



- **SOUNDING OFF**
- **ON REPEAT**
- 8 THE WEEK
- IN THE STUDIO **Childish Gambino**
- ANATOMY OF AN ALBUM Danger Mouse - 'The Grey Album'
- SOUNDTRACK OF MY LIFE Brandon Flowers
- 21 RADAR
- **26 REVIEWS**
- **42 NME GUIDE**
- **47 THINK TANK**
- 65 THIS WEEK IN...
- **66 BRAINCELLS**

▼FEATURES





MIA

Mathangi Arulpragasam reveals the depths of her latest album 'Matangi' to Kevin EG Perry

Waxahatchee and Swearin': Sŵn Festival

Laura Snapes heads to the DIY festival where Waxahatchee and Swearin' enjoy their first visit to Wales

Courtney Barnett

The Australian singer-songwriter talks to Phil Hebblethwaite about anxiety and the Melbourne scene

From The Vaults: Nirvana 1993

20 years on from 'MTV: Unplugged', we revisit Charlie Dick's report from Nirvana's 'In Utero' tour

THIS WEEK

WE ASK..



WHAT'S LORDE DOING

WITH DAVID BOWIF?

Basically having the best 17th birthday anyone's ever had

WAS WORKING

WITH RICK RUBIN

A GOOD SHOUT

FOR JAKE BUGG?

Find out how his second album 'Shangri La' fares

31

WHY DID BRANDON

FLOWERS START

CRYING IN A

SHOP RECENTLY?

You could say he was being a low-life...

**SHAMELESS PLUG!!!

CONTRIBUTORS



SOVER PHOTO: SHAMIL TANNA

Shamil Tanna Photographer Award-winning Shamil shot MIA for this week's

cover. "MIA was a dream for my first NME cover shoot. I knew her unique and colourful style would make for a great subject."



Louis Pattison Writer Louis reviewed the latest record from

Eminem this week. "The content is as questionable as ever, but he sounds more energised than he has in years."



Laura Snapes

Features Editor Laura met Waxahatchee and Swearin' as part

of her Sŵn coverage. "Sŵn was a great lesson in DIY living and also how much fast food and beer one woman's body could tolerate."

⇒ THE **NME** BAND L

JoyLand

The Killers

Alan McGee	30
Albert Hammond Jr	34
The Amazing	_
Snakeheads	24
Angel Olsen	7
Anna Calvi	15
Beady Eye	13
Beaty Heart	24
bEEdEEgEE	6
Bishop Nehru	22
Black Hearted Brother	27
Black Lips	12
Blaenavon 24,	, 35
Blood Orange	29
The Blow	29
Bombay Bicycle Club	7
Boxed In	22
Broken Bells	6
Bryce Hackford	23
Burning Beaches	23
Cerebral Ballzy	7
Childish Gambino	16
Cocteau Twins	15
Courtney Barnett	60
Crosses	7
Cymbals	7
Danger Mouse	17
David Bowie	8
Day Ravies	24
Diane Coffee	27
DJ Richard	23
DJ Spider	23
Dum Dum Girls	7
Eminem	26
Empress Of	6
Empty Pools	27
Fanfarlo	29
Febueder	22
Franz Ferdinand	24
Friendly Fires	23
Future Of The Left	35
George Fitzgerald	_7
Girls Names	29
Glass Animals	_6
Happy Mondays	65
Howler	24
I Have A Tribe	23
Jaedia	23
Jake Bugg	31

King Krule Kurt Vile & The 27 Violators The KVB 29 Kwabs 24 30 l a Femme Lorde 8 LSA 22 Manic Street Preachers 22 MIA 48 Mikhael Paskalev 30 Minor Alps 30 My Bloody Valentine 65 Nick Cave & The **Bad Seeds** 62 22 Peace 66 Phoenix 10 23 Pional 7 Plank The Pogues 65 Rad Frü 22 22 Rainer Royal Blood 6 Sampha 6 32 Savages Sebastien Grainger 30 September Girls 22 Skaters 21 Sleaford Mods 24 56 Swearin' Telegram 22 14 Television Thao & The Get Down Stay Down Treasureason 24 24 Tundra Uncle Acid & The Deadbeats 42 56 Waxahatche The Wharves 24 6 Wolf Alice 23

35

24

SHAMELESS PLUG!!!

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Answering you this week: Laura Snapes

EMAIL letters@nme.com

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LETTER OF THE WEEK

WINS BLUE MICROPHONES' MIKEY DIGITAL



RETROGRADE

James Blake's recent Mercury Prize win highlights a greater problem with the award than just obvious human error. The fact that what's essentially a mediocre, utterly retro electro record can be declared the album of the year for all of the UK/Ireland vindicates Kevin Shields' criticism of the Mercury's love of all things safe and corporate. Blake stays rooted firmly in the popular safe haven by ripping off a sound that no-one liked 30 years ago, while other nominees such as

Arctic Monkeys and Foals at least try and experiment with new and unusual genre mash-ups. So while the Mercury Prize swims along with the corporate tide that pushes music that offers no challenge to its listeners, Bowie must be wondering how the mopey electro music he outlasted in the '80s has come back to get its revenge. Henry Chinaski, via email

Laura Snapes: This time four years ago, I finished pounding seven bells out of my keyboard about how heinous it was that Florence + The Machine, Kasabian



and Glasvegas had been nominated for the Mercury. CULTURAL BROMIDE! Then I saw the light: it didn't matter at all. The award was officially No Longer For Me. I clicked 'delete' and have lived free and easy ever since, a feeling I can recommend. But when I watched indie actor and dream girl Greta Gerwig wriggle her way through Arcade Fire's "live video" for 'Afterlife' at the YouTube Music Awards last week, her life-affirming (or at least affirmation that I am right to dance "elbows first") performance made me realise that, done the right way, sweeping cultural gestures don't have to be lumpen and grey.

of this band dragging himself from a high-end London club at three o'clock that very morning. You'd better hope it's laryngitis, Alex... George Needham, via email

LS: George, you paint a picture just like Alex Turner used to before he got distracted by mad Escher stairs and silver women, a profoundly sarcastic tale of disappointment at a world that just won't go your way. But, to give A Turner the benefit of the doubt, as I write the band have pulled at least four dates owing to Alex's apparently rasping throat. If it's a hangover, then it's a gold-plated, fivealarm one that's just about enough punishment for the shiny-suit monstrosity he was pictured in when he stumbled out of the Groucho Club in the wee hours of Friday morning. The boy's suffered enough, leave him be.

DISCO **INFERNAL**

8

It's interesting to see that Arcade Fire - an existential Mumford & Sons crossed with dungarees-era Dexys Midnight Runners having a strop with their mum over pocket money - have decided to Go Disco on (some of) their new album. It's certainly the equal of those other great attempts to Go Disco as executed by dancefloor demigods The Rolling Stones and Rod Stewart. A new life of tax exile and expensive divorces beckons for the U2-like roister-doisterers. lan Forward, via email

LS: lan, you have clearly not considered the fact that this bloated disco foray is completely legit on grounds of it being a SPIRITUAL **ENLIGHTENMENT** at the hands, and in service, of the Haitian people whose poor minds apparently could not handle The Beatles, so Arcade Fire have chewed up all of rock history into

a handy sparkling 120-minute bolus and put it on two silver plates for them. Jesus, you ingrate.

CHRIST ON A STRIKE

Who does Kanve West think he is? First he releases a CD with no sleeve or inlay (I had to modify my copy with a photograph I scissored out of my sister's copy of Now magazine and adapted into a makeshift cover using adhesive letters - that, Mr West, is art!), then he christens his child North West, making it virtually impossible for me to Google my preferred area of the UK. Now he's postponing his tour dates left right and centre. Well, thank you very much, Kanye West! I have been (new) slaving for months on a commemorative banner to welcome Kanve to Vancouver and now it seems all my work has been in vain. I shall be amending my



banner and giving it to a local plumber, Mr Kenny West, to celebrate his recent upgrade from a Bedford Rascal to a Volkswagen Caravelle. Aiden Fentwich, Canada

LS: Kanye, like Mr Ian Forward, is a ruddy ingrate; too busy replying to tweets about his lady's ample tuckus to think about the fans at home picking up the pieces in the wake of his cavalier actions. Of course, all this runs contrary to Kanye's normally shy,

retiring and considerate nature, so one can only hope that he bucks up his ideas by Christmas or someone else will have to be found to stand in for Sweet Baby Yeezus at the nativity play.

TURNER BURNOUT

Picture the scene: you've saved up £40, waited in high suspense for 9am to get tickets for your favourite band's arena tour. You just manage to secure them as they sell out in next to no time. You wait for months for the day, getting more and more excited at the prospect of seeing them playing some of the best songs they have ever written. You're in the car, about half an hour from the venue, when one of your previously extremely jealous friends calls you up with the devastating news that said band have cancelled the show two hours before it was due to go ahead, leaving you to face the now endless journey home. To top it off, you're left with images of the frontman



Here's me with Este from Haim in November last year when they played at the Bodega in Nottingham. She's always had a brilliant rock face and was lovely to chat to! Ben Jolley, Nottingham

The fans' favourite



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ON REPEAT ME 20

NME TRACK OF THE WEEK

1. Metronomy I'm Aquarius

Metronomy's much-awaited return finds Joe Mount and his band swapping pier-side piano for sultry backing vocals and laidback beats. "I've seen our stars and there's nothing aligning", laments Mount as his tale of doomed romance unfurls. Continuing the astral theme, the track will be available through an astronomy app called The Night Sky. Metronomy's continued brilliance is literally written in the stars.

Lisa Wright, writer

2. Broken Bells Holding On For Life

James Mercer (him from The Shins) and Brian Burton (Gorillaz, Beck and Black Keys super-producer Danger Mouse) return for their first release in three years. An apt prequel to the rest of the album, 'After The Disco', the ghostly post-dancefloor groove is awash with eerie library sound effects from the deepest vaults of psychedelia. It's all topped off with lush Bee Gees vocals for a dreamy pop finish. A late-night wonder for the ears.

Jenny Stevens, Deputy News Editor

3. Sampha Too Much I

When Sampha 'collaborated' with Drake earlier this year, what it really meant was that the producer sent the rapper a load of song ideas for him to pick out and sample. So the time has arrived for the Young Turks-signed artist to reclaim 'Too Much' from Drizzy with this full-length stunner. Stripped back to just piano and Sampha's voice, all that's left to do is stop and admire one of the year's most overwhelming ballads.

David Renshaw, News Reporter

4. bEEdEEgEE Flowers

Brian DeGraw of Gang Gang Dance has shaken off the band and retreated from New York City to Woodstock to make a suitably dreamlike solo album, 'SUM/ONE'. From it, 'Flowers' starts with shimmering synths before shifting, kaleidoscope-like, into darker territory. Vocals from CSS' Lovefoxxx are so ethereal they could have been recorded through a cloud, while a pneumatic ticker at the end punctures the mood like an alarm clock after a deep sleep.

Hazel Sheffield, writer

5. King Krule Little Wild

Tucked away on the Japanese edition of '6 Feet Beneath The Moon', this remained pretty much hidden until Archy Marshall started Facebooking about it. It's as strong as anything else on the album, starting off as a doubt-fuelled lament to lost romance (complete with Archy living out all his inner Chet Baker fantasies) before turning a whole lot nastier midway through. Like all of his best work, it's compelling because it's so easy to relate to.

Matt Wilkinson, New Music Editor









6. The Killers Just Another Girl

The Killers have long stopped sounding like other bands - like all the biggest acts they're now in the territory where they only really sound like themselves. 'Just Another Girl', one of the new tracks on their 'Direct Hits' best of, is exactly that - a perfect Killers song. It's nothing groundbreaking and the lyrics don't make a lot of sense, but this is the Las Vegas quartet doing what they do best.

Andy Welch, writer

7. Wolf Alice Baby Ain't Made Of China

So far in Wolf Alice's short existence, it's been hard to tell which route they're going to go down - the fragility of 'White Leather' or the revved-up riffs of 'She'. This new song, aired at the group's recent London show, hints at a bit of both, opening with Ellie Rowsell's soft coos before ending with the frontwoman begging, "Love me, make me better or give me a reason to die for" over crashing cymbals and walls of fuzz.

Rhian Daly, Assistant Reviews Editor

8. Royal Blood Come On Over

Noisy Brighton two-piece Royal Blood have been doing brisk business recently, completing a major UK tour and getting their first official single 'Out Of The Black' improbably playlisted on Radio 1. 'Come On Over' is its B-side - a less hooky and rougher blues cut pitched somewhere near Queens Of The Stone Age, The White Stripes and Lightning Bolt. Big riff plus low-slung thunder drums equals a right roval racket.

Phil Hebblethwaite, writer

9. Empress Of

"I wanna be your boyfriend/And I wanna be your girlfriend/And I wanna take you there and I wanna watch you do it", states Lorely Rodriguez over faint thuds of thunder and hop-scotching synth lines. Her voice has the wooziness of Cocteau Twins, the childlike oddity of Grimes and the Scandipop of... well anything Scandipop. It might be impossible to touch the rainbow but 'Realize You' is such pastel heaven you'll be dancing under those candy-coloured arches.

Eve Barlow, Deputy Editor

10. Glass Animals Feat. Jean Deaux Woozy

Glass Animals already seemed like a bunch of sexy swots, with previous single 'Black Mambo' hinting that they'd be the types to lead you ever so gently astray. But, of course, lust carries consequences. 'Woozy' finds them hooking up with Chicago teen rapper Jean Deaux for a pregnancy-scare freakout ("If you decide to keep it/I don't know if I'mma stay") and a chopped up, blissfully trippy waltz that comes on like a well-mannered Salem.

Ben Hewitt, writer

RICHARD JOHNSON, DAVID EDWARDS, DAN DENNISON, JENN FIVE, JAMES ORLANDO

ESSENTIAL NEW TRACKS

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11. Nick Cave & The Bad SeedsGive Us A Kiss

Nick Cave & The Bad Seeds debuted new track 'Give Us A Kiss' at a London show recently. "Childhood days in a shimmering haze/Give us a kiss/In the blue room you whispered into the music/In the field underneath the thorn bush/Give us a kiss", incants Cave over spectral piano chords. As he spins his typically vivid imagery, the song changes direction and a xylophonic instrument chimes in. Dreamy.

Lucy Jones, Deputy Editor, NME.COM

12. Thao & The Get Down Stay Down The Feeling Kind

San Fran neo-hippies Thao & The Get Down Stay Down are treating us to a new EP featuring Troggs and Yo La Tengo covers along with this title track, a warm Ben Folds-y stomp that comes on like a marching mariachi band in slippers. Thao Nguyen breathily implores us to "Look alive!/It's just human troubles in the modern times" as her band slips into a jazzy vaudeville freakout, dismissing our cares with wiggly trumpets.

Matthew Horton, writer

13. CrossesBitches Brew

An ethereal electronic departure from Deftones' usual assault of razor riffs and banshee screams, Chino Moreno revels in ghosting echoes and distortion-slathered synths on the spooky 'Bitches Brew', the first glimpse of his side-project Crosses' debut album. With menacing guitars courtesy of former Far man Shaun Lopez, a surging krautrock groove and breathy sex-dripped vocals about wolves in the ether, it's dark and vampy, like a rave-up in Dracula's crypt.

Al Horner, writer

14. George Fitzgerald Magnetic

Berlin-based producer George Fitzgerald has the approval of UK dance's current kings Disclosure after they included his 'Every Inch' track on their BBC Radio 1 *Essential Mix* earlier this year. His take on house music is darker than the brothers Lawrence's chart-topping efforts though, as shown on new cut 'Magnetic'. He pitch-shifts his vocals down into a creepy baritone that rumbles over industrial-tinged bass throbs, casting an ominous shadow.

Rhian Daly, Assistant Reviews Editor

15. Angel Olsen Forgiven/Forgotten

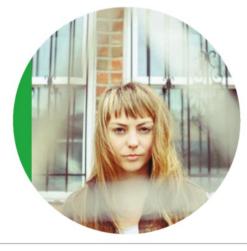
Angel Olsen's 2012 album, 'Half Way Home', had a transcendent quality, the Missouri singer's vocals whooping around acoustic songs that confronted abandonment with optimism. But on her Jagjaguwar debut (due February) she turns to scuffed punk, her astonishing voice obscured as if reverberating through dirty water. It's crude and uninhibited, the perfect storm to accompany her frustration: "I don't know anything!" she stomps. "But I love you".

Laura Snapes, Features Editor









16. Cymbals Erosion

'Erosion' is taken from the London dance-poppers forthcoming album 'The Age Of Fracture' (due in January), named after a book by Princeton clever clogs Daniel T Rodgers and – wait for it – "addresses the fragmentation of ideas towards the end of the last century". Brain melt! Luckily, the track is a lot simpler, as it traces over a melodic bassline and colours in the space with emotive bedroom electronics.

Kate Hutchinson, writer

17. Bombay Bicycle Club Carry Me

Though they'd have been well within their rights to, BBC have not spent their time out of the spotlight sitting in Crouch End pubs. Instead, they've been patchworking together their fourth album in almost as many years. 'Carry Me' is the first single, a majestic clunk-crunker that sees them reaching for Foalsstyle experimentation, with Jack Steadman taking inspiration from treks in India, Turkey and Japan to create a widescreen rendering of textured glitch rock.

Leonie Cooper, writer

18. Cerebral Ballzy Better In Leather

The headliners of 2013's Monster NME Radar Tour drop another track from their upcoming, Dave Sitek-produced LP 'Jaded And Faded', due early next year on Julian Casablancas' Cult Records. True to its name, 'Better In Leather' finds Ballzy scuzzing up their snotty hardcore with notes of NYC punk, its two minutes of breathless chorusing and gutter romance – directed at a girl who is both "so bad" and "so rad" – thrashed out with Ramones-like brevity.

Louis Pattison, writer

19. Dum Dum Girls Lost Girls And Boys Club

Dum Dum Girls' last album 'Only In Dreams' proved they weren't as single-track as their name implies, via bittersweet songs about the death of singer Dee Dee's mother. Named in homage to an Iggy Pop song, Dum Dum Girls have morphed into something that has more in common with The Bangles and Pat Benatar than straight-down-the-line punk, as the throbbing '80s drums on this new single attest. This is how a throwaway band can grow up in style.

Dan Stubbs, News Editor

20. Plank Aphidelity

Plank are a trio from Manchester, and the title of their new single is an amusing combination of the words 'aphid' and 'fidelity', which conjures nice images of tiny little greenflies getting married and being faithful to each other for eternity. This odd but ultimately heartwarming situation is enhanced by the fuzzy, vocal-free Kraftwerk-on-a-bouncy-castle electronica going on in the song itself. Also present: some excellent drumming.

Tom Howard, Reviews Editor

EVERYTHING THAT MATTERS IN MUSIC REDITED BY DAN STUBBS

Look who I met last night

Lorde plays in front of David Bowie at Tilda Swinton's NYC birthday bash

he most exciting thing to happen on most people's 17th birthday is the chance to slap on the 'L' plates and take mum's car out for a spin. But two days before hers, with the single 'Royals' and album 'Pure Heroine' both riding high in the charts worldwide, Lorde performed at Tilda Swinton's 53rd birthday party. Actor Ralph Fiennes, director Sofia Coppola and fashion mogul Anna Wintour were also present at the bash, held at Manhattan's Museum Of Modern Art. "Last night I played to a room of people whose names I worship, breathe like fine gold smoke, reverent," wrote the New Zealand singer-songwriter, real name Ella Yelich-O'Connor, the following day. "There is a lot of stupid shit that comes with being lucky enough to do what I do - a lot of stuff I'd rather skip if I could - but I wouldn't have traded last night for anything. I felt so warm in the arms of these legends who are good enough to have faith in me, weird little screwball that I am." ■ DAN STUBBS



Music lovers are increasingly turning to vinyl records, but are they paying a premium price for a poor product?

t's official: Britain loves vinyl. For the first time in a decade, annual sales of those shiny, grooved discs of plastic have topped half a million in the UK, and the total is likely to hit 700.000 by the end of the year. In a BPI survey revealing that more than a third of vinyl buyers are under 35, fans listed the artwork, the experience of playing records and the sound quality as reasons for buying. And for the older generation, there's the nostalgia factor too. Paul McCartney recently told NME: "I've just restored my record deck and nothing beats a good quality record deck. I think that's why kids are turning back to it."

But does vinyl really sound better? Its current success is, in part, due to it being packaged as a superior, audiophile product, with a hefty price tag to match. A single LP can cost twice as much as the same album on CD, but today's vinvl records may not be made to the standards found in the LP's heyday. No new vinyl pressing machines have been manufactured since 1982, so today's pressing plants have to buy secondhand and reconditioned machines - and rely on the small pool of engineers who still know how to fix and run them, "Clients are often unaware of just how finite vinyl pressing capacity is, especially during the peak season from September to December and leading up to Record Store Day," says Tom Hunt of Breed Media, which has a pressing plant in Sheffield. "Pressing vinyl is an idiosyncratic, antiquated process."

Collector Gareth James, who writes about vinyl on his Just Played blog, has noticed lots of problems with quality. "Lots of albums I buy have visible imperfections like warps and scratches, and there are lots of noisy pressings,"

he says. "I've returned about a dozen records this year." The problem gets much worse with novelty coloured vinyl pressings, which require short runs that prevent presses from reaching optimum temperature. "Labels have convinced themselves that people only buy vinyl to look at," says Gareth. But does sound quality matter?

> fidelity that keeps people coming back for more. "The sound of vinyl is a series of happy euphonic accidents, which produce a sweeter, fuller sound - it's not because it's closer to the master tape at all."

> For the UK's independent record shops, the vinyl revival has been a shot in the arm. "Vinyl has grown rapidly over the past two years, and it's great to see people of all ages getting back into it," says Lawrence Montgomery, manager of Bristol's Rise Music. "Obviously the upsurge in demand causes strain on production and delayed releases. but that just makes the vinyl

> Quality issues or not, gimmicky pressings are going nowhere. Virgin EMI are celebrating this year's 40th anniversary with a series of limitededition picture disc seven-inch singles, and a copy of The Verve's 'Bitter Sweet Symphony' will set you back £8.99. Given that nearly four per cent of the vinyl collectors taking the BPI's vinyl survey said they didn't even own a turntable, it might not matter what it sounds like at all. ■ NICK SOUTHALL

Michael Jones, who has mastered albums for

Merge Records, says it's a lack of

Vinvl sales

continue to

rise, but is

the quality of ressings going

down?

releases more collectable."

MY LIFE IN A SUITCASE



Phoenix



Renaissance **Et Réforme** by Jules Michelet

"It's two books about Francis I, the king of France, and how he embraced Italian culture. After years of nothing in medieval times, he brought sophistication and culture back. A complex character."

BOXSET **Leonard Bernstein** - The Unanswered Question

"It's the lectures on musical theory he gave at universities very serious, you can tell he thought about it for a long time. It's a moment in his life and you witness it."

FILM

Les Bronzés aka French-Fried Vacation



"The English title makes it sound like a stoner movie but it's actually a subtle film about a group

of miserable people going on vacation together. I don't know if it translates well!"

GAME Dice

"I don't know how long a game lasts normally, but we're so bad at playing, for us it lasts six hours. It's a drinking game so you get worse and worse. I guess some people might get better..."

HOME COMFORT Bedding

"I guess the most common thing we take with us is pillows from home. Some people even bring their whole bed set."



Vinyl bounced back these formats won't

MiniDisc



Launched in 1992, MiniDisc struggled on until this year. Thom Yorke famously

sequenced 'OK Computer' using its track-ordering function.

Digital Compact Cassette (DCC)



A rival to MiniDisc. DCC's only legacy is

a side-product used to separate yeast from beer.

Super Audio CD



Introduced in 1999, tests in 2007 suggested that no-one could tell the

difference between SACD and

THE DEFINITIVE 90S ALBUM.

PRESENTS

THE DECADE THAT INSPIRED A GENERATION.



A new film documents Black
Lips' trip to the Middle East
in the aftermath of the Arab
Spring. Their mission? To
spread the spirit of rock'n'roll

hey could be scenes from any Black Lips gigs: the rebellious Georgia four-piece dishing out raucous rock'n'roll as rooms full of kids duly lose their shit. Except these aren't scenes from just any Black Lips gig it's footage from Kids Like You & Me, a new film documenting their 2012 tour of the Middle East, which visited Jordan, Egypt, Tunisia, Iraq, the UAE and Lebanon in the wake of the Arab Spring uprisings. They're places rarely seen on touring schedules of western garagerock bands. The band are screening the film on each date of their November tour of the USA's East Coast. Tonight, we find them in New York.

"When you play in Iraq," explains guitarist/vocalist Cole Alexander, "people have never seen a rock'n'roll show in their lives before, so it's 1954 all over again. It's like when Chuck Berry and Elvis came out in America."

"People in New York and London and Berlin have seen everything, but when you go to this other place and you're literally playing the first

"MY POLITICAL

THE BAGGAGE

Jared Swilley

AND LET IT GO"

STANCE IS 'DROP

rock'n'roll concert that these people have ever seen, you're like Elvis from the waist down," says vocalist/bassist Jared Swilley. "Most of the kids, their dances looked a little awkward; they kind of knew what you were supposed to do at a show but they were doing it their way. And, not to sound

sappy, it was a really heartwarming thing to see."

The film, directed by Athens, Georgia filmmaker Bill Cody, captures that sense of sheer joy. What it doesn't answer is why they wanted to tour the Middle East in the first place. According to the band, who have a history of playing in unusual locations, they did it simply because

they could. "It started as just a fantasy, a kind of a joke," admits Swilley. "We started talking about how a lot of kids we grew up with have gone over there not to play music but to shoot things. We kept talking about it, and we finally met Bill Cody, who teaches film in Iraq, and suddenly the joke started becoming the reality. We started contacting embassies, but then

a month or two later, the Arab Spring turned into full-blown civil war."

The danger factor didn't worry the band, so much as their parents, who tried to block the trip. "The media did a good job of scaring the piss out of our mothers," says Cole. They might have had reason to be worried: "Right after we left

Beirut, they blew up the defence minister in a car bomb," says guitarist Ian St Pé. "Literally, four blocks from the hotel." Generally, they got along by pulling a time-honoured American trick: pretending they were Canadian. "That got us out of trouble in Alexandria, where Ian and I were swarmed by people on a neighbourhood

45

THE MINI

Guitarist, Beady Eye

You fractured your skull and broke your ankle in August. How are you feeling now?

"I'm fine. More than fine, in fact. Looking at life differently now, which I see as a bonus."

How did you manage to get two separate injuries? Are you the indie Frank Spencer?

"The first one, I slipped and fell and fractured my skull, and I can't remember much about it. The second one, apparently it isn't uncommon for people who've fractured skulls to have a further injury."

We spotted you at The Charlatans' A Night For Jon Brookes and you had long hair and a huge beard.

"That's a by-product of being ill! To see Beady Eye play with Bonehead sitting in for me at that show was a bit of a moment – I loved it."

Did you feel anxious about getting back on the road last week?

"Not anxious, no, but I was looking forward to getting a few gigs under my belt."

It's been a rough summer for the band, with your injuries and Liam all over the papers. How has that affected the band?

"There was an element of guilt on my part because we had to cancel shows. As for the other stuff... we're just looking forward to being a band again. When we're making music again, we feel whole."

THE FINAL FRONTIER

Now Black Lips have played the Middle East, they've set their sights on somewhere much colder...

Jared Swilley: "Black Lips have played on six continents, but there's one left: Antarctica. So we're planning on going there next. The fucked-up thing, though, is that I have a gut feeling that Metallica stole our idea. We were talking about it in the press a bunch and we have mutual friends and I think they saw that. They have a lot more money than us and they're trying to do it before us, which is really fucking lame. I'm really disappointed by it because I really think they stole this idea from us. But we're going to

go. Even if we have to make a boat out of empty plastic bottles and sail down there."



street," says Joe. "I felt very safe in the Middle East, generally," says Swilley. "At home in Atlanta, I don't feel safe all the time. If you go to any bad neighbourhood in Atlanta and walk around with a camera, you'd get your ass beat and your camera stolen, and you might get shot."

The band are adamant that there was no political motivation behind the Middle East tour, and the documentary reveals a side to those countries and their people that is rarely reported in the mainstream media – it removes the politics and replaces it with real lives. "Our media is skewed," says drummer/vocalist Joe Bradley. "If you just look at things that are on the TV, of course it's going to look a lot worse than it is, but if you actually go there and meet the people that are there..."

"It's all about people," interjects Swilley. "Hussein, our cameraman, fought against the Americans during the first Iraq War, and that doesn't bother me. Even though I was against the Iraq War, I'm not mad at kids I went to high school with for having to do tours in Iraq and Afghanistan, and I think the Left is very misguided in their attempt to penalise people for a government's action. We were playing for kids who have nothing to do with that. They just happen to be born there. You can't choose where you're from. We have nothing to do with the powers that be."

While the idea of rock'n'roll changing the world is an overwrought cliché, Black Lips' experience in the Middle East shows that it can build bridges. "Most of the conflicts in the world are based upon old rivalries and old grudges," says Swilley. "At the end of the day, when you're face to face with someone having a couple of

beers and dancing and trying to meet chicks, the last thing that's on your mind is what your great-great-great-grandfather did to someone else. The last thing that's on your mind is 'I want to shoot someone'."

It's an overly simplistic statement to apply to somewhere like Iraq, but the film reveals it has an element of truth. There's little to distinguish the audiences at the Middle East gigs from the sweaty bodies at tonight's Bowery Ballroom show, where the band debut songs from next year's new album, co-produced by Black Keys drummer Patrick Carney. "My only political stance," concludes Swilley, "is just fucking drop all the baggage and let it go. No-one lives that long. Why waste your whole life fighting for something that's not going to work?"

MISCHA PEARLMAN





Television play the legendary 'Marquee Moon' album in full for the first time ever in the UK this week. Frontman Tom Verlaine tells us why

eleased in 1977, Television's 'Marquee Moon' is the album that spawned a thousand bands, a record that lives on in the hearts of many. But not in that of the band's frontman, Tom Verlaine. "I don't think about the album at all," he laughs. "Why would I?" Placed at Number 29 in NME's recent list of the greatest albums of all time, the art-punk sound and spidery guitars of 'Marquee Moon' can be found in the DNA of bands from Pavement and Sonic Youth to The Strokes and Franz Ferdinand. Verlaine says he hasn't noticed.

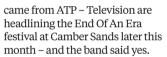
"The Strokes? I only heard, like, up to the first chorus of their first single," he says. "I can't keep up with all these bands, there are zillions of them. The only bands I've heard recently that I like are Blonde Redhead and Warpaint, Warpaint are the best band I've heard in years."

This week, in Manchester and London, the reclusive New Yorkers will play the album live, in full, for the first time ever. Verlaine says there was no grand plan behind the decision to finally play 'Marquee Moon' now - they have been asked to do so since 1992, the year they released their self-titled third album. This time, the offer

"WE SOUND TOO GOOD! **WE WANT TO FUZZ**



THINGS Television



"Three of the songs from the album are like playing new songs, because we hadn't played them in so many years," says Verlaine. "We wanted to play them, so then

Fans expecting to hear the album exactly as it is on record might be in for a surprise: "I don't know if it'll be the album from start to finish," warns Verlaine. "It might be - we haven't got

thought we might as well play the others as well."

the song order down. We never came to terms with the proper order of the vinyl. Because of the lengths of the songs it was more about what we could fit on each side."

Wary of overdoing 'Marquee Moon', the band have booked just four UK shows and three in the US. As for whether they'll do any more, Verlaine

TELEVISION

rules out the idea of a full tour. He does, however, say that the band are in great shape, having warmed up with dates in Japan, South Korea, South America and, for the first time, Australia, earlier this year. "We sound too good!" he says. "We want to be in bad shape, so we're now rehearsing to make sure of that. We

Television in 1977: (l-r) Billy Ficca, Richard

Llovd, Tom Verlaine. Fred Smith

want to learn some bad chords, fuzz things up."

There's a new album on the horizon too. "We recorded 12 songs about two years ago, and we have another seven or eight that we haven't recorded," says Verlaine. He won't be drawn on when the album will appear, saying only that it will be before he and the band – now completed by Billy Ficca, Fred Smith and Jimmy Rip – are "fully senile". "I'm really lazy about this stuff," he says. "And there's a question mark about what we do with these recordings. Do we just throw them on iTunes?" Yes please, Tom. ■ ANDY WELCH

PRESS PLAY

Artists playing classic albums in their entirety can have mixed results

The Pioneer



Brian Wilson 'Pet Sounds' The then lesser-spotted Beach Boy kicked off

the trend in 2002, when he played the group's 1966 masterpiece in full at London's Royal Festival Hall. Grown adults wept as the frail performer came alive onstage

The Surprise Performance



Bruce Springsteen Various albums During their 2013 world tour, Springsteen and

The E-Street Band picked a different album from their vast catalogue to play in full each night, to the delight of the crowds. 'Born To Run' was dedicated to actor James Gandolfini, who passed away the same week.

The Regretful Return



Spiritualized 'Ladies And Gentlemen We Are Floating In Space' Fans of 1997's NME Album

Of The Year flocked to this special run of shows in 2009 and 2010. Frontman Jason Pierce has since said the gigs made him feel like part of the cabaret industry and that he will never do anything similar again. Oh well.

The Chancers



Shed Seven 'A Maximum High' Never ones to miss a nostalgic trick, Britpop

survivors Shed Seven played their 1996 album 'A Maximum High' on their 2011 Christmas tour. Finally, a chance for fans to hear 'Ladyman' and 'This Day Was Ours' live. Hmmm.



BY **LOHAN PRESENCER**

As a big development threatens the future of the original superclub, its CEO says it's time politicians took the legacy of clubs and venues seriously



Four years ago, Ministry Of Sound became aware of a planning application to build a 41-storey residential skyscraper on our front door. Residential properties aren't comfortable bedfellows with clubs

that have thousands of people arriving in the middle of the night, so I approached the developer, who told me we couldn't stand in his way. It was shocking to hear someone say, essentially: 'I don't care that you've been here for 20 years, I don't care what you stand for, the people you employ, or the worldwide visitors you attract, I'm going to build some flats next to you and you can sling your hook.' In 2011, Southwark Council

rejected the planning scheme, which was great news. But the developer pulled strings and managed to get Boris Johnson to use a rare power to determine the application for himself. We'll find out his decision this week (November 19).

When dance music exploded at the end of the 1980s, it was very much an underground and illegal warehouse thing. Then the government banned unlicensed gatherings of more than a handful of people listening to repetitive beats. Ministry Of Sound was the first club to operate those parties legally. Southwark Council granted us the first ever all-night entertainment licence, and we opened our doors in 1991. Since then, we've become a blueprint for clubs worldwide. Over the past 10 years, many of London's big clubs have closed because of redevelopment. The Cross and The Key in Camden were demolished as part of the Kings Cross development. The Astoria was bulldozed for Crossrail. The End has gone. Outside London, the Hacienda is a block of flats. It's tragic. Our commitment to dance music means we stand for a lot of the same things as legendary venues like that. We want to give people experiences they'll never forget.

London's theatres are all protected. You can't take over a theatre and turn it in to something else. Shouldn't London's nightclubs have the same sort of protection? It's ridiculous that the law doesn't protect legacy businesses.

Does London just want to be a town of offices and very expensive flats that are outside the reach of normal people, or does it want a colourful tapestry that includes nightclubs where young people can go and experience the best dance music in the world? If Boris wants to be prime minister, he's got to be mindful about doing things that are unpopular with large numbers of the electorate. Over 50,000 people signed our Save Our Club petition and many big names have spoken out in support of the venue. Boris has said that we're "safe on his watch", but he needs to deliver on that. We want the developers not only to soundproof the building, but have residents sign contracts guaranteeing they won't object to noise levels. The cultural significance of Ministry Of Sound goes way beyond just a nightclub in Elephant & Castle. But that's where we started and we've earned the right to stay here. If you close the club, you rip out our beating heart. ■

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

LOST **ALBUMS**



Cocteau Twins







"This was my introduction to the Cocteau Twins, really. I saw it and liked the cover, so I went and bought it on vinyl. It's full of beautiful melodies that actually have really great, strong pop hooks. I think it's really amazing that [singer] Elizabeth Fraser can say so much without really using all that many words. Even though every song on the record kind of has the same sort of warm sound and style, it doesn't really matter. With the melodies on each track being so strong, they feel and sound like they are their own entities."

►THE DETAILS

RELEASE DATE

September 1990

LABEL 4AD

▶BEST TRACKS Heaven Or Las Vegas, Pitch The Baby, Fotzepolitic

►WHERE TO FIND IT Original copies are easy to get hold of online, 4AD reissued it in 2005 LISTEN ONLINE On Spotify



he day before speaking to Childish Gambino to find out about his forthcoming second album 'because the internet' (the lower case is deliberate), he does something quite strange on the internet, publishing a seven-page Instagram confessional saying he's scared that "people hate who I really am" and that they will find out "what I masturbate to". Among the fears and truths, he also says: "I don't want to rap."

3

Today, his gloomy mood seems to have shifted. "I'm getting high and looking at the Hollywood sign - I've never felt freer," he says with a chuckle. Explaining the missive, he says, "Every time I try and be honest, people don't get it. I'm the only rapper who'd tell people I peed the bed the first night on my tourbus because I was scared. What other rapper's gonna admit that? The answer is none."

Of course, Childish Gambino has never been just a rapper. Under his real name, Donald Glover, he's a writer, stand-up comedian and actor, known for roles in Community and Girls. The various strings to his bow, he says, give him "licence to do shit" his contemporaries can't. "I happen to rap, and I'm good at it," he explains. "But this

"EVERY TIME I TRY AND **BE HONEST, PEOPLE DON'T GET IT"**

Childish Gambino

isn't a rap album, it's an experience. There's a lot of things on this album that no other rapper's done."

For one, no other rapper can say their album was named by Beck, who collaborated on Gambino's 2012 track 'Silk Pillow'. "Beck told me that rappers would always tell him how much they liked him," explains Gambino. "He asked me whether it was still like that, and I found myself going, 'Because of the internet...' He joked, 'You should name your album that.' It made sense - you can start every sentence like that now."

The resulting album, 'because the internet', was recorded at The Temple, a hilltop mansion in Los Angeles' Pacific Palisades. For Gambino, it was an offline sanctuary. "I got these rules inscribed in wood and I hung them on a Buddha statue," he says proudly. "One is 'no blogging or tweeting'; another is 'work begins at 10am'. I'm not a rapper - I don't start at 6pm."

Gambino's process can be seen in Clapping For The Wrong Reasons, the surreal short film he released on YouTube in August. In it, he goofs around with long-time collaborator Ludwig Göransson (the producer of Haim's first EP), as well as Flying Lotus, Chance The Rapper and Trinidad Jame\$. Lotus isn't on the album, says Gambino, but his bass-shredding

protégé, Thundercat, and Wolverhampton grime kid S-X are.

Other guests play bit parts in the album's story, which sounds fairly surreal itself. It revolves around a central hip-hop figure inspired by Rick Ross, who Gambino

►THE DETAILS

- ▶ TITLE because the internet
- ▶ RELEASE DATE December 9
- ▶ PRODUCERS Childish Gambino, Ludwig Göransson
- ▶ RECORDED The Temple,
- Pacific Palisades, LA
- TRACKS TRO
- CHILDISH GAMBINO SAYS
- "I say real shit that's what makes me me. I'm never gonna be a sexy rapper like Drake, but I'm more willing to be embarrassed."

believes has shown the next generation how to attain great luxury via a career in rap. Except that next generation of internet rappers have too much opportunity. "People think the internet allows you to do stuff, but no-one's doing anything," he says. "We have so much that we're paralysed by it. That's what this album is about."

It's a complex notion. but Gambino also insists that we'll be "blown away by how much fun" the album is. "There are some hype dance tracks," he says,

'and I have the best live show, neck and neck with Kanye, so I keep that element in mind." He may claim to not be a rapper any more, The multi-talented but Childish Gambino has still got just enough braggadocio to perform.

■ KATE HUTCHINSON



Donald Glover

ANATOMY OF AN ALBUM



"I JUST WANTED TO **PUSH BOUNDARIES**"

Danger Mouse

THIS WEEK...

Danger Mouse: The Grey **Album**

Ten years since Jay Z's 'The Black Album', we revisit the album that took a good pun and created a whole genre: **Danger Mouse's** Beatles and Hova mash-up

THE BACKGROUND

After Jay Z made the a cappella rhymes from his 'The Black Album' available online. Danger Mouse - real name Brian Burton, a then relatively unknown DJ and producer - saw the opportunity for mischiefmaking magic, splicing together Hova's rhymes with instrumentation from the Fab Four's 'White Album'. What began as a knockabout project quickly turned into a mass controversy when The Beatles' label, EMI. made a po-faced attempt to stop distribution of the album, claiming copyright theft and issuing Burton with a cease-and-desist letter. It backfired: if people hadn't previously been fussed about hearing Jay rapping 'Encore' over screw-ups of 'Glass Onion' and 'Savoy Truffle', they definitely were now.

■ STORY BEHIND THE SLEEVE

As a bootleg, the album has no official cover art, though this simple grev sleeve appeared on the 3,000 CD issues. Justin Hampton's cartoon drawing of The Beatles and Jay Z was subsequently used for DANGER MOUSE was subsequently used to bootleg versions of the LP.

FIVE FACTS

EMI's cease-and-desist 1 EMI's cease and 1 campaigners to launch Grey Tuesday on February 24, as websites offered the album as a free download and turned their pages grey in solidarity. Over 100,000 copies were downloaded on that day alone.

According to an MTV report in 2004, 'The Grey Album' became the "most in-demand piece of media since the Paris Hilton sex tape".

3 Despite EMI's grumbling, Paul McCartney gave his approval. "I didn't mind when something like that happened," he said in 2011. "But the record company minded. They put up a fuss. But it was like, 'Take it easy guys, it's a tribute.""

Danger Mouse endured two weeks of 15-hour days just dismantling 'The White Album', painstakingly separating each drum thwack and guitar line one by one. "It damn near drove me insane." he admitted to NME in 2004.

The success of 'The The success of Trie Grey Album' inspired a spawn of copycat efforts including the Weezer and Jay Z mash-up 'The Black And Blue Album' and the Prince-meets-Jay effort 'The Purple Album'.

LYRIC ANALYSIS

'l don't mean to l boast, but damn, if I don't brag/Them | crackers gon' act like I ain't on they ass" -"What More Can I Say"

Jay Z's spiky insistence that he needs to flaunt his wealth lest wealthy white folk ignore his money and status is given an extra bite by being laid over the plaintive 'While My Guitar Gently Weeps'.

'I'm from rags to riches, niggas I ain't dumb/l got 99 problems but a bitch ain't one" - I '99 Problems'

The dirty racket of McCartney's 'Helter Skelter' provides a fuck-you assault for Jay's real-life, bile-filled account of racial profiling.

As the best rapper alive nigga ask about me/From bricks to billboards, from grams to Grammys" 'Dirt Off Your Shoulder'

Some chest-thumping braggadocio from Jay is juxtaposed with samples from 'Julia', the introspective. touching track John Lennon wrote for his late mother.

WHAT WE SAID THEN

"For what it represents and for exposing the idiocy of people who only care about 'what it earns us'. then, a truly, TRULY great pop record." Pete Cashmore, NME,

March 13, 2004

WHAT WE SAY NOW

The mash-up that launched a thousand imitators, but that's never been improved upon: Danger Mouse's skill isn't in just the novelty shtick of lumping rhymes over Beatles classics, but in his deft deconstruction of the Fabs' well-worn wares.

FAMOUS FAN

"I champion any form of creativity, and that was a genius idea - to do it. And it sparked so many others like it. I was honoured to be on - you know, quote-unquote - the same song with The Beatles." - Jay Z, 2010

IN THEIR OWN WORDS

"I guess you could look at it as a kind of punk-rock, anarchistic statement but that wasn't what I was trying to do. I just wanted to push boundaries and show people what you can do with music." Danger Mouse, 2004

THE AFTERMATH

'The Grey Album' spawned mass legal debate about sampling, copyright and the internet, and turned Danger Mouse into a superstar. Damon Albarn roped in Burton to produce Gorillaz' second album 'Demon Davs'. and he's since worked with The Black Keys, The Shins' James Mercer and Beck, and is rumoured to be involved with U2 and Frank Ocean. He became a bona-fide pop star, too, creating the hit single 'Crazy' with Gnarls Barkley cohort Cee Lo Green.

►THE DETAILS

▶RELEASED February 2004 ▶LENGTH 44:36 ▶PRODUCER Danger Mouse ▶HIGHEST UK CHART POSITION N/A DUK SALES N/A DWORLDWIDE SALES N/A DSINGLES N/A ►TRACKLISTING ►1. Public Service Announcement ►2. What More Can I Say ▶3. Encore ▶4. December 4th ▶5. 99 Problems ▶6. Dirt Off

Your Shoulder ▶7. Moments Of Clarity ▶8. Change Clothes ▶9. Allure ▶10. Justify My Thug ▶11. Lucifer 9 (Interlude) ▶12. My 1st Song

THE NUMBERS

RRP for a bottle of Jav Z's

fragrance, Gold Jay Z

Copies Geri Halliwell sold of her Australia-only comeback single 'Half Of Me'

Approximate capacity of Madison Square Garden, where Arctic Monkeys will play their biggest ever US gig in February

Number of Download 2014 headliners confirmed: Aerosmith, Linkin Park and Avenged Sevenfold



"Whoever does Radio 1 playlist suck my dick! I'm tired of you cocksuckers you better stop playing me. Make up

your fucking minds!!!"

DIZZEE RASCAL declares war on the BBC via Twitter



THE BIG QUESTION

IS IT OK THAT EMINEM IS STILL USING THE WORD 'FAGGOT'?



Caroline Hjelt Icona Pon "The gay community were one of the

first to pick up on us, so we're obviously against them being subjected to anything that's genuinely hateful."



Lucy Jones Deputy Editor. NME COM "It's sad that Eminem

resorts to old, tired insults that are really not OK to use in 2013 - or ever, for that matter. He says it's part of a 'persona', but that isn't a good enough excuse."



Jack Hilcox NME reader "Homophobia's a stupid word.

You're not afraid of anything, you're ignorant. Anti-gay language is rife in hip-hop and Eminem should realise that he has the ability to really change things."



7

WHO THE FUCK IS...



Wiley? The grime MC?

No, this is Whitey - the electronic producer who stood up to a TV company that asked to use his music for free.

OK. Was a polite "no thanks" all that was needed?

Not quite. Whitey widely circulated his email response to a request from programme makers Betty, who are owned by Discovery Channel. The missive includes the line: "I am sick to death of your hollow schtick, of the inevitable line 'unfortunately there's no budget for music'.

How did Betty respond?

By apologising and claiming there had been a mix-up.



GOOD WEEK ↔ BAD WEEK

Lady Gaga

Lady Gaga will take her first step toward doing something Madonna didn't do first when she becomes the first pop star to perform in space. The singer will reportedly leave Earth on a Virgin Galactic ship in 2015 and perform one song at the Zero G Colony high-tech music festival.

Tribes The streets of Camden mourn the loss of Tribes, who this week announced their decision to split. The band, who released two albums and played on the 2012 NME Awards tour, have called it a day following a muted reaction to their 2013 album

'Wish To Scream'.

AND FINALLY

Bad seeds

Deluxe editions of Katy Perry's album 'Prism' came under scrutiny in Australia after it was revealed that packets of flower seeds given away inside the packaging could be a biohazard.

Hurdy mentality

An ad posted on Craigslist saw a Toronto man seeking players for an Arcade Fire tribute act including a string section and "someone who knows what a hurdy gurdy is."

Apple sourz

Fiona Apple refused Panic! At The Disco permission to sample her song 'Every Single Night' on their new album. "I was like, 'You bitch. That sucks'," said frontman Brendon Urie.

Official

TOP 40 ALBUMS NOVEMBER 10, 2013



The Marshall Mathers 2 LP INTERSCOR

The Detroit rapper's eighth studio album is as controversial as we've come to expect, but the homophobia and misogyny don't stop him from claiming the top spot.

- Reflektor Arcade Fire SONOVOX
- 3 Antiphon Midlake BELLA UNION
- 130 4 Caramel Connan Mockasin BECAUSE MUSIC
- ▼ 5 AM Arctic Monkeys DOMINO
- The Next Day David Bowie RCA
- Music Of The Night Andre Rieu & His Johann Strauss Orchestra DECC
- James Arthur James Arthur syco Music
- Sick Octave Young Knives GADZOOK
- ▼ 10 World Psychedelic Classics 5 William Onyeabor LUAKA BOP
- 11 Corsicana Lemonade White Denim DOWNTOWN
- ▼ 12 If You Wait London Grammar METAL & DUST
- 13 Lightning Bolt Pearl Jam EMI
- 14 Pure Heroine Lorde VIRGIN
- 15 Beautiful Rewind Four Tet TEXT
- 16 Jake Bugg Jake Bugg MERCURY
- 17 Overgrown James Blake ATLAS 18 You & Me Shane Filan CAPITOL
- 19 No Blues Los Campesinos! TURNSTILE
- 20 The Very Best Of Bob Dylan SONY MUSIC CG
- 21 This Is What I Do Boy George VERY ME
- Saturday Night At The Movies
 - The Overtones WARNER MUSIC ENTERTAINMENT
- The Nation's Favourite Elvis Songs Elvis Presley RCA
- 24 Wish You Were Here Pink Floyd PARLOPHONE
- 25 Prism Katy Perry VIRGIN
- 26 Word Of Mouth The Wanted GLOBAL TALENT
- Shulamith Polica MEMPHIS INDUSTRIES
- 28 The Dark Side Of The Moon Pink Floyd PARLOPHONE
- The Best Of Kylie Minogue PARLOPHONE 30 Babel Mumford & Sons GENTLEMEN OF THE ROAD/ISLAND
- 31 Fanfare Jonathan Wilson BELLA UNION
- 32 Psychic Darkside MATADOR
- 33 Drone Logic Daniel Avery PHANTASY SOUNDS
- 34 Demonstration Tinie Tempah PARLOPHONE
- 35 Matangi MIA INTERSCOPE
- ▼ 36 Tales Of Us Goldfrapp MUTE
- Moon Landing James Blunt ATLANTIC/CUSTARD
- 38 Tribute John Newman ISLAND
- 39 Dream River Bill Callahan DRAG CITY
- ▼ 40 Seasons Of Your Day Mazzy Star RHYMES OF AN HOUR

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.



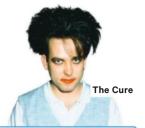
THIS WEEK AVALANCHE **EDINBURGH**

FOUNDED 1983











Killers frontman

THE FIRST SONG I REMEMBER HEARING 'Missing You' - John Waite

"I was about four or five years old, and I was being driven to the grocery store by my mom, and I remember singing along to every word. It was a big hit and I heard it a lot, but it was just one of those things – I didn't think, 'Oh, I want to do music' at that age."

THE FIRST SONG I FELL IN LOVE WITH 'Just Like Heaven' - The Cure

"I first heard this through my brother, who was very into 'alternative' music. His bedroom was like a shrine to bands. I would sneak in and look at his posters of The Smiths with dead actors on them and The Cure, Robert Smith with makeup on, and just take it all in. I remember him blaring 'Just Like Heaven' and me standing outside the door, getting into that sweet melody."

THE FIRST ALBUM I EVER BOUGHT 'Greatest Hits' - The Cars

"The song 'Just What I
Needed' made me buy this
album, because I figured,
'Hell, if they've got one like
this maybe there's even
more?' And they had better
songs than that, like 'Since
You're Gone' and 'Heartbeat
City'. The way they were
able to marry guitars and
keyboards must have had
some sort of influence on
The Killers."

even if I was really trying. I still remember those times really well." THE RECORD I CAN NO LONGER LISTEN TO

that and I was on a high

from that album. It's such

Low-Life'
- New Order
"I heard something from
it in a department store
a few months ago while
I was checking out a jacket
or something and I started
tearing up. I guess it brought
me back to being 18 or
19 years old and being so
obsessed with music and
in love with it. I was so
innocent. That was the last
time that happened!"

THE SONG I CAN'T GET OUT OF MY HEAD

'Famous Blue Raincoat' – Leonard Cohen

"There's just something about the 'Famous Blue Raincoat' melody, it's got a real sense of place about it. That's one of those special things about music: I see the street, I see Jane, the woman the song is addressed to. That's totally unique to me. Music's amazing."

o. to me. ha ab

THE SONG I WANT PLAYED AT MY FUNERAL God Be With You

'God Be With You Till We Meet Again' -(Mormon hymn)

"It's a nice sentiment.
Mormons believe in an
afterlife and there's just
no doubt that we'll see
each other again. We sing
it at funerals, sometimes
at regular congregation
meetings too, but it's
a nice one."

a sophisticated pop record, with chords that I couldn't figure out on my piano even if I was really trying. I still remember those times "Up The Ju - Squeeze "I heard this fo

"I heard this for the first time when I got satellite radio in my car and I was like, 'How the hell do I not know this song already?' I was just so impressed with it, I instantly wished that I'd written it."

HE SONG I WISH

I'D WRITTEN

THE SONG THAT REMINDS ME OF MAKING 'HOT FUSS'

'Heathen' - David Bowie

"Everybody's making a big deal out of Bowie's new stuff, but 'Heathen' is the shit. It is the last great Bowie record – I'm not afraid to say it. It's awesome. We stole the bassline from 'All These Things That I've Done' straight from 'Slow Burn'. And on 'Everything Will Be Alright', I was really just trying to do a 'Heathen'-style song."

THE SONG I DO AT KARAOKE

'Don't Look Back In Anger' - Oasis

"I only ever did karaoke the one time. I was working at a French restaurant and it was a Christmas party. We went to a Thai restaurant and they had karaoke, so I did it. I was about 18 or 19, and honestly, I wasn't a great singer."

"'HEATHEN' IS THE LAST GREAT BOWIE RECORD"

THE RECORD THAT MADE ME WANT TO BE IN A BAND 'Hunky Dory' - David Bowie

"Hearing 'Hunky Dory' for the first time was when I decided, 'I'm going to really try and do this.' I would have been 19. I met Dave [Keuning, guitar] really shortly after

THE SONG THAT REMINDS ME OF LAS VEGAS

'Peaceful Easy Feeling' - Eagles

"The Eagles capture the sound of the desert for me. I hear this one and it's like I can just see the sun going down over Las Vegas in my mind."





















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NYC adoptees sticking two fingers

up at the hipsters

n certain days New York feels super vibrant, but on others, on a Saturday night in Soho, you just wanna kill yourself..." The Big Apple's a fickle beast, and Skaters frontman Michael Cummings knows it.

Sitting with Manhattan's skyline and the East River ebbing away behind him, Cummings ▶Listen to remarks from underneath his huge baseball cap new track that the gentrification of the city is now reaching 'Come On Over' tipping point. "There are just so many fancy neighbourhoods here... but if you know where to go you can stay away from it. That's what we do." Skaters hang out mostly in Chinatown - rough, messy, a lot like what you imagine all of downtown NYC should be like. They've defiantly called their debut album 'Manhattan', they say, because they loathe the city's association with its arty, cooler-than-thou neighbour Brooklyn.

And despite three of the four-piece being incomers to the

city (Michael and drummer Noah Rubin grew up together in LA, while guitarist Josh Hubbard - yes, him out of The Paddingtons - is as Hull as they get. Only bassist Dan Burke is native), they've made this part of town completely their own. Every barman knows their name, the guy in the local food store plays their music over the stereo, and The

> Strokes, still Lower East Side gods, are fully on board too (Albert Hammond Jr sings their praises via Twitter, while Fab Moretti interrupts our Radar interview to say hi).

It would all mean nothing if Skaters had nothing to say. But after two years of solid grafting, and on the cusp of releasing said debut, their Walkmen-infected fuzz is starting to resonate. Johnny Marr's a fan, as are Deap Vally, who've just finished touring with them. For Josh, who's been

through the hype mill before, it's all about knowing what *not* to do this time round. "When we all met at some party ages ago," he remarks. "We instantly bonded over what our old bands were doing wrong. There's no chance we're gonna do that again. Besides, when was the last time you heard of a band from the scummy, dirty streets of this city - puking in the gutter - who actually meant something?" He makes a good point. ■ MATT WILKINSON

THE DETAILS

- ►BASED New York
- FOR FANS OF The Walkmen, The Strokes
- ►SOCIAL @skatersnvc
- ►BUY IT NOW New single 'Deadbolt' is out now, with debut album 'Manhattan' due on February 24 next year
- ►SEE THEM LIVE They play London's Brixton Electric with Deap Vally on November 14
- ▶BELIEVE IT OR NOT The band have matching tattoos of pizza slices, in honour of NYC

Turn the page for more great new music

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► SOCIAL @Isalondon

Bishop Nehru

"I'm very young. Mention me some jazz please," reads Bishop Nehru's Twitter profile. That's the short intro; the longer one is that this 16-year-old New Yorker might just be the new Earl Sweatshirt, his cryptic underground flow tumbling forth over smoked-out beatnik beats. A collaborative album with DOOM is in the works, but right now you should hear new mixtape 'strictlyFLOWZ', especially 'Exhale', a head-to-head with Que Hampton.

SEE HIM LIVE London The Forum (November 16)

Rad Frü

Goofy grungers Rad Frü might play the jokers with their image, scrawling their band name on the side of a pig and using childhood snaps for promo pictures, but behind the lols are some pretty serious agit-pop skills. Having supported Blanaevon live, the band recently entered the studio to record their debut single. For now though, you can check out the scuzzy earworms collected on minialbum 'Frühstück Bloody Frühstück', including the standout 'Ridin' Down'.

- SOCIAL facebook.com/
- ► HEAR THEM radiationfruhstuck. bandcamp.com/

Orkid

Niklas Tjäder has spent much of his career in the looming shadow of bro Daniel (of The Radio Dept/ Korallreven). That's all about to change now, as he steps out on his own with 'Games'.
Dappled with yearning slide
guitar strokes and Andrea
Hatanmaa's glazed guest
vocals, Nik's debut is one of
the most tantalisingly blackhearted R&B tunes of the
year so far.

- ► SOCIAL facebook.com/ orkidswe
- ► HEAR HIM soundcloud.com/ orkidswe

September Girls

Continuing the run of "...Girls' groups following in the sonic footsteps of the '60s (see also: Dum Dum Girls, Vivian Girls), Dublin quintet September Girls are monochrome of outfit and Phil Spector-indebted of sound. Think nonchalantly cooing harmonies, driving basslines and swirling organs, all with a hefty slice of Mary Chain-influenced reverb. Recent EP 'Wanting More' is a good starter, while Fortuna POP! are due to release their debut LP in January.

- SOCIAL facebook.com/ septembergirls
- HEAR THEM soundcloud. com/septembergirls

Febueder

Ascot is perhaps better known for its equine traditions than taut,

intelligent indie-pop bands, although a watershed moment may just have been reached with the emergence of four-piece Febueder. The boys lay down a powerful marker on 'Alligator', wrapping their earthy, layered vocals around throbbing bass and squelching guitar figures in a middle-eight meltdown to rival Animal Collective. The time for horseplay is over.

- SOCIAL @febueder

 HEAR THEM soundcloud.
- ► HEAR THEM soundcloud. com/febueder

Rainer

Comprised of vocalist Rebekah Raa (who recently featured on Daniel Avery's 'Drone Logic') and Orlando Maccabees-championed electronic artist Casually Here, Rainer deal in ambient, atmospheric slow-builds, along with giddy, synth-led peaks and dusky samples
– often all in the space
of the same song. Their
forthcoming EP (set for
release on Kissability) brims
over with classy restraint
from beginning to end.

► SOCIAL @thisisrainer
► HEAR THEM soundcloud.
com/thisisrainer

NME BUZZ BAND OF THE WEEK

Boxed In

Oli Bayston may well be familiar to fans of Toy and Steve Mason. He's worked with the former (as well as Lily Allen) in the past, and plays in the latter's touring band. Now his solo project looks set to take flight too. Debut tune 'All Your Love Is Gone', out via Moshi Moshi, is jampacked with spiralling motorik grooves and flourishes of clean-cut piano, built layer upon layer atop Bayston's







Telegram

"We did a secret show in Newport with Telegram. Their singer, Matt, reminds me of Julian Cope. I think I read about them in *NME* and one of the kids in our office manages them. I liked the way they look, they look really cool, and they've got a nice bit of attitude. Which means they'll probably fail."

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world-weary tritums.

- ►SOCIAL @boxedinuk
- ► HEAR HIM soundcloud.com/ boxedin

I Have A Tribe

We've been spoilt for Irish singer-songwriters in recent years, with Villagers and Fionn Regan both infiltrating the charts and picking up Mercury nominations along the way. Hirsute bard I Have A Tribe is next in line. Handpicked to join Anna Calvi on the EU leg of her 'One Breath' tour, Patrick O'Laoghaire peddles a

Radar LABEL OF THE WEEK

Hot Charity



In 2011 by photographer and filmmaker

- Jamie-James Medina

 BASED The Bronx, NYC
- ► KEY RELEASES Willis
- Earl Beal Acousmatic Sorcery (2012), Ratking – Wiki93 (2012)
- **RADAR SAYS**

With a keen eye for sourcing some of music's most eclectic faces, Medina and his team are masters of marketing the bizarre. Other acts on their roster include ferocious Canadian punks Single Mothers and genuine weirdo Duane The Teenage Weirdo.

progressive line in uplifting folk-pop, as the tender pianos melting into punchy digital bass on breakout song 'Monsoon' so vividly illustrate.

- SOCIAL @ihaveatribe

 HEAR HIM soundcloud.
- ► HEAR HIM soundclou com/i-have-a-tribe

Jaedia

The West Yorkshire trio formerly known as Tibetan Youth have been reborn under a new, but no less esoteric guise. Taking inspiration from fellow Leeds outfit Fun Adults and Kendal's Wild Beasts, Jaedia's debut cut 'Fruit Bowl' spatters woozy, fraught declarations over lolloping guitar rhythms and soaring choral harmonies to gripping, theatrical effect.

► SOCIAL @jaediamusic ► HEAR THEM soundcloud. com/jaediamusic

Youth Man

As Kathleen Hanna returns, the time seems right for a new wave of riot grrrl-influenced bands to come to the fore. Birmingham's Youth Man are just that, with frontwoman Kaila Whyte shrieking and wailing over furious, thundering riffs. They release their debut EP 'Bad Weather' on November 17, featuring five tracks of raw and reckless thrills that embody that passion.

- SOCIAL @youthmanband
 SEE THEM LIVE Birmingham
- Sunflower Lounge
 (November 23)
- ► HEAR THEM youthman. bandcamp.com

Burning Beaches

On debut track 'Wo'man', Camden quartet Burning Beaches hit The Black Keys' blues-rock hard. Follow up 'Marilyn' takes a different tact, channelling the grungier side of '90s Brit rock, full of attitude and lip-curling, snarled choruses. The eclectic route worked well for Wolf Alice, who they opened for recently, and all signs point to it doing just as nicely for these boys too.

- SOCIAL @burningbeaches
 HEAR THEM soundcloud.
- HEAR THEM soundcloud. com/burningbeaches

More new music on page 24 ***



This week's columnist

JACK SAVIDGE Friendly Fires



SWEET LITTLE LIES

A dip into Phonica Records will show you there's no shortage of rough-hewn, straight-to-tape analogue techno 12-inches being released. Arguably the success of the LIES label has a lot to do with that, but there are a whole load of people taking those primitive principles and bending them in ever more challenging and exciting ways. **DJ Richard** (above) came up through Brooklyn's noise scene, and is applying the avant shit-kicking noise-dude aesthetic that Wolf Eyes epitomise to his pared-down 4/4 jams. His White Material label has become a buy-on-sight affair. 'Leech2' is the killer track for me, with Baltimore hip-hop vocals clashing against looming synth doom. Big programmed spin-back in the middle for the junglists too.

Ploughing a more maximal furrow is New York's **DJ Spider**. His taste for big thick mod strings and early digital synths recall early trance – I'm talking more Dr Motte and WestBam in 1992 than 'Castles In The Sky' or 'The Launch'. It's trance before late-'90s Ibiza turned it into a dirty word. Check out his new 'Nemesis Rising' LP – it's full of insidious sounds and creepy textures that you really wouldn't want to meet down a dark alley.

John Talabot's Balearic consigliere **Pional** has released a series of excellent sun-drenched singles on Permanent Vacation, and with the nights drawing in and apocalyptic storms predicted for the next six months I'm happy to see him step up his already impressive game. Now calling Young Turks a home, his 'Invisible'/Amenaza' 12-inch is great – you'd be hard

his 'Invisible'/'Amenaza' 12-inch is great – you'd be hard pressed to find a sunnier release this winter. The title track bounces along on a Lips Inc groove, with Pional's plaintive

"You wouldn't want to meet DJ Spider's sounds down a dark alley" vocals driving the track to a dramatic climax that Hall & Oates would be proud of. By the time you read this I will have DJed with him at Young Turks' new weekly residency at the Basement in London. I'm sure it will be a banger.

Finally, I want to mention **Bryce Hackford**, who's releasing an EP on

a curious new label called PRAH. It's about as mixed a bag as you can hope to get – A-side 'Another Fantasy' is a Berghain-targeted loop techno track, its single cortexinvading melodic riff rising and falling over nine minutes of relentless dancefloor aggression. The other tracks are pitched somewhere between Tangerine Dream and Oneohtrix Point Never in one of his droney moods – full-on zone-out 'Run-On Cirrus' has a 23-minute playing time and still ends up feeling short. Great for lucid dreaming.

Next week: Justin Young from The Vaccines

Day Ravies

They may hail from Sydney but Day Ravies' hazy dream pop sounds like it originated deep within the clouds above. Fans of Slowdive will recognise the blushing guitars and soft, romantic interplay between vocalists Lani Crooks and Matt Neville, but debut album 'Tussle' proves the band are hardly copyists. 'Reality School' is the track to check.

- ► SOCIAL facebook.com/ davraviesmusic
- ►HEAR THEM dayravies. bandcamp.com

Kwabs

Kwabena Adjepong's rich vocals always hinted at a bright future. Now, a recent studio stint with 4AD man Sohn seems to have placed the London-based singer firmly in the right direction. Together, the pair have created 'Last Stand', the Viennese producer bringing the soulful and pained voice



Day Ravies

with which Kwabs has been blessed to the fore.

- ► SOCIAL facebook.com/ kwabsofficial
- ►HEAR HIM soundcloud.com/ kwabsmusic

Tundra

London's Tundra offers up a more introverted take on the gaudy, neon-lit guitar funk doing the rounds of late. Check out the burbled synths, jarring guitars and softly chugging drum pads on debut 'Alice', which come off like a bleary-eyed stagger through the capital's lust-filled side streets.

►SOCIAL @lostintundrauk ►HEAR HIM soundcloud.com/ lostintundra

The Wharves

Formed 18 months ago, Irish trio The Wharves (aka Marion Andrau. Gemma Fleet and Dearbhla Minogue) are already turning out the kind of intricate, idiosyncratic, harmony-laden indie that sets them up as the Emerald Isle's answer to Warpaint. Part stormy guitar lines and three-way vocals, part playful eccentricities and wonky, twominute wonders, the likes of 'Thick Syrup' and 'Woodchip' show there's intriguing layers to their capabilities.

- ► SOCIAL facebook.com/ thewharves
- ►HEAR THEM thewharves. bandcamp.com

Sleaford Mods

Vibing on a Jock Scot, John Cooper Clarke, Johnny Rotten tip are this duo from - you guessed it - Sleaford.

You could file them in the same class as Chatham's Slaves in that both specialise in grotty, cheap, abrasive two-bit punk ferocity. Better still. SM have just linked up with Matador to release on their Singles Going Home Alone seven-inch club. ► SOCIAL @sleafordmods ►HEAR THEM soundcloud.

com/sleafordmods

JoyLand

This currently unsigned three-piece have recently relocated to London from Tyrella, Northern Ireland. With them they bring a moniker lifted from a Stephen King novel, a sound that harks back to '80s goth, and a passion for American filmmaker Jim Jarmusch. 'Sea States' bursts with passion, yearning vocals and

SLEAFORD MODS **DEAL IN** GROTTY, CHEAP **ABRAS**IVE, TWO-**BIT PUNK FEROC**ITY

strained guitars, and blooms with all the colours of the lo-fi spectrum.

- ► SOCIAL facebook.com/ iovlandband
- HEAR THEM voutube.com/ user/wearejoyland

Treasureseason

The twinkling harps and glistening synths that make up their debut EP situate Treasureseason's celestial chillwave well beyond the stars, but with vocals as sublime as these, they make a connection that's close to the heart. Sweetened melodies and soft chords supply stunning, sleepyheaded pop on tracks like 'Don't Look Back'.

- ► SOCIAL facebook.com/ treasureseason
- ►HEAR THEM treasure season.bandcamp.com

Radar <u>NEWS ROUND UP</u>

THE AMAZING KAPRANOS

Kapranos has fallen for The Amazing Snakeheads. "I haven't seen anyone that confrontational front a band," he told Radar. "It's not always intimidating; there are delicate moments as well." Catch the band on the Monster NME Radar Tour from November 15.

HOWLER GO EDM

Bassist Max Petrek from Howler has been extra busy during the band's recording of their second album, by launching side-project SCRNS alongside ballerinaturned-vocalist Erin Ross. A million miles away from the fuzz rumble of 'I Told You Once', debut track 'TTYN' takes its cues from Aphex Twin and EDM.





BLAENAVON HIT THE BOOKS

the UK's buzziest new bands, but Blaenavon still can't escape doing their homework while on the road. The trio – who are all studying for their A-levels - have been tweeting pics of them revising between gigs. That should keep the teachers happy.

BEATY HEART PREP DEBUT

Londoners Beaty Heart have announced details of their debut album. Out on Nusic Sounds on March 3 next year, 'Mixed Blessing' was recorded with Dave Eringa, who's helmed the mixing desk for Manic Street Preachers and Idlewild in the past.

Manager Proud to support NME Radar, because the music matters. For more info go to MONSTERHEADPHONESTORE.COM

"It's not being handed to us on a silver platter. Kim Deal took that with her as she ran out the door."

Black Francis on the rebirth of the Pixies



ALSO IN NEXT WEEK'S ISSUE

INTERVIEWS

Jake Bugg

Chvrches

Alan McGee

Broken Bells

Franz Ferdinand

ALBUM REVIEWS

Torres

Lady Gaga

The Flaming Lips

The Fall

Findlay

CAUGHT

LIVE

Pulled Apart

By Horses

Arcade Fire

The National

Vampire Weekend

Julia Holter

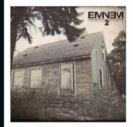


Justin Young's first Radar column

ECVICAS THE DEFINITIVE VERDICT DEDITED BY TOM HOWARD

Eminem The Marshall Mathers LP 2

A sequel, of sorts, to 2000's 'The Marshall Mathers LP' that revisits and elaborates the rapper's mythology



Looking back now and then isn't necessarily such a bad thing. Just ask Rick Rubin.

The Def Jam founder and hobobearded producer-for-hire is a guru of going back to basics, helping everyone from Johnny Cash to Adele shave away the bullshit and get right to the heart of their music. Eminem's

comeback singles have generally conformed to a template – comedy voice, scandalous contemporary reference, fart noise – but the Rubin-assisted 'Berzerk' is very much a new look. Punchy rap rock and itchy turntablism of a genus that folk stomped their Adidas pumps to back in the '80s, it recalls both early Beastie Boys and Run DMC (two groups, of course, with whom Rubin has been intimately acquainted).

Executive produced by Rubin and Dr Dre, Eminem's eighth album is a sequel, of sorts, to 2000's 'The Marshall

Mathers LP'. Like its predecessor, the cover pictures Mathers' childhood home in Detroit's run-down 8 Mile, and what's within both revisits and further elaborates on the Eminem mythology. Album opener 'Bad Guy' begins as a fantasy in which Mathers is kidnapped by one Matthew Mitchell – brother of 'Stan', the titular stalker from 'The Marshall Mathers LP'. But come the final verse, we discover that the kidnapping is only a metaphor, and Marshall is merely hostage to his own tormented psyche. Has he lost his powers? Will he end up "the laughing stock of rap"? It's these fears that power him on 'MM2', an album he threatens might be his last: "Behold the final chapter in the saga/Trying to recapture that lightning trapped in a bottle".

By and large, he succeeds. Where 2009's 'Relapse' and the following year's 'Recovery' faltered, here he hones in on exactly what he does best. Seldom has Mathers displayed such vigour as on 'Rap God', six minutes of semi-automatic rhyming and spleen that hits supersonic

pace four and a half minutes in. 'Rhyme Or Reason' spins out a sample of The Zombies' wistful psych hit 'Time Of The Season' to rage against his absent father – familiar ground, true, but brilliantly done, Em fuming with scary intensity. 'So Far...' mashes up bratty pop-punk chorusing

MM1' AND MM2': THE PARALLELS

The House

Where: On the album cover What: It's Eminem's childhood home on Dresden Street, just south of 8 Mile Road in run-down northeast Detroit. Em was pictured sitting on the porch on the cover of 'MM1'. It was put up for sale last year, but failed to sell for the minimum bid at auction.

The Stalker

Where: In 'Bad Guy'
What: Not only is the guy
who kidnaps Marshall on
'Bad Guy' one Matthew
Mitchell, the fictional brother
of the protagonist in 'Stan',
Eminem also quotes a line
from 'MM1"s 'Criminal': "I'm
the bad guy who makes fun
of people that die".

The Outrage

Where: In 'Rap God'
What: "I take seven kids
from Columbine/Stand 'em
all in line/Add an AK-47,
a revolver, a nine..." A line
from 'MM1"s 'I'm Back', it
was censored on the original
album, but Em reprises it
now to see if he can get
away with it in 'Rap God'
"now I ain't as big as I was".

bratty pop-punk chorusing and Creedence twang in a yee-ha redneck celebration, while Kendrick Lamar is on hand to quite literally dial in a verse on 'Love Game', its sticky-palmed perving just about excused by its infectious hook (sampled from 'The Game Of Love' by British invasion band Wayne Fontana & The

Mindbenders). Eminem's never quite shed the school bully mentality that punching down makes you powerful - still lyrically hate-fucking pop starlets of the past, still slinging around the word "fag" with tedious impunity. Like Jerry Sadowitz, he's a self-proclaimed monster, a fuck-up just like the rest. On 'Asshole', he fesses his own hypocrisy ("If anyone talks to one of my little girls like this I would kill 'em") and invites Skylar Grev to send him up in the chorus: "Everybody knows/That you're just an asshole". He audibly struggles to be conciliatory, though an olive branch of sorts is extended to his mother on 'Headlights'.

In places, too, he feels stuck. If you're eager to find out what Slim Shady makes of 2013, what he reckons to Miley Cyrus or cronuts, tough: his reference points remain Britney, Monica Lewinsky and Star Wars (a Yoda impression!

So original is that!). But he never sounds like a relic. By dredging through his past he's made a record that, while not quite a masterpiece, can sit alongside his best. LOUIS PATTISON

► THE DETAILS

RELEASE DATE Out now ▶LABEL Interscope ▶PRODUCERS
Aalias, Alex Da Kid, Cardiak, DJ Khalil, Dr Dre, DVLP, Emile,
Eminem, Filthy, Frank Dukes, Frequency, Jeff Bhasker, Luis Resto,
M-Phazes, Rick Rubin, S1, Sid Roams, StreetRunner ▶LENGTH
78:13 ▶TRACKLISTING ▶1. Bad Guy ▶2. Parking Lot ▶3. Rhyme
Or Reason ▶4. So Much Better ▶5. Survival ▶6. Legacy ▶7. Asshole
(Feat. Skylar Grey) ▶8. Berzerk ▶9. Rap God ▶10. Brainless
▶11. Stronger Than I Was ▶12. The Monster (Feat. Rihanna)
▶13. So Far... ▶14. Love Game (Feat. Kendrick Lamar) ▶15. Headlights
(Feat. Nate Ruess) ▶16. Evil Twin ▶BEST TRACK Rap God

MORE ALBUMS

Kurt Vile & The Violaters 'it's a big world out there (and I am scared)' EP

Matado



As a solo artist, Kurt Vile has released five albums

in five years and, counting this new one, as many EPs. Absolutely necessary? Depends on how much of a fan you are, and he did warn you - his debut album was called 'Constant Hitmaker'. It took him until this year's 'Wakin On A Pretty Daze' to actually have something resembling a hit, and these seven songs are a final toast to its success. Kurt's going for a mirror image of the album here: reimagining some songs ('Air Bud' becomes 'Wedding Budz'), expanding others ('Snowflakes Extended'), adding reprises and, thankfully, including a brandnew track - the lovely 'Feel My Pain'.

Black Hearted Brother Stars Are Our Home

PHIL HEBBLETHWAITE

Sonic Cathedral



This trio features former Slowdive and Mojave 3

member Neil Halstead, a onetime member of psychedelic country band Coley Park called Nick Holton and Seefeel's Mark Van Hoen. With Slowdive's break-up in the mid-'90s and Halstead's subsequent transition from shoegaze pioneer to alt.country crooner, there's been a hope that he'd one day return to his dream-pop roots. 'Stars Are Our Home' isn't that, but there are shades of his past on the twinkling, self-titled opening track and '(I Don't Mean To) Wonder', which are layered with reverb-drenched vocals buried deep in the mix. Elsewhere this space-fixated album offers more electronic and ambient sounds, such as the beeps and glitches of 'This Is How It Feels'.



Foxygen are the most messed-up band this side of Fat White Family, and their alumni are already splintering off into various side-projects. Diane Coffee is the turn of drummer Shaun Fleming, and compared to the often-misfiring studio material of his main band, 'My Friend Fish' is something of a revelation. Self-recorded in a two-week burst while Fleming was holed up in the band's shabby Manhattan apartment recovering from the flu, the album pilfers liberally from the classics but proves he's enough of a free-willed songwriter to make things more than just dull pastiche. At its best it's like sifting through a treasure trove of half-remembered gems, the



chief reference points all coming from the colourful side of the '60s: late-era Beatles (the end of 'Hymn' is like 'Get Back'), Tom Jones ('All The Young Girls') and, on glorious, breathy closer 'Green', the Jackson Five.

THE DETAILS

► RELEASE DATE November 18 ► LABEL Western Vinyl
► PRODUCER Shaun Fleming ► LENGTH 32:40 ► TRACKLISTING
► 1. Hymn ► 2. Never Lonely ► 3. Tale Of A Dead Dog
► 4. WWWoman ► 5. New Years ► 6. All The Young Girls ► 7. When

▶4. WWWoman ▶5. New Years ▶6. All The Young Girls ▶7. When It's Known ▶8. That Stupid Girl Who Runs A Lot ▶9. Eat Your Love (Feat. Sriracha) ▶10. Green ▶BEST TRACK Green

Empty Pools

Saturn Reruns Battle



Lyrically deft and sonically diverse, this is a devastatingly

accomplished debut. Spidery basslines underpin neatly restrained post-rock guitar, all bound together tightly by Leah Pritchard's commanding vocals. Her compelling hybrid of Kim Deal of The Breeders' husky melodic sensibilities and Carrie Brownstein of Sleater-Kinney's steely tones harmonises with itself on the atmospheric and dulled emotion of 'Safety School'. Elsewhere 'Slack Tide' confidently treads the tightrope of complexity and accessibility, and 'Televised' is a distillation of all the best bits of '90s US alt.rock: scuzzy, dreamy, ferocious, reckless. There are only peaks on this record.

ANDY WELCH



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The Blow

The Blow Kanine



The Blow came close to the zenith of DIY pop perfection

in 2006 with 'Paper Television'. One album and one year later, singer and songwriter Khaela Maricich's first mate Jona Bechtolt jumped ship to focus on Yacht. Now, with Melissa Dyne by her side. Maricich returns. And Dyne's rudimentary instrumentation is spacious enough to give due attention to her singer's witty lyrics ("Since I got jumped by The Girl Of The Month Club/I ascended from dumper to dumper" on 'I Tell Myself Everything'). The duo are specialists in shining a light on a tricky love affair, a skill best displayed on 'Hey,' a budget '80s pop anthem featuring a talking cleavage. No-one actually ever put out a request for an indie Pet Shop Girls, but thank goodness The Blow decided to do it anyway. 8 HAYLEY AVRON

Girls Names The Next Life EP Tough Love

The Belfast band's latest The Next Life EP is made



2013's 'The New Life', adding various forms of electronica to their post-punk sound. It's an approach that neatly complements the original record's coldly romantic approach, often coming off like The Cure spliced with a clubby Kraftwerk. Factory Floor's Gabe Gurnsey applies the sound of German minimalism to 'Projektions', while David Holmes reimagines the title track as computerised krautrock. Girls Names have a bright future in dark electronica. and this EP signifies an artistic step forward for a band slowly becoming one of our most important art-rock acts. JOHN CALVERT



left to his own devices, things get icky

He's the guy with a hand in two of last year's greatest gifts to the pop world - Solange's 'Losing You' and Sky Ferreira's 'Everything Is Embarrassing' - so perhaps it's no surprise that Devonté Hynes' second solo album is collab-heavy. The followup to the New York-based producer's 'Coastal Grooves' in 2011, 'Cupid Deluxe' features a crew of his hipster mates, including Dirty Projectors' David Longstreth, Friends' Samantha Urbani,

Clams Casino, Chairlift's Caroline Polachek and Kindness, who help unpick attitudinal '80s R&B, smoove shoulder-pad soul and '70s soft rock licks and put it back together in his lo-fi image.

In theory, it's a winning mix. Single 'Chamakay', featuring Polachek, sets the tone with its dainty steelpan, entangled boy/girl breathiness and lush

synths, laced with melancholy. 'You're Not Good Enough' is what Fleetwood Mac and Prince would have come up with were they really sad, locked in Sound City and prodded with sticks until

they recorded a song together. 'It Is What It Is' is another highlight, a duet with Hynes' girlfriend Urbani, whose sweet falsetto adds Mariah Carey sass. And later there's hip-hop: 'Clipped On' bounces with effervescent '90s breaks (via some hamfisted scratching), while grime star Skepta swings into 'High Street' to bring some attitude to Hynes's gauzy piano.

If 'Coastal Grooves' was an ode to New York nightlife, 'Cupid Deluxe' wants to go inside and between the sheets. Yet Hynes has a hard time seducing us on his own. "Come into my bedroom", he gasps on 'Time Will Tell', as if he's having a very delicate wank. Without other singers to carry the songs, it has all the caramelsmooth sex of a melted Magnum. Elsewhere. when Hynes is left to his own devices, it gets ickier. There is a spoken-word bit. There is dodgy sax everywhere. And there are choirs, as if this is a Michael Jackson record. In short, a lot of pretentious flourishes mess with a lot of quite good songs. Devonté Hynes could be this generation's Babyface, and 'Cupid Deluxe' is a shop window for the future sound of pop. But perhaps he should quit trying to be a Prince-like polymath and concentrate on being a nimblefingered production wizard instead. KATE HUTCHINSON





▶ RELEASE DATE November 18

- ►LABEL Domino ►PRODUCER Dev Hynes
- ►LENGTH 49:45 ►TRACKLISTING ►1. Chamakay
- ▶2. You're Not Good Enough ▶3. Uncle Ace
- ▶4. No Right Thing ▶5. It Is What It Is ▶6. Chosen
- ▶7. Clipped On ▶8. Always Let U Down ▶9. On The Line ▶10. High Street ▶11. Time Will Tell
- ▶BEST TRACK It Is What It Is

Fanfarlo The Sea EP

New World



Fanfarlo in 2013 are unrecognisable from the nu-folk

band that announced themselves on their 2009 debut 'Reservoir'. Whereas previously they made music perfect for people who'd worn out their Noah & The Whale albums, now on this four-track EP bandleader Simon Balthazar is embracing new adventures in the sounds of the '80s, 'The Sea' is full of the kind of retro synthpop Mystery Jets were peddling with '21', topped off with Balthazar's newly confident vocal, which rivals Patrick Wolf in its dandy-ish vigour. Most importantly, the tunes are big: 'A Distance' is Arcade Fire via Labvrinthera Bowie, while the epic piano on the title track is beautiful enough for the closing credits of a romantic film. JAMIE FULLERTON

The KVB Minus One A



Does the world really need another band that sounds like

The Jesus & Mary Chain? Does Ian Curtis' ghost need to be summoned by yet another bunch of Jov Division acolytes? Is it even worth trying to be as apocalyptically loud as My Bloody Valentine? Apparently so. And this third fulllength from London-based boy-girl duo The KVB has a misleading title, because it actually turns the amps, as well as the existential angst, all the way up. The darkwave greats of old haunt the glowering and gloomy drone of 'Again & Again' and 'Radiant Hour', while 'Dominance/Submission' rolls out seven and a half doom-laden minutes of abrasive buzzsaw genius. This is a fresh, fierce and frightening record all of its own.

■ MISCHA PEARLMAN

Minor Alps Get There Ye Olde



By luck or calculation. alt.rock veterans Juliana

Hatfield and Nada Surf's Matthew Caws have discovered they're a perfect pairing. Think Jim Reid and Hope Sandoval on The Jesus And Mary Chain's 'Sometimes Always' - sugarsweet voices destined to be together. As Minor Alps,

Hatfield and Caws have made a gorgeous debut that sounds as if they've recorded it in each other's pockets, their tones exquisitely matched, the songs intimate. There's a little Mary Chain in the honeyed grunge of 'I Don't Know What To Do With My Hands', and a touch of Bob Mould's Sugar in the sore-thumb thrash of 'Mixed Feelings', but the lion's share of 'Get There' is about little crushed flowers of heartstopping choruses and mellow country hooked to sunburst pop.

MATTHEW HORTON

La Femme **Psycho Tropical Berlin**

Disque Pointu



At its best, this debut album by French quintet

La Femme brings together influences of '50s Americana, '60s French pop and '80s synthpop and coldwave guite marvellously. The eponymous 'La Femme' glides like sci-fi Serge Gainsbourg, 'It's Time To Wake Up 2023' throbs with krautrock strangeness and 'Sur La Planche 2013' is Hank Marvin gone goth. At its worst, though, its constant rehashing of the past creates a dull Groundhog Day effect. Attempts at electro ('Welcome To America') are annoying, and homages to surf rock (on 'Hypsoline') and Depeche Mode ('Nous Etions Deux') are predictable. Overall you just wish the band had spent less time reading music history, and more time getting on with it.

HUW NESBITT

Sebastien Grainger Yours To Discover

Last Gang



The Death From Above 1979 reunion is on ice for now, so it's

only right that the band's 34-year-old singer and drummer Sebastian Grainger keeps releasing solo material. He's got things to say, and these things are mostly: I'm horny, I'm getting old, I drink too much. So on the sleazy Michael Jackson of 'Your Body Works' we get "Oh let's go to bed now, and let our bodies do the work, I know what's coming over you": the acoustic Crystal Castles of 'I'm Looking For A Hand' is all "Hair is getting grey and it's thinning, maybe"; and the Strokes-gone-disco 'Waking Up Dead' asks: "Did I say something wrong last night? I dunno, I was wasted". It's spunkier than 2008's 'Sebastian Grainger & The Mountains', but still meek in comparison to DFA 1979.

TOM HOWARD

BOOK

Creation Stories: Riots, Raves And

Running A Label

by Alan McGe

The man behind Oasis.

Primal Scream, My Bloody

Valentine and more tells all

The list of my favourite press releases isn't long, but Alan McGee wrote the best one. In 1985, surly East Kilbride guitar-torturers The Jesus And Mary Chain's reputation on the live circuit already preceded them: 15-minute-max sets of screaming feedback and venomous contempt. On March 15, at the North London Polytechnic, they pushed it too far, and the audience rioted. McGee, who'd released the band's first singles through his label Creation as well as

managing them, knew exactly how to spin it: "In an abstract way the audience were not smashing up the hall, they were smashing up pop music... This is truly art as terrorism."

That cocky, brilliant, hilarious audacity is what made Creation one of the most formidable indies of the '80s and '90s, styling it out of poverty and obscurity to launch the careers of the Mary Chain, My Bloody Valentine, Oasis, Teenage Fanclub and more. McGee, the mouth and mastermind, created the label's legend with pure self-belief, and became such a character that they printed cardboard cut-outs of him to stand in independent record

shops shrugging with leather-clad nonchalance. The rogue's progress of that self-drawn character is studded with diamond anecdotes in Creation Stories: Riots, Raves And Running A Label. From mixing sound for My Bloody Valentine on mushrooms, via driving motorists

off the road by commissioning billboard posters of Kevin Rowland flashing his pants, to escorting Carl Barât to A&E with one eyeball hanging out of its socket, the book bursts with tall-but-true tales.

Of course, life doesn't let anyone write their own story unedited, but McGee's delivery of the dark moments he

couldn't talk his way out of is just as powerful. The account of his 1994 drug breakdown, just as Oasis were breaking, is vivid in its hearthammering terror. His recovery, baldly stated as it is, is strangely inspiring. It's sad to hear him say the reason he lives in remote Wales is he no longer really likes people, but the measured, insightful tone of the book shows that if he's no longer cardboard cut-out material, he's a more rounded man than the soapboxer of old.

He himself doesn't seem so sure. What McGee clearly intends to be the most telling moment of the book comes near the end, when he restates the character-forming importance of the physical abuse he received at the hands of his father

growing up in Glasgow (also described with pitiful, frank immediacy): "The real Alan McGee was left bleeding at the foot of the stairs in Glasgow; ever since then I've found it hard to know whether I'm playing a part." If that's true, then Creation Stories... is another dazzling performance. EMILY MACKAY



RELEASE DATE Out now PUBLISHER Pan Macmillan

Mikhael Paskalev

I Spy EP Communion



Last vear. the video for Norwegian-Bulgarian singer-

songwriter Mikhael Paskalev's track 'I Spy' went viral. Strip away the sight of the musician dancing in his pants, and what's left is the same raw soul that's on show throughout the 26-year-old's debut UK release. Across four tracks Paskalev shows off his ability to take on different musical styles, from the lusty Bob Dylan narrative of 'Susie' to the grand folk of closer 'Dust'. The title track is the worst thing here, for some reason taking Of Monsters & Men's joyousness to overzealous extremities. But it's saved from disaster by Paskalev's natural, youthful charm, which is reminiscent of early Bombay Bicycle Club and Justin Young's pre-Vaccines solo project Jay Jay Pistolet. It could get him a long way.

RHIAN DALY

Reviews

Jake Bugg Shangri La

Rick Rubin's helped

him go rock, but it's the

quieter moments that

show Bugg's strengths



A cynic might suggest that the swift turnaround between Jake Bugg's first album and its follow-up owes less to the way Dylan and Donovan used to churn them out, and more to Bugg's dwindling proximity to his favourite subject, the mean crescents of Clifton. That cynic may just be onto something, too – leave it any longer, be photographed on the arm of another London socialite, and kitchen-sink shanties like 'Slumville Sunrise' or 'Messed Up Kids' might start to sound as inauthentic as the talent-show wannabes he has a habit of turning his ire towards. Forgetting where you came from is one thing, but pretending it's still where you're at can be just as foolish.

By rush-releasing 'Shangri La', Bugg manages to circumvent some second album pratfalls, although he's succumbed to the most obvious one – it's not as good as his first. That's despite the efforts of Rick Rubin, whose presence is a much bigger deal in theory than in practice. Bugg claims to have been unaware of the producer's

BUGG

THE DETAILS

- ▶ RELEASE DATE November 18 ▶ LABEL Mercury ▶ PRODUCER Rick Rubin
- ▶LENGTH 39:52 ▶TRACKLISTING ▶1. There's A Beast And We All Feed It
- ▶2. Slumville Sunrise ▶3. What Doesn't Kill You ▶4. Me And You ▶5. Messed Up Kids
- ▶6. A Song About Love ▶7. All Your Reasons ▶8. Kingpin ▶9. Kitchen Table ▶10. Pine Trees ▶11. Simple Pleasures ▶12. Storm Passes Away ▶BEST TRACK Pine Trees

reputation before they began working together, and the biggest change Rubin presides over is a slight shift into rockier territory, musically and figuratively. Bugg's voice – an acquired taste at the best of times – simply isn't suited to the nuance-free likes of 'What Doesn't Kill You' or 'Kingpin', honking and braying his way through both like a man having his backside paddled with a splintery cricket bat.

Yet when he's not trying to fill the Oasis-shaped void, Bugg's talents are given space to shine. 'Me And You', with its subtle allusions to his relationship with Cara Delevingne, is a sweetly melancholic canter The Coral would be proud to call their own, while the hushed, pin-drop loveliness of 'Pine Trees' is a match for even his best song, 'Broken'. The second half of the record is littered with quieter, contemplative moments (the winsome alt.country of 'Kitchen Table' is another that warrants mention), and they serve to remind you that he's capable of being much more than the scowling lad-rock caricature his detractors love to hate.

Of course, the more he divides opinion, the more the faithful will circle their wagons around him. 'Shangri La' is basically more of the same, and for many of his fans, that'll be more than enough. It would be a shame, however, if it was enough for Bugg, too. BARRY NICOLSON

PLAY IT AGAIN

RECENTLY RATED IN NME

Cate Le Bon Mug Museum

"Her third album is as wonderfully weird as any of its predecessors. There's now sparseness in her music, plus a cool confidence that showcases her knack for the surreal more than ever." (NME, November 9)

Gambles Trust

"Informed by misfortune, drug abuse, divorce and heartbreak, 'Trust' is the saddest thing you'll hear all year. Matthew Daniel Siskin's aching Leonard Cohen croon is undeniably

Swearin' Surfing Strange

gorgeous." (NME,

October 26)

"A powerful force with an ability to switch between soft and hard in a similar way to '90s alt.rockers The Breeders. They know exactly when to strip things back, and when to unleash mini tornadoes of noise."

(NME, November 2)

Los Campesinos! No Blues

"Singer Gareth Paisey is as downbeat as ever, but the melodic swells prevent it becoming too suicidal. Harmonies and violins swirl alongside death metaphors.

Maturity suits 'em."

(NME, October 26)

Courtney Barnett

The Double EP: A Sea Of Split Peas

"Courtney's two EPs establish the 25-year-old as a prodigiously talented songwriter. A voice like Sheryl Crow the morning after just sweetens the deal." (NME, November 9)

Sebastian Tellier

Confection Record Makers



When Tellier emerged circa 2001, he was pitched

as a kind of outsider protégé of fellow French sophisticates Air, to whose former label he remains signed. He's never really looked like attaining actual stardom, but evidently retains independent freedom: his sixth album is going to be a tough sell to most. Tellier does burst

into voice early on, for 'L'Amour Naissant', but if you crave the edgy croon of popular past efforts - cult fave 'La Ritournelle', or his showing in Eurovision 2008 - hard cheese, because 'Confection' is otherwise all instrumental. Plangent pianos evolve into swelling orchestras and legendary afrobeat drummer Tony Allen keeps tasteful, not very Tony Allen-like time. It's skillfully realised, but feels like a soundtrack missing a movie. NOEL GARDNER

Grizzly Bear

Shields: Expanded Warp



As a band built on the authenticity of their background

noises – the creak of rafter, the squeak of chair, the scuttle of woodlouse across glockenspiel – to be granted access to Grizzly Bear's demos and cast-offs on this new edition of fourth album 'Shields' naturally adds to the magic, as if you've snuck upon a dusty trunk in their loft. And sure enough, while the Nicolas Jaar, Liars and Lindstrøm remixes add synthetic space to 'Sleeping Ute', 'A Simple Answer' and a Daft-ly disco 'Gun-Shy' respectively, it's the fragile new tracks 'Smothering Green' (a muted, modernist Cole Porter clatter), 'Taken Down' (falsetto Fleet Foxes) and the two versions of 'Everyone I Know' (one churchy, one space-jazz meltdown renamed 'Will Calls (Marfa Demo)') that are the real treasures here.

MARK BEAUMONT



Savages

The four-piece take their jagged din back to Brighton, where it all began

Less than two years ago, Savages played their first ever gig in Brighton. Tonight they return to where it all began, but frontwoman Jehnny Beth isn't the sort to be unglued by sentimentality. "Louder?" she pouts in response to the catcalls following 'Shut Up'. "You can have it louder." What follows is proof that the band's jagged din is still knife-sharp: a dragged-out 'Husbands' is tetchier than ever, and the serrated slither of 'She Will' sees Jehnny prowling like a bloodthirsty prizefighter. The creepy, crooning cover of Suicide's 'Dream Baby Dream' and the slowburn rumble of 'Fuckers' point towards a more measured but just as menacing future for Savages. Just don't expect them to be misty-eyed once they get there. BEN HEWITT

Concorde 2



Hammond Jr

Marlin Room at Webster Hall, New York Monday, November 4

The solo Stroke plays a handful of new tracks that plug into the Arcade Fire brand of disco

In a packed out 600-capacity room beneath New York's Webster Hall, something of a 2001 re-enactment is taking place. Leggy Scandinavian model types coltishly mill about – probably thinking about electroclash – while knocking into various members of The Strokes. Nikolai Fraiture ruffles his Margot Tenenbaum bob and Fabrizio Moretti natters with mates and looks straight-up adorable. Everyone is in black denim. There are more leather jackets than the Ramones would know what to do with.

The reason for such an old-school gathering is Albert Hammond Jr's first public hometown solo show in over five years, an appearance spurred by the release of his 'AHJ' EP on bandmate Julian Casablancas' Cult Records, which itself follows on from his 2008 '¿Cómo Te Llama?' LP. In the half-decade since his second album there's not only been two Strokes albums, but also a whole lot of personal turmoil for Albert, including a near-fatal addiction to heroin. Pulling himself together to have another crack at the solo whip, tonight's sold-out gig proves that the fans – as well as old friends – are certainly still there, delighted to welcome him back with open arms.

While his backing band might all be sporting floppy locks, Albert's decision to distance himself from The Strokes' chic brand of scruffiness is obviously a conscious one. This evening's look is instead pure bovver boy. Close-cropped hair, cherry red DMs and a polo shirt are accessorised with scarlet braces that match the bare lightbulbs dotted around the stage



...Playing live again

"It was only our second show of the tour, but it couldn't have been better. Our last tour was Coldplay in 2008. I still played shows – with The Strokes in 2010, 2011 – but it's wonderful to play with these guys. The drummer and the guitar player are new. It's coming together! Just got to figure out some songs to do as an encore..."

...Football

"I've never played this venue before, but I've been here to see a football game. Holland was playing Germany during the World Cup. I was on the Dutch side because I was with a Dutch girl – though I do like both. I know people don't like Germany because they seem cold or whatever but I like their uniforms and they play so well."

...His UK tour

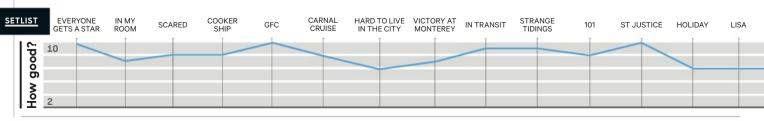
"What's very exciting is that the Manchester show was the first one to sell out. I wouldn't have guessed that – in my head I would have said London. But I'm happy that Manchester's first. They're all going to get a treat – and then we'll come back for a 25-city tour."

and make the place resemble the seediest of Amsterdam side streets. Following a 20-second full band riff-out, a throwdown of the group's evident musical prowess, they slink into Albert's first proper single, 2006's 'Everyone Gets A Star'. The first non-band release from a Strokes member, it saw him not only set out his stall as a solo artist, but also as the most adventurous member of the five-piece. "We were in DC last night, and you guys were louder. Sorry DC," says Albert with a smile over cheers at the song's climax, and its obvious that this isn't some mundane chat. This hometown crowd are enthusiastic to say the least.

It's now even harder than it was at the time to deny the Strokes-ish nature of Albert's earlier material. '101' and 'In Transit' from his debut 'Yours To Keep' get an airing, and as catchy as they are, it's like listening to 'Is This It' B-sides. The handful of new tracks played tonight, though, show that Albert has decided to work some new angles. 'St Justice' plugs into the

Arcade Fire/James Murphy-approved brand of disco. It's still very guitar driven, but boasts a Studio 54 shimmer, while a metaphorical mirrorball spins in the song's outer reaches. Meanwhile 'Carnal Cruise' is far more aggro live than on record, Albert's voice cracking as he reaches for the high notes, an apocalyptic rendering of The Cars' FM rock. You'd also think Manhattan dining etiquette wouldn't make for the most interesting song subject matter, but the Vapors-like scratchy new wave of 'Rude Customer' lifts the end of the set – dipping slightly thanks to the sludgy 'Lisa' and the overly trad 'Holiday' – with its effervescent chorus. Bowing out with a cover of Misfits' teen-dream

murder-punk 'Last Caress' is an interesting move, and deciding to shun an encore in favour of spending a good 45 minutes at the merch stall meeting punters is even more noteworthy; a sign of Albert Hammond Jr's dedication to his comeback.





and then I just needed more he's always been my favourite Stroke. I loved the new material - I like all the material!" Hailey Ann Rozado,

18 Queens

for and more. It was flawless.

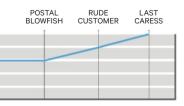
It started off with The Strokes

"I love it when musicians get really

everything I prayed

involved with the audience and he was replying to people's questions. He acknowledged all of them and it really breaks the barrier between performer and audience. I loved 'GFC'. It's all about the beat - I'm not even sure what the lyrics are!"





Future of The Left Belgrave Music Hall Leeds

Friday, November 1 This first night of the Cardiff quartet's tour in support of new album 'How To Stop Your Brain In An Accident' is ferocious from start to finish. They spend over an hour onstage for a gig that opens with a recording of American singer Madeline Kahn singing 'I'm Tired', and closes with an atonal bastardisation of 'Club Tropicana'. From opener 'Bread, Cheese, Bow & Arrow' it's clear the crowd have swallowed the new album whole, and they hurl it back at singer Andy Falkous word for angry word. The show peaks with Beneath The Waves An Ocean', lifted intermittently by the singer's arid sense of humour and first-rate stage banter. A powerful display of political angst and heavy rock. HAYLEY AVRON

Blaenavon Sunflower Lounge, Birmingham

Saturday, November 2 Three ladies have travelled all the way from Spain just to see Blaenavon play a 30-minute set, so they're owed a gig worth remembering. The trio of 17-year-olds from Hampshire, tonight playing the last day of a seven-date tour, don't disappoint. All nine of their tracks are full of Bloc Party vocals laid over Theme Park energy, most notably on 'Lost In Paris' and recent single 'Into The Night'. There's a cover of Lou Reed's 'Vicious' before the finale of 'Prague' (which they introduce by saying, "It used to be called 'Manic Sticky Hand', but people thought it was about wanking.") There's a lot to like about this lot. AMY SUMNER

John Cooper Clarke



Dark social commentary from the punk poet and inspiration for Alex Turner

> Alex Turner's long-held fandom of John Cooper Clarke resulted in the lyrics for 'I Wanna Be Yours' being used on Arctic Monkeys' 'AM', and so there are some younger faces among the Salford punk poet's usual crowd of ex-anarchists and men holding on to their '70s mohawks and fading leather. Turner might increasingly be looking to America for inspiration. but he's still inspired by Clarke's

surreal visions of working class Northern life. And Clarke hasn't moved far from his roots - he's still dressed as he was during his '70s breakthrough, in Cuban boots, skinny jeans and sunglasses, notebook tucked under his arm, even though he now lives in Essex. "I've given up drugs, so I can't go back to Manchester," he cracks during tonight's show,

"they're compulsory there." Clarke's way of letting recollections and jokes tumble from his mind between poems always leaves sets teetering between brilliance and disaster. It's these comedy intersections - dealing with anything from advertising Domino's ("It was during swine flu and everyone being told to stay indoors. You can't fit many more nourishing meals under a door than pizza!") to Alzheimer's ("You can hide your own Easter eggs") – that define his performances now, more than his rhymes. The bard seems flustered as he faces a series of heckles. "I'm a bag of bollocks here," he admits at one point, recognising his nervy performance. "Is this just jocular banter or are you going to kick my teeth in?"

Looking anxious, Clarke stumbles through an honest attempt to laugh at his hometown's narrow-mindedness. "Finding out someone was gay was like finding out they'd died," he splutters to an icy response from a crowd perhaps less than familiar with his line-tiptoeing bluntness. But he regains his stride when reminding us of his reputation for succinct. dark commentary. 'Beasley Street', the tale of a decaying northern neighbourhood in the 1970s, remains relevant. 'I Wanna Be Yours' is warmly welcomed, Clarke reclaiming his words and driving them down on us like the rain outside. Finishing with the timeless 'Evidently Chickentown', before a brief encore. Clarke proves that even at 64 his words are still vital. But his struggles in overcoming this evening's adversaries suggest some chinks in his well-worn suit of armour. SIMON JAY CATLING



- ► Guest List
- ▶ Hire Car
- ▶ Get Back On Drugs You Fat Fuck
- ▶ Jingles ► Home, Honey
- ▶I'm High
- ▶ Lydia, Girl With An Itch
- ▶ The Endorser
- ▶ Beasley Street ▶ Beasley Boulevard
- ▶ Things Are Going To Get Worse
- ▶ Bedblocker Blues ▶ I Wanna Be Yours
- ▶ Word To The Wise
- ▶ Full Time Loser ▶ Evidently Chickentown
- I've Fallen In Love With My Wife







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Sunday 09 NORWICH UEA

Monday 10 PORTSMOUTH GUILDHALL
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Thursday 13 LONDON O₂ ACADEMY BRIXTON
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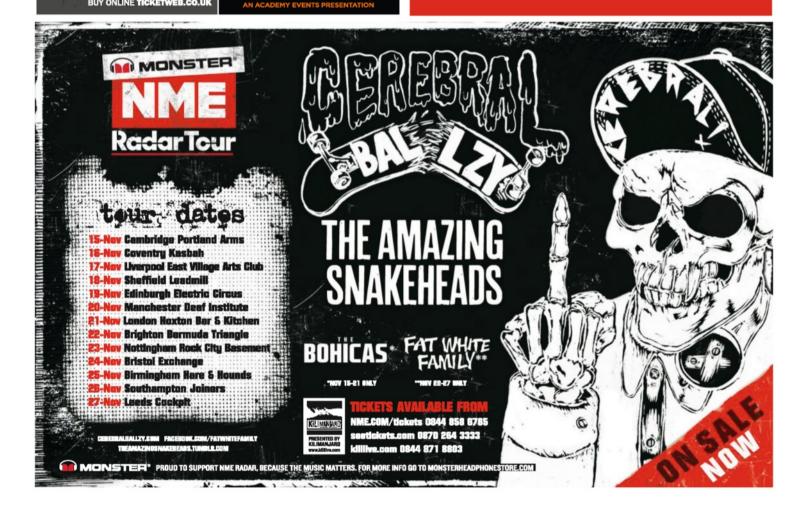
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MEGuide

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



The hottest new tickets on sale this week

Uncle Acid & The Deadbeats

Doomy psych heroes Uncle Acid & The Deadbeats follow their imminent Black Sabbath support slot with three of their own dates next year, where they'll recreate the heavy metal tones of latest album 'Mind Control'.

Prior to this year you'd never played live. How's it been going?

Uncle Acid: "We actually played a couple of shows in the early days of the band that didn't go too well. The Garage shows [in March] were our first with this line-up, and I would say that was the most nervous I've been before any show. There's still a bit of nerves now because

we want to put on a great show for everyone. Either way, we just go on, crank everything up and go crazy."

Where are you most psyched about playing?

"We're looking forward to all the shows, but Glasgow has a bit of extra significance for me as that's where I'm from originally. There'll be songs added that we haven't played before and maybe a new one."

How will you behave when you go on tour with Black Sabbath next month?

"We'll be studying everything they do! We'll be learning from

true masters - it'll be like a month-long apprenticeship."

At the Garage you had TVs just playing static on stage with you. Why?

"It just represented a form of brainwashing. Or mind control, you could say."

▶ THE DETAILS

▶ DATES Birmingham O2 Academy (April 22, 2014), Manchester Academy (24), London KOKO (25)

▶ SUPPORT ACTS TBC

▶PRICE £11.50; London £15

▶ON SALE now ▶FROM NME.COM/ tickets with £2-£3.25 booking fee

Parquet Courts

The Brooklyn-based quartet are coming back next year, hopefully to preview new material alongside tracks from debut album 'Light Up Gold' and recent EP 'Tally All The Things That You Broke'.

- ▶ DATES Brighton Concorde 2 (February 14, 2014), Manchester Academy (15), London Electric Ballroom (16)
- ▶SUPPORT ACTS TBC
- ▶PRICE £13; London £15.60
- ►ON SALE now
- ▶FROM NME.COM/tickets with £1.30-£1.50 booking fee

Stephen Malkmus & The Jicks

The Pavement frontman hooks up with The Jicks again and heads to Leeds to begin his first run of UK dates since last summer. New album 'Wig Out At Jagbags' is due out next year.

- ▶ DATES Leeds Brudenell Social Club (January 13, 2014), Glasgow Oran Mor (14), Manchester Gorilla (15), London The Forum (16)
- SUPPORT ACTS TBC
- ▶ PRICE £17.50
- ►ON SALE now
- ▶ FROM seetickets.com with £1.75-£3.90 booking fee

Of Montreal

Kevin Barnes and his band bring their latest album 'Lousy With Sylvianbriar' to the UK for a tour that should be as weird and wonderful as their records.

- ▶ DATES Brighton The Haunt (February 16, 2014), Bristol The Fleece (17), Glasgow Art School (18), Manchester Gorilla (19), London Oval Space (20)
- ▶ SUPPORT ACTS TBC
- ▶PRICE £14; London and Manchester £15
- **►ON SALE** now
- ▶FROM NME.COM/tickets with £1.40-£1.75 booking fee

UK GIG LISTINGS AND TICKETS AT NME.COM/TICKETS

Darlia

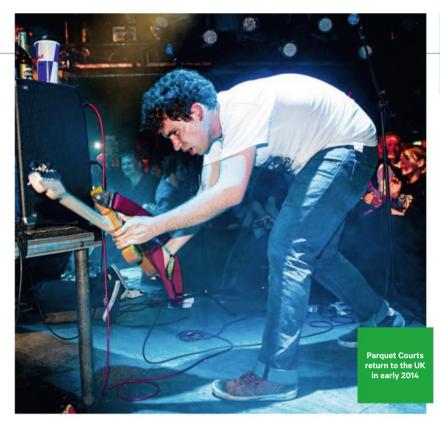
The trio from Blackpool will follow a slot supporting hard-partying brothers The Family Rain with a tour of two halves over the Christmas break.

- ▶ DATES Hull Lamp (December 3), York The Duchess (4), Bath Moles (9), Derby The Venue (12), Manchester Sound Control (January 21, 2014), Glasgow King Tut's Wah Wah Hut (23), Sheffield Leadmill (24), Newcastle Cluny 2 (25), Birmingham Temple @ The Institute (26), Brighton The Hope (27), Bristol Louisiana (29), London Barfly (30)
- ►SUPPORT ACTS TBC
- ▶PRICE £6.50; Hull and York £5; Bristol and Brighton £7; Bath £4; London £8; Derby £3
- ►ON SALE now
- ▶ FROM NME.COM/tickets with £1 booking fee; Birmingham from ticketmaster.co.uk with £1.25 booking fee; Derby from gigantic.com with 50p booking fee; Hull from hullboxoffice. co.uk with 50p booking fee; Bath from moles.co.uk with 50p booking fee

Lissie

The Illinois singersongwriter continues to tour in support of her new album 'Back To Forever', and will make her way over to the UK in March next year to play more of that record's highlights. DATES Edinburgh Queen's Hall (March 9, 2014),

Hall (March 9, 2014), Birmingham The Institute (11), Oxford O2 Academy (12), Cambridge Junction (14), Sheffield (15), Brighton Concorde 2 (17), London O2



Shepherds Bush Empire (18)

- SUPPORT ACTS TBC
- ▶PRICE £15; London £17.50
- ►ON SALE now
- ► FROM NME.com/tickets with £3.25-£3.50 booking fee

Money

A one-off date in the capital next year from the Manchester group. At their recent London show frontman Jamie Lee began the gig singing a cappella from the top of a speaker stack. Expect more of the same.

- ► DATES London Heaven (February 20, 2014)
- SUPPORT ACTS TBC
- ▶PRICE TBC
- ►ON SALE now
- ▶ FROM NME.COM/tickets with booking fee TBC

Patrick Wolf

This year has seen
Patrick Wolf celebrate
10 years in music with
a world tour that's
taken him from Sydney
Opera House to Russia
and Latvia. He closes
2013 with a short run
of special UK dates,
culminating in
churches in Manchester
and London.

- ▶ DATES Brighton The Old Market (December 16), Glasgow Oran Mor (18), Manchester St Philips Church (19), London Union Chapel (21)
- SUPPORT ACT
- Serafina Steer
- ▶PRICE Brighton £14; Manchester £16.50; London £19.50 (Glasgow TBC)
- ►ON SALE now

► FROM NME.COM/tickets with £1.32–£1.56 booking fee

Oh Land

Danish singer Nanna Øland Fabricius will show off latest album 'Wish Bone' and her magnetic stage presence on a winter tour. She's won praise for her live shows, so these gigs should be pretty damn special.

- ▶ DATES Manchester Deaf Institute (December 2), Glasgow King Tut's Wah Wah Hut (3), Birmingham The Institute (4), London Scala (5), Brighton The Haunt (6)
- ►SUPPORT ACTS TBC
- ▶PRICE £10; London £14
- ►ON SALE now
- ► FROM NME.COM/tickets with £1–£1.50 booking fee

FESTIVAL NEWS

Arcade Fire

Primavera Sound have confirmed 2014's event will take place in its usual venue of Parc Del Fòrum in Barcelona over May 29-31 and will be headlined by Arcade Fire, who will be in their usual quise rather than masquerading as The Reflektors. The group have also been announced for Lollapalooza events in Chile and Argentina in March.

Pixies

Black Francis and the band have also been confirmed to play both of Lollapalooza's South American festivals, where they'll play their classic songs plus new tracks from 'EP-1' and more. Lollapalooza Chile will take place over March 29–30 before the Argentinian leg on April 1–2.

Arctic Monkeys

The Sheffield group have booked their first date of 2014's festival season at Portugal's Optimus Alive festival. Arctic Monkeys will take 'AM' and their bulging back catalogue to Lisbon on July 10.













Everything worth leaving the house for this week

Monster NME Radar Tour

New York punks Cerebral Ballzy return to the UK to cause more scenes of chaos and preview new songs, with Glasgow's The Amazing Snakeheads adding some intimidating rock'n'roll to the mix. Opening the shows will be Essex-based Domino signees The Bohicas (November 16-21) and Brixton wild boys Fat White Family (22-27).

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 Square Bar & Kitchen (21), Brighton Bermuda Triangle (22), Nottingham Rock City (23), Bristol Exchange (24), Birmingham Hare & Hounds (25), Southampton Joiners (26), Leeds Cockpit (27) ▶TICKETS £8; London £9 from NME.COM/tickets



Palma Violets

After spending the last few weeks touring the States, Lambeth's finest return to home ground. They kick off their final UK tour of

the year in Wolverhampton and Lincoln, with more dates following next week. Some fine new bands support, incuding London's Childhood and

Glasgow's Baby Strange.

▶DATES Wolverhampton Wulfrun Hall (November 18), Lincoln Engine Shed (19)

▶TICKETS £11 from NME.COM/ tickets with £1.10-£1.32 booking fee

Television

Tom Verlaine, Billy Ficca, Fred Smith and Jimmy Rip return for three dates before playing 'Marquee Moon' in full at the penultimate ATP weekender in November. Gateshead, Manchester and London will hear tracks from their mighty back catalogue in the run-up to the event. ▶ DATES Gateshead The Sage (November 15), Manchester Academy (17), London Roundhouse (19)

▶TICKETS London and Gateshead £27.50 from NME.COM/tickets and gigantic. com with £3-£3.25 booking fee, Manchester £25 from ticketline. co.uk with £2.75 booking fee

Summer Camp

Elizabeth Sankev and Jeremy Warmsley take their self-titled second album on a trip around the small venues of the UK. Get cosy with the couple as they transform the spaces with their '80s-influenced synthpop.

► DATES Cambridge Portland Arms (November 17). Manchester Deaf Institute (18), Newcastle Think Tank (19)

►TICKETS £8.50 (except Manchester £9) from NME.COM/ tickets with 85p-£1.25 booking fee

Torres

Nashville-based singersongwriter Mackenzie Scott first caught the attention of blogs with the striking 'Honey'. Now she's about to release her self-titled debut album in the UK, so is flying over to play. Catch her as she squeezes two dates in London and Brighton into her European tour.

►DATES London Borderline (November 13), Brighton Green Door Store (14)

▶TICKETS London £10.50 and Brighton £7, both from NME. COM/tickets with £1.05-£1.26 booking fee

Temples

The glam quartet from Kettering conclude their tour with two dates in Manchester and London. Expect 'Shelter Song' and 'Colours To Life', plus a sneak preview of their debut album that's slated for release next year. Telegram support.

▶ DATES Manchester Gorilla (November 14), London Electric Ballroom (15)

FIVE TO SEE FOR FREE

Thrills don't come cheaper than this

1. Polarsets

Belgrave Music Hall. Leeds **Expect the tropical** pop of 'Just Don't **Open Your Eyes** Yet' and more.

Nov 13, 7.30pm

2. Cassie Ramone

Old Blue Last. London **Vivian Girls** guitarist's eerie solo project. ►Nov 13, 8pm

3. Kins

Broadcast, Glasgow The Australian group play their Radiohead-style noodling live. Nov 13, 8pm

4. Sisters

Start The Bus. **Bristol** The Londonbased Irish trio take their grungy pop to Bristol. Nov 14, 8pm

5.Julia Holter

Rise, Bristol The Canadian musician performs tracks from latest album 'Loud City Song'. ►Nov 16, 2pm



Holter for free in Bristol on November 16

►TICKETS Manchester £10 and London £12, both from NME.com/tickets with £1-£1.20 booking fee

The Family Rain

The brothers Rain hit the road in support of new single 'Feel Better (Frank)' and give the UK a dose of their garage-rock medicine.

- ▶ DATES Sheffield Queens Social Club (November 14), Newcastle Northumbria Uni (15), Glasgow King Tut's Wah Wah Hut (17), Manchester Ruby Lounge (18), Leeds Brudenell Social Club (19)
- ►TICKETS £8 from NME.COM/ tickets with 80p-£1 booking fee

Yuck

Frontman Daniel
Blumberg left the band
earlier this year, with
new guitarist Ed Hayes
unveiled at a gig in
September. The new-look
Yuck are now ready to head
out in support of second
album 'Glow & Behold'.

- ▶ DATES Liverpool The Shipping Forecast (November 13), Nottingham Bodega Social (17), Bristol Exchange (19)
- ►TICKETS £9 (except Liverpool £10) from NME.COM/tickets with £1.08-£1.50 booking fee

Glass Animals

One of the first signings to Paul Epworth's Wolf Tone, the Oxford four-piece play this one-off date in Brighton. Check out their new track 'Woozy'.

- ► DATES Brighton The Hope (November 13)
- ► TICKETS Free entry reserve tickets at NME.COM/tickets with £1.40 booking fee



The best music on TV, radio and online this week

Telegram

Marc Riley

After Charlie Boyer recommended them to DJ Marc Riley, east London quartet Telegram were invited in to 6Music to record a session before they even had a track online. With their debut single 'Follow' released this week, they return to the studios to play more songs and talk about their adventures since their inaugural visit.

►LISTEN BBC 6Music, 7pm, Nov 14

NYPC John Kennedy

The nu-rave survivors join John Kennedy on his *One Night Stand* tonight, playing tracks from their recent self-

titled third album.

►LISTEN XFM, 10pm,

Cate Le Bon Marc Riley

Nov 13

The now LA-based Cardiff musician takes her new album 'Mug Museum' to 6Music's studios as she joins Marc Riley to play a few highlights from the record.

►LISTEN BBC 6Music, 7pm, Nov 13

The Beatles At The BBC BBC Radio 2

Listen to a selection of The Beatles' many appearances on

the BBC airwaves, from 1963 to 1968. The programme also features interviews with the group and

> a visit to Abbey Road during the making of 'The White Album'.

> > ►LISTEN
> > BBC Radio 2,
> > 10pm. Nov 14

Bobby Gillespie Liz Kershaw

The Primal Scream frontman chats about his life and career in music, from his stint in The Jesus And Mary Chain through to the band he's fronted since 1986.

▶LISTEN BBC 6Music, 1pm, Nov 16

Paul McCartney: Live Kisses Sky Arts

Originally live-streamed on iTunes around the record's release, this intimate footage shows Macca playing tracks from his 'Kisses On The Bottom' LP in LA's Capitol Studios, where the original album was recorded.

►WATCH Sky Arts, 6.30pm, Nov 16

Kim Gordon The First Time

Matt Everitt talks to the Sonic Youth icon about early musical passions, joining Sonic Youth, recording with Courtney Love and collaborating with Yoko Ono.

▶LISTEN BBC 6Music, 1pm, Nov 17

THINGS WE LIKE

This week's objects of desire



BOOK Nirvana: The Complete Illustrated History

Rare photos and gig posters collated by Kurt Cobain biographer Charles R Cross.

BBUY £25. waterstones.com



ONLINE Tyler, The Creator's short film

Cate Le Bon joins

Marc Riley on

November 13

Future star shows us 5 Things You Didn't Know About Me in this animated clip.

► WATCH voutube.com



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Presents
The 90s
Celebrate

a great decade with this 3-CD compilation featuring Oasis, Blur, Suede, New Order and more.

• BUY £9.99, amazon.co.uk

T-SHIRT Kanye West

The Yeezus tour hasn't made it over here yet, but you can get your hands on some of the Kanye-designed merch.

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No

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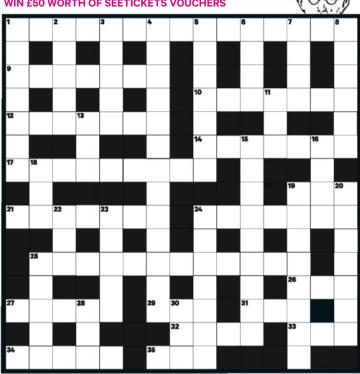
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THINK TANK

QUIZ Compiled by ALAN WOODHOUSE (answers on page 25)

NME CROSSWORD TREVOR HUNGERFORD

WIN £50 WORTH OF SEETICKETS VOUCHERS



CLUES ACROSS

- 1 That's funny, there's a place on TV for Euros Childs (9-6)
- 9 Buzz Osborne's band who this year released album of covers entitled 'Everybody Loves Sausages' (7)
- 10 An oldie from The Verve that's in the past (7)
- 12 I let DJ's remix come out of a White Stripes release (2-5)
- 14 Just a throwaway single from Carter USM (7)
- 17 Strangely the only vogue is that of The Mystery Jets
- 19 A Beastie Boy spotted in Folsom, California (3)
- 21 As paid to John Newman for work on his album (7)
- 24 (See 19 down) 25+3D An excuse to be
- hanging around with Thin Lizzy (7-3-2-5) 26 "'Cos dinner's in the
- kitchen and it's packed in ", from Foster The People's 'Pumped Up Kicks' (3)
- 27 Cut Copy performance during a Mali safari (5)
- 29 U2 album that included OCTOBER 12 ANSWERS

32+14A Evil Eye

Aswad, 27 Ure, 28 LSI

ACROSS 1+26A Sequel To the Prequel, 6+15A An Object, 8 Aberdeen, 9 Wraith, 10 Strong,

13+24A Train In Vain, 21 Wee Tom, 22 Lil' Wayne,

25 Zak. 29 Ange. 30+19A And She Was. 31 Ros.

DOWN 1 Snapshot, 2 Queer, 4+17A They Don't

11 Get Away, 12 Red, 13+3D To The End, 16+18D

Just Like A Woman, 20 Sleeper, 21 Waiters, 23

Know, 5 Hawk, 6 Animal Nitrate, 7+22D Thin Lizzy,

'Sunday Bloody Sunday' (3) 31 Sounding like Adamski had the energy in 1990 (1-1-1) 32 Member of James found among the forgotten (4) 33+34A We got both types of sex with Pulp (3-1-4) 35+13D Written like this, Paolo Nutini's last release adds up to a musical score

CLUES DOWN

- 1 "Oh, my ex says I'm lacking in depth/I will do my best", 2002 (7)
- 2+6D So a flute's been mixed into recordings on Goldfrapp album (5-2-2)
- 3 (See 25 across)
- 4 Their first Number One, but at the time this was the finish for The Rolling Stones
- 5 Ride's first album charted, but it didn't have any place there (7)
- 6 (See 2 down)
- 7 Record label repeating the sound of Feeder, I Am Kloot and Morcheeba (4)
- 8 Hev. hev. it's an agreement reversed by

- Georgie Fame (3-3)
- 11 Tom Robinson Band's second album, '___ 2' (1-1-1)
- **13** (See 35 across) 15 Jay-Z's plan was to
- release album 'The '(9)
- 16 In short it's the fusion of soul and calypso in the
- West Indies (4) 18 Going solo from Moby
- Grape, this Skip Spence album left us a bit hoarse (3) 19+24A Country-blues
- classic recorded by Lead Belly. At the very end of the day, it's exceptional (8-7)
- 20 Calexico's place on album somehow is large (7)
- 22 I start harassing member of The Smashing Pumpkins (3)
- 23 An extreme example of a Depeche Mode album (5)
- 24 Singer who spiced up
- the vocals of Republica (7) 25 How Florence is more formally known (5)
- 28 How Paul McCartney and Mick Jagger are more formally known (3)
- 30 Just time to include The Killers' album 'Day & ___' (3)

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, November 26, 2013, to: Crossword, NME, 9th Floor, Blue Fin Building, 110 Southwark Street, London SE1 0SU. Winners will be notified via email.

1 What were the two 'new' Beatles tracks to feature on their 'Anthology' series in the mid-'90s?

2 The actress Kelly Macdonald is married to the bass player of which Scottish band?

3 True or false: Chas & Dave supported Led Zeppelin at their 1979 Knebworth shows.

4 Who is Robyn Fenty better known as?

> 5 Which two US states has Sufian Stevens released albums about?

6 On which Smiths single were Morrissey's speeded-up backing vocals credited to 'Ann Coates'?

7 Who were originally known as Shrug and then Polar Bear before settling on their current name?

8 Who had hits in the late '80s with the tracks 'Wild Thing' and 'Funky Cold Medina'?

9 Which album title has been used by both Blur and Teenage Fanclub?

10 In 1980. Blondie had three **UK Number One** singles, Name them.

11 Which guitarist who found fame in the '90s co-produced Duffy's massiveselling 2008 album 'Rockferry'?

12 Noel Gallagher sang lead vocals on which two Chemical **Brothers singles?**

13 What was the name of the metal festival that took place at Donington between 1980 and

14 Whose 1988 debut album was called 'The Eight Legged Groove Machine'?

15 Which Australian band had a bridge in Brisbane named after them in 2009?

3

THE NME COVER THAT **GONE AND DONE**

■ by CHRIS SIMPSONS ARTIST





19

Flipping

hell

She's still sticking it to the system, but now, MIA says, it's in service of a higher purpose.

Kevin EG Perry discovers why the punk provocateur is moving away from politics

PHOTOS BY SHAMIL TANNA

rown girl, brown girl, turn your shit down", raps MIA midway through her new record 'Matangi'. "Let you into Super Bowl, you try to steal Madonna's crown". It's a

reminder, if you needed one, of what happened a year and a half ago when she overshadowed Madge's main event by giving the finger to 114 million Americans innocently tuned in to watch two teams of 300-pound bull elephants beat the living hell out of one another in the name of God, advertising and the American Dream. The NFL, playing the shocked ingénue, are trying to lay a \$1.5million fine on MIA for her act of rebellion.

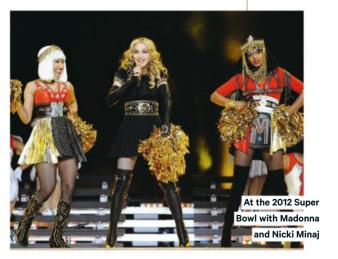
The first time I meet the world's pre-eminent pop agitator, whose friends call her Maya, she's in a photo studio in Hackney, east London. She is wearing a jumper covered in raised middle fingers. There's another on her beanie. In front of *NME*'s photographer, she looks straight down the lens and sticks both her middle fingers up. She might be trying to tell us something.

The \$1.5million question is whether she even really wants Madonna's crown. Every time the stage seems set for her to cash in her chips, smile for the cameras and ascend to the throne, she'll be dragged away by a devilish current that makes her release shock-tactic videos like Romain Gavras' film for 'Born Free', full of ginger children being rounded up and shot. Or else she'll decide to hole up with WikiLeaks' Julian Assange to exchange outlaw conspiracy theories about governments committing murder in cold blood and spying on their own people. These have a habit of turning out to be true.

"Everyone on a daily tells me I could be Madonna if I shut up," she says with a grin. She does an impression of a cigar-chomping pop impresario telling her he can make her a star: "When I get offstage, promoters and big people in the industry come back and they always go: 'Oh, Maya, you could be Madonna! Or you could be Johnny Rotten! We don't know! It's a thin line!"

She flashes her teeth.

"I'm like: 'I'm Matangi, bitches! I'm both."



Up on the roof of the studio after the photo shoot, the 38-year-old – whose well-worn passport reads Mathangi Arulpragasam - has changed into an oversized T-shirt bearing a kitsch Hindu print. She stands five-foot-five in flat shoes, but her presence is immediate. Maybe it's that she's talking 16 to the dozen. She riffs like Wikipedia incarnate, following ideas down rabbit holes like a kid with a short attention span who's just discovered hyperlinks. She laughs a lot. It's a conspiratorial laugh, as if you've just caught her doing something she shouldn't be and she's trusting you not to call the police. Right now she's curled over a laptop, pulling up Google Images to illustrate how she stumbled across the ideas that would inform 'Matangi', her fourth album. The one the record label didn't get. The one they delayed and delayed because Maya

"People always tell me I could be Madonna if I shut up"

MIA

hadn't delivered what they expected.

They wanted something on-trend. Dubsteppy. She gave them Matangi, Hindu goddess of music and learning. When Maya started researching the deity she shares a name with, give or take an 'h', she soon realised she'd found her kind of Tantric goddess. "Matangi is a bit wild and crazy," she explains. She reads straight from Wikipedia: "'Matangi represents the power of the spoken word as an expression of thoughts and the mind.' I feel like what I'm doing is not even new. It already exists. Some dude or woman 5,000 years ago already came up with this story

about the things that are important to me. It wasn't enough to make music just to 'get back in the game'. I wanted to tell this story."

Maya reels off a whole list of coincidences and parallels between herself and Matangi. The goddess represents Hinduism's "64 arts", which are called 'Kala', the same as Maya's mum's name and her second album. Her mantra is 'Aim', MIA backwards. Fittingly and inevitably, when she meditates, Matangi places her hands together with – you

guessed it – both her middle fingers raised. I ask Maya outright about the Super Bowl incident and it's her turn to play naive. She suggests she was referencing the meditation pose she's just demonstrated, but the look in her eye says she knew the exact location of the fuse she was lighting.

Not every link Matangi threw up was a positive one. Maya wanted to know more about her "gem-studded throne", so she plugged the phrase into Google Images. The very first result shows Sri Lankan president Mahinda Rajapaksa – who has been implicated in the killing of civilians and captured Tamil Tiger fighters during the country's civil war; allegations he denies - being presented with just such a bejewelled seat. "I tried to get away from politics on this record," says Maya. "And I definitely tried to get away from Rajapaksa, but he's the first thing that comes up!"

Stop. Go back. Having spent years carving out a role for herself as pop's politically active social conscience and lining up alongside radicals like Assange, why is she trying to get away from politics? Mostly it sounds like a fear of repeating herself. "You could never culturally make a record like 'Arular' or 'Kala' again," she says. "I feel shit when I go and talk about 'Here's a fucking slum in Africa.' I talked about these places and said: 'Hey, there's positivity and we still like partying even though we're getting fucked up by all these other things. But if you trace those third-world problems to the root, it's a dude in a suit in a boring office. Why am I gonna talk about him for?"

There's a line on 'Matangi' where Maya raps: "We started from the bottom but Drake gets all the credit". She nods: "He does, doesn't he? If his is the bottom, mine is the abyss." To understand where MIA started from, and why she hates Rajapaksa so much, you have to stare into the abyss of the Sri Lankan civil war.

Maya was born in Hounslow, west London, in July 1975. When she was just six months old, her father, Arul, decided to move the family back to Sri Lanka to join the fight for an independent Tamil state in the north of the country. He had heard too many tales of his fellow Tamil Hindus being oppressed and killed by the Buddhist Sinhalese-majority government. Arul, who adopted the *nom de guerre* Arular, has been called a terrorist and linked by press reports to the Tamil Tigers, but was in fact a founding member of another group, the Eelam Revolutionary Organisation of Students (EROS). He wasn't around much when she was young,







and even when he was, she had been told he was her uncle so she wouldn't accidentally give away his location. Maya hasn't seen him since 2011, and can't say which continent he might be on.

Life in Sri Lanka was hard. Maya remembers being six years old and still waiting for her two front teeth to appear. "My dad yanked my baby tooth out on a bus," she explains. "Maybe he was a bit aggressive and it wasn't ready to come out. They didn't grow for three years, that's why they're massive. They took me to a dentist, but in Sri Lanka they use a grain of rice still in the shell to cut the gum. I would just have to sit there while a woman cut my gums open."

The situation for the Tamil population has only worsened during Maya's lifetime. It has been claimed that up to 40,000 mostly Tamil civilians were killed in 2009 while inside what Rajapaksa's government called, with Orwellian misdirection, 'No Fire Zones'. This month, that same government will host the UK's foreign secretary William Hague for a cosy meeting about the future of the Commonwealth. Maya is often characterised as being overly keen to get on her soapbox about Sri Lanka, but wouldn't any of us do the same?

She's had to wait for the world to catch up with her fury. Having been accused of "glamorising

terrorism" by former producer and boyfriend Diplo, she says she felt vindicated by Callum Macrae's documentary *No Fire Zone*, which investigates Rajapaksa's alleged human rights abuses and was broadcast on Channel 4 last year. "I actually want to screen that film to Diplo," she says. "I'd like to project it onto his house. This is part of the reason why I can't really talk about politics on this record in a very direct way, because it just blew my mind how shit it was and how obvious it is these days. It's so in your face it's embarrassing."

As for her friendship with Assange, she calls him "one of the smartest people I know" and sees a kindred link between WikiLeaks and Matangi. "Matangi fights for truth. It was just nice to know him because I guess he fights for the same shit."

Assange played a small part in the creation of 'Matangi'. He named the first song, 'Karmageddon', she explains, and also helped in the creation of 'AtTENTion' by downloading "every possible English word in the library of the internet that had the word 'tent' in it. He got me, like, 5,000 words and I had to write a song. I only used about 40."

Many of Assange's other high-profile supporters have turned against him following his failure to face rape allegations in Sweden. "It's difficult, isn't it?" Maya says. "That's kind of how they get you these days. It's your character. They don't actually assassinate you like they used to in the '70s. It's not necessary these days."

Maya's mum Kala moved her three children first to Chennai in India and then back to London in 1986, where they were housed as refugees in the Phipps Bridge Estate in south London. Maya grew into a tearaway teenager who would steal from London's most expensive department stores, something she delighted in telling Versace when she was invited to collaborate with them recently. "It was the only thing I could steal," she says with relish. "You couldn't nick it at normal high-street stores because the security was insane. Every teenage person thinks about nicking it at the high-street stores. I would go to the top, top, top store, which is Harvey Nichols, because their security was so lax. I used to just go in there and pretend I was lost, then walk out with Versace jeans. I was the best-dressed poor person in the world."

She talked her way into Central Saint Martins, where she studied fine art, film, and video. On the day she graduated in 2000, she got a phone call to say that her cousin Janna had gone missing in action in Sri Lanka. Her search for him inspired the name 'MIA'. She met Elastica's Justine Frischmann, an early fan of her art, who promptly asked Maya to design the cover for their second album 'The Menace' and direct

the video for 'Mad Dog God Dam'. The pair became flatmates. While on tour as Elastica's photographer, Maya was encouraged by Frischmann – and Peaches – to work with a Roland MC-505, which she used to write her first single, 'Galang', in 2002.

Her debut 'Arular' was nominated for the Mercury Prize in 2005, but it's 2008's 'Paper Planes', from the follow-up 'Kala', that made her a worldwide star - and earned her an Oscar nomination by its inclusion in Slumdog Millionaire. Many expected a pop crossover from 2010's '/\/\Y/\'. An industrial-sounding concept album about who controls the internet, it was met with utter bafflement. Mava shrugs when I ask if she was disappointed. "Maya' is a confusing concept," she says. "It's an illusion. It's about exactly what I said it was about: truth and lies. The fact that it had a confused reception is good. It was meant to. It wasn't about money. It wasn't about me capitalising on my mainstream credibility. It was more important to be consistent with making a body of work."

She wrestled with fame: "I used to put myself through shit, going: 'Why can't I just be normal? Why can't I just do it? Why can't I sell out? Why can't I record that song and record that hook about partying in Las Vegas? I wished I could do it, but I couldn't. Now I'm happy I can't. I'm untouchable in the sense that I will always find something else to do. I'll find inspiration. That's more important to me."

At the same time the critics were scratching their heads over '////Y/' and trying to undermine MIA by pointing out any hole in

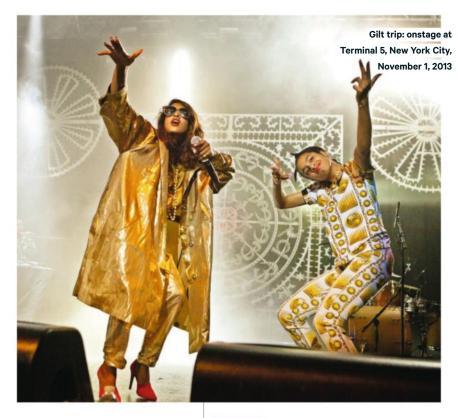


MIA'S DIRECTOR SPEAKS

He said he'd "rather die" than finish her film, but now Steve Loveridge is back on board

"The documentary is definitely happening. I'm holed up in a room in Tottenham Court Road cutting it. I didn't fall out with Maya. She's often a very complicated person to work with and a hard taskmaster, and we do fall out now and again, but on the documentary she's been good as gold. She hasn't asked me to show her anything, censor anything, she's been totally open about access to all her hard drives, videotapes, emails and photos and personal, private stuff. That's a lot of trust. I'm really proud that after all these years our friendship is on that level.

"Me having a huge hissy fit and leaking the teaser turned out to be a positive thing. Maya



her logic, Maya herself was more concerned with her home life. She was separating from her billionaire fiancé Benjamin Bronfman, the father of her son Ikhyd, with whom she had lived in palatial one-percenter luxury in LA. "In a way it helped because I was going through the breakup," she says. "All my day-to-day problems were dealing with that and with my child, so I wasn't paying attention to the press."

Maya has been living back in the UK since 2011, and had to fight a protracted legal battle to

ensure she could return here from the USA with her son. "I'm really proud of the fact that I had to go to court to come to England, and I want English people to know that," she says. "It was worth fighting for."

thought it was hilarious that I got into a public spat with the label and management, because I'm usually really quiet and behind-the-scenes. I always get 3am phone calls from her

going, 'Steve, I'm in LA and I just said some really stupid shit to a journalist', or 'I just started a fight on Twitter and leaked a track 'cos I was bored', and I roll my eyes and we try to limit the damage. This time it was me all over the blogs with 'DIRECTOR SAYS HE'D RATHER DIE THAN WORK ON FILM' and 'STEVE LOVERIDGE TELLS ROC NATION TO FUCK OFF'. And Maya was teasing me, saying, 'See, Steve, now you know what it's like; everyone thinks you're an insane diva now, welcome to the club...'

"It will be screening sometime next year. I am not currently intending to kill Maya so that the documentary has a good ending." he next time I meet MIA we're backstage at Mexico City's Corona Capital festival in mid-October. She's in a green parka and "Thai bride shoes" that she picked up earlier in the day at one of the city's many flea markets. Tonight is one of just a handful of dates she has scheduled worldwide ahead of the release of 'Matangi'. Don't expect a full world tour.

"I try to limit it. I have a child, you know. I was already tour-shy. Now when I do shows it's very controlled. I have a life. I enjoy playing live, but I get so into it that it takes me a few days to come out. To give that energy every night is really hard, especially when you make high-energy music. It's a lot to fucking give."

She looks surprised when I remind her 'Matangi' is about to be released. "Oh my god, yeah," she murmurs. "It's been two years in the making and I'm never going to listen to it again."

Why not?

"'Cos I always do that. I never listen to my records. Once I've made it then I never listen to it. When you're making it you listen to it all the time. But when I've made it and it's done and I hand it in, then I don't listen to it. You listen to it all the time in the car. Whichever car you're in. You have to listen to it in your headphones, on the laptop, in your mate's car, in your mum's car, at the local shopping centre... but once it's out there then it's other people's. It's not yours."

How does she feel now, about to hand this music over to the world? She looks deep in thought. "I don't know how I feel," she says finally. "Until a few days ago nobody who had worked on the record had heard the other songs. They didn't have a copy of it. Nobody had played it. Everyone was just in a state of weird limbo. Now they've heard it everyone's like: 'Oh, it's really cool. It's incredible. You should be really happy. Blah, blah, blah.' But they say that all the time!"



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ISION IN ACTION

Graphic art and eye-popping design have always been a vital part of MIA's creative output

I laugh and tell her she's being ungracious.

"I know, I know. I just like making instant albums. The time this one took wasn't nice."

Suddenly her mood brightens and she breaks into a toothy smile. "I'm definitely going to make a mixtage. If the albums are like planets, then the mixtapes are like little moons. I think the fulllength 'Matangi' mixtape is going to be good. I love doing that. It takes me 48 hours. I go in the studio. I just do it. I don't care about anyone else. I don't call anyone. I don't ask anyone for anything. I don't have to

sit and communicate to a producer. I just make it and put it out and it's done. I'm looking forward to that. I can make a record in a day. In fact, that's how I thrive. When someone says, 'You've got 24 hours: make a record', I can do it, but one thing I can't take is having a long drawn-out process."

Is she under contract for her next record, wonder?

"I am, but only under MIA..." she says coyly. On the last day of 2010, in between '////Y/and 'Matangi', Maya released the free 'Vicki Leekx' mixtage, which spawned one of her biggest hits, 'Bad Girls', now also on 'Matangi'.



Elastica The Menace 2000

Having become friends and flatmates with Elastica singer and Britpop lynchpin Justine Frischmann, Maya was invited to photograph this album cover and also to direct the video for 'Mad Dog God Dam'.



Turner Prize 2001

Maya's debut art show in west London sold out in minutes, with Jude Law among the buyers. On the strength of the show - which mixed political Tamil graffiti art with images of western consumerism - she was nominated for an Alternative Turner Prize.



2010

Maya's artwork has long rebelled against what she sees as the internet's role in homogenising design, and nowhere was this more prevalent than on her garish retro-net artwork for the Vicki Leekx mixtape.



Rizzoli 2012

Mava collected her visual art and early photography from the years up-to-and-including '/\/\Y/\' for a book with fine art publishers Rizzoli. The foreword is by frequent collaborator Steve Loveridge.



Versus 2013

Maya collaborated with Versace on a high-fashion collection inspired by bootleggers. She describes it as "an eye-opener": 'There's guys in Korea who can make Versace clothes better and cheaper than they can."

Would she do something like that again?

"Maybe I'll become Matangi and just do it. Matangi's concept of music was before it was monetised. It's very difficult to exist within the monetised parameters of music. I could do a Brian Eno-style Matangi record that would just be sounds: 'Boing, ping, bong'. Get into the ambient frequencies. I'm sure Interscope aren't going to want that record. I'm sure they'd much rather have MIA records than Matangi records. Anyone that wants to sign Matangi on a small indie label, I'm here, available, free."

MIA's show that night lives up to her 'high energy' promise, closer to a rave than the rehearsed inanity of a pop concert. "I'm called Matangi," Maya announces before a performance that doesn't let the sweat-soaked audience catch its breath. It's an exhilarating set that showcases how, unlike Madonna's constant attention-seeking reinventions, the MIA back catalogue stands as a coherent art performance. She's carved out a unique place for herself: a refugee who has taken over the apparatus of mainstream pop to smuggle Eastern philosophy and radical thought into the cultural ether.

Steve Loveridge, who studied with Maya at Saint Martins and who has been working on a documentary about her life, calls her a "complicated person to work with and a hard taskmaster". Earlier this year he quit, saying he'd "rather die" than finish the film. Now it's back

'l like instant albums. The time this one took wasn't nice"

on, although Maya jokes that they're still looking for the right conclusion: "I'm scared he's going to have me killed just to create a good ending!"

On the flight home I'm still trying to find the perfect way to describe Maya. Johnny Rotten stealing Madonna's crown. An art-schooleducated refugee who overlaps the personal and political more than any other contemporary musician. When I land, my phone buzzes. An

email I've been waiting for. It's Julian Assange. He sends a suggestion from inside the bunker: "She's the world's loudest and finest rapping and dancing megaphone for the truth." ■

► Head to NME.COM to watch our exclusive MIA film







bands of the whole weekend since Deerhunter pulled out a couple of months ago and both bands signed to Wichita to release their respective second albums earlier this year.

For Waxahatchee, that album is 'Cerulean Salt', in which Katie Crutchfield allows her ruminations on age and its attendant life changes to hang with awkward, fuzzy beauty and few conclusions, influenced by the blunt poetry of East River Pipe and Rilo Kiley's early candour. Swearin' have just released 'Surfin' Strange', which trades the politicised statements of their self-titled debut for a closer look at the transition from teenage friendships into lasting adult relationships.

Both records are the culmination of years of DIY touring -"Think of it as a really cheap, dirty vacation," says Keith - forging relationships with punk communities across the US, and maintaining a conscientious approach to money, audiences and performance spaces. "I feel like falling into DIY was sort of a coincidence for me. It's not maybe something I would have gotten into other than in the way that I did," says Katie, who's quieter and has a slightly deeper voice than twin Allison. They first got into punk as 15-year-olds visiting Alabama's Cave9, which only survived for five years - most truly DIY, community-run venues are usually short-lived because of issues with rent and licensing.

"You're always swimming against the current with DIY spaces," she says. "And people don't really like it when a bunch of kids are playing music in plain sight." But Cave9 gave her and her sister a grounding in how to carry out their business in a way they were comfortable with. "I would really encourage

people to seek that kind of a scene out. For me as an... artist or... whatever ... " - she sounds unconvinced -"...I feel like I don't depend on other people to do things for me. It gives you a little bit..."

"...of a good sense of perspective," says Allison. "At the end of the day, you don't really need help from anybody other than yourself."

"Making your own merch, booking your own tour, being the person that makes it happen feels good and it's fun," says Katie. "I feel really productive about all our years of DIY - after I've sat down and booked a tour, I feel really good about it."

Although neither band had heard of Sŵn before they were asked to play (they liken it to Philly's Ladyfest, and Washington DC's Clitfest) it's as near a perfect mirror of their values as you're likely to find, at least in the UK. Where "new bands" are ghettoized to under-frequented tents at some mainstream British music festivals, at Sŵn, they're the whole show rather than a sideshow.

The festival casts its spotlight on truly underground bands and labels, offering them the opportunity to shape their own nights and perform to the 6,000-plus music fans who visit the city for the festival. Staffed almost exclusively by volunteers and in collaboration with Arts Council Wales and the Welsh Music Foundation, the festival also enables the city's young people to learn a new skill through practical application, just like Katie, Allison and Waxahatchee's Katherine Simonetti did when they started mucking in at Cave9.

ardiff Callin

At midday on Friday I visit Sŵn Radio, an impressive setup in the front of Cardiff's enormous branch of Urban Outfitters, less a shop than a crèche for bored teenagers and sneery twenty-somethings. After local broadcaster Adam Walton, Sŵn co-founder John Rostron and I are done chatting to harpist Georgia Ruth about her victory at the Welsh Music Prize the previous night (the relative newcomer trounced Neon Neon and Euros Childs), Gruff Rhys pops in to play an unannounced hour of kosmische jams. John tells me about how he's seen volunteers from early Sŵn fests (it started in 2008) end up working for bands that they did sound or roadied for as fresh-faced amateurs, before running off to catch his first band of the day. Then 17-year-old Andrew Backhouse comes

over and introduces himself - he just happens to be the embodiment of everything John was just talking about. He produces a new music

> podcast from his home in North Yorkshire, and first came to Sŵn (with his dad) in 2011, where he interviewed John and his fellow co-founder, Radio 1's Huw Stephens. Now he's presenting the Sŵn Radio early breakfast show, where he's hosted live sessions from Sweet Baboo and Marika Hackman.

"I saw on Twitter that Sŵn Radio was starting this year and I really wanted to get involved," he says over a very non-DIY Greggs. "I pestered John and Huw on email. I wasn't expecting to anyone to reply, then got an email later asking if I was still interested."

"Someone like Adam Walton is a key fixture in BBC Radio, but we are also working with local radio stations and the university to bring on young talent," says Paul Noble, the station manager of Sŵn Radio. He used to work at Radio 1, but left to produce radio for companies such as The

Guardian, Coca-Cola and Apple - he first met John and Huw while running a station for the Green Man festival. where they started talking about the possibility of doing the same for Sŵn. A couple of years, a dose of funding from Arts Council Wales and the logistical challenge of installing an aerial on Cardiff's tallest building later, and here they are. It's also crucial that Sŵn Radio is bilingual (just like many of the bands at the festival), with jingles, idents and whole shows delivered in Welsh, "Sŵn isn't just about Cardiff, but Swansea. Newport, all these other Welsh cities and towns that have come through to represent their music scene. That's what it's all about."

Later that night, Swansea's Heavy Petting Zoo (named after a NOFX album) play downstairs at Clwb Ifor Bach, one of Cardiff's oldest venues. "We formed to play Sŵn," singer Amy Zachariah tells the crowd at one point, in between bouts of sublime, precision-tooled hardcore with lyrics about sexual menace that recall Priests and White Lung. After the show, pausing every 20 seconds to shake hands with streams of new fans, she explains what Sŵn means to the band.

"There's nothing in Swansea - it's amazing that Cardiff actually has something," she says, avoiding eye contact despite the fact that she was screaming about the goings-on in her bed 10 minutes before. "Our ambition was to get

into Sŵn for free, which we did by forming a band four vears ago, though this is the first time we've played. Cardiff has been really successful at creating its own music scene - we went into the studio with Charlie [Francis], who produces Future Of The Left. If you're not a band in London, come to Cardiff."

Late on Saturday afternoon, I'm stood outside Gwdihw (Welsh for 'owl') when Gwyn Eiddior steams past hauling a suitcase full of gear. He and his friend Alun Gaffey (who's onstage in 10 minutes) run Nyth ('nest'), one-time Cardiff promoters who are now branching out into a record label. Today's the launch party for 'O'R Nyth', the label's debut release, a compilation

featuring music from nine different artists, six of whom are playing his showcase today. "We started Nyth as a completely social thing for our group of friends," he says once he's caught his breath. "It's developed off that, really.



Festival co-founder John Rostron on how to run the perfect **DIY festival**

Only book bands you like

You've got to be passionate about who is playing.

Create headliners

Bands aren't born big. You must help them get there. Innovate Try new things for you, the festival and the community

Know how to use social

media Talk to people! Answer their questions, don't 'sell'.

Have volunteers and look

after them You'll inspire, train and create a whole community of music-loving supporters.





Cardiff has a close-knit community – we all know and help each other out, everyone's involved in their own projects. Sŵn is really important for us – it's important to be involved in something bigger."

That night, it's a joy to look at the Sŵn app (created for free by a volunteer who loves the festival) and realise that all the bands playing are a total mystery. Nai Harvest leap out - they're a Sheffield band that cite now-defunct proto-emo heroes Cap'n Jazz in their bio, who open once-local label Barely Regal's showcase at Fuel, a rough metal bar. Of the 100 or so people in the room, a dozen at the front are roaring every word back at the band, testament to Barely Regal's community-cultivating ways. Nai Harvest persuade us to stay for hairy punks Well Wishers, who are so good it seems silly not to hang around for one-man post-rock act Theo, before absconding to The City Arms with label co-founder, Matt Fidler.

"I don't know if I would have been inspired to start a label but for Cardiff," he says as the landlady dings the first closing time bell. Matt used to live here, but has since moved to London. He initially became obsessed with the idea of starting a label as a teenager, after watching Spend An Evening With Saddle Creek, a 2005 film about the Omaha, Nebraska label that gave the world Bright Eyes and Rilo Kiley, "but being here made us actually do this," he says. "There's not enough attention on Cardiff's music scene, but there's a really incredible community here, a lot of people doing so much to help each other out, a lot of really great bands who don't get heard. Other places might have been really cynical about two guys starting a label, but the support we got in the early stages was unbelievable."





Allison Crutchfield

As the landlady insists on last orders (without much luck), Matt rhapsodises about how Sŵn reminds him of why he started the label in the first place. "It genuinely has a very big DIY attitude at heart. And all the bands get paid. Sometimes we think no-one will come to our nights here because we release local bands that you can see any time – but we've had the biggest crowds. People turn up in droves. I don't want to think of a universe where Sŵn doesn't exist. It's my favourite weekend of the year, every year. If I didn't have it coming up, I'd be very miserable."

Touring without boundaries

Cardiff is a natural place to hold a festival like Sŵn, which fits neatly inside the city's network of established venues, as well as pubs, bars and strange antiques bazaars willing to lend their space. Amy from Heavy Petting Zoo made clear that it wouldn't work somewhere like Swansea – but that's because there's no real scene to write home about, not because it's lacking in appropriate spaces. As hardened road dogs Waxahatchee and Swearin' point out, there are no barriers to the kind of places you can hold shows if you put your mind to it. It's about people, not places.

While Katie and Allison came of age in a raggedy punk paradise, growing up in Queens,

Keith had to make do with a local dive bar. "There was this one terrible place called the Red Zone - you had to take a bus to get to it and climb through a cemetery to reach the bar. They charged \$10 for all-ages shows" a lot - "and later I got into more varied spaces, like [legendary NYC DIY venue] ABC No Rio. But weirdly enough, Red Zone left the most lasting influence - I met a lot of people, made a lot of friends there." Those human connections are what allowed both bands to plot DIY tours across the US, calling up bands they had opened for at home in Alabama and Philly, and picking the brains of friends about where they'd play in Portland, or San Francisco. "You're not doing it to make money," says Kyle Gilbride, the other frontperson in Swearin' and Katie's boyfriend, "but you start to realise who the people are who are looking out for you."

Come Sunday night, both bands are performing in the function room of the Angel Hotel, which seems more suited to hosting weddings and PowerPoint presentations than feminist punk shows. "My sister's eyes flood like rivers of wine in your absence", sings Katie during 'Brother Bryan', while Allison and Kyle surreptitiously kiss on the balcony. To complete the cultural exchange, when the show's over, an assorted rag-tag Sŵn gaggle lead members of both bands to Sŵn Hip-Hop Karaoke downstairs at Clwb. As someone hams up 'Ice Ice Baby', Wichita founder Mark Bowen tells me about how Waxahatchee are the first band to make him feel the same way as Bright Eyes did - Conor Oberst's 2000 album 'Fevers And Mirrors' was the label's first release. Next up, Huw Stephens and John Rostron plough through Goldie Lookin Chain's classique hit, 'Guns Don't Kill People, Rappers Do'. Swearin' drummer Jeff Bolt is extremely confused. "But in Philly, guns do kill people. Is it ironic?" God knows. But it's a million times more fun than sitting in your room alone. ■



ourtney Barnett isn't sure what caused her to have a panic attack while gardening. An allergic reaction to something, she presumes, but she still hasn't been back to the doctor for follow-up tests, much to the irritation of her

mum. She's normally a "pretty stressy and panicky" person, but this was something very different – an unbridled assault on her nerves and sense of wellbeing. In the aftermath, she was terrified of having another episode, and even today – a year later – she's taking precautions. "I've got one of those needles in my backpack," she says. "You know, if you're anaphylactic – an adrenalin shot. And an inhaler."

When Courtney was released from hospital and returned home, her roommates thought the incident was hilarious. But it took time for her to find humour in the attack. "I went away down

"I get sick of people talking shit about shit and how awesome their shit is"

to the coast, in the bush," she says. "It was really far away – nowhere near a hospital – and I was scared that something really bad would happen. Now I just look at myself, remember having those moments and think, 'You freak! You were being so paranoid."

While in the bush, Courtney, who's 25 and lives in Melbourne, wrote 'Avant Gardener' - a vivid account of exactly what happened in which the following, perfectly deadpan couplet jumps out at you because it's the only one that doesn't rhyme: "The paramedic thinks I'm clever 'cos I play guitar/I think she's clever 'cos she stops people dying". And it's that song in particular - the third on her recently released 'The Double EP: A Sea Of Split Peas' - that's causing major upheaval in this gifted singer-songwriter's life. Posted online in the summer, it quickly got picked up by community and indie radio in Australia, then it hit the blogs in the US and UK, and now Courtney's in London to play her first ever gigs here, having just completed a staggering eight shows in six days at New York's CMJ festival.

She's already found a stronghold of support in Britain. Last night, at the first of her three gigs (all solo on this trip), the Notting Hill Arts Club was almost full, and she was only third on the bill. Later tonight, after her second show – at the Servant Jazz Quarters in Dalston – *NME* will accompany Courtney to an XFM session with John Kennedy, who has been hammering 'Avant Gardener' on his show.

To put all this in perspective, Courtney has only left Australia once before – to visit New Zealand with her parents on holiday – and 'The Double EP: A Sea Of Split Peas' is a self-release on her own Milk! Records in Australia, and a co-release here on the equally tiny Marathon Artists. "It's all a bit weird," she says, "but I'm relaxed about it. It feels like... like a strange joke."

In person, Courtney is just as she is in her songs – self-effacing, composed and good fun, but also shy, and sometimes timorous. You sense quiet confidence, though, and she's certainly got bite. "I get sick of hearing people talking shit, about shit, and how their shit is more awesome than other people's shit," she says at one point, but you have to imagine how she speaks: with an easy, Aussie drawl that's completely lacking venom. It's also how she sings. And by saying that, she was simply explaining why she listens to classical radio and not pop stations in her kitchen at home, which is exactly the sort of ordinary image she might do something with in a song.

"I don't like shoving my opinions in everyone's faces," she says. "I prefer to write songs about my experiences in life and I'm only just getting used to the idea that people can connect to them. I get nice messages from people. I got one after a radio interview: I'd been talking about 'Avant Gardener' and this lady was like, 'Thank you so much, I was listening with my son who's an anxiety sufferer and he felt not so alone after hearing you talk.' I never imagined that a stupid song I wrote would

have any kind of effect on people."
Courtney's songs are certainly
feasts for influence spotters. Cult
Aussie alt.rockers The Triffids get
a mention in 'History Eraser' and
'David' so brazenly steals the riff
from Bowie's 'The Jean Genie' she
named the song after him (sort of – it's
actually about another David, but she
acknowledges the pun)

acknowledges the pun).
Musically, you hear the
slack of Pavement, Kurt Vile
and early Beck; lyrically,
anything from Jonathan
Richman, New Zealand's
Lawrence Arabia and
Eleanor Friedberger,
with whom she shared
a bill at CMJ.

She'll take all that, she says, but her two biggest heroes aren't well

known outside Australia. Darren Hanlon from Queensland and Melbourne's Dan Kelly are deft, celebrated singer-songwriters that she's friends with now and they both understand, like Courtney, the value of a classic songwriting one-two: using an opening line as a set-up, then following it with a sucker punch. "I masturbated to the songs you wrote", she begins on 'Lance Jr', then later, "Doesn't mean I like you, man/It just helps me get to sleep/And it's cheaper than Temazepam".

A splash of Milk! Records

Courtney's guide to the cream of her label

Jen Cloher



Courtney: "I play guitar in her band on the new album. This one's more

Reed-like; the others are a bit folkier. We're doing her back catalogue now and she's come on board at Milk! as second in charge. She's way smarter than me!"

Royston Vasie



"They just played at CMJ as well and my drummer, Dave Mudie, also plays with them.

They released their first album on Milkl and they've already recorded their second – they did it last week in Portland with the bass player from The Brian Jonestown Massacre."

Fraser A Gorman



"He's a singersongwriter who plays with a folky, countryish band. If you've seen the

video for 'Avant Gardener', he's the umpire reading a book. He's a really close friend of mine and a great songwriter. He's got an EP out and he's nearly finished his first album."

Courtney was born in Sydney, but moved to Hobart (the capital of Tasmania) with her parents when she was 16. Five years ago, when she was 20, she moved to Melbourne by herself. "It was pretty full-on moving to Hobart right in the middle of your teens," she says. "It was pretty shit, really. My parents had just got sick of Sydney and they wanted to buy a nice house for a lot cheaper – to retire in. Once I settled in Hobart I loved it, but at the time I was throwing a tantrum."

In Melbourne, she fell into the burgeoning, DIY art scene, got a job pulling pints at the

Northcote Social Club – one of Melbourne's best venues for new bands, where she still works – and, inspired by the musicians she was meeting, started taking her own songwriting seriously. "My friends play in bands; they are better than everything on radio", she sings on 'Are You Looking After Yourself?' and therein lies the seed of Milk! Records.

"I recorded my first EP and I just didn't think to take it to a record label," Courtney says. "But I'd had an idea of finding a way of taking music to people who care about it, come to our shows and are interested in what we do. That's where Milk! came from and it's great that it's come to life in

the last year.

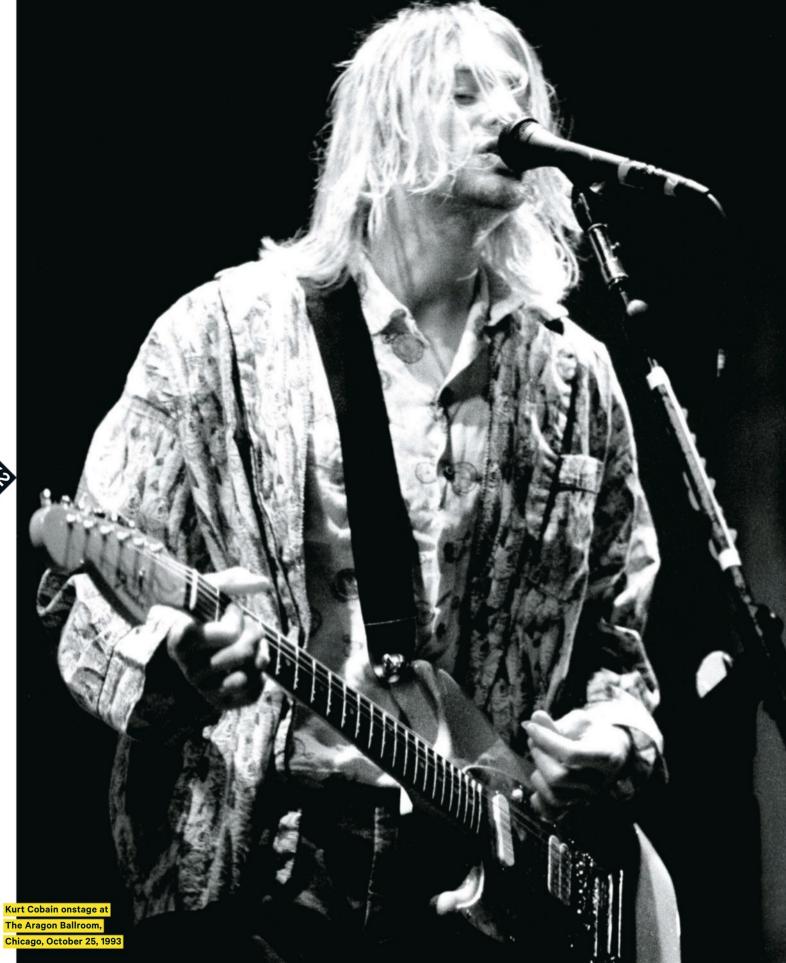
"We release everything digitally, but we're considering, as we progress more, doing everything on vinyl only, with a download code. I don't buy CDs. I fucking hate CDs!"

Milk! recently received a nomination for Best Independent Label at the Australian Independent Record Labels Association

Awards; Courtney was up for Breakthrough Artist and Best Single for 'History Eraser'. No wins this time, but it's nonetheless extraordinary how much she's achieving before releasing an album proper. Work will continue on that as soon as she gets home, she says, with a view to putting it out on Milk! sometime next year. Money's still a huge concern for her and the label, but she's got a manager now

who's a pro at filling out forms for governmental career-development grants, which helped fund this trip abroad.

Courtney reluctantly admits that it still means something back home for an artist to make waves overseas, yet she steadfastly won't be drawn on whether she's suddenly feeling the pressure. Calmly, after an hour of talking, she says: "I feel like I'm constantly learning things. At the end of the day, I think, 'What would David Bowie do?' and that will always be my marker."





Calmas You are

NME, 13 November 1993

Twenty years on from Nirvana's MTV Unplugged performance, we revisit Charlie Dick's review of two Chicago shows a month earlier. The acoustic sections did not go down well...

he Aragon Ballroom
is an acoustic black
hole. Tiny pin-pricks
of neon starlight
twinkle benignly
from the high blue
ceiling; and in the balcony
(a fabulous plasterboard illusion
of Moorish town planning), eager young
suburbanites peek down on the hairy hordes
of cockroaches who crush hard and tight
against the security barricades that denote
the final frontier of the mosh zone.

Sometime around the turn of the century, Led Zeppelin opened for Jethro Tull and Savoy Brown here as part of their first US tour. It probably sounded crap then as well.

Mudhoney suffer badly from the alpine echoes: listening to their set is the aural equivalent of sucking Brussels sprouts through a hosepipe. 'Broken Hands' becomes a sludge of washed-out guitars, lumpy bass and harsh, loud vocals that bounce numbly round the walls, while a troop of tiny mice tap-dance on the drumkit. It's obvious they can't hear a thing onstage – but, hey, they're professionals.

"We're drinking urine. It keeps us young," says singer Mark Arm, holding up a paper cup of the same stuff we're paying nearly three quid a pint for down here on the shop floor. He folds his surnames across his chest in resignation and barks through a cover of Texan punk ogres The Dicks' 'Hate The Police', eager to get back to clubland. Not their night, unfortunately.

The headliners take the stage augmented by ex-Germs guitarist Pat Smear, and by the time

they hit the fourth song ('Serve The Servants', from 'In Utero') the soundperson has tamed the room, leaving Grohl and Novoselic free to slip effortlessly and monstrously into their stride. Better still, just days into this Midwest tour Kurt is in fine throat, sporting a rather fetching little pink paisley number, which he sticks with all night, in contrast to last night's flurry of Rod Stewart-style flannel shirt cozzy changes. It's hard to tell (of course), but he seems to be enjoying himself.

'Heart-Shaped Box', like in 'In Bloom' and 'Come As You Are' which follow, is classic Nirvana; a peerless display of naggingly simple hooks welded onto rollercoaster dynamics. Wild dancing erupts dangerously close to the bar. Beer and sweat fly; your correspondent is forced to jump back to avoid a seven-foot topless Viking god with a relief map of the

"They want to challenge, but to most people here they may as well be Slade" Andes bursting out of his back in white-topped pimples. "Don't know what it means, don't know what it means!" he screams, just out of time with the music.

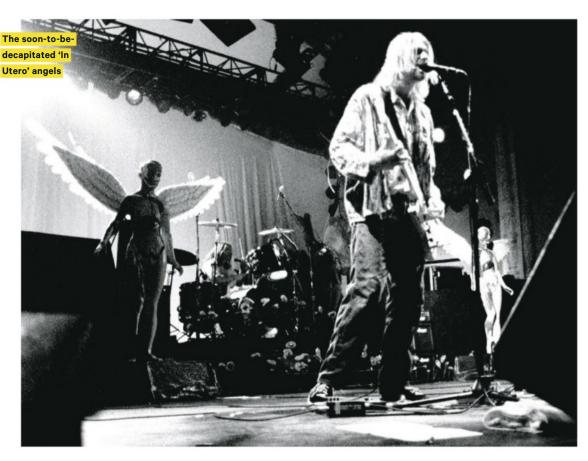
This is the stuff: mindless-cathartic-bone-crunching-dunderhead-rock'n'roll...

But uh-oh! Kurt wants more than that; suddenly there's a cello onstage, an acoustic guitar on his knee and a rush to the gentlemen's urinals of staggering scale and ferocity. Hundreds of taut bladders operate in perfect sync, all programmed to go into searing spasms of pain at the mere sight of a bowed instrument. From this point on, things get a little weird, but you can catch a glimpse of where big bucks and lumpen popularity have left the Seattle Beatles.

Rumours have been flying around Chicago, all weekend. Where's Courtney? (She's not here, but Frances Bean is backstage, plus nanny.) Are they playing a secret show at Lounge Ax on Sunday? Will Steve Albundy go and jab them with his nasty barbed tongue?

Around 100 people camp out there all day, but Chris is down the Empty Bottle on Western Avenue sharing an amicable ginger ale with his ex-producer and the lovely flame-haired Cynthia Plastercaster, who thinks the bassist is tall and cute and therefore has potential below decks. Chris, however, postponed his inauguration into the Plastercaster's hall of fame pending his wife's approval.

There are more whispers: are they doing a secret show with Mudhoney and Japan's





Boredoms at Cabaret Metro on Thursday? ("No... sorry!") Does Kurt use disposable nappies or does he recycle? ("Dunno.") Were they straight on Saturday? ("Probably.") Are they out of their trees tonight? ("Um...")

Old friends are now enemies, watchful eves scratch blacklisted journalists from guestlists, photographers must sign waivers to prevent them passing their work onto evil T-shirt bootleggers (who are presumably too stupid to just cut out one of the 18 million shots of the band that swamped the US press after the release of 'In Utero') and are hounded the next day on their beepers for slipping through the net. Oh dear. Paranoia... paranoia!

fter scoring mightily low on the

clap-o-meter for the acoustic

numbers, Nirvana put away the squeeze box and cello and launch into 'Rape Me', a song that struggles to wave some pithy, contentious bone above this swirling vortex of hype but is beaten down by the sheer volume of units shifted/bums on seats/T-shirts flogged/beers spilled and left whining, meaningless and adrift, too tiresome to decipher. The deliberately nauseating repetition of the title leaves you cold and unprovoked; it's just a phrase spinning blindly round some addled pothead's logic loops while the band plays on like a panther with its claws suddenly clipped.

Half their problem (and probably the keystone of their blanket commercial success) is that trademark Nirvana sound. It's as comfortable and familiar as an old armchair, and never even brushes against the concrete parameters of white-boy rock that a band like The Jesus Lizard smashes its bloody skull

It seems Kurt is compelled to test his limitations in bizarre and dangerous ways

want to challenge, but to most of the good folks here tonight they might as well be Slade. 'Rape Me' is a testament to the constraints imposed by mass appeal and the dangers of

Kurt, it seems, senses the limitations of his powers and feels compelled to test them in bizarre and dangerous ways. On Saturday he claimed maximum mileage out

of his half-arsed stage props: shinning up to a spooky cardboard tree, the bestubbled singer attempted the ultimate sacrifice only to have his fall broken by a lady with wings who, for her pains, was decapitated in the struggle. Chunks of the shattered plastic head shot across the stage as Kurt lurched mic-wards to speak to his fans for the first time that evening.

"Thank you," he said – for once again his life had been saved by a woman.

Tonight, Nirvana play only one encore: a long

against every single night. They desperately a big band wanting to be small again.

> How the "crap metal unplugged" sound went stratospheric THE MTV UNPLUGGED **SESSION** Although reviewer Charlie Dick took great umbrage at Nirvana's new "horrible pomp rock" sound, the band captured it for posterity on November 18 when

they taped an episode

of rock history

of MTV Unplugged, transforming the franchise from a hoary singles-toting soapbox into a staple

THE TRAGIC **END**

What happened next?

Sub Pop boss Bruce Pavitt recalls seeing a lifeless Nirvana plav Seattle on December 13, 1993 as part of an MTV special. Interviewed that day, a frazzled Kurt said all he wanted for Christmas was "a nice, quiet, casual" one with **Courtney and Frances** Bean, On March 1, 1994. he overdosed. On April 8, he was found dead in an apparent suicide.

ACCIDENTAL **LEGACY**

'MTV Unplugged In New York' was released almost a year after its recording. It debuted at Number One and gave the band their biggest ever first-week sales. According to Laurie Goldstein, cellist on the 'In Utero' tour, it could have signalled a new direction: "Kurt felt like the screamy stuff was not sustainable."

and incongruous cover of the classic country song 'In The Pines'. "In the pines, where the sun never shines, I shiver the whole night through", rasps Kurt with minimal reference to the pristine mountain harmonies of The Louvin Brothers' version, allowing the song to mutate, fittingly enough, into a lumberjack's 'Cold Turkey'.

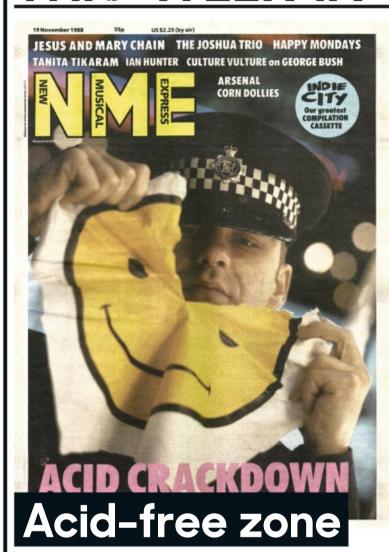
Sitting hunched over his acoustic guitar, flanked by cellist Laurie Goldstein. he's well aware that this is the last thing the sweaty masses desire. It's pomp rock; crap metal unplugged on Emp-TV: it's horrible. And then, suddenly, the band are gone, leaving Kurt alone and wobbling stage left. It's obvious they won't be playing 'Smells Like Teen Spirit', and audience dissent boils over. "Boo!

Boo!" they fume. "Fuck you!"

"Want me to break something?" asks the leader of a generation, taking a leaf from the Beavis And Butt-head home safety manual. Then... much cheering as various items are broken; more booing and "fuck you"-ing when he desists. Here's the man who could give his public just what they want - but who stubbornly, high-handedly insists on trying to present them with more of what he likes.

In the end, he gives them himself and is tossed around on palms for a few seconds before the sea of flannel opens and swallows him. BURP! Tub o'lard security men assume concerned postures at the front of the stage. but he's gone - forever doomed to walk the line between megalomania and impotence.

"Take his shoes! Take his shoes!" cries the sweaty Viking with the spots.



The new dawn of acid house is fading sourly as the authorities and tabloids crack down hard on drugs and raves. Steven Wells fights back...



"It was like an SAS raid," says an onlooker at a police raid on an acid house rave in Sevenoaks, Kent, "I saw one police dog go for a bloke's throat... the blood spurted on my shirt." It's 1988 and the police crackdown on the acid house scene, demonised in the press for its illegal rave culture and notorious narcotic hedonism, is reaching a brutal denouement. "How would you react to being confronted by a man in a rubber wetsuit and police helmet while you were tripping?" asks NME's Steven Wells as he bemoans the ineptitude of "police frogmen ambushing pleasure boats" in Greenwich.

Cursing the "tab-mad tabloids", particularly The Sun, Wells accuses the media of overkill, while drug helpline and information agency Release deliver some empirical facts about ecstasy. Wells criticises the blindly stereotypical association between the "youth cult" and drugs, likening the reaction of those that "wouldn't be seen dead on a dancefloor" to fundamentalist rock'n'roll sceptics in the States. Even Radio 1 are "running for cover", further contributing to the demise of a genre which, according to its forerunners, was running out of steam anyway. In the words of Nicky Holloway, DJ and acid house pioneer, "The records aren't cutting it like they used to."

A FALL FROM GRACE WITH GOVERNMENT

The Pogues' song 'Streets Of Sorrow'/'Birmingham Six' is blacklisted as the band fall victim to legislation preventing the broadcast of "statements by terrorists or their supporters". With "lyrics alleging some convicted terrorists are not guilty", independent radio stations are advised not to play the track, lest it "support or invite support for an organisation provided by the Home Secretary's notice".

MANC CULTS

Happy Mondays - "the cult that ate Manchester" - talk to NMF's Stuart Maconie ahead of the release of their new album 'Bummed', "a wild, snarling beast of a record". The band are no more refined: "Vegetarian?" mutters Shaun Ryder, tucking into a huge plate of meat in the canteen. "Animals just exist to be chopped up and eaten, pal... I fucking hate cows." Ace faces in the Manchester clubs, they're not making many friends outside the city thanks to a track entitled 'Some Cunt From Preston'.

REVIEWED THIS WEEK



My Bloody Valentine – Isn't Anything 8/10 "Like some

kaleidoscopic umbrella let off by a deranged chimp in your front room. What are our youth coming to when they can release a record that sounds like it was recorded underwater by flamingos strapped to diving tanks?" ■ LEN BROWN

ALSO IN THIS ISSUE

- "Braver, wittier and more intelligent than anyone else," Pet Shop Boys' 'Left To My Own Devices' leaves Stuart Maconie with no other choice but to award them Single Of The Week.
- ► Tom Waits is suing American food firm Frito-Lay for copying his "vocal characteristics" in an advert.
- Jim Reid of The Jesus And Mary Chain speaks to NME about his ideal Top 10, which includes The Cramps and Lou Reed.

In further pop crackdown news,

WITH HELP FROM Mark Beaumont, Jenn Five, Alex Lewis, Dani Liquieri, Charlotte Patmore

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AINCELLS?

WE FIND THE ROCK STAR. YOU ASK THE QUESTIONS







Peace

What kind of liquid is mentioned in the lyrics to 'Waste Of Paint'? It goes well with porridge. Albie Mills, Gospel Oak, via email "Honey." CORRECT "Yeah. Got it!"

Which Bob Dylan song did Peace guitarist **Doug Castle say Chancellor George Osborne has** 'ruined' by knowing the words to when Doug appeared on BBC Radio **5 Live this October?** Tony Coney, via email "I have no idea. I haven't listened to it.'

WRONG, 'The Times They

Are A-Changin". Won't

Doug be annoved you forgot to tune in?

"Well, I was in America so I couldn't have listened to even if I wanted to. I've got my alibi straight."

) In what order are the Sband lying on the cover of your album. 'In Love'? Olive Parker,

Cornwall. via email "Is it Sam, Dom, me, Doug?" CORRECT. Any particular reason?

"Our mate who's the photographer just arranged us that way."

What fruit 4 is the peace sign carved into on the cover of vour debut EP. 'EP Delicious'? Sam McGaff, Edinburgh, on Twitter

"Watermelon. I know loads about us" CORRECT

How many cushions Oare on the sofa in the video for 'Follow Baby'? Shauna Stapleton, Derby, via email "Two?

CORRECT

"That's logical."



What did you give a fan at the *NME* signing tent at Leeds Festival this year, which you never saw again? The person before me took them!

Adam Bairstow, Nottingham, on Twitter

"Someone stole my sunglasses, if by 'give' you mean 'took'. He tweeted me loads of photos of him with them and I was like, 'You know what? You can keep them. Fuck it.' I haven't been able to replace them, they were rare ones I got in Italy." CORRECT

> What type of food did you tell York listings website oneandother. com your music would taste like? Anna Ward, York, via email "I have no idea" WRONG. Wenslevdale cheese with

cranberries.

Do you stand by that? "Wow. Cheese. Thinking about it, I can dig."

What did you tell The Sun's Something For The Weekend section that you are obsessed

the year? Charlie Rowe, Bath, on Twitter

with earlier in

"Men who look like mermaids. They misquoted me and said Mermaid Men. A merman is a male mermaid. You

know like when Robert Plant and Jimmy Page wore shiny things in 1973 that made them look like girls? The sexless, skinny man look? Like that." Er. CORRECT



Who was wearing the **Daft Punk masks when** you played 'Get Lucky' with **Mystery Jets at Birthdays** in London in May this year? Justine Candat, London, via email

"It was [Peace bassist] Sam [Koisser], and [Mystery Jets singer] Blaine [Harrison]." CORRECT. Great cover, will we hear it again?

"No. we've never done it again. It was a one-off. Me and Blaine worked it out and went, 'We've got to do this."

What hilarious words did NME use when you appeared on the cover earlier this year? Rachel Newburv. Cambridge, via email "Peace at last' or something." CORRECT

"It's true. At last! 'Give Peace

A Chance' is the most popular one 'cos it's a Lennon song as well. It's better than 'Peace Of Shit'."

WORDS: RICH PELLEY PHOTOS: DAVID EDWARDS, DAN DENNISON, REX, GETT



SCORE = 8

"Amazing. I didn't deserve to get the sofa one. I've got an alright memory I guess."



://-

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