and not worry about it. I dunno, I'll probably feel different in a little while. Maybe it's just this hour, this day, and the fact we stood out in the sun for a couple of hours that really improved my mood."

That'll be the outlook, then: changeable but, don't forget, with bright spells.

What happened next

After 'Figure 8', Smith's life unravelled tragically...

THE ADDICTION

'Figure 8' was the last album Smith would finish in his lifetime. On or soon after the 'Figure 8' tour he became addicted to heroin and began having paranoid delusions about his record label DreamWorks following him in a white van or burgling his flat to steal his new songs. He would go days on end without sleep and subsist largely on ice cream.

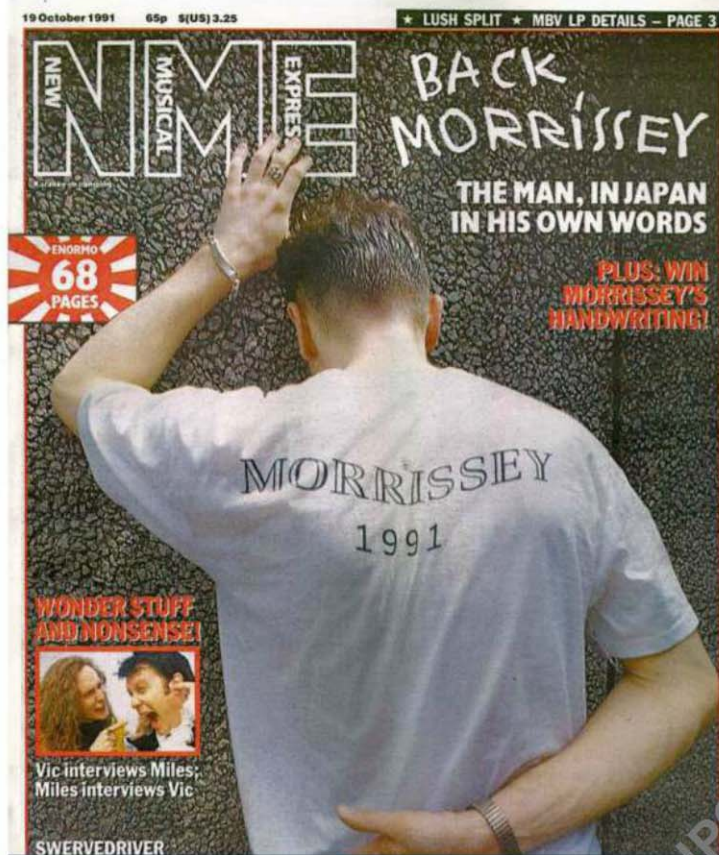
THE DECLINE

Sessions for a new album broke down when his producer confronted Smith about his alcoholism and drug abuse. Smith stopped recording, scrapped all of the music and threatened to kill himself if he wasn't released from his contract. He was smoking \$1,500 of crack a day and live shows were marred by Smith forgetting lyrics and failing to finish songs.

THE END

After several attempts at rehab, Smith was free of drink and drugs when he died from a stab wound to the chest in his apartment in Echo Park, LA on October 21, 2003, following a row with his girlfriend, Jennifer Chiba. He was 34. Although Smith's death was never formally declared a suicide, police have not continued to investigate the case.

THIS WEEK IN 1991



Moz's tour snaps

Morrissey opens his Far East photo album for NME

Mimicking David Bowie's mid-'70s back-to-the-camera cover, Morrissey invites *NME* photographer Kevin Cummins to join him on a trip to the Far East to capture all the moppings, mopings and mysterious scribbles on film. What, for example, could Moz possibly mean by posing next to a handwritten sign reading 'PENIS MIGHTIER THAN THE SWORD'? Particularly since the picture is captioned 'Bring me home and stab me'?

Over three picture-led pages we're given an insight into Moz's sullen, self-deprecating wit. Beneath a photo of him holding up a T-shirt of an angry skinhead, he's scrawled 'Bury my heart at Broadwater Farm', a reference to the Tottenham estate riots in 1985; and alongside a shot of signing autographs in Tokyo, Moz

writes 'Mistaken for Jobriath yet again' – a nod to the forgotten '70s glam hero. Most confusing is the conversation Moz writes out below a picture of him signing a fan's sleeve at an instore. "Excuse me, but have you ever seen a biscuit tin by moonlight?" says one of the pictured parties, to which the other replies, "What – recently?"

VIC GETS 'DIZZY'

Ahead of the release of their Number One smash cover of Tommy Roe's 'Dizzy', Vic Reeves and Miles Hunt from his new backing band The Wonder Stuff get together for a surreal conversation covering the joy of sprouts, the best tog for a quilt, Winston Churchill's 86-mile-long tapeworm, their fantasies of Russ Abbot having a violent train accident and travelling back in time to hang out with the Iceni during the Roman invasion of Britain. Oh, and how Vic was once almost killed by Felicity Kendal.

BLUR GET BOOZY

Having slayed the Sheffield Octagon with their "wild abandon", leaving the crowd "with pounding piano riffs bouncing around their cranial cavities", Blur retire to their hotel with *NME*'s Simon Williams. A bottle of brandy is "passed, relay-style, between band members", Damon declares that he's out to kill baggy and "corrupt the youth", and they all end up jamming 'Summertime' around the piano with a random saxophonist from a nearby British Medical Association black-tie dinner.

REVIEWED THIS WEEK



**Neil Young & Crazy Horse
Weld/Arc-Weld
10/10**

"The sheer force of the feedback frenzy that Young and his band whip up is intense, purifying and draining. As the feedback slowly fades away Young sounds exhausted but on top of the world."

■ EDWIN POUNCEY

ALSO IN THIS ISSUE

- Director Derek Jarman, interviewed by Steven Wells, discusses "outing" pop stars, including one enduring tennis-loving legend
- The Levellers' 'Levelling The Land' album receives 3/10 from reviewer Andrew Collins: "A dog on a shoestring," he says
- 'Loveless', the long-awaited second album from My Bloody Valentine, finally gets a release date of November 11 – no less than three years after their debut

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DOES ROCK 'N' ROLL KILL BRAINCELLS? Vs THE FANS

WE FIND THE ROCK STAR, YOU ASK THE QUESTIONS



1D's Harry Styles



Justin Young

Vaccines singer

1 Which song did you open with in Leeds Millennium Square in May this year?
From: Frankie Ashley, Leeds, on Twitter
"Blow It Up?"
WRONG. 'No Hope'

2 In what venue did you make your North American debut?
From: Jay C Spencer, Toronto, via email
"Toronto Horseshoe Tavern. I put a video on YouTube of those shows: Toronto, New York and L.A. I watched it the other day and we're all sitting next to each other on the plane. So much has changed – we haven't sat next to each other for about two and a half years."
CORRECT

3 What colour was the tour poster for your gig at the O2 ABC in Glasgow on April 5, 2011?
From: Lucy Dobinson, Canterbury, via email
"I've no idea."
WRONG. Purple

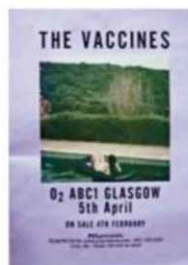
4 I hear you've been writing and recording with One Direction. Which other indie band T-shirt has Harry Styles been spotted wearing? Clue: it's not The Vaccines.
From: Emily Gibbs, London, on Twitter
"The Cribbs."
CORRECT. So what's going on with this Vaccines/1D collaboration?
"Apart from being asked about it every five minutes, I really don't know, actually."

5 You joined Mumford & Sons' headline set at Glastonbury this year to play 'With A Little Help From My Friends'. What happened to the Pyramid Stage as you played?
From: Kelsey Kelly, Ipswich, via email
"Did the bird raise its wings and breathe fire?"
CORRECT. It erupted into flames



6 Why did a Vaccines fan claim he was turned away by security at your gig at Venue Cymru in Llandudno, north Wales in May this year?

From: Dmitri Mullen, Cardiff, via email
"Because he didn't know my name."
CORRECT. Is that true?
"Yes. The local security got a little ahead of themselves in trying to deal with a local gang of pickpockets



who had been targeting the venue."

7 What is Marcus Mumford wearing in place of his trademark waistcoat when he plays

the drums in the video to 'We Are Free' by your pre-Vaccines alter ego, Jay Jay Pistolet?
From: David Howard, Liverpool, on Twitter
"Do we have to refer to my former life?"
Yes.
"I'm going to say... braces."
CORRECT. In a parallel dimension, are you in Mumford & Sons and he's in The Vaccines?
"Definitely."

8 Which Vaccines song can you learn in a video with guitarist Freddie Cowan on roland.co.uk?

From: Hamish McCarthy, London, on Facebook
"Bad Mood?"
CORRECT. Is it an easy song to play?
"Well, I would say it's easy because I wrote it, and that basically means it's very easy."



The Vaccines' video guitar lesson

9 Where did you tell moshcam.com earlier this year has been the strangest place you've ever played a gig?

From: John Daly, Preston, on Facebook
"A cave."
CORRECT. In the Peak District. What was that like? Echoey?
"It was extremely echoey and also very damp indeed. I remember they had this barrier and the other side was a 20-foot drop. So if anyone had been feeling a touch over-enthusiastic that evening, a 20-foot drop awaited them. Somehow no-one died."

10 What initials are written in the love heart on the cover art for



your debut single 'Wreckin' Bar (Ra Ra Ra)'/'Blow It Up'?

From: Jessie Miller,

London, via email
"I was looking at that a couple of days ago. JF?"
WRONG. HL and KM

SCORE = 7

"That's not bad for 11 in the morning!"

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1. John, Ringo, Paul, George 2. '2000 Light Years From Home' 3. Port Vale 4. 'Tunnels', 'Laika', 'Power Out', '7 Kettles' 5. The Little Flames 6. Green Day 7. 'Cast No Shadow' 8. 'They were the words either side of 'muse' in their dictionary' 9. Atlanta 10. 'When It Started' 11. Biffy Clyro 12. 'Aerogramme' 13. 'Without You' 14. They all had albums produced by John Cale 15. REM, 'Automatic For The People'