

**My Bloody Valentine**  
**The history of ATP**  
**Primal Scream**  
**Fat White Family**



**HEAVYWEIGHT!**

The story of music's forgotten man and his bizarre life with Muhammad Ali

**NEED HELP?**  
**IS YOUR**

# ARCTIC MONKEYS



**ADDICTION**

**OUT OF**

**CONTROL?**

Take one last trip  
with the band  
of the year

\*\*\*We know how you feel\*\*\*

"Kites rise highest against the wind, not with it" WINSTON CHURCHILL

PS4 and "PlayStation" are registered trademarks of Sony Computer Entertainment Inc. "PS4" is a trademark of the same company. "Manufacturer's recommended retail price. Actual prices may vary.

**THIS IS FOR  
THE PLAYERS**

PS4

29 NOVEMBER  
£349<sup>RRP\*</sup>

#4ThePlayers

PS4™

WorldMags.net

- 4 SOUNDING OFF**
- 6 ON REPEAT**
- 8 THE WEEK**
- 18 IN THE STUDIO**  
Diiv
- 19 ANATOMY OF AN ALBUM**  
The Boo Radleys
- 21 SOUNDTRACK OF MY LIFE**  
Marky Ramone
- 22 RADAR**
- 26 REVIEWS**
- 40 NME GUIDE**
- 47 THINK TANK**
- 65 THIS WEEK IN...**
- 66 BRAINCELLS**

## ▼ FEATURES



### Arctic Monkeys

Following the most exciting year yet for Sheffield's finest, Barry Nicolson has one for the road with the UK's biggest band

### Michel

Dan Stubbs investigates the superstar singer-songwriter who never was – and his mentor, boxing champ Muhammad Ali

### Omar Souleyman

Kevin EG Perry meets the Syrian musician who wants to reach the widest possible audience with his positive message of love and unity

### From The Vaults: My Bloody Valentine, 1988

25 years since MBV released their debut album, we look back at Jack Barron's interview with the band

## CONTRIBUTORS



**Dan Stubbs**  
News Editor  
Dan spoke to singer Michel about his long-lost partnership with Muhammad Ali. "The whole tale is so incredible I had to wonder if it was really true. It would make a brilliant film."



**Ed Miles**  
Photographer  
Ed photographed Arctic Monkeys for this week's cover. "Shooting the band of 2013 on their UK tour was a real thrill. What a great way to end their incredible year!"



**Harriet Gibsone**  
Writer  
Harriet interviewed Diiv's Zachary Cole Smith in the studio. "It was a rollercoaster: in-between all the new album bravado I may have even detected some tears."

## THIS WEEK WE ASK...



### WHO'S GETTING ON BOBBY GILLESPIE'S TITS NOW?

Prepare for a kicking, Spotify and Ed Miliband

14

### IS IT EVER OK TO TWERK WITH HAR MAR SUPERSTAR?

New rap star Lizzo seems pretty into it

30

### EXACTLY HOW MUCH OF AN IDIOT IS JAMES ARTHUR?

An absolutely massive one, says MC Worthless

16

**30 NEW BANDS TO DISCOVER**

**20 ESSENTIAL TRACKS TO HEAR**

**10 PAGES OF REVIEWS**

## THE NME BAND LIST

Andrew Weatherall	43	Majical Cloudz	6
Angel Olsen	23	Metronomy	40
Ape House	24	Michel	54
Arctic Monkeys	41, 48	Micky Worthless	16
bEEdEEgEE	28	Mogwai	7
Belle & Sebastian	8	Moonbather	23
Bombay Bicycle Club	41	My Bloody Valentine	62
Boo Radleys	19	Naomi Pilgrim	25
The Breeders	10	Night Beds	43
Cate Le Bon	42	Nile Rodgers	7, 43
Childhood	6	Ofei	42
Circa Waves	22	Oliver Wilde	25
Conrad Schnitzler	28	Omar Souleyman	58
Cymbals	12	Outfit	41
Danny Brown & MNDSGN	6	Palma Violets	66
Darkside	40	Paws	24
Darlia	28	Peace	42
The Death Rays Of Ardilla	42	Plyci	25
Deerhunter	10	Phantom	6
Destroyer	27, 43	Planningtorock	6
Diiv	18	Portishead	10
Dios Mio	23	Primal Scream	14
Disclosure	7, 35	Queen	65
Earl Sweatshirt	41	Queens Of The Stone Age	32
East India Youth	6	Ramones	21
Erol Alkan	28	Ratking	7
Eyedress	28	Rice Milk	23
The Family Rain	7, 35	Rosie Lowe	27
Fat White Family	26	Seabear	25
Flamingods	42	Seams	27
Flesh	24	Shellac	10
Flume & Chet Faker	7	Skaters	41
Foxes	41	Slaves	24
Franz Ferdinand	43	Sleater-Kinney	10
Fuck Buttons	10	Slint	8
The Futureheads	11	Solange	6
Glitches	42	Soley	25
Gorgeous Bully	24	Solids	23
Gorgon City	6	Sonic Youth	10
Heavy Petting Zoo	25	St Vincent	40
Honey Honey	23	Sway Clarke II	24
Horror Stories	24	Television	33
Icona Pop	12	Temples	6, 40
James Arthur	16	Timbaland	6
Jamie xx	7	Torres	33
Jay Arner	23	Toy	28
Jessy Lanza	42	Turtle	25
John Cooper Clarke	42	Tyrannosaurus Dead	23
John Lennon	43	Unknown Mortal	
Julian Cope	16	Orchestra	43
Kanye West	34	Values	25
Katy B	7	Van Dyke Parks	7
Keel Her	7	Vök	25
Kele Okereke	27	Weed	23
Kins	24	White Denim	35
Lilliput	42	Wild Beasts	42
Lion Bark	23	Wiley	42
Lizzo	30	Xenia Rubinos	24
Logos	28	Xiu Xiu	7
Loom	28	YooFs	24
Lord Pusswhip	25	Yuck	33

\*\*\*SHAMELESS PLUG!!!

**NME \*\*\*SPECIAL\*\*\*  
CHRISTMAS OFFER  
SUBSCRIBE FOR ONLY  
\*\*\*£18.99!\***

Subscribe now at  
MAGAZINESDIRECT.COM/NME3

Or call now on 0844 848 0848 quoting code CWH3  
Lines are open between 8am and 9pm, 7 days a week

\* when you subscribe to NME by quarterly Direct Debit.  
Offer open to new subscribers only. Offer closes 03/02/2014

PLUG!!! SHAMELESS

## LETTER OF THE WEEK

### WINS BLUE MICROPHONES' MIKEY DIGITAL

Mobile Recording Microphone [bluemic.com](http://bluemic.com)

## BUGGING ME

I'm normally right behind your reviews, but I think 6/10 for Jake Bugg's brilliant new album 'Shangri La' (November 16) is taking the piss. Obviously it isn't going to stack up against the dewy-eyed authenticity and romanticism of his first, but how is it possibly worse than Beady Eye's shockingly shit 'BE', which got 7/10 in June? Fucking Beady Eye! The album shows a natural musical evolution, is full of killer melodies and guitar work and has possibly his best song ever in 'Pine Trees'. You appear to have based your judgement on how he isn't reaching his 'full potential'. Would you like to bear in mind, for one minute, that he was 19 years old when he recorded this album? I think *NME* should see Jake Bugg as a standard bearer for alternative music, someone actually saying something about real shit happening to real people. He's the voice of an uncertain generation. Even if it isn't suited to the rockier stuff. I expect an immediate re-review and the sacking of whoever wrote it. Along with this letter being published.

Jack Hunter, via email

**Dan Stubbs:** The only thing uncertain about Jake Bugg's generation is which one he belongs to – parts



of the new album sound like the ukulele-strumming wartime comic George Formby. It's a decent album, and 6/10 is a decent mark. And if we're playing the age card, remember this: Kate Bush was 19 when 'Wuthering Heights' came out, Johnny Marr was 19 when The Smiths released 'Hand In Glove' and, as Paul Hardcastle taught us, the average age of a soldier in the Vietnam war was n-n-n-nineteen (but that's off topic). So we're only prepared to meet one of your three demands, Jack. Barry Nicolson, your job is safe.

EMAIL [letters@nme.com](mailto:letters@nme.com)

TWITTER @nme

FACEBOOK

[facebook.com/nmemagazine](http://facebook.com/nmemagazine)

POST NME, 110 Southwark St,  
London SE1 0SU

**DS:** Mandy, you win the non-prize for the week's most descriptive putdown of a pop promo. I can't decide if it's the subtle satire Lily's video ain't or just a man trying to convince the world of his heterosexuality by dry-humping his topless wife on a moving motorbike. Either way, it's eye-peelingly weird.

## THINK OF THE CHILDREN

Pop music is a way to blind and deafen people about what is really happening in the world around us. While Miley Cyrus twerks her way all over the internet and smokes a joint in front of 11-year-olds, people in poorer countries – heck, even in the UK – are dying of poverty and disease and no-one cares.

Graham Findlay, via email

**DS:** Shit, you're right, Graham. I'm off to watch telly instead.

## BUSTED FLUSH

How can McBusted claim to be a 'supergroup'? Are you fucking serious?! The word 'super' implies something good. The only good that Busted and McFly achieved first time round was satisfying an audience of four to 10-year-olds.

Ollie Hastings, via email

**DS:** Pop the word 'superinfection' in Google Image Search and you'll see *super* doesn't always mean good. The thing about McBusted is those satisfied four to 10-year-old fans are now 14 to 20-year-olds slapping the plastic on a nostalgia fest. It's no different to The Stone Roses at Heaton Park, except McBusted will be in tune.

## BITCHING

I want to believe there's something outspoken or edgy about Lily Allen's comeback single and video, 'Hard Out Here' (above right). I want to believe that its lyrics offer a fresh perspective on sexualisation

in the music industry. I want to be swept along in this wave of vivacious feminist culture and laugh in collective pity at narcissistic vultures like Robin Thicke. But when the most biting slice of self-mockery the pseudo-cockney princess has to offer is a set of balloons that spell out 'LILY ALLEN HAS A BAGGY PUSSY' in her video, I'm not exactly inspired to cheer her on. Subtlety is key.

Jack Haworth, via email

My initial reaction to Lily's song was positive: the lyrics are relevant and speak well for feminism. But I just can't understand the half-naked women twerking in the video and the use of the word 'bitch'. I accept it's meant to be ironic, but she either needed to include a lot more piss-taking or none at all. It's a waste of what could have been a brilliant protest song.

Ellie, via email



**DS:** Lily told us last week that her intention with 'Hard Out Here' was to get people talking. Judging by the emails pinging into our inbox this week, she managed it. Nobody argued with the points raised in the song, but many took issue with the method of delivery: essentially, a French & Saunders parody masquerading as a proper pop song. The funniest video would be the CCTV feed from the balloon supplies shop.

## BAD RECEPTION

Just read your article about phones being stolen at gigs (November 23). It

nearly happened to me at Kasabian's Teenage Cancer Trust warm-up in Plymouth. As the crowd fell about to the guitar part of 'Take Aim', a guy walked past me and patted my pocket, so I barged him away. After the gig, nestled in my rather posh Travelodge sofaed, I took to Twitter and found a report saying over 100 phones were stolen. It riled me beyond belief. What beings stoop so low?

Rhys Buchanan, via email

**DS:** Opportunists, that's who, sensing a chance to take advantage of people when their guard is down. The solution? A cocked mousetrap in your pocket. Thank me later.

## BOUND FOR GLORY

Is it just me, or does Kanye's 'Bound 2' video look like a Glade candle commercial mixed with a herpes meds commercial mixed with Michael Jackson's 'You Are Not Alone' video? Cringe-worthy!

Mandy McCaslan, via Twitter



## LOOK WHO'S STALKING

I met Deap Vally after their Electric Ballroom show. My dazed look may have something to do with Lindsey kicking me in the face when she went crowdsurfing! Definitely worth it though.

Tom Hancock,  
High Wycombe

及商號：涼亭揭蒙人士

SHOP ONLINE AT [RIVERISLAND.COM](http://RIVERISLAND.COM) & JOIN US ON   

# RIVER ISLAND

WorldMags.net

## NME TRACK OF THE WEEK

**1. Childhood**  
**Pinball**

The latest from producer Dan Carey's Speedy Underground project – in which bands (and Dan) cut a tune in a day – is this pulsating beast. It sounds like the darker, gnarlier cousin of the group's last single 'Solemn Skies', and at almost seven minutes in length, is the band's most epic moment yet. If they're this good after just 24 hours, imagine what a few months in the studio will do for them.

**Matt Wilkinson, New Music Editor**

**2. East India Youth**  
**Dripping Down**

Fresh off tour with These New Puritans and Factory Floor, one-man band William Doyle has scribbled on the line with Stolen Recordings, who'll be releasing his Foals-punning long-player 'Total Strife Forever' in the new year. Here's a glimpse in the shape of 'Dripping Down'. It commences as a heartbroken electronic chorale, but as Doyle really pours his heart out, things lift skywards on wings of glimmering synth and a whole lot of hectic rim-shot percussion.

**Louis Pattison, writer**

**3. Gorgon City**  
**Ready For Your Love (Feat. MNEK)**

Independent label Black Butter are doing an excellent job – they find the crème de la crème of new UK dance talent, and continue the inroads made by acts such as Disclosure and Rudimental – two bands who have taken British house and garage music to the top of the charts. This massive belter of jelly-wobbling bass and slinky soul from the Butter-signed north London duo will have everything, including your eyes, clapping along to its big, buxom beats.

**Eve Barlow, Deputy Editor**

**4. Planningtorock**  
**Human Drama**

Berlin-based Brit Planningtorock, aka Jam Rostron, has said her new album 'All Love's Legal', out in February, will concern "transnational gender equality". "Fall in love with whoever you want to" was the message of 'Welcome', which she posted online in October. On 'Human Drama' her vocal is pitch-shifted down and over a sparse production she sings: "Gender's just a lie". Direct, effective and an early indication she might top her excellent 2011 album 'W'.

**Phil Hebblethwaite, writer**

**5. Danny Brown & MNDSGN**  
**Sweeney Song**

This year's Danny Brown album, 'Old', was full of production so oversized it sounded like hip-hop made by people who dream in neon. On 'Sweeney Song' – a track made for the upcoming comp 'Classic Drug References Vol. 1' – with LA producer MNDSGN, things are roughed up a little, and the beats have a hint of the hissy scratch that's all over MF Doom and Madlib's 'Madvillainy' album. Even Danny Brown needs to kick back every now and then.

**Tom Howard, Reviews Editor**

**6. Timbaland**  
**Know Bout Me (Feat. Jay Z, Drake & James Fauntleroy)**

Mid-set at Jay Z's recent gigs, Jigga went offstage while Big Timba rocked out gently behind a control deck of keyboards. This was one of the tracks he played, now peppered with features – though Jay Z's clocks in at a meagre 17 words. "What cha know bout me?/Not a motherfucking thing", heaves Timbaland. We know nothing more but we're intrigued.

**Greg Cochran, Editor, NME.COM**

**7. Solange**  
**Cash In**

This is Solange Knowles at her finest, and in possession of that same fresh honesty that characterised Whitney Houston in her prime. 'Cash In' isn't just an ambitious and rousing slice of neo-soul, or a touching paean to fiscal freedom ("Take your money to the bank/Tell 'em we gonna throw it all away"), it also marks a bold step on Solange's path because it's taken from the compilation 'Saint Heron', the first release on her own label, Saint Records.

**Hayley Avron, writer**

**8. Majical Cloudz**  
**Savage**

"Savage" is about a friendship, its mysteries and its moments of excitement, and the way drugs played into all of it," explains Majical Cloudz's Devon Welsh, posting the recorded version of this non-album track online. LSD and alcohol swirl together with bitterness and regret in a bruised speedball of beauty typical of the Canadian duo's ability to deliver the most devastating gut punch with the tiniest effort. The perfect soundtrack to the end of a torrid bromance.

**David Renshaw, News Reporter**

**9. Temples**  
**Mesmerise**

The first completely new cut to be taken from debut album 'Sun Structures' finds Kettering's most glamorous in typically kaleidoscopic form. Underpinned by bassist Tom Warmesley's clipped pace-keeping, but with enough harmonic flourishes to keep any hint of severity at bay, 'Mesmerise' is another solid bullet in Temples' increasingly formidable arsenal. Though the band may rob from the past, they're presently in a league of their own.

**Lisa Wright, writer**

**10. Phantom**  
**Voices**

'Voices' is a desolate wreck of soul music pieced together from Finnish producer Tommi Koskinen's fractured ice-cave glitches, and singer Hanna Toivonen ladling her hugely impressive trained jazz vocals into the barren gaps. It's all down to The xx that we take this kind of minimalist-electro Jazz Café fare seriously at the moment, of course, but let's enjoy the decade's brief cocktail happy hour while it lasts.

**Mark Beaumont, writer**

# ESSENTIAL NEW TRACKS

► LISTEN TO THEM ALL AT [NME.COM/ONREPEAT](http://NME.COM/ONREPEAT) NOW

## 11. Jamie xx Untitled

Internet geeks have their uses, and unearthing this new music from The xx's prime beat-maker is one. Tucked away uncredited in a mix made by Spanish producer Pional, online detectives found out that it was the same song debuted by Jamie over the summer at his band's Night + Day festivals. It's a sublime six-minute shuffle with cooing vocals draping themselves over airy blips and midnight melodies.

Leonie Cooper, writer

## 12. Flume & Chet Faker Drop The Game

Chet Faker, if that is his real name (it definitely isn't), has been blessed with a bluesy, soulful voice that's anything but fake. After fellow Australian Flume collaborated with him on 'Left Alone' earlier this year, the pair have now reunited to put out a three-track EP called 'Lockjaw'. 'Drop The Game' is the pick of the songs, as Chet preaches about the virtues of slowing down and chilling out over Flume's layered, languid beats.

Kevin EG Perry, Assistant Editor, NME.COM

## 13. Xiu Xiu Stupid In The Dark

San Jose experimenter Jamie Stewart's latest dose of aural menace collides death-ray synths, no-fi electronic dirge and operatic wails. It's pretty out-there, but what did you expect from a musician whose new album is a meditation on death inspired by a Japanese porno? Stewart releases a Nina Simone covers record next month, but if 'Stupid In The Dark' is anything to go by it'll be February's 'Angel Guts: Red Classroom' that really has fans feelin' good.

Al Horner, writer

## 14. The Family Rain Enjoy The Silence

A complete retooling of Depeche Mode's 1990 perv-pop classic, with synths jettisoned in favour of a chunky guitar attack, ghostly echoing wails and a tremolo shimmer that takes the song into the desert-blues territory the Mode were trying to annexe. Bath's swaggering The Family Rain reaffirm their already pretty impressive rocking credentials here, bolstering their armoury with rolling tattoos of drums and a riff of such pleasing girth you could wear it as a belt.

Matthew Horton, writer

## 15. Ratking 100

While they write their first album for XL Recordings, NY rap crew Ratking drop '100' to remind us that they're still here and still the most exciting new rap group around. Textured raps from Patrick 'Wiki' Morales and MC Hak ride on sleek, bass-driven beats from Sporting Life and Ramon. The dissonance is unsettling but you keep coming back for more. "Keeping it hundred" – indeed, if they're talking about percentage of brilliance.

Lucy Jones, Deputy Editor, NME.COM



## 16. Keel Her Don't Look At Me

Rose Keeler-Schäffeler has been impressing for a while and looks set to continue to do so on her forthcoming debut album 'Critical Heights'. This isn't so much like being socked right between the eyes with her brilliance as affectionately tickled by it, the lo-fi guitar lines layered under the Brighton-based musician's sugary vocals and simple drum clatters forming something charmingly ramshackle.

Rhian Daly, Assistant Reviews Editor

## 17. Disclosure, Sam Smith, Nile Rodgers & Jimmy Napes Together

According to singer Sam Smith, the Disclosure duo were "dribbling with happiness" when they managed to lure Chic legend Nile Rodgers into their studio for a collaboration. But there's nothing slobbering or sloppy about 'Together': it's a two-minute masterclass in seductive slink that marries Disclosure's naughty, stuttering beat with a Rodgers guitar riff that's so languidly funky it's essentially an aural aphrodisiac.

Ben Hewitt, writer

## 18. Mogwai The Lord Is Out Of Control

Mogwai's recent experience soundtracking classy-'cos-it's-French zombie show *The Returned* may have rubbed off on their new album. This early taste conjures a similarly dreamy mood to their dappled-light TV work, with slow, pulsing synths and vocodered vocals. The album title, 'Rave Tapes', suggests the rest may not be quite so calming. Expect to get more of a taste of it as they close the curtains on ATP this weekend.

Dan Stubbs, News Editor

## 19. Katy B Crying For No Reason

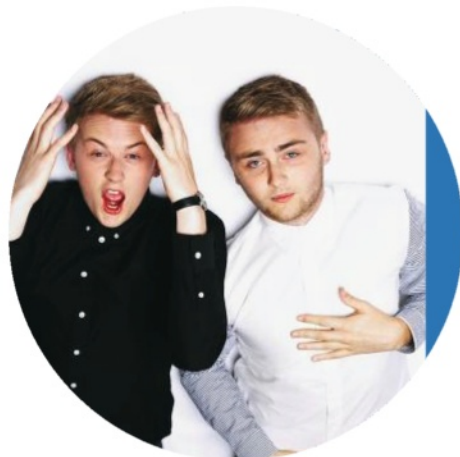
According to Twitter, Katy B has been staying in a fair bit recently in order to steam her vocal cords – a tactic that's certainly paying off if her new single 'Crying For No Reason' is anything to go by. It's an absolute belter, with Katy licking her wounds after walking away from someone who needed her while piano chords and dramatic synths fill in the mix. Add a kick drum and you've got a power ballad fit for a Rinse FM princess.

Hazel Sheffield, writer

## 20. Van Dyke Parks I'm History

Van Dyke Parks has been teasing 'I'm History' at live shows for a while, but finally released it last week to commemorate the 50th anniversary of President John F Kennedy's assassination. Parks' older brother was killed in Vietnam the same year. Both events resonated deeply on his debut solo album, 1968's 'Song Cycle' – and they still do: "History's filled with regret and it ain't over yet", Parks sings over romantic, hiccupping strings and oboes.

Laura Snapes, Features Editor



# TheWeek

► EVERYTHING THAT MATTERS IN MUSIC ■ EDITED BY DAN STUBBS

## Death of a party

8

### ATP bows out of the UK festival scene

I suppose it's sad because holiday camps are where we started out, but I'm not sad to be moving on," said organiser Barry Hogan as the penultimate ATP drew to a close last weekend. "The holiday camp festivals were an important thing for us, and they built a platform to do the things that we do. But it just feels like it's time to close that chapter."

For the last 14 years, All Tomorrow's Parties has been a huge presence on the UK festival map. Founded in 2000 by Hogan after the success of the previous year's Belle & Sebastian-curated Bowlie Weekender, ATP took unusual locations – the dilapidated

holiday camps of the United Kingdom – and the innovative idea of curated festivals, and tasked giants of alternative rock with assembling their dream festival bills. TV On The Radio, Pavement, My Bloody Valentine, Animal Collective and *Simpsons* creator Matt Groening were among those who took up the challenge.

In recent years, ATP have experienced some well-documented money issues, something Hogan attributes to a couple of quiet years and the company's attempts to expand into the US. "Being a promoter is like going to the horses," says Hogan, who runs ATP with his wife Deborah Higgins. "We don't have trust

funds, we don't have huge sponsorship deals. It happens."

Hogan has new ideas for the ATP franchise, but this weekend he's saying goodbye to Pontins Camber Sands with the second End Of An Era festival, starring reformed shoegaze heroes Loop and math-rock pioneers Slint. Mogwai, who curated the very first ATP, will close the festival. "Before ATP was ATP, it was called Foundation, and David Pajo of Slint actually played our very first show – Tortoise at Camden's Electric Ballroom," adds Hogan. "They've always been hugely supportive of what we've done, and they've always talked about doing one last farewell set, so I guess maybe this will be it. It feels like a good way to go out." ■ LOUIS PATTISON

JENN FIVE

Turn the page for an oral history of ATP, past, present and future, by the people who made it happen. ➔



Les Savy Fav at ATP's End Of An Era festival, Pontins Camber Sands, November 24, 2013

Iggy Pop,  
May 2010



## ATP: AN ORAL HISTORY

Founders, guest curators and performers recall 14 years of All Tomorrow's Parties



**Stuart Murdoch, Belle & Sebastian:** "We were driving round Britain, looking for interesting places we could play. In Nottingham I remember seeing some little hipster type crossing the road. I looked at him and thought, this guy looks shyer than me. Why don't we make somewhere where guys like this can go and meet people? We spoke about it, and our manager Neil brought in Barry, who was just getting going."



**Barry Hogan, ATP promoter:** "I used to work at Dingwalls in London, booking bands like Placebo and The Lighthouse Family, which was soul-destroying. At the time, if you were into, say, The Jesus Lizard, you'd have to go to Reading Festival, where there were 100 bands playing but only two you liked. I was thinking about making an event, which I wanted to call All Tomorrow's Parties, after the song by The Velvet Underground. And then Belle & Sebastian contacted me. The result was the Bowlie Weekender, which took place in Camber Sands in April 1999."

**Stuart Murdoch:** "I worked at Butlins in Ayr in the '80s. At the sad end of the season, they had country & western weekends. You'd have Screaming Lord Sutch playing to a few dozen people in the bar. But there was a facility there."

**Barry Hogan:** "Butlins didn't like the cut of our jib! Pontins were more receptive."

**Stuart Murdoch:** "All three of us brainstormed the bands. Barry brought groups I'd have never thought of, like The Flaming Lips. My list included The Smiths, Blondie and The Velvet Underground! But it was great to get smaller bands who wouldn't usually get to do things like this, like Camera Obscura."

**Barry Hogan:** "There was no Green Man then, no Latitude, no Bestival. It felt like something else."

**Stuart Murdoch:** "People jumped at it. We'd be getting postcards going, 'I want to come but I've got no friends!' and Katrina in our office would match-make them with like-minded people. There were people having barbecues in the chalet lines, impromptu gigs, bands mixing with the kids. But it was exhausting and we had no wish to do it again. Barry said, 'Do you mind if I do it?' He had my blessing."

**Barry Hogan:** "I thought of it like a fanzine. I threw all my favourite records on the floor and started contacting the artists, expecting most of them to tell us to fuck off."



**Steve Albini, Shellac/producer:** "Our first response

when we were approached to play ATP was that Shellac don't play festivals. The English model is rooted in a sort of showbusiness mentality, where the punters are a resource to be exploited. You get people to pay for a ticket allowing them access to a fucking field, some fucking tents. But the members of Mogwai vouched for ATP, so we decided to give it a go. It turned out to be beyond all our expectations."



**Thurston Moore:** "Sonic Youth played the second one, in 2000. We thought we'd do something different, so I prepared a 20-minute guitar-drone piece and Kim did a spontaneous recitation and played trumpet. We were ravaged! There was a great photo in *NME* with the caption 'Goodbye 20th century, goodbye talent'."

**Steve Albini:** "Shellac curated in 2002. A very formative experience. It demonstrated that ATP had developed a trust relationship with its audience. We put together a slate of bands, like Dead Moon and Danielson Family, that we knew were awesome, but the audience probably didn't know 95 per cent of them. It speaks to the nature of the audience that all the bands really enjoyed the experience, and to the concept of the curated festival that everyone was willing to take a flyer on these unfamiliar bands. I consider that festival an enormous artistic success."



**Janet Weiss, Sleater-Kinney:** "We curated alongside Dinosaur Jr and The Shins in 2006. It was damp and grey and our chalet was destroyed and smelly from whoever lived there the previous evening, but to have so many of your friends and comrades sequestered in one spot was a blast. Musicians often liken tour to summer camp, and this truly was. Gossip and Joanna Newsom mesmerised the audience, and comedian David Cross confused and angered them right before we went on, which was unnerving!"

Yeah Yeah Yeahs play ATP's 10th birthday party at Butlin's in Minehead, December 2009



## "THE ATP CHALET PARTIES ARE THE BEST"

Andrew Hung,  
Fuck Buttons

**Thurston Moore:** "I curated a Nightmare Before Christmas in 2006 and went out of my way to front-load it with this experimental music that I felt had a real force behind it. You had bands like Wolf Eyes, like the Metallica of noise. But it was also tying that back to The Stooges, MC5, showing off that history. I wish they'd ask me to curate again. But the people I've invited are these miscreant freaks who destroy property and steal alcohol. Maybe I have a reputation."



**Geoff Barrow, Portishead:** "It was a total fucking dream to do an ATP. Especially in Minehead in 2007, because it was so local. The idea you could get Public Enemy, Mogwai, Silver Apples and Wu-Tang Clan on the same bill is just mental, but the really great thing is that it felt like everyone was interlinked. I don't think I met a band at ATP that didn't have, at least partially, the same ethos."

**Barry Hogan:** "We booked Kool Keith to play with Public Enemy at the Forum and then come down to ATP. The driver, Murray, got a little bit lost and drove out onto some private land. While Murray was engrossed in his map, Keith woke up, pulled his coat off his face and saw a farmer aiming a shotgun at the car, proper 'get off my laaaand'. He was a little bit shaken up, I think."

Camber Sands,  
May 2008



**Bradford Cox, Deerhunter:** "Curating ATP is like if you had to plan your own bar mitzvah. Like, where

do you start? Brian from Animal Collective told me, 'It's going to be stressful, you're not going to sleep for three days, but you're going to have the best time ever. You get to look around at all your friends, all the people who've influenced you. I got to play my favourite song, 'Blue Milk', with Stereolab, and The Breeders played 'Last Splash' in its entirety, which I never could have imagined."



**Kim Deal, The Breeders:**

"Making new friends, like with Deerhunter, is one of the best things about ATP. I think the

highlight is the opportunity to see so many bands. You have to plan when

to nap and when to eat, because you don't want to miss anything."



**Jose Medeles, The Breeders:** "It's a chance to reach out to artists and peers you admire. And since you invited them to your party they have to talk to you."

**Barry Hogan:** "With the weekenders up and running, Don't Look Back came along when the Barbican asked us to do a series. We cooked up the idea of picking records we were very fond of, played in their entirety. We asked The Stooges, and Iggy came back asking, 'Which album?' I said, 'It's got to be 'Fun House.' He replied, 'Correct answer - we'll do it.'"

**Thurston Moore:** "That Don't Look Back idea became really rampant. It's pretty scary, that instant nostalgia thing. But I love nostalgia as much as the next person. Television doing 'Marquee Moon' sounds great."

**Barry Hogan:** "I always wanted the festival curators to mingle with the audience. Nick Cave was a bit alarmed, because he's the sort of person who attracts attention, but afterwards he said it was one of the best musical experiences of his life - playing with Grinderman, seeing loads of great music and hanging out in a place where there's no dickheads."

**Bradford Cox:** "It's a kind of proletarian vibe. I was curating the festival, and I was in exactly

the same room as when I was a guest. No special treatment. That's a pretty radical idea."

**Steve Albini:** "The holiday camp thing doesn't really exist in North America. It's a bit of a head-scratcher to us, these odd, Soviet-looking apartment blocks. Each little neighbourhood develops its own personality - like, this block is rowdy at all hours of the night; this block are always running baked goods back and forth; there's a card game in this chalet. It's a small town, complete with town drunk and town fool and exhibitionist."

**Geoff Barrow:** "I've never seen any violence. There's late-night pub behaviour. But it's a party."



**Andrew Hung, Fuck Buttons:**

"The chalet parties are the best. I crowdsurfed at one last year, and the band That Fucking Tank played in the kitchen."

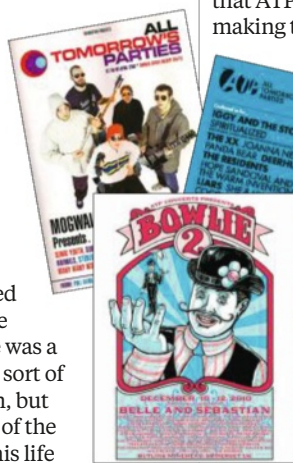
**Stuart Murdoch:** "We returned to do Bowlie 2 in 2010. I remember walking into the canteen area on the first night. All these indie stars, having a beer, this real bonhomie. Edwyn Collins played Orange Juice songs for the first time in an age, Franz Ferdinand did a secret set, and everyone remembered how great they were."

**Barry Hogan:** "I thought maybe we'd get a couple of years out of it. Fourteen years later, we've worked with Matt Groening, Lou Reed, Ennio Morricone. Kraftwerk are the ones that got away."

**Steve Albini:** "I think it's obvious to anyone who's seen the way the festival scene operated in the '90s, and how it operates post-2000, that ATP is individually responsible for making the festival circuit more humane and hospitable."

**Geoff Barrow:** "I hope they do it again. For me, I don't think there's ever been someone on a promoter level that feels like they've got us like ATP. There's an understanding."

**Barry Hogan:** "We've got new things in the pipeline. We'll continue with I'll Be Your Mirror and we're doing ATPs in Iceland, Istanbul, Copenhagen. And we're in the process of working out an ATP venue where we can programme bands, show films, run our own bars, decorate, so the community that comes to our festivals can see things in a different environment. It's a learning process, still." ■ LOUIS PATTISON



## THE MINI INTERVIEW



**Barry Hyde**

**Futurehead-turned-chef**

**You're training as a chef at Juniper's Pantry in Sunderland. How come?**

"It's something I've wanted to do since we recorded our first album in 2004. Andy Gill from Gang Of Four, who produced some of the tracks, would eat stuff like red-legged partridge for dinner. He made me realise food could be an amazing experience."

**What are your daily duties?**

"I'm at the bottom of the ladder, so it's lots of being shouted at. I prepped 200 roast potatoes last week."

**What's your signature dish?**

"Monkfish cheeks with paprika and octopus. It's amazing."

**What's the most extreme thing you've eaten?**

"In Mexico, when we were playing with Iggy & The Stooges, the waiter asked us if we'd like to try some 'man's food'. He brought us a plate of ant larvae. It was actually very nice, like little crunchy things filled with cream."

**Does this mean The Futureheads are over?**

"No. We'll never split up. We're just on hold, which gives me a chance to do this."

**What's the dream?**

"To own my own restaurant."

Cymbals (l-r):  
Neil Gillespie,  
Jack Cleverly,  
Dan Simons,  
Luke Carson

# Words and music

London band Cymbals have teamed up with Joe Dunthorne, author of the Alex Turner-soundtracked *Submarine*. The result is an album you can read as well as listen to. The frontman and novelist tell us how it came about

## Jack Cleverly, Cymbals

"We're really influenced by literature – our forthcoming album, 'The Age of Fracture', is named after a book by Princeton academic Daniel T Rodgers – and we see ourselves as a collaboration-driven group. So we asked Joe Dunthorne, the author of *Submarine*, to write a short story inspired by the record, which will be printed on the vinyl sleeve. We're not the first band to do this – a lot of the artists I liked when I was younger, like Belle & Sebastian, did it too. We let Joe respond to the music in any way he wanted – we didn't dictate anything. We met up and I showed him photos of us as a band and told him the ideas behind the songs. What I like is that both the story and the poem he wrote for our album announcement is a subconscious reaction to the record. Hopefully it'll make people check out more of Joe's poems, in the same way that Radiohead made me want to read [Naomi Klein's book] *No Logo*. We're returning the favour by discussing with Joe how to adapt one of his existing stories to music. There's a risk when you talk about books that people might call you pretentious, but this is an album of dance music. The songs stand on their own – you don't need Letts notes to enjoy them!"

► **NAME** Jack Cleverly  
► **AGE** 30  
► **OCCUPATION** Cymbals frontman  
► **BASED** London  
► **RELEASES** Cymbals' debut album 'Unlearn' was released in 2011. Its sleek, disco-tinged follow-up, 'The Age Of Fracture' is due in January  
► **FACT** Jack was educated in a French state school from age eight to 18. His first songs were written in French – as are some of the lyrics on 'The Age Of Fracture'. Better dust off those Tricolore textbooks.

## Joe Dunthorne, author

"I first met Jack through a mutual poet friend. We bonded over books and music – we both like LCD Soundsystem and Metronomy – and we seem to be digging at some of the same subject matter. The book that the album references, *Age Of Fracture*, talks about how our generation struggles to form strong opinions because we have an impression that everything is extremely complicated and every single issue has untold nuances, and that's a theme I've been trying to approach in my own writing. For a long time, I've been considering ways in which I could work with musicians and I'd been speaking with Bill Ryder-Jones, so it was a lovely opportunity when Jack wanted me to listen to the album and write a story for him. I've included references to things like Tough Love Records and their club night No Being Weird, as I wanted it to feel embedded in Cymbals' world. When Alex Turner wrote the *Submarine* soundtrack, it was exciting to hear a new album that I probably would have bought anyway. My dream band hook-up would be The Smiths. But no writer would relish having Morrissey proof-read their work!"

► **NAME** Joe Dunthorne  
► **AGE** 31  
► **OCCUPATION** Poet and author  
► **BASED** London  
► **RELEASES** His literary debut, *Submarine*, was published in 2008 and adapted into a film by *The IT Crowd*'s Richard Ayoade in 2010. His second novel, *Wild Abandon*, followed in 2011. Faber New Poets published a selection of his poems in 2010.  
► **FACT** He was once in a punk band called Pixel Face, which "ended, predictably, with a drummer fiasco".



## MY LIFE IN A SUITCASE

### FIVE TOURING ESSENTIALS

### Icona Pop



Aino Jawo & Caroline Hjelt

### BOOK Just Kids by Patti Smith



Aino Jawo:

"I have, like, 40 pages left. We're both dyslexic so it takes both of us a year to read a book, but I've forced myself to read this as Patti Smith is just so amazing. She's a huge inspiration to me."

### BOXSET The X Files



Caroline Hjelt:

"It's taken forever to watch every single episode because it went on for, like, a million years, but we've done it, finally! It's so spooky. Do we believe in aliens? Hell yeah!"

### FILM Up In Smoke

Aino: "It's a druggy comedy with Cheech & Chong, these two stoners from the '70s. They were famous for their goofy humour. I fall asleep watching it."

### GAME The Legend Of Zelda

Aino: "It's amazing to escape into – a world I never want to leave. I was a gaming nerd growing up. Don't come at me on *Mario Kart* – I will defeat you."

### HOME COMFORT Swedish licorice

Hjelt: "We take it with us. It makes us feel at home. That, strong coffee and hard bread – our tour survival diet."



5 - 16 April

**ELBOW**

Until 17 February

**GRAMMMAR**

**LONDON**

Until 6 March

**BASTILLE**

2 - 15 February

**FOALS**

As Primal Scream tour Europe, Bobby Gillespie speaks out on Russell Brand, revolution and the evils of streaming

## Full Scream ahead

**W**hat d'you want to hear?" asks Bobby Gillespie. "We could do 'Revolution 9'..." Sure enough, seconds later, over his band's discordant din, Gillespie is shrieking "Number nine! Number nine! Number nine!" in his best Yoko Ono squawk, before collapsing into a fit of giggles and reconsidering the whole thing. "How's about we do 'My Best Friend's Girl' instead?"

If watching Primal Scream soundchecking is a bit like watching the world's weirdest pub band, seeing them playing to a room full of fans as they kick off their tour in Europe is a thrilling experience. Sitting down with Bobby backstage at Milan's Alcatraz, the frontman promises that fans can expect this tour to be "starker and brutal and pared down".

The group have been in imperious form in 2013, releasing their critically acclaimed 10th album, 'More Light', and setting the world to rights in the way that only Bobby Gillespie can. Today, he muses approvingly on the topic of Russell Brand's no-vote 'revolution' in protest at party politics. "Good on Russell," he says. "You've got Ed Miliband talking about responsible capitalism – there's no such thing as responsible capitalism. By its very nature it's irresponsible and exploitative. So I can understand why Russell said what he said."

He doesn't take any prisoners, however, when talk turns to Spotify, recently labelled "the last desperate fart of a dying corpse" by Thom Yorke. "The weird thing is that all the major labels are colluding with them to exploit musicians," says Gillespie. "Even

in the '90s, if we'd released 'More Light', you'd sell 300,000 or 400,000 copies at £15 a hit. You could earn a good living out of being in a band. Now, record sales have dropped, they all go up for free on these sites and you don't get paid. You start to think, 'What's the point of this?' And the point is to make great art, to keep doing it."

Tonight in Milan, the band prove that some of their best art happens onstage, as they play a vital, career-spanning set. Next month, British audiences will get to witness it for themselves, and NME and Windows Phone will be on board filming an exclusive tour documentary. Over the coming weeks we'll be following Primal Scream on the road and documenting it all on a Nokia Lumia 1020 Windows Phone, giving you the chance to see the band as you've never seen them before. Keep your eyes peeled on NME.COM for the results.

■ BARRY NICOLSON



## "THIS TOUR IS BRUTAL AND PARED DOWN"

Bobby Gillespie



## NME COMPETITION

NME has teamed up with Windows Phone to make an amazing on-the-road documentary film with Primal Scream, shot on the brand-new Nokia Lumia 1020 handset. For your chance to win a Nokia Lumia 1020 and tickets to one of the shows on the tour, head to NME.COM/win



## BIGGER IN TEXAS

NME is proud to announce our new Awards partner

Earlier this year at The Troxy, Ronnie Wood jammed with Johnny Marr, Harry Styles was crowned Villain Of The Year and Biffy Clyro blasted out 'Biblical'. Next year, the biggest and best awards ceremony is back with a vengeance, returning to London's O2 Academy Brixton on Wednesday, February 26. And next year's ceremony is going to be so huge it's being sponsored by an actual city: Austin, Texas, home to 2,000 recording artists, 250-odd live music venues and some of the planet's finest music festivals, including South By Southwest and Austin City Limits.

"No city in the world does more to support live music than Austin, Texas," says NME editor Mike Williams. "They pack a mind-boggling amount of amazing festivals into a year, each of which seems to get better every time." The partnership between NME and the city will include the NME Awards Tour and the NME Awards Shows in London, while Austin, Texas will also sponsor the Best International Band category at the NME Awards. "Austin's a great music city, so this is a good match," says Austin Jenkins, of White Denim. "There's loads of great upcoming bands playing bars every night and there's so much vitality. It's full of great venues that shouldn't be venues – I've even been to see a gig at a tortilla manufacturer!" In these pages over the next two weeks, we'll be revealing details of next year's NME Awards gigs and – crucially – how you can vote.





Life's too short to listen to bad headphones.™

FOLLOW US @MONSTERPRODUCTS



Find out more about Pure Monster Sound™ at [MonsterProducts.com](http://MonsterProducts.com)



**James Arthur:**  
2012 *X Factor*  
champ

# "JAMES ARTHUR WROTE A CHEQUE HIS ARSE COULDN'T CASH"

BY MICKY  
WORTHLESS

Last week, *X Factor* winner James Arthur was accused of 'rapping' homophobic lyrics. UK MC Worthless reckons he should never have 'rapped' in the first place



I'm Micky Worthless and I'm an MC. For a weird week, I found myself bumping heads with a real pop star, James Arthur, after he performed in *1Xtra's Fire In The Booth*. Appearing on the show, hosted by Charlie Sloth, is a badge of honour for an MC. You're being recognised by the biggest hip-hop DJ in the UK, and it confers status on an MC.

James obviously has an affinity with hip-hop and he obviously wants to be more than a corny pop star. But that *Fire In The Booth* position should have gone to someone who had been grinding, someone who *needed* it. Grinding is what we in the UK call the process of starting at the bottom and working your way up. It applies just as much to a Tesco shelf-stacker as it does a rapper.

I tweeted about it after the show but I didn't tag him. One of his fans replied and tagged him in it, and he came at me, saying he'd body me in a battle. As stupid and as wack as it was, I had a modicum of respect for him for thinking, 'Micky dissed me, I'm going to diss him back.' But fucking hell, he switches on the Christmas lights and goes on *Children In Need*; I'm a rapper with 12,000 followers. Being trolled is part and parcel of being a battle MC.

At 1.30 the following morning he was still up tweeting about me, so I thought, "Fuck it, I'm going to let him have it." I hit the studio and uploaded a track called 'Stay In Your Lane'. Five hours later, I got a track back from him called 'Hey Mickey', which sounded like someone's first attempt at making hip-hop. The beat was wack, the hook was wack, the lyrics were childish. He couldn't even get being offensive right. When I said he was sucking off Simon Cowell and Louis Walsh, it was a metaphor

for the extreme compromises *X Factor* contestants have to make. He was just calling me a "fucking queer". It's no wonder he got beasted by the public.

When Lucy Spraggan, Matt Lucas and even Frankie Boyle got stuck in, he took the track down and apologised. But once that song is out there, that's that. You've never heard of Eminem or Jay Z removing a track because it upset somebody, because they are hip-hop artists who became popular, not pop artists who thought they'd have a go at hip-hop. Me, I'm proud of what I did – I even used a disco break just to prove, *X Factor*-style, that you put a different groove in front of me and I'll still smash it. My basic points were: fucking with me will be detrimental to your career; you're a puppet being controlled by a higher power; and, above all, you are not a rapper. The bottom line is this: if you have to apologise, then you've already lost. If you're not willing to defend what you say, put the mic down. And don't jump in against someone like me. ■

► For more opinion and debate, head to [NME.COM/blogs](http://NME.COM/blogs)

## LOST ALBUMS

#8

**Julian Cope**  
**Fried** (1984)

Chosen by Tim Burgess



"This wasn't a big hit album for him like 'World Shut Your Mouth', but it's the one that touches me the most – and it's immediately fantastic because Julian made so much effort to dress up as a turtle on the cover. Julian is such a great alternative tastemaker, with fascinating books like *Copendium*, and this is the pinnacle of him being really out-there but with great songs, too. I'd recommend 'Fried' as a starting point to delve into Julian's brilliant mind. I saw him at Glastonbury in 1987, and it will stay with me forever. He was our drummer Jon Brookes' favourite artist too."



### ► THE DETAILS

- **RELEASE DATE**  
September 1984
- **LABEL** Mercury
- **BEST TRACKS** Reynard The Fox, Me Singing, Bill Drummond Said
- **WHERE TO FIND IT** The 1996 CD reissue and 2008 vinyl pressing are readily available
- **LISTEN ONLINE** On Spotify



The Amazing Snakeheads  
at the Portland Arms,  
Cambridge, on the first  
night of the Monster  
NME Radar Tour

# MOSHING MONSTERS

With the Monster NME Radar Tour drawing to a close, you'll need another way to listen to the best new music around. The DNA range of headphones from Monster – world leaders in high-performance audio – will keep you feeling close to the action

If there's one thing you need in winter to reinvigorate the soul, it's a punk-rock extravaganza of the most debauched kind. Step forward the four bands who've been taking part in the Monster NME Radar Tour 2013, which has been snaking its way around the country for the last couple of weeks. Headlining the tour are New York's nastiest and gnarliest, Cerebral Ballzy – recently hailed by Strokes mainman Julian Casablancas as his new faves – with Glaswegian firebrands and new Domino signees The Amazing Snakeheads stepping up as main support, alongside Essex newbies The Bohicas and the band many people are calling Britain's most ruinous since The Libertines, south London's Fat White Family.

Of course, the team at Monster headphones know that music should be about letting loose, living in the moment and getting as close to the action as humanly possible – which is why they're perfectly positioned to sponsor the tour, as well as NME's Radar section. With the best in-ear and on-ear headphones in the business, they're masters when it comes to audio perfection, having previously been

the brains behind the Beats range of headphones.

What's more, Monster's passion for great-sounding music resonates with us here at NME too. It is, after all, our job to listen to music every second of the working day – and we need some pretty nifty gear to be able to do that effectively. We've sent hundreds of new band demos every week, as well as shedloads of pre-release albums by bigger bands, all with the express intent of getting coverage in these very pages. In short, we understand exactly how important great quality audio equipment needs to be!

That's why we're loving the Monster® DNA™ range – with its incredible range of sound dynamics, superb bass and treble power, and awesomely crisp overall sound, it's perfect for all the music we listen to. The DNA headphones suit all types of music for the serious listener, and with both in-ear and on-ear styles to choose from (and a number of different colours) the headphones look and feel pretty damn snazzy too. Which, of course, is all-important when it comes to the task in hand – listening to your favourite tunes loud and proud. What more could a music obsessive need?

►For more info on Monster headphones head to [Monstercable.com](http://Monstercable.com).  
And for more info about the  
NME Monster Radar Tour,  
head to [NME.COM/radartour](http://NME.COM/radartour)



Headliners

Cerebral Ballzy  
hit the stage in  
Cambridge,  
November 15



# Diiv

Estranged bandmates, arrests  
and night terrors won't stop  
Diiv making an album to destroy  
"Disney Channel rock'n'roll", says  
singer Zachary Cole Smith

Diiv's Zachary  
Cole Smith in  
his home studio  
in upstate New  
York, August  
2013



"I hope you fucking die', 'I hope you overdose', 'You're a junkie piece of shit'..." Zachary Cole Smith is walking down a New York street reeling off some recent YouTube comments he's been subjected to. We speak on one of the rare occasions he's left his house since he and girlfriend, pop singer Sky Ferreira, were arrested and charged with a litany of misdemeanours in September, including driving without a permit and possessing stolen property, heroin and ecstasy.

His band Diiv's follow-up to 2012's 'Oshin' has been on hold ever since, mostly because the police have impounded the instruments that were in the car in which the pair were arrested. "All I can say about [the arrest] is that it was hugely traumatic," says Smith. "We both have nightmares about cops and jail – real night terrors. Sky wakes up screaming at least twice a week and I have the same thing too. So it'll definitely seep into the lyrics. But the biggest trauma has been the social stigma," he says. "People passing judgment, companies who don't want to

work with Sky [who also works as a model], or our friends turning their backs on us."

Despite recent events, the 28-year-old has been making his new album on the hop while touring Diiv's debut, and the diversity of locations and emotions he's experienced have informed a more varied sound, in contrast to the fluid shoegazing of the debut. "There are lyrics that I wrote in five-star hotels and some I wrote in jail," he says. "It's a much more scatterbrained record."

Diiv are, officially, still a quartet, although Smith hasn't spoken to the rest of the band for some time. He's working on the album solo, and producing it on his own too. "I don't trust anybody to make this record more than I trust myself," he says. Most tracks are still in demo form, but already share qualities with Sebadoh and the records of cult New Zealand artist Peter

Jefferies, he reports. Though guitars are still prominent, Smith's resounding intention is to annihilate indie music's recent offerings: "There's no band right now that are taking risks. The biggest indie acts of the year are pop acts: Icona Pop or Haim or Chvrches. Haim sound like the Disney Channel version of rock'n'roll and it rubs

me the wrong way. What I really want – and what I'm making – is much more risky. But I think it's exactly what people need."

Inspired sonically by Red House Painters and John Cale, the new album is also indebted to eternal outsider Elliott Smith, who died 10 years ago last month. "He's the big spirit that's haunted the record. It's more thinking about him as a person who was very alienated from people around him and the life he led – being a drug addict, being based in different places. There's something about him like an alien, an alienated person," Smith says knowingly.

For now, Diiv's second album has become a lifeline, a welcome distraction from Smith's

burgeoning reputation as one of music's most turbulent figures. He sees it as a chance to make sure people talk about him for the right reasons. "I've never had a task like this, to make something great," he says. "I really believe that it's my only chance at redemption." ■ HARRIET GIBSONE

## ▶ THE DETAILS

- ▶ **TITLE** TBC
- ▶ **RELEASE DATE** Early 2014
- ▶ **PRODUCER** Self-produced
- ▶ **RECORDED** Smith's house in Brooklyn, New York, and his home studio in upstate New York
- ▶ **GUESTS** TBC
- ▶ **TRACKS** TBC
- ▶ **SMITH SAYS** "Alienation was a theme on the first record and was already going to be a theme of this record, but even more because of what we've processed since."

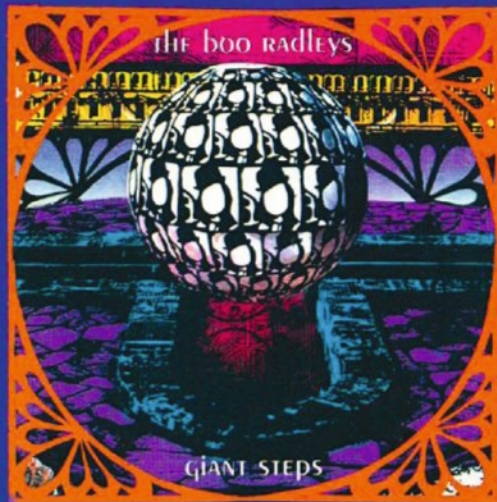
**"THIS ALBUM IS MY  
ONLY CHANCE OF  
REDEMPTION"**  
Zachary Cole Smith



# ANATOMY OF AN ALBUM



**"IT'S EVERYTHING I'VE EVER FELT"**  
**Martin Carr**



## STORY BEHIND THE SLEEVE

Designer Steven Wood snuck a couple of giraffes onto the cover that are almost impossible to spot at first glance. The artist, who used to live in the same Liverpool house as Carr and bassist Tim Brown, redesigned the sleeve for the album's 20th anniversary re-release, as his original artwork had been lost.

THIS WEEK...

## The Boo Radleys: Giant Steps

To celebrate Merseyside auteur Martin Carr's birthday, we revisit his band's finest achievement

### THE BACKGROUND

Five years after forming in Wallasey, Merseyside, The Boo Radleys had gained a reputation for impressive, amorphous guitar pop, but didn't seem like the kind of band who might one day trouble the charts. But, signing to Creation in the pre-Oasis days, guitarist Martin Carr nonetheless displayed some Gallagher-sized ambition. A frustrated twentysomething, he told *NME* he would wallow in misery as a teenager because he'd achieved next to nothing compared to Bob Dylan at the same age. For his group's third album, he wanted to expand his horizons. Deciding to work without Ed Buller, producer of second album 'Everything's Alright Forever', Carr incorporated his love of Beach Boys harmonies, funk, dub and '60s pop into 'Giant Steps', a double album opus fleshed out with clarinets, trumpets, cellos and horns.

### FIVE FACTS

**1** 'Giant Steps' was inspired by Carr's quarter-life crisis. "I spent the last year really worried about being 23 and I had this rush of memories of my life so far," he told *NME* in 2003. "I was obsessed with it and I just didn't go out at all."

**2** Carr reckoned the region of northwest London where the band recorded the LP was "a bit like Hollywood". The reason? *EastEnders* actor Steve McFadden was building a shed next door, and Spandau Ballet guitarist Gary Kemp did his washing in the local laundrette.

**3** When engineer Andy 'Wendy' Wilkinson moved into the band's house to work on the record, they thoughtfully furnished his room with three items: a camp bed, a sleeping bag and an old pornographic magazine they'd found in the cooker.

**4** Carr would later claim he "liked the title more than the record". They nicked it from an album by jazz musician John Coltrane.

**5** In a 2003 essay to celebrate the album's 10th anniversary, singer Sice Rowbottom said his most significant memories of working on the record were the band members' attempts to quit smoking.

### LYRIC ANALYSIS

**"Pretty soon I'll fix a drink though I've been told it will kill me" - 'I've Lost The Reason'**

An ode to going out and boozing. Carr told *NME*: "I don't feel I'm going to die a natural death with all the drinking and smoking we do."

**"Do you know my name/Before you tear me apart?" - 'Rodney King (Song For Lenny Bruce)'**

The band put themselves in the shoes of US construction worker Rodney King, whose beating from US police sparked the 1992 LA riots.

**"You cry and you feel so small/So you listen to The Beatles and relax and close your eyes" - 'The White Noise Revisited'**

A tale of adolescent ennui and frustration. "You've got no money and a crap job," Carr said of his teenage years. "I'd just sit in my room playing records."

### WHAT WE SAID THEN

**"They've made the album every band talks about at three in the morning, declaring that it will change rock beyond recognition. It won't, but it may just deliver a few large bruises." 9/10 Paul Moody, *NME*, August 14, 1993**

### WHAT WE SAY NOW

The magic of 'Giant Steps' lies in Carr's magpie eye for sounds. The genre-splicing ambition is seamless, from the dubby psychedelia of 'Butterfly McQueen' to the timeless guitar shimmy of 'I Hang Suspended' and glorious horns of 'Lazarus'. A special kind of alchemy.

### FAMOUS FAN

Noel Gallagher praised 'Giant Steps' during the spat he had with Liam that was documented on the 'Wibbling Rivalry' single. "That guy, that Martin Carr, has got it," he said. "I don't know what the fuck he's got, and I wouldn't say I was a fan of The Boo Radleys, but he's a fucking... he's a weird cunt, man."

### IN THEIR OWN WORDS

"I'm just trying to cram everything I've ever heard and everything I've ever felt into a record."

**Martin Carr, 1993**

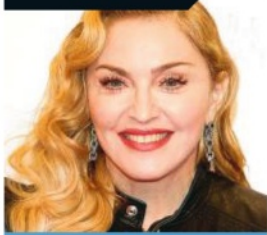
### THE AFTERMATH

A week before 'Giant Steps' was released, Carr told *NME* about his ambition: "Get fucking famous, take loads of drugs and be The Beatles." The LP took them one step closer, and their commercial breakthrough came with '95's follow-up, 'Wake Up!'. The artier 'C'Mon Kids' followed in '96, with the band splitting after 'Kingsize' in 1998.

### THE DETAILS

► **RELEASED** August 31, 1993 ► **LENGTH** 1:04:05 ► **PRODUCERS** Martin Carr, Tim Brown, Andy Wilkinson (engineer) ► **STUDIO** First Protocol Studios, London ► **HIGHEST UK CHART POSITION** 17 ► **UK SALES** 200,000 (estimated) ► **SINGLES** I Hang Suspended, Wish I Was Skinny, Barney (...And Me), Lazarus (re-release) ► **TRACKLISTING** ►1. I Hang Suspended ►2. Upon Ninth And Fairchild ►3. Wish I Was Skinny ►4. Leaves And Sand ►5. Butterfly McQueen ►6. Rodney King (Song For Lenny Bruce) ►7. Thinking Of Ways ►8. Barney (...And Me) ►9. Spun Around ►10. If You Want It, Take It ►11. Best Lose The Fear ►12. Take The Time Around ►13. Lazarus ►14. One Is For ►15. Run My Way Runway ►16. I've Lost The Reason ►17. The White Noise Revisited

## NEWS DESK THE NUMBERS



THE NUMBERS

**\$125m**

Madonna's earnings  
in the past 12 months

**8.3%**

Alcohol content of  
Black Tongue, metal band  
Mastodon's craft ale

**\$2,000**

Reserve price for Axl Rose's  
wedding video, in his ex-wife  
Erin Everly's auction

**63%**

Percentage of people in  
a YouGov poll who said some  
festival toilets were so bad  
they will never return

### BIG MOUTH

"I don't care if somebody is the President  
or not. I care about thoughts, and how you  
are helping people, and what  
you bring to the world. My  
music brings joy to people."

KANYE WEST belatedly reacts  
to Obama calling him a "jackass"



THE BIG QUESTION

**KINGS OF LEON SAY  
OVERSEXED POP IS  
'MAKING THE WORLD  
A BAD PLACE'. IS IT?**



**Teresa Wayman**  
Warpaint  
"There are different  
tiers of pop music."

Some of it is really lowest  
common denominator stuff,  
but top tier stuff is brave and  
avant garde and interesting.  
It's helping people to express  
their emotions."



**Ben Hewitt**  
Writer  
"Holy irony alert: the  
pot calling the kettle  
black doesn't quite do the job here,  
does it? This is the band that gave  
us 'Sex On Fire!'"



**Isa Jaward**  
NME reader  
"Sexualised  
performances have  
always been a part of pop. It's up to  
listeners to decide if they want to  
buy into that kind of music."



### WHO THE FUCK IS...



**Watsky?**

### Sherlock Holmes' mate?

No, Watsky, the US rapper who  
halted the UK leg of this year's  
Warped Tour at Alexandra  
Palace by diving from a lighting  
rig into the audience. The  
crowd promptly parted.

### Did he make it out alive?

He did, but one audience  
member left with a broken arm  
and another in an ambulance.

### Presumably he apologised?

Profusely. "The jump was not  
awesome, it was not badass  
and it was not ballsy," he wrote  
on Facebook.



Shaun Ryder

ITV plan to make a TV series  
based on *Twisting My Melon*,  
the autobiography of Happy  
Mondays frontman-turned-alien  
hunter Shaun Ryder. *Downton*  
Abbey's Rob Collier is favourite to  
land the main role. Let's hope he's  
not a method actor.

### GOOD WEEK ↔ BAD WEEK



McDonald's

McDonald's apologised for  
playing 'Only 17', a song by  
rapper Rucka Rucka Ali, with  
lyrics about rape and underage  
sex, in their Haverfordwest  
branch. Ali wants an apology too,  
demanding: "Gimme some free  
cheeseburgers, Ronald!"

### AND FINALLY

### For the small things

Blink-182's Tom  
DeLonge is to  
publish a kids'  
book. His song  
'Family Reunion'  
contains the lyric,  
"Shit, piss, fuck,  
cunt, cock-sucker,  
mother-fucker,  
tits, fart, turd,  
and twat".

### Black Lace

A deluxe edition  
of R Kelly's new  
album, 'Black  
Panties', comes  
with an actual  
pair of black, lace  
knickers. You can  
pre-order the  
album via - we  
kid you not -  
blackpanties-  
dropping.com.

### No way, sis

Noel Gallagher  
has denied Oasis  
will reunite in  
2014, yet again.  
Speaking to  
*Rolling Stone*, the  
High Flying Birds  
singer said, "If  
there is a reunion,  
I won't be in it."  
Er, that's called  
Beady Eye isn't it?

► Find these stories and more on NME.COM

## Official RECORD STORE Chart

TOP 40 ALBUMS NOVEMBER 24, 2013



NEW  
01

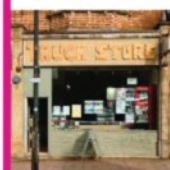
### Jake Bugg Shangri La EMI

We said that the Nottingham songwriter's  
second album was "not as good as his first" -  
last year's self-titled debut - but the Rick Rubin-  
produced 'Shangri La' still has enough clout to  
knock The Beatles off the top spot.

- |        |                                     |                                       |                  |
|--------|-------------------------------------|---------------------------------------|------------------|
| NEW 2  | Swings Both Ways                    | Robbie Williams                       | ISLAND           |
| ▲ 3    | AM                                  | Arctic Monkeys                        | DOMINO           |
| ▲ 4    | The Marshall Mathers LP 2           | Eminem                                | INTERSCOPE       |
| ▼ 5    | On Air - Live At The BBC Vol 2      | Beatles                               | APPLE CORPS      |
| ▲ 6    | Reflektor                           | Arcade Fire                           | SONOVOX          |
| ▲ 7    | The Nation's Favourite Elvis Songs  | Elvis Presley                         | RCA              |
| ▲ 8    | James Arthur                        | James Arthur                          | SYCO MUSIC       |
| ▲ 9    | If You Wait                         | London Grammar                        | METAL & DUST     |
| ▼ 10   | Loved Me Back To Life               | Celine Dion                           | COLUMBIA         |
| ▼ 11   | The Best Of                         | Keane                                 | ISLAND           |
| ▼ 12   | The Fabulous Rock 'N' Roll Songbook | Cliff Richard                         | RHINO            |
| ▼ 13   | Back To Land                        | Wooden Ships                          | THRILL JOCKEY    |
| ▲ 14   | Trust                               | Alfie Boe                             | DECCA            |
| ▲ 15   | Music Of The Night                  | Andre Rieu & Johann Strauss Orchestra | DECCA            |
| ▼ 16   | Antiphon                            | Midlake                               | BELLA UNION      |
| NEW 17 | Pale Green Ghosts                   | John Grant                            | BELLA UNION      |
| ▼ 18   | Mug Museum                          | Cate Le Bon                           | TURNSTILE        |
| ▼ 19   | Direct Hits                         | The Killers                           | VERTIGO          |
| ▼ 20   | Artpop                              | Lady Gaga                             | INTERSCOPE       |
| ▲ 21   | Salute                              | Little Mix                            | SYCO MUSIC       |
| ▲ 22   | World Psychedelic Classics 5        | William Onyeabor                      | LUAKA BOP        |
| NEW 23 | Big Inner                           | Matthew E White                       | DOMINO           |
| ▼ 24   | Jake Bugg                           | Jake Bugg                             | MERCURY          |
| ▲ 25   | Prism                               | Katy Perry                            | VIRGIN           |
| NEW 26 | Born To Die                         | Lana Del Rey                          | POLYDOR          |
| ▲ 27   | Our Version Of Events               | Emeli Sandé                           | VIRGIN           |
| NEW 28 | Voices                              | Gareth Malone                         | DECCA            |
| NEW 29 | Halcyon                             | Ellie Goulding                        | POLYDOR          |
| ▲ 30   | The Best Of                         | Kylie Minogue                         | PARLOPHONE       |
| ▼ 31   | Corsicana Lemonade                  | White Denim                           | DOWNTOWN         |
| ▼ 32   | Caramel                             | Connan Mockasin                       | BECAUSE MUSIC    |
| ▲ 33   | Moon Landing                        | James Blunt                           | ATLANTIC/CUSTARD |
| ▼ 34   | This Is What I Do                   | Boy George                            | VERY ME          |
| ▼ 35   | Pure Heroine                        | Lorde                                 | VIRGIN           |
| ▼ 36   | The Very Best Of                    | Bob Dylan                             | SONY MUSIC CG    |
| NEW 37 | Spaces                              | Nils Frahm                            | ERASED TAPES     |
| NEW 38 | Mechanical Bull                     | Kings Of Leon                         | RCA              |
| NEW 39 | Goodbye - The Greatest Hits         | JLS                                   | RCA              |
| ▼ 40   | The Next Day                        | David Bowie                           | RCA              |

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

## TOP OF THE SHOPS



### THIS WEEK TRUCK STORE OXFORD

FOUNDED 2011

**WHY IT'S GREAT** They offer new  
releases, a second-hand selection  
and a great recommendations blog.

### TOP SELLER THIS WEEK

White Denim - 'Corsicana  
Lemonade'

**THEY SAY** "Music lovers can  
discover great new sounds and  
catch intimate instores as well as  
exhibitions and poetry nights."

# SOUNDTRACK OF MY LIFE



Jimi  
Hendrix



The B-52's



## Marky Ramone

Ramones  
drummer

### THE FIRST SONG I REMEMBER HEARING 'Purple People Eater' - Sheb Wooley

"I was a sci-fi freak kid, obsessed with outer space. My grandfather, an electrician, had just built a family radio and I heard it on that. It's about a Martian who lands on Earth with this horn on his head and wants to be in a rock'n'roll band. People call it novelty but it's better than the novelty shit people do now. 'Gangnam Style'... man, I don't even know where to begin with that."

### THE FIRST SONG I FELL IN LOVE WITH 'Monster Mash' - Bobby 'Boris' Pickett And The Crypt- Kickers

"I was totally captured by the whole thing. Back then, records cost like 25 cents, so I begged my mom to get it for me. After much pleading, she did and I still have it now - I keep it in my 45s box at home. It's a classic song."

### THE FIRST ALBUM I BOUGHT 'My Generation' - The Who

"This had a huge impact on me. From a technical level, they were doing more interesting stuff than The Beatles or The Rolling Stones. The Who's songs were a lot more complex. A lot of that was down to Keith Moon. I learned to drum by trying to copy his style but I couldn't understand how the hell he did half of the stuff he was doing. I still don't."

## "I HAD NO DIRECTION 'TIL I HEARD THE BEATLES"

### THE SONG THAT MADE ME WANT TO BE IN A BAND 'I Want To Hold Your Hand' - The Beatles

"I hated school and I had no direction in life 'til I heard The Beatles. They saved my life. As soon as I heard 'I Want To Hold Your Hand' on *The Ed Sullivan Show*

### THE SONG THAT MAKES ME WANT TO DANCE

#### 'Are You Experienced' - The Jimi Hendrix Experience

"The drum grooves - by Mitch Mitchell, who was a jazz drummer - make me want to get up on my feet. I'd jam to those songs when I was learning the drums, hitting along to 'Foxy Lady' on a crappy Japanese kit my mom and dad bought me using food stamps."

### THE SONG I DO AT KARAOKE 'Any Way You Want It' - The Dave Clark Five

"I love that song so much. The Ramones did it with Eddie Vedder singing, recorded at the Palace Theatre in Los Angeles. It was our last show and our last song. I've always loved it. The brass instruments behind it, it's like a wall of sound. I also love singing Alvin And The Chipmunks songs but my voice doesn't go that high."

write it though, so I have to settle for putting it in DJ sets whenever I can. He's a fantastic singer, a real storyteller."

### THE SONG I CAN NO LONGER LISTEN TO

#### 'I Luv U' - The Ordinary Boys

"A few years ago, I heard that song everywhere I went it and I just hated it. I appreciate love, romance, friendship, anything that makes the world a better place, but c'mon, it's so squeaky and nice. It makes me shudder."

### THE SONG THAT REMINDS ME OF THE RAMONES

#### 'I Wanna Be Sedated' - Ramones

"It captures the spirit of the band and how we felt trying to survive all the crazy situations we'd often find ourselves in. We should have maybe been institutionalised at times, we were so wild. Good times."

### THE SONG THAT REMINDS ME OF CBGB

#### 'Love Shack' - The B-52's

"People remember the CBGB scene with rose-tinted spectacles. The bands that we were playing with there, the area we were all from, there were burglaries, a lot of homeless people, a lot of poverty. But 'Love Shack' is pure joy."

### THE SONG I WANT PLAYED AT MY FUNERAL

#### 'My Way' - Sid Vicious

"I guess a lot of people say Frank Sinatra but I'll go with Sid Vicious' version. The sentiment is perfect. There's a good reason everyone says they'd have this song played at their funeral."



Sid Vicious

# WorldMags.net Radar

► YOU HEARD IT HERE FIRST ■ EDITED BY MATT WILKINSON

► **LISTEN NOW**  
**NME.COM/  
NEWMUSIC**

IN ASSOCIATION WITH  
**MONSTER®**

**NME**  
**NEW  
BAND**  
OF THE WEEK



## Circa Waves

**Garage fuzz and a West Coast spirit  
inform Liverpool's best new band**

**W**hat do you do, exactly, when the song you wrote alone in your bedroom and nonchalantly uploaded to the internet suddenly turns your whole world upside down? For Liverpool's premier new songsmith, 24-year-old Kieran Shuddall, the answer was simple: shrug your shoulders, keep that door closed and go back to your guitar. "Apparently," he muses, "Elton John sent an email to someone saying he loved it. Which was *really* weird." The 'it' in question was 'Young Chasers', and – along with Elton – the song brought Kieran to the attention of the country's music tastemakers, not to mention bloggers across the globe, after he stuck it on Soundcloud without much thought. "The thing is," he smiles now, "when you're writing a song like that in your house it's kind of hard to know how good the reaction's going to be. It did get really strange..."

ON  
**NME.COM/  
NEWMUSIC**  
**NOW**  
► Listen to  
the single

His next step was to ignore everybody who tried to get in contact, and instead focus on finding local musicians good enough to help him take his music to the world. Now, following months of secret rehearsals at the city's Elevator studios, the resulting four-piece – Kieran, along with Sian Plummer (drums), Sam Rourke (bass) and Joe Falconer (guitar) – have honed a setlist of 10 songs that are already causing jaws to drop live. Impressively, they say they have another "20 or 30" in reserve.

"The first batch are raw and in your face, but I definitely don't want to stick with it forever," says Kieran. "There are other songs which I think tread in the territory of Arcade Fire and are more 'live', if you will."

For now, Circa Waves are all about maintaining the bright, kaleidoscopic buzz that first had everybody in a tizz. With double A-side debut single 'Get Away'/'Good For Me' finally released next week, Kieran says he's got his gameplan for what comes next already sorted. "That raw, New York-y sound of The Walkmen and The Strokes is really attractive to me – I want to bring it back." A tall order, perhaps, but not out of the question judging by what's already on offer. ■ RHIAN DALY

### ► THE DETAILS

- **BASED** Liverpool
- **FOR FANS OF** Smith Westerns, The Strokes
- **SOCIAL** @circawaves
- **BUY IT NOW** Debut single 'Get Away'/'Good For Me' is released on December 2
- **SEE THEM LIVE** Blackpool Empress Ballroom with Two Door Cinema Club (December 12)
- **BELIEVE IT OR NOT** Circa Waves' first gigs were played under the pseudonyms Malkovich Malkovich and Wet Wet Wet Wet in order to keep the talent scouts at bay

ANDY HUGHES

## MORE NEW MUSIC

### Moonbather

One-man-band Caleb Campbell's infatuation with Bradford Cox is clear from the get-go. Crafting succinct indie-pop tunes under the moniker Moonbather, his debut 'Early Versions' EP promises big things while envisioning a dreamlike scene of bathing in moonlight. 'Through Thick And Thin (Early Version)' is slick and seductive, making it more than a worthy B-side to 'Halycon Digest'-era Deerhunter.

► **HEAR HIM** moonbather.bandcamp.com

### Weed

It's hard to believe that only one member of Weed observes 420, and even then, rather sparingly. The Canadian quartet's oddly addictive lo-fi squall (see the thrillingly ramshackle 'Granted') sounds like it was born of marathon blunt sessions with riff after riff stacking up. Live, the band insist on all-ages shows – so not only the crusties are free to binge on their feedback-prone hits-in-the-making.

► **SOCIAL** weedbandfromvan.blogspot.co.uk

► **HEAR THEM** weed.bandcamp.com

### Dios Mio

Having spent the summer locked away in an east London rehearsal room, this bunch only recently broke out to play their first show

in October, demonstrating their Wolf Alice-laced pop charm with aplomb. The first demos, which are available as a name-your-price download, are a DIY cocktail of a raw rhythm section and frontwoman Helena's super-soft, floating vocal.

► **SOCIAL** facebook.com/diosmiotheband

► **HEAR THEM** diosmiotheband.bandcamp.com

## NME BUZZ BAND OF THE WEEK

### Solids

Montreal duo Xavier Germain-Poitras and Louis Guillemette may sound like a pair of moustachioed aristocrats, but those delightfully refined monikers belie a carnal urge to rip up the rulebook of Japandroids and Metz, setting a new benchmark for raw punk with a fizzy pop kick in the process. They've spent most of 2013 tightening up their powerhouse rhythms in anticipation of debut album 'Blame Confusion'. Seriously Wavvesy.

► **SOCIAL** solids.bandcamp.com

► **HEAR THEM** soundcloud.com/solids-mtl

### Angel Olsen

In February 2014, Missouri singer/songwriter Angel Olsen will release her debut album for Jagjaguwar – the brilliantly titled 'Burn Your Fire For No Witness'. It's grimmer and more aggressive than her also excellent last record, 2012's 'Halfway Home': 11 acoustic, intimate songs that shadowed her transcendent voice – which,



Solids



Angel Olsen

like Elvis or Roy Orbison, is both haunting and fiery.

► **SOCIAL** @angelolsen

► **HEAR HER** angelolsen.com

► **SEE HER LIVE** Supporting Neko Case at London Forum (December 12)

### Rice Milk

With the 'Be A Mensch' cassette released at the start of autumn, Rice Milk expanded, with confidence and style, on the lo-fi guitar-pop first introduced at the turn of the year via their self-titled free-to-download EP. The recent release on ASDFG Records is evidence that they've honed their melodic, somewhat unorthodox sound – and suggests there's plenty more

to come from this Newcastle two-piece.

► **SOCIAL** @rrricemilk

► **HEAR THEM** rrricemilk.bandcamp.com

### Jay Arner

Vancouver's calling-card sound – crumbling bass wumps, jangly guitar filigrees and skunk-shrouded vox – is nowhere more prevalent than in the work of solo strummer Jay Arner. By bundling all this slacker-ish goodness up and adorning it with delicately fluttering analog synths on 'Midnight On South Granville', Jay shows there's more

substance to his wonky lo-fi punk-pop than the Interpol-on-uppers rhythm section might suggest.

► **SOCIAL** @jayarner

► **HEAR HIM** jayarner.bandcamp.com

### Tyrannosaurus Dead

Pop licks and guitar distortion combine gloriously and effortlessly as Tyrannosaurus Dead knock together their fuzzy, energetic take on indie pop. The Brighton five-piece have sat undeservedly under the radar over the past year or so, during which time they've put out consistently catchy and undeniably charming releases through San Diego label Bleeding Gold and London's own Odd Box. An underappreciated gem who are just waiting to be adored.

► **SOCIAL** @t\_dead

► **HEAR THEM** tyrannosaurusdead.bandcamp.com

### Lion Bark

Brighton boys Lion Bark blend hazy guitars with layered harmonies on their debut tracks 'Two Prongs'/'Longhorns', amounting to a couple of prime slices of Real Estate-via-Spectrals indie pop. ➔

## BAND CRUSH

### Jake Bugg



## Honey Honey

"I don't really like a lot of contemporary music – even my friends' stuff. Don't tell them that, obviously! But the band that have been supporting me the last couple of months, Honey Honey, they're cool. They're from Tennessee. It's like country music, but it's cool. That stuff doesn't really get a chance over here."

► For daily new music recommendations and exclusive tracks and videos go to [NME.COM/NEWMUSIC](http://NME.COM/NEWMUSIC)

Vök

It's knee-deep in reverb and overflowing with melody – just about enough to make you think it's summer all over again.

► **SOCIAL** facebook.com/lionbarkmusic  
► **HEAR THEM** soundcloud.com/lion\_bark  
► **SEE THEM LIVE** Brighton The Hope (December 4)

### Xenia Rubinos

Xenia Rubinos fronts a duo with Marco Buccelli, but they sound more like a carnival curated by ATP: gaudy, overdriven keyboards blare against frantic drumbeats, like Poly Styrene collaborating with Death Grips' Zach Hill – though Xenia draws from her South American heritage to write surrealist, folkloric lyrics like, "He ties my heart in knots/ Just like Polish sausages".

► **SOCIAL** @xeniarubinos  
► **HEAR THEM** xeniarubinos.com  
► **SEE THEM LIVE** London Shacklewell Arms (December 11), Manchester Castle Hotel (12)

### Gorgeous Bully

Originally working alone from his bedroom in Plymouth, Gorgeous Bully's Thomas Crang has upped sticks and sound – swanning off to Manchester and recruiting himself a full band in the

process. While the songs keep their heavily distorted and deliciously raw guitar pop sound, there's more depth and a greater sense of self-assurance than before. Keep ears peeled for an EP on Art Is Hard in 2014.

► **SOCIAL** @gorgeousbully  
► **HEAR THEM** gorgeousbully.bandcamp.com  
► **SEE THEM LIVE** Manchester Fallow Cafe (December 6)

### Ape House

Ape House's ferocious shows are starting to take place outside the legendary raves they host at the Uxbridge warehouse they call home. The six-piece met at school and uni and bonding over a love of Pixies, Can and The Strokes soon led to savage guitar licks, melodic fragments and an electrifying live presence from frontman Ronan Loughney.

► **HEAR THEM** soundcloud.com/ape\_house

### Horror Stories

Newly formed London dance duo Horror Stories have sparked interest with their debut track 'Eden', which is a stonking stew of airy synth pads and choppy vocal samples. Thrown together it sounds like a contemporary



Dios Mio

remix of Coldcut's 'Doctorin' The House'.

► **SOCIAL** twitter.com/horrorstories  
► **HEAR THEM** soundcloud.com/horrorstoriesmusic/

### Flesh

Reigniting the Britpop fire with brawn and guts, Flesh make grubby-nosed indie rock that's somewhere

between 'Parklife'-era Blur and noughties garage revivalism. As well as a snotty cover of Babybird's 'You're Gorgeous', the Manchester trio's debut EP is jam-packed with big moments.

► **SOCIAL** @lufvleshh  
► **HEAR THEM** soundcloud.com/lufvlesh/herr

### Sway Clarke II

Toronto-born Sway has a knack for splicing trippy, late-night atmospherics with beefed-up production and soaring choruses. The Berlin resident penned (and guests on) 'Tears Run Dry', a piano-led tearjerker off Tinie Tempah's new LP, while solo debut 'I Don't Need Much' looks set to catapult him into Frank Ocean and Drake's downcast R&B territory.

► **SOCIAL** @SwayClarkell  
► **HEAR HIM** soundcloud.com/sway-clarke-ii

## Radar NEWS ROUND UP

### FREE-KIN GREAT

Australia-via-Brighton act Kins have given *Radar* an exclusive unreleased track from their album sessions. Called 'Optimistic', the song was written during the same basement-flat recording sessions in Kemp Town that spawned their album, and is available as a free download from NME.COM/newmusic now.

### YOOFs ANNOUNCE DEBUT

Bournemouth brothers Yoofs release their debut album 'Something' on February 3 via Strong Island Recordings. The duo recorded the 12-song collection at home, and it features contributions from Angus James and Oliver James of fellow Bournemouth newcomers The Death Of Pop.



Slaves



Yoofs

### SLAVES ANNOUNCE SINGLE

Kent two-piece Slaves have announced two new releases, starting with a re-press (with bonus tracks) of their mini-album 'Sugar Coated Bitter Truth', out on January 13. After that there's a self-funded seven-inch and digital release with brand new track 'Where's Your Car Debbie?' and two B-sides.

### BEAR GNAWS PAWS

Glasgow's Paws have been recording their new album in upstate New York – where, as singer Phil tells us, they had an unlikely run-in with a black bear. "It walked right past our open door and onto the porch, about six feet away from me," he says. Providing they don't get eaten, the new record will be out next year on Fat Cat.

► For daily new music recommendations and exclusive tracks and videos go to [NME.COM/NEWMUSIC](http://NME.COM/NEWMUSIC)



Naomi Pilgrim

## Vök

Life has warmed up for Margrét Rán Magnúsdóttir and Andri Már Enoðsson following their recent stellar turn at Iceland Airwaves. Winners of this year's Músíktilraunir (Iceland's Mercury Prize equivalent, kind of), the duo's woozy electronica carries a definite whiff of The xx. Key track

## Radar LABEL OF THE WEEK



### What's Your Rupture?

► **FOUNDED** In 2003 by Kevin Pedersen  
 ► **BASED** New York  
 ► **KEY RELEASES** Love Is All – 'Nine Times That Same Song' (2006), Parquet Courts – 'Light Up Gold' (2012)  
 ► **RADAR SAYS** Originally formed after Pedersen and his friend Max gained notoriety around NYC for their stand-up comedy act, the label has since gone on to be one of America's most respected, with a roster to die for.

'Before', with its sparing, padded percussion and sombre guitar notes, certainly fuels the comparison.

► **SOCIAL** facebook.com/Vokband

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

## Values

New Jersey producer Adam Rehman's second EP as Values – 'EP 2' – is a three-track exploration into club-friendly beats and synthpop experimentalism. Combining elements of lo-fi bedroom recordings with a shimmering disco desire, the resulting music on 'The Less I Say' is a pulsating EDM track that's just as suitable for low-key basement parties as it is for the biggest dancefloor.

► **SOCIAL** facebook.com/valuesmusic or soundcloud.com/values

► **HEAR HIM** values1.bandcamp.com

## Turtle

Glasgow's Jon Cooper is the man behind the eyebrow-raisingly named Turtle, and his fantastic debut 'Who Knows' EP was released in early November. Its title track is a slow-burning piece of beauty, simmering under swelling electronics and stuttering beats, and the rest of the EP follows suit perfectly, throwing in additional glitchy guitars and vocals along the way.

► **SOCIAL** facebook.com/weareturtle

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

## Naomi Pilgrim

Having spent the past few years laying down backing vocals on Lykke Li tracks, Barbados-born vocalist Naomi has stepped into the spotlight on her own with 'No Gun'. A self-deprecating pop banger built around sparkling steel drums, pulsing bass and Naomi's snarky but sweet coos of "I've found my soulmate, but we're screwing just for fun", 'No Gun' is the sound of a budding talent beginning to fire on all cylinders.

► **SOCIAL** @iamnaomipilgrim

► **HEAR HER** soundcloud.com/

## NEW SOUNDS FROM WAY OUT

This week's columnist

**HUW STEPHENS**

Radio 1 presenter



## HUW LENDS AN EAR



The seventh Sŵn Festival in Cardiff last month was a lot of fun. It's a huge team effort, with venues, promoters, volunteers and the small Sŵn team putting on a great big party in Cardiff. To see it grow into the beautiful beast it now is has been amazing. I enjoyed seeing Swansea's **Heavy Petting Zoo** play. And, being from Cardiff, that's a big thing for me to say. Their intense, joyous onstage romp through their songs was utterly captivating, and I bloody loved it. Peski have been putting out ace records for 10 years now, including Cate Le Bon and Race Horses. Their current artists are breathtaking. Check **Gwenno's** interesting electropop, and **Y Pencadlys'** (The Headquarters) German-inspired dance. Also, their party starter is a producer called **Plyci**, who makes the most pleasurable, fucked-up beats. Their Peski Nacht nights are the pride of Cardiff right now. After Gareth Bale.

There's no-one quite like Bristol's **Oliver Wilde**. He loves psych, pop, shoegaze and folk, and they're all rolled into one on his album 'A Brief Introduction To Unnatural Light Years' on Howling Owl. It's pretty astounding.

At Reykjavik's Iceland Airwaves Festival recently I saw a lot of good stuff. For a country with such a small population (I counted some 320,000 people when I was there), the amount of great music being made there is crazy. I particularly enjoyed **Vök**, who bring their bedroom electro alive onstage, and play tunes that are both minimal and massive. They have a few albums out and they're worth investigating.

There's a lot of odd electronic music being made in Reykjavik, with Hermigervill's set of Theremin techno

being a standout moment for me, and **Lord Pusshwhip's** (above) dark, repetitive beats accompanied by some disturbing visuals are good too. **Seabear** are an Icelandic collective who seem to be nurturing something special, and **Sóley** is one special talent. I saw her play to a few

thousand folk late at night, and it was so, so quiet for her. She had us all under her command thanks to her beautiful voice. With such a small population, bands can become massive quite quickly in Iceland, and Airwaves is a brilliant experience.

I've also been listening to and reading a lot about Johnny Cash recently, as he is my specialist subject on *Celebrity Mastermind*, which will be on over Christmas. Now you know. Sadly, I'm not allowed to wear black... ■



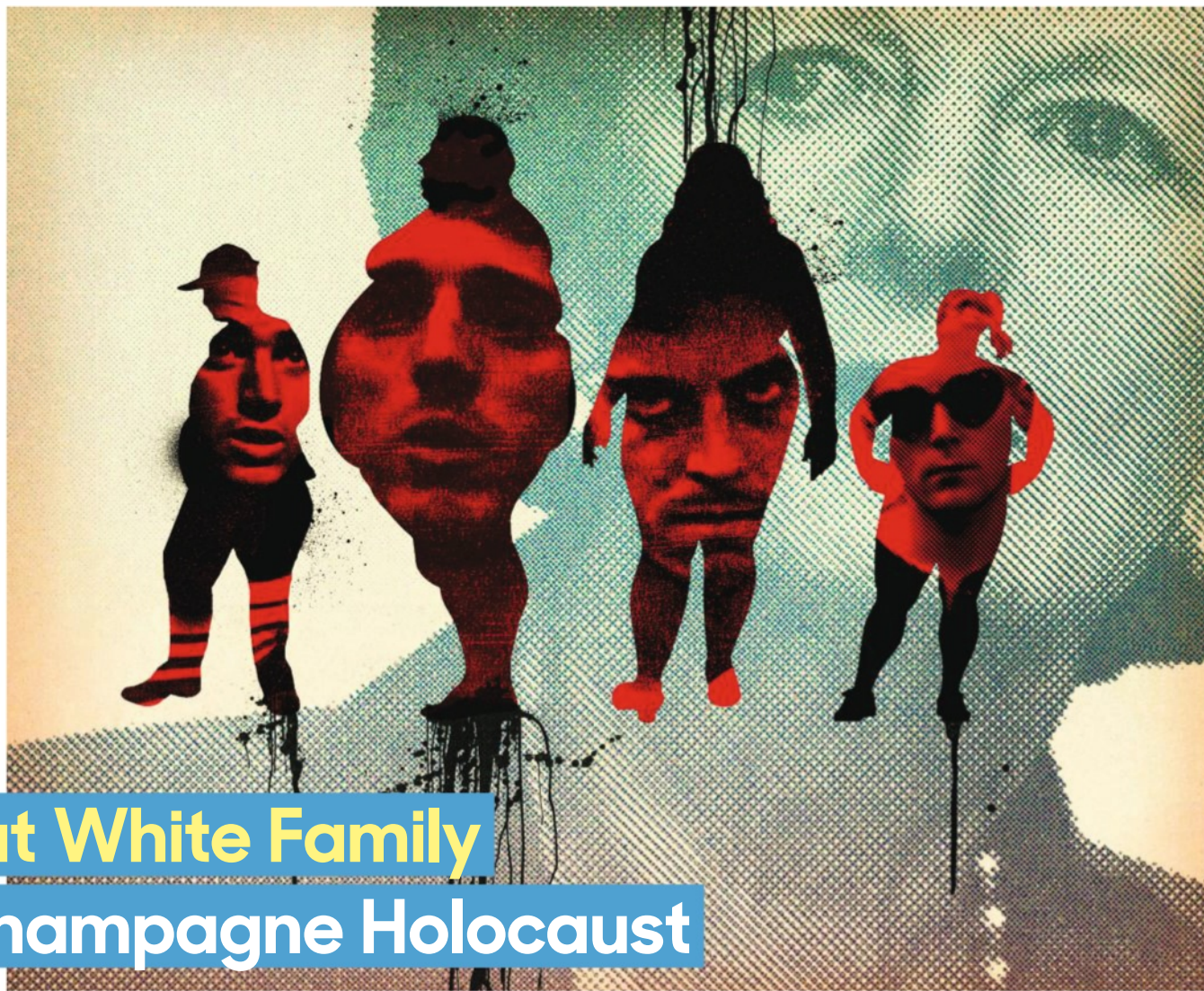
Oliver Wilde

**"Oliver Wilde's love of psych, pop, shoegaze and folk is astounding"**

Next week: Alt-J's Thom Green

# WorldMags.net Reviews

► THE DEFINITIVE VERDICT ■ EDITED BY TOM HOWARD



## Fat White Family Champagne Holocaust

**Political, satirical and downright perverse, the south Londoners' debut is finally released on CD**



conform to cliché themselves, including once smashing their instruments during a bad gig in Camden. They appear to be the quintessential outsider band, but they're conscious of their place in the music industry (guitarist Saul Adamczewski was previously frontman of major label signings The Metros) and their intention to cause chaos within it. They're the best new band in London. But, as someone wrote under the YouTube clip of them destroying their instruments, they're also "a bunch of wankers".

► South London's Fat White Family are a mass of contradictions. The six members have impeccable taste in music, but have also released some of 2013's most tasteless songs. They say they're satirising rock'n'roll clichés, but the anger at the heart of the band makes them

In April, their Bandcamp-released debut album 'Champagne Holocaust' leaked into existence with all the grace of pus oozing from an infected wound, and now it's getting an official CD release. According to their Facebook page, they've already moved on from it; they're recording a follow-up and they're broke and starving. They recently sent out an SOS for a Chinese takeaway to be sent to a Brixton pub that doubles as their HQ. In April, when Margaret Thatcher died, they hung a banner that said 'The Witch Is Dead' outside it and made the papers. "There is no other war than class war," they said in an interview at the time, and were recently photographed at Karl Marx's grave.

Musically, 'Champagne Holocaust' is a fantastic racket – a decrepit, squatty take on vintage American bands like The Cramps and The Gun Club. You also hear the abrasive directness of post-punk groups like The Fall and The Birthday Party and the band claim affection

ILLUSTRATION: JIMMY TURRELL

for both Charles Manson's deranged recordings and the songs Serge Gainsbourg made with Jane Birkin. It's an intoxicating stew – depraved and black-fingered, the aural equivalent of how Peter Doherty looks. They're also capable of being very funny. In the droney, smacked-out

## FAT WHITE FAMILY: NEED TO KNOW

**They're based**  
in south London.

**Their members are**  
Lias Saudi (vocals), Saul Adamczewski (vocals and guitar), Adam J Harmer (guitar), Nathan Saudi (keyboards), Joseph Pancucci (bass) and Dan Lyons (drums).

**They sound like**  
The Cramps, The Fall and The Brian Jonestown Massacre.

**They're releasing**  
a split EP with Trash Mouth labelmates Taman Shud on Christmas Day, and currently trying out new material for a second album.

**They claim to**  
have signed their record contract next to Karl Marx's grave in Highgate Cemetery.

**They also say**  
they formed after going to a country music club night in London that's called Easycome.

**Social**  
@fatwhitefamily

"it was supposed to be about the music industry". The record is undoubtedly an antidote to the creeping conservatism in rock, typified by that photo of Haim with David Cameron. But it's also music that's constantly on the brink of collapsing under the weight of its own politics, poverty and vicious intent. ■ PHIL HEBBLETHWAITE

### THE DETAILS

► **RELEASE DATE** Out now ► **LABEL** Trash Mouth ► **PRODUCERS** Liam Malik and Saul Adamczewski ► **LENGTH** 38:54 ► **TRACKLISTING** ►1. Auto Neutron ►2. Is It Raining In Your Mouth? ►3. Who Shot Lee Oswald? ►4. Without Consent ►5. Special Ape ►6. Cream Of The Young ►7. Wild American Prairie ►8. Borderline ►9. Heaven On Earth ►10. Bomb Disneyland ►11. Garden Of The Numb ► **BEST TRACK** Who Shot Lee Oswald?

'Who Shot Lee Oswald?', singer Lias Saudi poses the question, then runs through a series of increasingly preposterous counter questions: "Was it the FBI? Was it the CIA? Was it the BBC? Was it The Velvet Underground? Was it Bobby Davro?"

Elsewhere, their humour is crass and intentionally stigmatising. 'Is It Raining In Your Mouth?' is a repulsive song about oral sex. 'Cream Of The Young' – musically, their best track – speaks of desiring a "15-year-old tongue". Parody, they say, and an attempt to confront a taboo in a manner that's self-consciously literary. 'Champagne Holocaust' often sounds like a sonic interpretation of a William Burroughs or Marquis De Sade novel, a David Cronenberg film or Peter Greenaway's *The Cook, The Thief, His Wife & Her Lover* – wilfully artful, but vile and disturbing. Not always, though. And elsewhere, the shock is how anaesthetised they can sound – on 'Garden Of The Numb' and opener 'Auto Neuron' they sound completely blank.

Fat White Family say they named their album 'Champagne Holocaust' after listening to Oasis, and because

## MORE ALBUMS

**Rosie Lowe**  
**Right Thing EP** 37 Adventures



Burial: so much to answer for. It's over seven

years since his self-titled debut, but William Bevan's reverberating late-night warble still looms large over today's musical agenda. London-based Rosie Lowe is the latest to shuffle onto his soundscape with a four-track debut of off-centred soul, featuring production by Kwes and Dave Okumu of The Invisible. The title track is shrouded by an androgynous vocal that picks through the embers of an old relationship and is a moving listen. The hiccupping electronica of '10K Balloons' and 'Me & Your Ghost' could see Rosie pegged as the female James Blake. The question is, can a refreshing of his sound, however accomplished, replicate his success? 7

■ LEONIE COOPER

**Destroyer**  
**Five Spanish Songs EP**

Merge



"The English language seemed spent, despicable, not easily

singable," Destroyer's Dan Bejar said when he announced 'Five Spanish Songs', an EP of cuts written by Antonio Luque of Seville band Sr Chinarro. Bejar has a wondrous lyrical facility that it'd be a shame for him to forsake – but he's also possessed of a beguiling, breezy touch that acts as a musical lingua franca here. These five songs trade the pastel-hued soft-rock of 'Kaputt' for burnished acoustic guitar jams: 'Babieca' whirls on frantic hand percussion; the dry jauntiness of 'Del Monton' feels made to soundtrack a Richard Linklater film; and 'El Rito' makes Primal Scream's 'Rocks' into something good-natured and communal. 8

■ LAURA SNAPES



**Kele Okereke**

**Heartbreaker EP**

The Bloc Party frontman indulges in some classic-sounding house-inspired tunes

► There's always been an undertow of dance in Bloc Party's music. Their 2005 debut, 'Silent Alarm', was compared to Gang Of Four, but the band's inspiration was disco rather than post-punk – specifically early-'80s New York four-piece ESG and their track 'Moody'. Now Bloc Party are on ice, frontman Kele Okereke has reinvented himself as a DJ. And here he goes the whole nine yards with an EP of unadulterated dancefloor action, and on one of the most important electronic labels of the moment, Crosstown Rebels, to boot. The synth riff on 'Get Up' is a fuzzy, euphoric rush; 'God Has A Way' adds a jabbing metallic snare into the mix; and the title track ups the tempo and adds a Chicago-style male vocal

– it sounds like Okereke himself, put through some kind of digital transformation. It's bang on the trend for classic house-inspired grooves. More importantly, Okereke isn't faking it. This is the real deal. ■ CHRIS COTTINGHAM



### THE DETAILS

► **RELEASE DATE** Out now on vinyl, available to download on Dec 9 ► **LABEL** Crosstown Rebels ► **PRODUCERS** Kele Okereke, Tom Belton ► **LENGTH** 25:23 ► **TRACKLISTING** ►1. Heartbreaker (Feat. Bobbie Gordon) ►2. God Has A Way (Feat. Darryl Rich) ►3. Get Up ►4. Heartbreaker (Recondite remix) ► **BEST TRACK** God Has A Way

### Seams

**Quarters** Full Time Hobby



It's best to leave haughty techno purism at

the door when confronted with the debut Seams album. James Welch, its creator, makes loop-based electronica from his Berlin base, but pays scant regard to the city's club scene, and was initially inspired by

Beck and Tunng. Despite this, 'Quarters' doesn't map uncharted territory. Tracks are generally unhurried, bucolic and use lo-fi textures as tools. And unlike Four Tet, Seams' most evident influence, Welch displays little dancefloor nous. Conversely, these cheerful jumbles of loops and kickdrums aren't the kind of ambience you can sink into. ■ NOEL GARDNER

# Reviews

## Eyedress Supernatural EP

Abeano



"I know I'm wrong and I'm sorry if I made you cry",

sighs 23-year-old Manila-based producer Idris Vicuña on 'Nature Trips', the ghostly opener to his debut release. It's a slice of skittering bedroom-pop that veers from remorse to defiance ("I've been

doing drugs 'cos I don't give a fuck", he says). But it's not until the grand 'Tokyo Ghost' that Vicuña eventually unveils how much pain he's in: "Please don't break my heart", he begs with an air of resignation, "Please don't break my soul". 'Biolumine', meanwhile, is twinkling and otherworldly, and the instrumental 'No Competition' takes garage beats and slathers them in repetitive synths. It's a heightened, ominous end to a sublime EP.

■ RHIAN DALY

8

## Loom Lice EP

Hate Hate Hate



Listen to the shameless Stooges-like thrust on 'Salt' and

the homage to Nirvana's sludgier moments on the sleazy 'Acid King City', and there's no getting away from how derivative Loom's sound is. But in Tarik Badwan (pictured in howling live mode on the sleeve) they have a frontman with enough personality and energy

in his Faris-in-pain yowl to make moments hidden within their garage-y racket their own. Hear him drawl "No I don't answer to you, and I've got nothing to prove" on 'Acid King City' and be drawn into his world. Another plus is that Loom's cover of The Jesus Lizard's 'Seasick' on this debut EP doesn't grab as violently as their own tunes, which is testament to the power they're capable of creating when left to their own devices.

■ JAMIE FULLERTON

6

## Logos

Cold Mission Keysound



Logos is an east London producer, and his debut

album is a tribute to grime's origins in the early 2000s. Logos has spoken about how the album is informed by the sense of loss he feels for that period, and as such the fledgling sounds of grime pioneer Wiley's microgenre Eskibeat are everywhere: hollow bass, cold synths, gun samples and even the odd jungle lick on numbers such as 'Alien Shapes' and 'Wut It Do'. But 'Cold Mission' is more than a nostalgia trip. Tracks like 'Stasis Jam' and 'Atlanta 96' are dark, ambient sci-fi soundtracks, whereas 'Menace' and 'Seawolf' are such abstract and disjointed takes on the genre they create something entirely new and exciting. This is grime evolved.

■ HUW NESBITT

8

NME  
ALBUM  
OF THE WEEK

Toy

## Join The Dots

Cosmic Londoners dig deep into krautrock and psych for album number two



Toy's 2012 self-titled debut was all about blending the diverse guitar genres of folk, psych and post-punk.

Early single 'Left Myself Behind'/'Clock Chime' recalled both New Order and Syd Barrett, a feat that few other contemporary psychedelic bands except Deerhunter have achieved. 'Join The Dots' maintains Toy's stance as masters of creativity, then controls and expands it.

Where it really impresses is in its long blasts of expansive weirdness. Instrumental opener 'Conductor' sets the

tone, with a 10-minute stretch of ambient keys and a simple, repetitive beat that explodes into a crescendo of screeching guitars, not unlike 'Set The Controls For The Heart Of The Sun' by Pink Floyd. Elsewhere, things get stranger. The title track ends similarly violently,



underneath guitarist Tom Dougall singing about time travel, and album closer 'Fall Out Of Love' is filled with riffs reminiscent of the second half of 'I Am The Resurrection' by The Stone Roses. It's immersive stuff, and an album of this alone would be fantastic.

It's not all like that, but that's no bad thing either. Much of the album adheres to familiar pop structures, but it's far from conservative. In an interview last year, bassist Maxim Barron enthused about krautrock, a genre that wasn't as obvious on Toy's debut as it is here. 'You Won't Be The Same' sounds like '70s legends Can jamming with The Mamas & The Papas; the mechanical rhythm of 'To A Death Unknown' is worthy of Neu!; and 'Too Far Gone To Know' has a touch of Berlin-era Bowie about it.

So what's the catch? Well, Dougall relies too much on overly simplistic lyrics, and it gets a bit annoying. "I stay here endlessly/Every fear caresses me", he sings on 'Endlessly'. "Left to wander, far beyond the places they have known", he goes on 'Left To Wander'. But this is a minor flaw in what is otherwise a strong second album from a band in the ascendancy.

■ HUW NESBITT

8

## THE DETAILS

►RELEASE DATE December 9 ►LABEL Heavenly ►PRODUCER Dan Carey  
►LENGTH 60:43 ►TRACKLISTING ►1. Conductor ►2. You Won't Be The Same  
►3. As We Turn ►4. Join The Dots ►5. To A Death Unknown ►6. Endlessly ►7. It's Been So Long ►8. Left To Wander ►9. Too Far Gone To Know ►10. Frozen Atmosphere  
►11. Fall Out Of Love ►BEST TRACK Fall Out Of Love

## Erol Alkan Illumination EP

Phantasy



Erol Alkan has the Midas touch. Metronomy and Tame

Impala line up for his remixes, his Phantasy label released albums by Daniel Avery and Connan Mockasin this year, and he was behind Trash, the club at the heart of London's electro-rock scene from 1996 to 2006. So perhaps it's understandable that it's taken him this long to release a solo record. 'Illumination' is the product of years spent perfecting the skill of making thousands of bodies dance to leftfield sounds: there's a joyous slab of Chicago-indebted piano house, some weird-ass techno and even some big beat, all mangled into mesmeric grooves that spiral off into unexpected places. The only quibble? With only three tracks, it's too darn short.

■ KATE HUTCHINSON

7

bEEdEEgEE

## Sum/One

Gang Gang Dance producer

Brian DeGraw goes solo,  
with mixed results

If you wanted to pinpoint one of the fundamental revolutions in popular music over the last decade or so, it would be the collapsing of borders.

From Timbaland's Arabic-tinged hip-hop productions to Vampire Weekend's collegiate reworkings of highlife, musicians have leapt on ethnic and exotic sounds with an enthusiasm that's sometimes resembled plunder.

Gang Gang Dance were always one of the more intriguing exponents of this phenomenon. A New York group mixing cutting-edge electronic experimentation with a hippyish, earth mother vibe, their bewitching pop dove into a melting pot of African pop, grime, Bollywood scores and gypsy folk music. Crucially, though, it never felt like appropriation or gentrification, such was its impulsiveness and its capacity to amaze and confuse in equal measure.

Gang Gang Dance have been quiet since 2011's 'Eye Contact', but 'Sum/One' finds the group's keyboardist and production maestro, Brian DeGraw, striking out solo. Recorded in the WORMBIN, a home studio built in the wilds of Woodstock in

upstate New York, it comes on like a digitally sharpened take on late-period Gang Gang Dance: fluid, worldly electronic music that drizzles raincloud synths and diaphanous vocals over beats that womp like bro-friendly EDM or snap and growl like early grime. If you're looking for antecedents, the blip'n'bass movements of 'Helium Anchor' or 'Bricks' – an orchestral sex jam periodically swarmed by a cloud of angry cyborg cicadas – loosely resemble the unorthodox bass jams of Rustie, Hudson Mohawke *et al.* But there's also a glossy spaciness to the textures and melodies that places 'Sum/One' vaguely in a 4AD lineage; not too far, when you think about it, from ethereal '80s sorts AR Kane or Cocteau Twins.

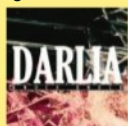
When it works, it's great. The best moments here – 'Overlook' and 'Quantum Poet Riddim' – draw their power from the slippery rhythmic constructions of grime and bashment, although DeGraw doesn't serve these up raw: by the time he's finished with them, they're dotted with microscopic tics and shivers, glowing with lustrous melodies or laced with the robotic repetitions of a sampled diva. When he invites in actual guest stars, though, the results feel a bit flat. Hot Chip's Alexis Taylor is dropped into the seven-minute '(FUTD) Time Of Waste', which opts to dumbly reinvent Hot Chip with added bells and whistles rather than do its own thing. Lovefoxxx of CSS pops up on 'Flowers', but there's no sass here, just something lightweight and moody. Ultimately, perhaps that hints at why 'Sum/One' doesn't totally convince. It's smartly done but strangely rootless, roaming far and wide but without a place to call home. ■ LOUIS PATTISON



## ▶ THE DETAILS

▶ **RELEASE DATE** December 2 ▶ **LABEL** 4AD ▶ **PRODUCER** Brian DeGraw ▶ **LENGTH** 44:16 ▶ **TRACKLISTING** ▶ 1. Helium Anchor ▶ 2. Like Rain Man ▶ 3. Empty Vases ▶ 4. Overlook ▶ 5. (FUTD) Time Of Waste ▶ 6. Bricks ▶ 7. Flowers ▶ 8. (Intellectual property) ▶ 9. Quantum Poet Riddim ▶ **BEST TRACK** Overlook

**Darla**  
Knock Knock EP  
Ignition 45s



Newbie  
Manchester-  
via-  
Blackpool  
three-piece

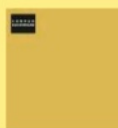
Darla are deeply in love with the filthy sounds of '90s US grunge. Top this off with singer Nathan Day's impressively melodic bellow and the band's low-slung rumble adds up to an extremely radio-friendly package. The hooks are as gigantic as the lyrics are

intriguingly dark, and not just on lead track 'Queen Of Hearts', where Day asks: "Anyone up for a kill?/ I don't like the way they looked at me/Don't tempt my head with thrills". 'Napalm' shudders along full of early Green Day gobbiness, and the hyper-speed 'Choke On Bones' channels the spirit of pre-'Songs For The Deaf'-era Queens Of The Stone Age with pummeling efficiency. This is dirty and exciting stuff.

■ JAMIE FULLERTON

8

**Conrad Schnitzler**  
Gold Bureau B



Listening to  
krautrock  
is not the  
method of  
studying the

West German economy of the 1970s we'd recommend. While the nation experienced financial turbulence, its brightest, most self-indulgent synthesizer-strokers obviously made hypnotic hay on incredibly expensive gear. Conrad Schnitzler, who died in 2011 aged 74, played in early versions

of Tangerine Dream and Cluster, before both gained recognition via Branson and Bowie respectively. His drama-soaked keyboard compositions, often released on cassette, only reached tiny audiences, but 'Gold' – 14 untitled late-'70s tracks – confirm that his recent reappraisal isn't just a case of bloggers fetishising the obscure. Sometimes blissful and pulsing, sometimes a proto-techno clatter, Schnitzler's vision was remarkably ahead of its time. ■ NOEL GARDNER

7

RECENTLY  
RATED IN NME

**Torres**  
Torres

"The Georgia-born songwriter exercises white-knuckle control across these 10 torrid songs. 'Torres' is wrought with haunting emotions and full of masterful storytelling." (NME, November 23)

9

**Eraas**  
Initiation

"Shares the musical DNA of 1990s Bristol, with its trip-hop beats and thick, dubby basslines. The band's real majesty comes in ghostly vocals, hissing field recordings and phonographic samples." (NME, November 9)

8

**Eminem**  
The Marshall  
Mathers LP 2

"Eminem hones in on what he does best: brooding and fuming with scary intensity. He's made a record that, while not a masterpiece, can sit alongside his best." (NME, November 16)

7

**The Blow**  
The Blow

"The duo are specialists in shining a light on a tricky love affair. No-one actually ever put out a request for an indie Pet Shop Girls, but thank goodness The Blow answered the call anyway." (NME, November 16)

8

**Beastmilk**  
Climax

"'Climax' polishes Beastmilk's iron-curtained grandiosity slightly while maintaining the chilly Cold War-era paranoia embedded in their lyrics." (NME, November 23)

8

# Lizzo

## Twinking with Har Mar and rapping about Jack The Ripper. Meet Lizzo

She's spent time in underground groups – electropop duo Lizzo & The Larva Ink, prog-rock band Elypseas – but becoming a solo rapper has been the breakthrough for Minneapolis-based rapper Lizzo. It's the way her rhymes about cookies and Happy Meals sit alongside the bits about murdering her enemies (*"Cut up a nigga and hang him like Jack The Ripper"* on 'Batches & Cookies'). The lines are delivered sarcastically, as collaborator Sophia Eris performs a series of synchronised dance moves. But behind the fun there is knowledge and craft: the wobbling bassline of 'Hot Dish' hints at a love of early-'90s G-funk, live drumming brings the frenzied pace of 'Faded' to life, and her soulful voice is let loose at the end of 'Pants V Dress'. Closer 'WERK Pt II' steals the show, though, with Lizzo deciding to *"twerk like a boss"* over a trap beat. Half an hour later she's at it again during Har Mar Superstar's headline set...

■ SIMON BUTCHER

8



31

# Sound Control Manchester

Nov 15

JENN FIVE

# Queens Of The Stone Age

**SSE Hydro, Glasgow**  
**Saturday, November 16**

**It takes a while for Josh Homme to impose himself, but when he does he leaves us dirty and dishevelled**

An evening spent in the presence of Josh Homme – a man so manly his surname literally translates as ‘Man’ – always runs the risk of leaving you feeling like a beta male by comparison. The Queens Of The Stone Age frontman looks like he’s been blasted out of granite, the sort of guy who fixes his own car, kills his own meat and could never be anything other than what he is. If the fates had conspired to have him managing a McDonald’s instead of fronting one of the world’s last great rock’n’roll bands, his basic elemental cool would remain undimmed: if you ever bought a Big Mac from him, you’d walk away feeling awed and relieved that he hadn’t kicked your ass for asking him to hold the gherkins. He’s just that much of a badass.

**TONIGHT THEY FACE DOWN A ROCK CLICHÉ – THE ARENA SHOW. PULLING IT OFF PROVES TRICKIER, HOWEVER**

Yet while the story behind QOTSA’s new album ‘...Like Clockwork’ – one of depression, illness and death (or a few seconds of it, anyway) – might have served as a reminder that even Homme isn’t entirely invulnerable, in its wake, the band themselves have become more successful than ever. Queens Of The Stone Age have always thrived by embracing and subverting classic rock clichés in equal measure – naming themselves ‘Queens’ because ‘Kings’ sounded too macho; making music that’s as much about sensuality as brutality, meant for dancing, not moshing to – and tonight, they face down another of them: the arena show. Pulling it off on their own terms, however, proves trickier than expected. There are almost 12,000 people here tonight, and to the ones sat way up in the nosebleeds, even Homme’s imposing six-foot-five frame must register as little more than a ginger speck. As they open on the lascivious, low-key grind of ‘Keep Your Eyes Peeled’, they look

and sound strangely small – huddled together onstage in tight formation, their performance determinedly stripped-back and loose, they seem like they’re playing to the 2,000 or so people on the floor and hoping it translates to the 10,000 seated behind them.

After that somewhat muted opening, the next two songs – ‘You Think I Ain’t Worth a Dollar, but I Feel Like A Millionaire’ and ‘No One Knows’ – help liven things up, but for better or worse, while there’s no reason why they can’t eventually grow into venues of this size, Queens are not yet possessed of an arena band mentality. They play all but one track from ‘...Like Clockwork’ tonight, which is fine: taken on its own merits, that album certainly ranks at the top end of their oeuvre, and the pummelling ‘My God Is The Sun’ and industrial-strength sleaze of ‘If I Had A Tail’ are undoubted highlights of this 20-song set.

Unfortunately, they play only three cuts from ‘Rated R’ (one of the greatest rock

DANIEL HARRIS, SCOTT SALT

**SETLIST**

KEEP YOUR EYES PEELED    YOU THINK I AIN'T WORTH A DOLLAR, BUT I FEEL LIKE A MILLIONAIRE    NO ONE KNOWS    MY GOD IS THE SUN    BURN THE WITCH    I SAT BY THE OCEAN    ...LIKE CLOCKWORK    IN THE FADE    IF I HAD A TAIL    KALOPSIA    LITTLE SISTER    FAIRWEATHER FRIENDS    SMOOTH SAILING    MAKE IT WIT CHU    SICK, SICK, SICK

How good?

10  
2

albums of the noughties) and none at all from their 1998 debut (which feels like an even bigger oversight). The new record's mournful, foreboding title track and the twisted psychedelia of 'Kalopsia' are not without their charms, but coming as they do at the expense of 'Avon' or 'The Lost Art Of Keeping A Secret', you'd be forgiven for thinking them slightly extraneous.

To his credit, as the show progresses and the crowd remains conspicuously well behaved, Homme eventually seems to realise this. "You didn't think we'd gone that soft, did you Glasgow?" he asks as the manic one-note riff to 'Feel Good Hit Of The Summer' makes its long-awaited appearance. "You know we came here tonight to get you drunk, high and laid." It's a tacit admission of what Queens of the Stone Age excel at. This is a band whose very best songs always seem to be set to the rhythm of gyrating hips, and when they hit on the right groove, they can be irresistible: the lecherous slow-jam of 'Make It Wit Chu' is one such example, as is the distended freakout of 'Better Living Through Chemistry' (a song, Homme helpfully informs us, "about telling the men in white coats to go fuck themselves"). Tonight isn't without its frustrations, but there are enough of these moments to ensure that you leave feeling as you should after witnessing a Queens Of The Stone Age gig: a little dirty, a little dishevelled, and ready to roam forth into the night in search of danger. ■ BARRY NICOLSON

#### THE VIEW FROM THE CROWD



**Ross Beattie, 24, Glasgow**

"We were sitting miles away from the band, but it was still really cool. I felt they'd missed out a few songs that we really wanted to hear, but I guess they've got a big enough pool of songs now that they can do what they want."



**Ross Lumsden, 28, Aberdeen**

"They don't tour the UK that often, so I was pretty excited to see them, and they were really good. I felt they missed out a lot of stuff, but that's always going to happen when a band has a new album out, I guess."



**Steven Miles, 30, Glasgow**

"It was incredible, there was such a good buzz about the place and I thought the venue was great as well. I've only listened to the new album a couple of times, but I really enjoyed hearing it live – the new songs sounded explosive."



**Paul Taig, 30, Airdrie**

"It was epic. They started off with a new tune, which was unexpected, but towards the end, they played a lot of classics, which was great. I like the new tunes, but to be honest, I prefer the classics."

BETTER LIVING THROUGH CHEMISTRY

GO WITH THE FLOW

THE VAMPIRE OF TIME AND MEMORY

FEEL GOOD HIT OF THE SUMMER

A SONG FOR THE DEAD

7

## MORE GIGS

### Yuck

Hare & Hounds, Birmingham

Saturday, November 16

The departure of a frontman can be tough for a band. And when Daniel Blumberg left Yuck early this year the remaining members reverted, foetal-like, to playing sets heavy with material from their 2011 debut, largely ignoring this year's 'Glow & Behold'. But it's a revitalised quartet who step onstage tonight and launch straight into scuzz-pop belter 'Middle Sea'. 'Out Of Time' and 'Rebirth' also get a workout, and the 12-song set is balanced between the second and first album tracks that have developed a harmonious friendship. At times bassist Mariko Doi's vocals get lost in the walls of dreamy distortion, but this performance suggests Yuck are coming to terms with starting anew. ■ AMY SUMNER

7

### Torres

The Sugar Club, Dublin

Monday, November 18

Dressed in black against blood-red curtains, Mackenzie Scott informs the crowd that she didn't expect to be playing Europe so early on in her career. Given the impressionistic songwriting of her bold debut album, it's easy to forget the Brooklyn-based singer is just 22. But tonight that becomes a little harder. Performing alone with a damaged electric guitar, Scott flits from delicate restraint to dramatic eruptions, her face contorting animatedly as she imbues songs such as 'Honey' and 'Jealousy And I' with a rawness absent on record. It makes for a 10-song set of both intimacy and excess, suggesting the only thing missing here is the composure of experience. ■ CIAN TRAYNOR

8

## Television

Academy 2, Manchester

Sunday, November 17



Tom Verlaine finds lots to moan about as the legendary band show they're still up to the job

"Can you turn the lights down? It's causing a shadow on my guitar strings," asks Tom Verlaine. This year might have provided Television's most extensive schedule of shows in aeons, but there's no winning smile or easy-going showboating from the still icily cool frontman of the legendary post-punk band, and everyone – from photographers to lighting crew and sound engineers – are subjected to his ire tonight. Frustrations culminate in the encore as he re-starts 'See No Evil' – "It sounds like crap up here," he complains, before leaving sharply.

He's the only person not enjoying himself, though. The set is frequently sublime, taking in seven-eighths of their seminal debut album 'Marquee Moon', and reminding the audience just how vital a record it remains, 36 years after its release. Even if the looser-playing, more flamboyant Jimmy Rip has now replaced Richard Lloyd, the jabbing, interlocking guitar parts he's inherited remain grip-tight with Verlaine, whose own playing retains his trademark balancing act between graceful stumbling and virtuosity. It slips most obviously towards the latter on the lengthy unreleased jam 'Persia', and embraces the former during the meandering breakdown of 'Marquee Moon'.

Verlaine's hair is greyer now, and bassist Fred Smith possesses the healthy paunch of good living, but together Television are still some of the coolest musicians on the planet. No histrionics tonight, no fireworks – just one of the best bands of the past 40 years proving they're still up to the job. ■ SIMON JAY CATLING

#### SETLIST

- Prove It
- Little Johnny Jewel – Part I & II
- Elevation
- 1880 Or So
- Torn Curtain
- Venus
- Persia
- Guiding Light
- Marquee Moon
- See No Evil

8

## Kanye West

Barclays Centre, New York  
Tuesday, November 19

The Yeezus Tour features a throne of human bodies, a nod to Muhammad Ali and a series of extended monologues

▶ Seeing Kanye West perform live feels like being punched in the stomach, or falling a great distance in a dream. The same sense of breathlessness is the only response to watching the rapper face down a dancer dressed as a furry red-eyed beast on top of a set piece shaped like a glacial mountain, or charge across the stage like a bull. The impact of his live show cannot be overstated. In every moment of it, you feel what he feels.

Tonight's first half consists of a Chief Keef cover ('I Don't Like') and tracks from 'Yeezus', the most remarkable of which is his attack on modern racism, 'New Slaves'. The bass is so thick you can feel it in your teeth, and Kanye takes pleasure in playing with the crowd in the chorus. "You see there's leaders", he begins, then stops and allows the thousands of people here to answer "...and there's followers". The parallel between the lyrics and what's actually happening in the room is deeply cool. He works his way through 'Send It Up', 'Black Skinhead' and 'I Am A God' before moving away from the new album for 'Graduation' track 'Can't Tell Me Nothing', which he delivers while standing in one place. He spits out the lyrics so ferociously you can see his muscles twitching.

Kanye refrains from any stage banter for the first 10 songs, apart for one moment when he repeats his own name twice. He saves his talking for after 'Coldest Winter' and 'Hold



My Liquor', when he starts giving a series of extended monologues about "the nature of creativity", the importance of "speaking your own truth", and why his ego is not only deserved, but a kind of self-preservation. "I don't say creative genius as a compliment to myself, I say it as a burden to myself," he explains in a speech that precedes a gorgeously stripped-down version of 'Stronger'. In another diatribe he describes a phone call from an executive of a "multi-billion-dollar company" who tried to give him advice about his conduct in interviews. "He only ever saw one person pull this off, and it's Muhammad Ali," he says before launching into a verbal smackdown of anyone trying to tell anyone else how to live their lives: "I don't want anybody hating on you on Instagram, commenting and telling you how to be."

He wears a mask for 90 per cent of the show (there are four overall, each one bedazzled in its own special way), and it rams home Kanye's appreciation for everything theatrical.

**AT ONE POINT, AN ACTOR PLAYING JESUS COMES ONSTAGE TO BLESS KANYE. LIKE THE ENTIRE EVENING, IT'S BOMBASTIC AND RIDICULOUS**

The sparse set is made up of a mountain, an elongated triangular stage, a screen upon which varying stages of sky are projected and, unfortunately, the anonymous bodies of various all-female dancers. Costumed in flesh-coloured catsuits and masks to create the appearance of nudity, erase their identities and hint at servitude, they are the show's only flaw. At one point they actually come together to form a throne for Kanye to sit on. It's uncomfortable watching them writhe around like that.

Before 'Jesus Walks' – the song the audience



## SETLIST

ON SIGHT NEW SEND IT MERCY POWER COLD BLACK I DON'T LIKE (CHIEF KEEF COVER) I AM A GOD CAN'T TELL ME NOTHING COLDEST WINTER HOLD MY LIQUOR I'M DRUNK AND HOT GIRLS GUILT TRIP HEARTLESS BLOOD ON THE LEAVES I WONDER RUNAWAY HEY MAMA STREET LIGHTS LOST IN THE WORLD HEARD 'EM SAY STRONGER

How good?

10  
2



goes the most batshit for tonight – an actor playing Jesus comes onstage to bless Kanye, touching his face as he kneels before him. Like the entire evening, and like Kanye, it's bombastic and ridiculous.

"I wish you could see my tears right now," he howls near the end of the show between grand orations about pain, art and celebrity and versions of 'Heard 'Em Say', 'Flashing Lights' and 'All Of The Lights'. But when he takes off his mask after final song 'Bound 2' and walks around the perimeter of the stage to touch every fan he can get his hands on, he doesn't look sad. In fact, he's beaming.

■ AMY ROSE

9

## White Denim

### The Haunt, Brighton

Sunday, November 17

Texans White Denim look like the preppiest rock stars around, but as they fire up with the tricky riffs of 'Anvil Everything' they morph convincingly into fierce, psychedelic garage-band mode. Austin Jenkins consistently picks out piercing guitar solos while, between vocals, James Petralli's head lolls back and his eyes close. The first 45 minutes of this performance are absolutely breathless, but unfortunately the band falter as technical hitches find guitarist Petralli wrong-footed by the loss of his effects pedals. They rally for a thundering jam through the fuzz boogie of 'Distant Relative Salute', their live reputation remaining intact.

■ STUART HUGGETT

7

## The Family Rain

### The Ruby Lounge, Manchester

Monday, November 18

It's freezing outside, and the brothers from Bath are trying to rectify that. "I want to see things get hot, people throwing their shirts in the air and jumping around," says Family Rain frontman William Walter just two songs in. The gritty 'Carnival' opens the set, before 'Friction' causes a bouncy, sweaty pit, which continues for 'Binocular's' glam-sleazy riffs. "This is only lukewarm. Things are about to get fucking crazy!" he says as 'Reason To Die' slams out and he instantly jars around the stage. "For a Monday night, this has been ridiculous," he says at the end. No-one lost their shirt, but he's absolutely spot on.

■ SIMON BUTCHER

8



## 02 Academy, Bristol

Saturday, November 16

### The brothers struggle to replicate their awesome summer shows

▶ This year has been spectacular for Howard and Guy Lawrence, and at this summer's festivals their live show took the tracks from their Number One album 'Settle' to new levels as guests like Aluna Francis from AlunaGeorge, Friendly Fires' Ed Macfarlane and vocalists Sam Smith and Jessie Ware came onstage to liven up the sight of a couple of men standing behind their laptops. Every show was a triumph for live dance music.

Tonight the duo are starting their second UK tour of the year, and headlining Bristol's biggest venue for the first time. Right away, it sounds flat. The brothers position themselves behind a mass of wires, drumpads, keyboards

and synthesizers, and as the lights dim they launch into 'F For You'. Guy sings along to his own pre-recorded vocals while Howard bashes away at his pads and drums, triggering samples and adding the occasional crash cymbal. It looks 'live', but the extra elements struggle to register behind the barrage of bass and beats.

Things blend into 'When A Fire Starts To Burn', which, again, sounds just as it does on

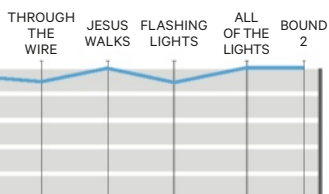
record. It's as clean, precise and uplifting as ever, but cold. Even Guy reaching for a bass guitar to pluck does little to change the sound or dynamic of the song and distinguish this as a live performance. "I can't tell you how good it is to be back in the UK," Howard says with a smile, referring to the band's lengthy tour around Australia and America, before 'Boiling'. It's begging for a surprise appearance from the song's guest vocalist Sinead Harnett. Instead, her pre-recorded lines such as "Somethin' is boilin', boilin' in me/ Someone is toyin', toyin' with me" are only just discernible behind the enormous bass shaking the venue. The stage looks empty. Only a few people are dancing.

And so it goes on. A couple of pre-album tracks, 'Tenderly' and 'Flow' are only recognised by a minority, and Disclosure look increasingly cut off from their surroundings. 'You & Me', 'White Noise', 'Running' and 'Voices' lift the mood a little and get some hips wiggling, but it's only when Sam Smith storms the stage to do his thing on 'Latch' that this feels anything like a gig. It highlights the position Disclosure currently find themselves in: they're popular enough to sell out big venues, but their finely tuned club tracks are more suitable for intimate surroundings. The next step for the brothers is to work out how to create an involving live experience, without relying on guests.

■ JON COOK

### SETLIST

- ▶ F For You
- ▶ When A Fire Starts To Burn
- ▶ To Burn
- ▶ Boiling
- ▶ Tenderly
- ▶ Flow
- ▶ You & Me
- ▶ Stimulation
- ▶ Grab Her
- ▶ White Noise
- ▶ Voices
- ▶ What's In Your Head
- ▶ Running
- ▶ Help Me Lose My Mind
- ▶ Latch





# LIAM FRAY

WIN TICKETS TO SEE HIM PLAY LIVE AT XFM ON 3RD DEC. ENTER NOW AT [XFM.CO.UK](http://XFM.CO.UK)

# THE 1975

WATCH THE EXCLUSIVE LIVE SESSION TRACKS AT [XFM.CO.UK](http://XFM.CO.UK)

# ROYAL BLOOD

CHECK OUT THE LIVE SESSION TRACKS NOW AT [XFM.CO.UK](http://XFM.CO.UK)



**NME** FIND EXCLUSIVE TRACKS AT [NME.COM/FORD](http://NME.COM/FORD)

LISTEN TO XFM ON FM, DIGITAL, MOBILE AND ONLINE AT [XFM.CO.UK](http://XFM.CO.UK)

# BAND OF SKULLS

**MARCH**

23 **LEEDS MET UNI**

24 **GLASGOW QMU**

25 **MANCHESTER THE RITZ**

27 **LONDON O2 SHEPHERDS BUSH EMPIRE**

28 **LONDON O2 SHEPHERDS BUSH EMPIRE**

29 **NOTTINGHAM ROCK CITY**

TICKETS: [KILILIVE.COM](http://KILILIVE.COM) / [SEETICKETS.COM](http://SEETICKETS.COM)

The new album '**HIMALAYAN**' out March 31

[f/bandofskulls](https://www.facebook.com/bandofskulls) [@bandofskulls](https://twitter.com/bandofskulls)

A Kilimanjaro & friends presentation by arrangement with 13 Artists



# WARPAINT

PLUS **ALL WE ARE**



**JANUARY 2014**

**THU 23 BRIGHTON DOME CONCERT HALL**

[BRIGHTONDOME.ORG](http://BRIGHTONDOME.ORG)

**SAT 25 OXFORD O2 ACADEMY**

[LIVENATION.CO.UK](http://LIVENATION.CO.UK)

**FEBRUARY 2014**

**TUE 18 LONDON KOKO**

[GIGSANDTOURS.COM](http://GIGSANDTOURS.COM)

**WED 19 LEEDS O2 ACADEMY\***

[LUNATICKETS.CO.UK](http://LUNATICKETS.CO.UK)

\* RE-SCHEDULED DATE - ORIGINAL TICKETS REMAIN VALID

**THU 20 LIVERPOOL O2 ACADEMY**

[GIGSANDTOURS.COM](http://GIGSANDTOURS.COM)

**FRI 21 BRISTOL O2 ACADEMY**

[TICKETWEB.CO.UK](http://TICKETWEB.CO.UK)

[WARPAINTWARPAINT.COM](http://WARPAINTWARPAINT.COM) // [FACEBOOK.COM/WARPAINTWARPAINT](https://www.facebook.com/warpaintwarpaint)

THE NEW ALBUM **WARPAINT** TO BE RELEASED ON 20 JANUARY 2014

A LIVE NATION, SJM, FUTURE SOUND, DHP AND PCL PRESENTATION IN ASSOCIATION WITH CODA

# ELIZA AND THE BEAR

PLUS GUESTS

**BIG SIXES**

**NORMA JEAN MARTINE**

AN SJM CONCERTS & LIVE NATION PRESENTATION  
BY ARRANGEMENT WITH THE AGENCY GROUP



**THURSDAY 05 DECEMBER**

## LONDON GARAGE

[GIGSANDTOURS.COM](http://GIGSANDTOURS.COM) | [TICKETMASTER.CO.UK](http://TICKETMASTER.CO.UK)

0844 811 0051 | 0844 826 2826

[ELIZAANDTHEBEAR.COM](http://ELIZAANDTHEBEAR.COM)

[f/ELIZAANDTHEBEAR](https://www.facebook.com/elizaandthebear) | [@ELIZAANDTHEBEAR](https://twitter.com/elizaandthebear)

# KOKO

29 NOV

## TEDZED LINUS YOUNG

DJ ALANA B DEVOTION

9.30PM - 4AM / FIRST 100 FREE ENTRY / £5 B4 11PM / £7 AFTER  
TICKETS - 0844 847 2258 / [WWW.KOKO.UK](http://WWW.KOKO.UK)

\*ONLY AT CLUB NME / LIMITED TO 2 DRINKS PER ORDER /

ENDS 13 DECEMBER 2013

*Every  
Friday*

# CLUB NME

6 DEC

**DEXTERS**

**RAC ( DJ SET ) + RUFUS**

13 DEC

**THIS IS CHRISTMAS**

**TIM WHEELER &**

**EMMY THE GREAT**

**SHY NATURE**

20 & 27 DEC

**NO CLUB NME**

**£1.50**

FRIDAY DRINKS\*

8.30-11.30PM

FOSTERS BOTTLES

STRONGBOW BOTTLES



# KOKO



KOKO IN ASSOCIATION WITH SANTA CLAUS,  
X-RAY & TRUST MANAGEMENT PRESENT

## THIS IS CHRISTMAS

## EMMY THE GREAT & TIM WHEELER

**£5 ADV.**

**FRIDAY 13 DECEMBER**

FOLLOW US: [f KOKOLONDON](https://www.facebook.com/kokolondon) [@KOKOLONDON](https://twitter.com/kokolondon)

TICKETS - 0844 847 2258 / [WWW.KOKO.UK](http://WWW.KOKO.UK)

£2 B4 10.30PM / £4 B4 MIDNIGHT WITH STUDENT CARD

BBC Concert ORCHESTRA



## 1980s : the rhythm of a decade

**SATURDAY 30 NOVEMBER, 7.30pm**

Explore the mixed-up, show-off world of the 1980s with Paul Morley and Anne Dudley, founder members of pioneering pop conceptualists Art of Noise, in a one-off documentary soundtrack to the decade you either love, or love to hate.

**BOOK NOW** southbankcentre.co.uk 0844 847 9913

BBC RADIO



THE  
REST  
IS  
NOISE

**SOUTHBANK  
CENTRE**  
The Rest Is Noise inspired by Alex Ross' book The Rest Is Noise

academy events present

# HAPPY MONDAYS

the 25th anniversary tour

**bummed**

plus all the hits  
PLUS VERY SPECIAL GUESTS

*The Sinking Ship*

PLUS SULK

**bummed...**  
WINNER OF Q MAGAZINE  
CLASSIC ALBUM AWARD 2013

### NOVEMBER 2013

THUR 28 O<sub>2</sub> ACADEMY LEICESTER  
FRI 29 O<sub>2</sub> ACADEMY NEWCASTLE  
SAT 30 O<sub>2</sub> ACADEMY LEEDS

### DECEMBER 2013

SUN 1 O<sub>2</sub> ACADEMY GLASGOW  
WEDS 4 THE FORUM, HERTFORDSHIRE  
THUR 5 O<sub>2</sub> ACADEMY BOURNEMOUTH  
FRI 6 O<sub>2</sub> ACADEMY BIRMINGHAM  
SAT 7 O<sub>2</sub> ACADEMY LIVERPOOL  
THUR 12 O<sub>2</sub> ACADEMY SHEFFIELD  
FRI 13 O<sub>2</sub> ACADEMY OXFORD  
SAT 14 O<sub>2</sub> ACADEMY BRISTOL

ticketweb.co.uk 0844 477 2000  
happymondaysonline.com

AN ACADEMY EVENTS & CLASSIC SLM PRESENTATION

ACADEMY EVENTS IN ASSOCIATION WITH FRUIT PIE MUSIC PRESENTS

## MY LIFE STORY

20th YEAR  
CELEBRATIONS  
1993-2013

my life short  
STORY TOUR

14 November: Oxford O<sub>2</sub> Academy2  
15 November: Bournemouth The Old Fire Station  
16 November: Brighton Sticky Mike's Frog Bar  
17 November: Bristol O<sub>2</sub> Academy  
23 November: Sheffield O<sub>2</sub> Academy2  
24 November: Glasgow O<sub>2</sub> ABC2  
29 November: Leicester O<sub>2</sub> Academy2  
30 November: Birmingham O<sub>2</sub> Academy2  
1 December: Liverpool O<sub>2</sub> Academy2

\*see website for full details on line ups and special guests

**19th DEC · O<sub>2</sub> SHEPHERD'S BUSH EMPIRE**  
original full ORCHESTRAL lineup

Limited VIP tickets available for exclusive extra set, meet and greet and bar until 1am.

Box Office: 0844 477 2000 www.ticketweb.co.uk www.mylifestory.uk.com

## Ocean Colour Scene

### the marchin' already tour

**BEDFORD CORN EXCHANGE**  
TUE 26 NOVEMBER 01234 718 112  
**NOTTINGHAM ROCK CITY**  
WED 27 NOVEMBER 0845 413 4444  
**NORWICH THE NICK RAYNS LCR UEA**  
THU 28 NOVEMBER 01603 508 050  
**CARDIFF UNIVERSITY GREAT HALL**  
SAT 30 NOVEMBER 02920 230 130  
**OXFORD O<sub>2</sub> ACADEMY**  
SUN 01 DECEMBER 0844 477 2000  
**BOURNEMOUTH O<sub>2</sub> ACADEMY**  
MON 02 DECEMBER 0844 477 2000  
**GLASGOW BARROWLAND**  
TUE 03 DECEMBER 0844 477 2000  
**LEEDS O<sub>2</sub> ACADEMY**  
TUE 17 DECEMBER 0844 477 2000  
**LIVERPOOL O<sub>2</sub> ACADEMY**  
THU 19 DECEMBER 0844 477 2000  
**MANCHESTER THE RITZ**  
FRI 20 DECEMBER 0844 338 0000  
**NEWCASTLE O<sub>2</sub> ACADEMY**  
SAT 21 DECEMBER 0844 477 2000

**LONDON O<sub>2</sub> SHEPHERDS BUSH EMPIRE**  
THURSDAY 12 & FRIDAY 13 DECEMBER 0844 338 0000

(agency & c/card bookings subject to booking fee)

PROMOTED BY ACADEMY MUSIC GROUP, ORCHARD ENTERTAINMENT, DHP, REGULAR MUSIC  
AND 3A ENTERTAINMENT IN ASSOCIATION WITH ART & INDUSTRY

oceancoloursce.com



## RUNRIG

# 40

### PARTY ON THE TOUR SPECIAL ANNIVERSARY CONCERTS

2014

TUE 25 MAR Corn Exchange, CAMBRIDGE 01223 357 851  
WED 26 MAR City Hall, SHEFFIELD 0114 2789 789  
THU 27 MAR O<sub>2</sub> Apollo, MANCHESTER 08444 777 677  
FRI 28 MAR Hexagon, READING 0118 960 6060  
SAT 29 MAR Symphony Hall, BIRMINGHAM 0121 345 0602  
MON 31 MAR Sage Gateshead, GATESHEAD 0191 443 4661  
TUE 01 APR Royal Concert Hall, NOTTINGHAM 0115 989 5555  
WED 02 APR Guildhall, PORTSMOUTH 0844 847 2362

BookingsDirect.com • 0844 338 0000

(Agency & c/card bookings subject to booking fee)

runrig.co.uk



## JONNY LANG LIVE

25 APRIL 2014 LONDON  
O<sub>2</sub> Shepherds Bush Empire 0844 477 2000

0844 338 0000 - BookingsDirect.com  
(Agency & c/card bookings subject to booking fee)



24 hr TKT HOTLINE: 0844 338 0000 • BOOKINGSDIRECT.COM

(Agency & credit card bookings  
subject to booking fee)



**NME**

YOUR ONE STOP SHOP FOR TICKETS

**TICKETS**

**GIGS**

**FESTIVALS**

**COMEDY**

**& MORE**

**NME.COM/TICKETS**

FOLLOW US ON TWITTER FOR NEW TOUR ANNOUNCEMENTS & TICKET OFFERS  @NME

# NME Guide

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



## BOOKING NOW

The hottest new tickets on sale this week

### Metronomy

After over a year away from the stage, Metronomy mastermind Joe Mount (above) reunites with Oscar Cash, Anna Prior and Olugbenga Adelekan to take new album 'Love Letters' on the road.

#### How are you feeling about playing the new album live?

Joe Mount: "I'm excited! The nice thing about playing a new record live is that as long as the new stuff sounds pretty true to the recordings, you can have a bit of fun with the older stuff. It should be enjoyable! I'm looking forward to working out 'I'm Aquarius'. I remember when I was recording the vocals, I was hyperventilating – it's quite fast, so I'm a bit worried I might collapse. I might have to get in training."

#### You told NME recently that you've overcome your self-consciousness. Is that going to change your performance?

"I'm not sure. I'll try and be more professional. I don't know how that will manifest itself but it's my new way forward. It's been a year since I performed so I'm sure I'm going to get quite nervous again. We've got some warm-up shows before, so I'm sure it'll be like riding a bike."

#### Is the stargazing app that accompanied 'I'm Aquarius' a hint of some exciting new things in your stage show?

"I guess that's what we're going to find that out over the next few weeks [in rehearsal]. We've got some different ideas and we're

also playing pretty big venues, for us at least, so we need to fill them one way or another. We'll definitely try and make it look classy!"

#### ► THE DETAILS

► **DATES** Liverpool Academy (March 13, 2014), Manchester Ritz (14), Nottingham Rock City (17), Leeds Academy (18), Glasgow ABC (19), Newcastle Academy (20), Birmingham HMV Institute (21), Portsmouth Pyramids Centre (23), Bristol Academy (24), Oxford Academy (25), Norwich UEA (26), London O2 Brixton Academy (28)

► **SUPPORT ACTS** TBC

► **PRICE** £15.50; London £16.50

► **ON SALE** now ► **FROM** NME.COM/tickets with £1.65–£3.15 booking fee

### St Vincent

After touring with her former Talking Heads man and 'Love This Giant' collaborator David Byrne this year, Annie Clark returns in 2014 on her own. The new album is due early next year, but the New York musician has put a snippet of a new track online. Catch her at two dates in February to get a fuller preview.

► **DATES** London O2 Shepherds Bush Empire (February 20, 2014), Manchester The Cathedral (21)

► **SUPPORT ACTS** TBC

► **PRICE** London £18.50; Manchester £16.50

► **ON SALE** now

► **FROM** NME.COM/tickets with £1.80–£1.98 booking fee

### Temples

The Kettering neo-psych quartet have announced their long-awaited debut album will be out on February 10. They'll follow it by getting back out on the road.

► **DATES** Glasgow Oran Mor (February 24, 2014), Hull Fruit (25), Nottingham Rescue Rooms (27), Leeds Stylus (28), Manchester Academy 2 (March 1), Oxford Academy 2 (3), Birmingham Institute (4), Cardiff Globe (6), Bournemouth Old Fire Station (7), London O2 Shepherds Bush Empire (8)

► **SUPPORT ACTS** TBC

► **PRICE** £11; London £14

► **ON SALE** now

► **FROM** NME.COM/tickets with £1.10–£1.40 booking fee; Glasgow from ticketmaster.co.uk with £2.25 booking fee; Hull from hullboxoffice.co.uk with £1.10 booking fee

### Darkside

Nicolas Jaar and Dave Harrington bring their 2013 album 'Psychic' to the UK. They'll make their shows unique by using slides and projectors, and creating reflections and

"light portals" to match their bright electronica.

► **DATES** Glasgow Art School (March 26, 2014), Manchester The Ritz (27), London The Coronet (29)  
 ► **SUPPORT ACTS** TBC  
 ► **PRICE** Manchester and Glasgow £12.50; London £15.50  
 ► **ON SALE** now  
 ► **FROM** [NME.COM/tickets](http://NME.COM/tickets) with £1.25-£3.15 booking fee; Glasgow from [thearches.co.uk](http://thearches.co.uk) with £1 booking fee

### Skaters

The NYC adoptees will release their album 'Manhattan' days before they leave for Bristol. Join them as they bring a slice of the Big Apple's garage rock to some of the UK's sweaty spaces.

► **DATES** Bristol The Exchange (February 27, 2014), Birmingham Hare & Hounds (28), Leeds The Cockpit 2 (March 1), Nottingham The Bodega (2), Glasgow King Tut's Wah Wah Hut (3), Manchester Deaf Institute (4), London Dingwalls (5), Southampton Joiners (6)  
 ► **SUPPORT ACTS** TBC  
 ► **PRICE** £8.50; London £10  
 ► **ON SALE** now  
 ► **FROM** [NME.COM/tickets](http://NME.COM/tickets) with 85p-£1 booking fee

### Outfit

The Liverpool quintet's 2014 will start with a bunch of shows around the country, where they'll play a selection of tracks from debut album 'Performance'.

► **DATES** Glasgow Broadcast (January 22, 2014), Newcastle Cluny (23), Sheffield The Harley (24), Nottingham The Bodega (25), Bristol Start The Bus (27),



Skaters come to the UK in the New Year

Birmingham Hare & Hounds (28), London XOYO (29), Brighton Blind Tiger (30)  
 ► **SUPPORT ACTS** TBC  
 ► **PRICE** £7; London £8.50  
 ► **ON SALE** now  
 ► **FROM** [NME.COM/tickets](http://NME.COM/tickets) with 75p-£2.40 booking fee; Glasgow from [ticketweb.co.uk](http://ticketweb.co.uk) with £1 booking fee

### Foxes

Louisa Rose Allen's debut album 'Glorious' is due out on March 3, right in the middle of her next UK tour.

► **DATES** Liverpool East Village Arts Club (February 24, 2014), Birmingham The Library (25), Glasgow King Tut's Wah Wah Hut (26), Oxford O2 Academy 2 (28), Nottingham Stealth (March 1), Brighton The Haunt (2), London Scala (4), Leeds The Cockpit 2

(6), Bristol Thekla (7), Manchester The Ruby Lounge (8)

► **SUPPORT ACTS** TBC  
 ► **PRICE** £8; London £10  
 ► **ON SALE** now  
 ► **FROM** [NME.COM/tickets](http://NME.COM/tickets) with 80p-£1.96 booking fee

### Earl Sweatshirt

The Odd Future man returns to the UK in spring to play tracks from 'Doris'. Expect special guests.

► **DATES** London Electric Brixton (March 23, 2014), Glasgow Garage (24), Manchester Academy (25)  
 ► **SUPPORT ACTS** TBC  
 ► **PRICE** London £18.50; Manchester and Glasgow £15  
 ► **ON SALE** now  
 ► **FROM** [NME.COM/tickets](http://NME.COM/tickets) with £1.50-£1.85 booking fee; Glasgow from [ticketmaster.co.uk](http://ticketmaster.co.uk) with £2.25 booking fee

### Arctic Monkeys

The Sheffield band have had a remarkable 2013, but they're already looking towards next year. They have already announced some festival headline slots for next year (Optimus Alive and T In The Park), and now come these two huge outdoor shows at London's Finsbury Park. Aussie psych faves Tame Impala, old friend Miles Kane and promising new Brighton duo Royal Blood join them in support.

► **DATES** London Finsbury Park (May 23 & 24, 2014)  
 ► **SUPPORT ACTS** TBC  
 ► **PRICE** £55  
 ► **ON SALE** now  
 ► **FROM** [NME.COM/tickets](http://NME.COM/tickets) with £5.50 booking fee

## TOUR NEWS

### Bombay Bicycle Club

The returning north London quartet have added a second show at the Albert Hall in Manchester to their spring 2014 tour. Tickets are on sale now for the March 21 show, and still available for every date of the tour except Brixton Academy on March 13, which is sold out. The band will release their currently untitled fourth record on February 3.

### Glastonbury

Lily Allen has confirmed her appearance at Glastonbury next June. It will be her first appearance at the festival since her Pyramid Stage slot in 2009. She revealed she was playing in an interview with Nick Grimshaw on BBC Radio 1. "It's official. I got the news yesterday," she told the DJ last Tuesday. "I'm doing an acoustic session at the stone circle on Sunday night." The singer also announced she would be doing "16 weeks of festivals over the summer, and then a tour."



41





**NME PRESENTS THE 90s**

3CDs FEATURING OASIS, BLUR, THE PRODIGY, THE STONE ROSES, THE VERVE, RADIOHEAD, JAY-Z

**THE DEFINITIVE 90S ALBUM.**

OVER 50 TRACKS FROM A DECADE THAT INSPIRED A GENERATION.

**ON SALE NOW**

Catch a sneak preview of Wild Beasts' new material on their live dates



# GOING OUT

Everything worth leaving the house for this week

## Wild Beasts

The Cumbrian group are back next year with a fourth album, the follow-up to 2011's 'Smother'. Devoted fans can get a sneak preview in intimate surroundings at four dates this week.

► **DATES** Nottingham Rescue Rooms (November 27), Oxford O2 Academy 2 (28), Sheffield Queens Social Club (29), Norwich Arts Centre (30)

► **TICKETS** £13.50; Oxford £14 from NME.COM/tickets with £1.35–£2.05 booking fee, except Norwich from norwichartscentre.co.uk with £1.20 booking fee

## Peace

The Birmingham band take a break from recording to road-test some new songs at their biggest shows to date, and give fans a hint at the direction their

second album may take. Derbyshire brothers Drengre join them in support on this leg of the tour as they cap off a busy year.

► **DATES** Nottingham Rock City (November 29), Glasgow Queen

Margaret Union (30), Newcastle Digital (December 1), Leeds Metropolitan University (2), Liverpool East Village Arts Club (3)

► **TICKETS** £13.50 from NME.COM/tickets with £1.35–£1.68

booking fee, except Glasgow from ticketmaster.co.uk with £2.25 booking fee

## Jessy Lanza

The Hyperdub-signed singer plays two UK dates in London and Manchester in the middle of her European tour. Expect to hear the electro R&B tracks that make up her debut LP 'Pull My Hair Back'.

► **DATES** London XOYO (November 30); Manchester Soup Kitchen (December 1)

► **TICKETS** London £12.50 from xoyo.co.uk with £1.75 booking fee; Manchester £5 from ticketline.co.uk with 50p booking fee

## Cate Le Bon

Ahead of a full UK tour next year, Cate takes her recently released album 'Mug Museum' on the road for two special dates.

► **DATES** London Bush Hall (November 27), Cardigan River's Edge (29)

► **TICKETS** London sold out; Cardigan £10 from riversedgecardigan.co.uk with £1 booking fee

## John Cooper Clarke

As influential now as he was at punk's peak, John Cooper Clarke is still cited by some of the biggest artists around as a major inspiration. This year, Arctic Monkeys used his words on 'I Wanna Be Yours', while Plan B asked Clarke to appear in his *Ill Manors* film. Catch the performance poet as he plays his last two shows of the year.

► **DATES** Bath Komedia (November 27), Tunbridge Wells Forum (29)

► **TICKETS** £17.50 from NME.COM/tickets with £1.75 booking fee; Tunbridge Wells sold out

## Wiley

The rapper's summer was blighted by Twitter rants and ill-fated festival appearances so it's anybody's guess what sort of performance Wiley will pull out at this one-off appearance. Talking points guaranteed.

► **DATES** Stafford Couture Night Club (November 29)

► **TICKETS** £6.99 from NME.COM/tickets with £1 booking fee

## FIVE TO SEE FOR FREE

Thrills don't come cheaper than this

### 1. Glitches

Nation Of Shopkeepers, Leeds  
East London electro-indie group head north.  
► Nov 27, 8pm

### 2. Lilliput

Pop Recs Ltd, Sunderland  
Local quintet play tracks from 'Who Knows Where The Time Goes?' EP.  
► Nov 28, 6pm

### 3. Ofel

The Waiting Room, London  
Mysterious producer recreates the 'London' EP.  
► Nov 28, 8pm

### 4. The Death Rays Of Ardilla

Bungalows & Bears, Sheffield  
Garage-rock duo play their hometown.  
► Nov 30, 8pm

### 5. Flamingods

The Old Blue Last, London  
Self-proclaimed "psychedelic ethnic pop" band perform 'Sun' LP.  
► Dec 3, 8pm



See The Death Rays Of Ardilla for free in Sheffield this weekend



### Night Beds

Nashville-based singer-songwriter Winston Yellen returns to the UK to give his debut album 'Country Sleep' another live outing a year on from its release.

► **DATES** Brighton The Haunt (December 2), London Scala (3)

► **TICKETS** Brighton £10; London £12 from NME.COM/tickets with £1.20-£1.50 booking fee

### Destroyer

Dan Bejar brings his band Destroyer to the capital for a special one-off show in the ornate surroundings of London's Bush Hall on the day his latest EP 'Five Spanish Songs' is released.

► **DATES** London Bush Hall (December 2)

► **TICKETS** £14.50 from NME.COM/tickets with £1.45 booking fee

### EVENTS

#### Independent Label Market

After holding events all around the world, the Independent Label Market returns to its home in London. Some of the UK's finest indies – including Young Turks, Warp and Domino – come together to sell records and exclusive items, and the organisers have teamed up with The London Brewers' Market to offer custom beers for punters at the event, too.

► **DATES** London Old Spitalfields Market (November 30)

► **TICKETS** Free entry



Unknown Mortal Orchestra play live on 6Music, November 27

# STAYING IN

The best music on TV, radio and online this week

## Unknown Mortal Orchestra

Marc Riley

Earlier this year, Portland's Ruban Nielson and his UMO project released 'Blue Record', an EP of acoustic versions of tracks from their second album 'II'. Nielson drops into the 6Music studio to chat to presenter Marc Riley and play some of those songs live.

► **LISTEN** BBC 6Music, 7pm, Nov 27

### Franz Ferdinand

#### The Mixtape

The first of a two-episode takeover from Franz, as they curate an hour-long playlist for XFM. Expect to hear some of the quartet's favourite songs and the tracks that inspired latest album 'Right Thoughts, Right Words, Right Action'.

► **LISTEN** XFM, 8pm, Dec 1

### Nile Rodgers

#### Talks Music

'Get Lucky' has dominated 2013 and Nile's set with Chic at Glastonbury was one of this summer's highlights. Now Rodgers gets cosy at Abbey

Road Studios to discuss his career in this hour-long show. Expect chat about his time with the legendary disco group and working with music's biggest icons including Madonna, Daft Punk and David Bowie.

► **WATCH** Sky Arts, 9pm, Dec 2

### Andrew Weatherall

#### 6Mix

Former journalist and renowned DJ

and producer Andrew Weatherall provides his latest mix for 6Music. He's remixed the likes of Björk and Manic Street Preachers, as well as working on Primal Scream's 'Screamadelica', so expect a solid two hours of high-end tunes.

► **LISTEN** BBC 6Music, 10pm, Nov 29

### John Lennon

#### Rare & Unseen

As the anniversary of the Beatle's death approaches, look back on his life with this revealing TV documentary. Over 100 minutes, the programme uses rare footage, newsreels and photographs to plot the story of one of the world's greatest ever songwriters.

► **WATCH** Sky Arts, 11.30pm, Dec 3,



Watch Nile Rodgers on Sky Arts on December 2

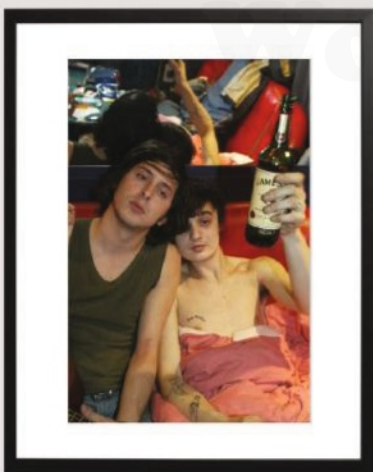
43

**NME** SINGLE ISSUE  
**DOWNLOAD**

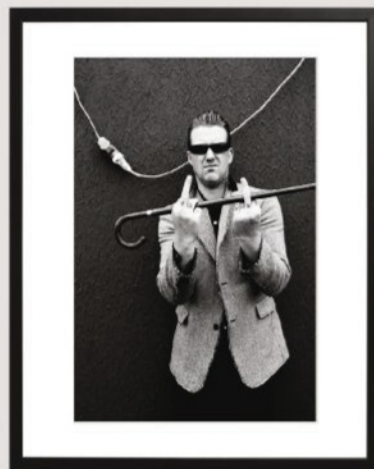
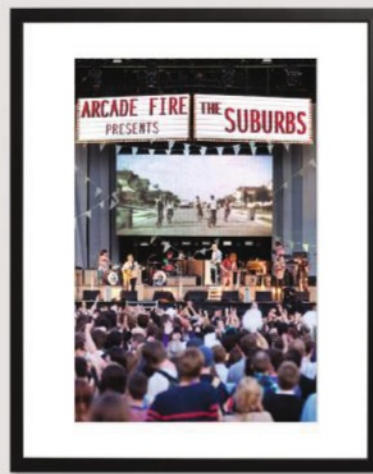
AVAILABLE EVERY WEDNESDAY  
NME.COM/DIGITAL-EDITION



NOW ONLY  
**£1.49**  
SAVE £1



  
**SONIC EDITIONS**  
.....  
THE  
**NME**  
COLLECTION



**Sonic Editions presents The NME Collection**

25 Exclusive prints including The Strokes, Amy Winehouse, Paul Weller, Kings of Leon, The Libertines, LCD Soundsystem & Kasabian.

All prints are hand printed and framed, limited edition and individually numbered. From only **£45** unframed, **£75** framed.

**Visit [www.SonicEditions.com/NME](http://www.SonicEditions.com/NME)**

# MARKETPLACE

EDUCATION & COURSES



access to music

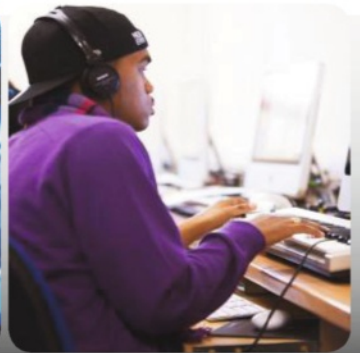
Graded 'Good' by Ofsted

April 2013

## OPEN EVENINGS

Birmingham . Darlington: Wednesday 4th Dec 5-7pm

Brighton . Bristol . Lincoln . London . Norwich . York:  
Thursday 5th December 5-7pm



**Courses for Sept 2014:** Introduction to Music, Music Performance, Music Technology, Music Business, Digital Media, Artist Development, Music Educator

**BOOK NOW!**

the UK's leading popular music college

[accesstomusic.ac.uk](http://accesstomusic.ac.uk) 0800 28 18 42 (from landlines) / 0330 123 3153 (from mobiles)

### STORAGE

### HOME INTERIORS

Really Useful Box

## Music Storage Solutions

CD Storage



Size	CD	Price inc VAT
18XL	50	£11.01*
35XL	95	£14.50*
46XL	125	£16.20*

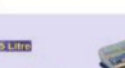
48 Litre XL

35 Litre XL

19 Litre XL

CD/DVD Storage

Size	CD	DVD	Price inc VAT
18L	10	10	£4.95*
6L	30	30	£7.99*
18XL	40	40	£11.01*
22L	40	40	£12.20*
22L	40	40	£15.17*



3 Litre

22 Litre

6 Litre

18 Litre

18 Litre XL

48 Litre XL

60 Litre

60 Litre

18 Litre XL

48 Litre XL

60 Litre

60 Litre

18 Litre XL

48 Litre XL

60 Litre

60 Litre

18 Litre XL

48 Litre XL

60 Litre

60 Litre

18 Litre XL

48 Litre XL

60 Litre

60 Litre

18 Litre XL

48 Litre XL

60 Litre

60 Litre

18 Litre XL

48 Litre XL

60 Litre

60 Litre

18 Litre XL

48 Litre XL

60 Litre

60 Litre

18 Litre XL

48 Litre XL

60 Litre

60 Litre

18 Litre XL

48 Litre XL

60 Litre

60 Litre

18 Litre XL

48 Litre XL

60 Litre

60 Litre

18 Litre XL

48 Litre XL

60 Litre

60 Litre

18 Litre XL

48 Litre XL

60 Litre

60 Litre

18 Litre XL

48 Litre XL

60 Litre

60 Litre

18 Litre XL

48 Litre XL

60 Litre

60 Litre

18 Litre XL

48 Litre XL

60 Litre

60 Litre

18 Litre XL

48 Litre XL

60 Litre

60 Litre

18 Litre XL

48 Litre XL

60 Litre

60 Litre

18 Litre XL

48 Litre XL

60 Litre

60 Litre

18 Litre XL

48 Litre XL

60 Litre

60 Litre

18 Litre XL

48 Litre XL

60 Litre

60 Litre

18 Litre XL

48 Litre XL

60 Litre

60 Litre

18 Litre XL

48 Litre XL

60 Litre

60 Litre

18 Litre XL

48 Litre XL

60 Litre

60 Litre

18 Litre XL

48 Litre XL

60 Litre

60 Litre



Milano  
Swivel & Recline Action  
PU Material  
PU Finish Covered Base  
Available Colours: Black, Brown, Cream  
FREE DELIVERY



Mirage TV Bed  
Size: Kingsize (5'0")  
Colour: Dark Brown  
FREE DELIVERY



Eros  
Massage Recline  
Bonded leather  
Natural Wooden Base  
Available Colours: Black & Brown  
FREE DELIVERY

## interiorsbyruben

ALSO STOCKISTS FOR:

Relaxday Sleepshaper LAGROY Chibbi Relaxcizee simplehuman miBed kaydian JAYBE iStock iStock iStock

## ONLINE SPECIALISTS FOR MODERN & TRADITIONAL

HOME ACCESSORIES • SOFAS & CHAIRS • KITCHEN ACCESSORIES  
DINING • BEDS & BEDROOM FURNITURE

**INTERIORSBYRUBEN**  
**ORDER ONLINE**

OR CALL US ON 01902 711475  
FREE DELIVERY WITHIN THE UK

WorldPay visa

Visit us online at [www.interiorsbyruben.co.uk](http://www.interiorsbyruben.co.uk) | Email: [info@interiorsbyruben.co.uk](mailto:info@interiorsbyruben.co.uk)

Tel: 01902 711475

Really Useful Products Ltd

Unit 2 Network North  
Foxbridge Way  
Barnardston  
West Yorkshire WF5 1TN  
email: [enquiries@reallyusefulproducts.com](mailto:enquiries@reallyusefulproducts.com)

Tel: +44 (0)1924 896477  
Fax: +44 (0)1924 896555



Mags.net

# MARKETPLACE

CLOTHING & ACCESSORIES

**ROCKABILIA.COM**  
OVER 1000 ITEMS FROM YOUR FAVORITE BANDS

**MUM FORD & HE SMITHS**

TEE SHIRTS • BABYDOLLS • LONGSLEEVES • WORKSHIRTS  
HOODED SWEATSHIRTS • COIS • BELTS • BELT BUCKLES • WRISTBANDS  
BEANIES • EMBROIDERED CAPS • CHOKERS • PATCHES • BACK PACKS • NECKLACES  
POSTERS • STICKERS • WALLET • WATCHES • CLOCKS • SHOES • AND MORE...

Rockabilia.com offers the widest selection of music merchandise you will find on the web. Officially licensed memorabilia to hard to find collectibles, make us your source! For a free 120 page catalog visit [rockabilia.com](http://rockabilia.com) or call 001-952-556-1121 or write: PO Box 39 Dept NME • Chanhassen MN, 55317 • USA

**FOR SALE**

**STOCK CLEARANCE - SALE NOW ON**  
**T-SHIRTS £4 - HOODIES - £10**

**WWW.POSTERBAZAAR.CO.UK**  
0044 161 882 0444-SALES@POSTERBAZAAR.CO.UK-63 DUCIE STREET MANCHESTER M1 2JQ

**CHAT OR DATE**  
**10p**  
PER MIN

**0872 100 1002**  
18+ • Helpline: 0944 944 0944, Network extras apply. Live calls recorded. SP: 4D.

FOR SALE

TEXT CHAT

**Mill Hill Music Complex**  
Bunns Lane Works, NW7 2AJ  
020 8906 9991

Recording - Great Live Room with MacPro & Logic 9  
Rehearsals - 10 fully equipped studios from £3.50 hour inc Backline  
Opening April 2012 .....

New studio complex with six fully air conditioned purpose built studios including Dance studio with Harlequin Floor, Private Piano practise room, Composer room, Photo/Video room with infinity wall - full details & pics at studio blog on [www.millhillmusiccomplex.blogspot.com](http://www.millhillmusiccomplex.blogspot.com)  
5 mins walk from Mill Hill Thameslink, 10 mins drive from M1/M25 J2, many local bus routes and ample parking

For all other studio detail  
[www.millhillmusiccomplex.co.uk](http://www.millhillmusiccomplex.co.uk)

**CHEAP Chat 36p**  
**LIVE**  
**0909 860 0074**

To  
advertise  
here  
call Tom  
on  
**020 3148  
2424**

**1960**  
**www.19-60.com**

**EXCLUSIVE FREE INTERACTIVE MAGAZINE OUT NOW!**

**HANGOVER PART III SPECIAL**

**GET IT VIA THE FREE NUTS APP AVAILABLE FROM THE APPLE APP STORE!**

**INSIDE THE BRAIN OF**

**ZACH GALIFIANAKIS LUNACY!**  
**BEST GAGS! INTERVIEWS! PUB AMMO!**  
**ASTOUNDING INTERACTIVE CONTENT!**

**DOWNLOAD NOW!**

**OR SCAN THIS QR CODE TO GET YOURS FREE TODAY!**

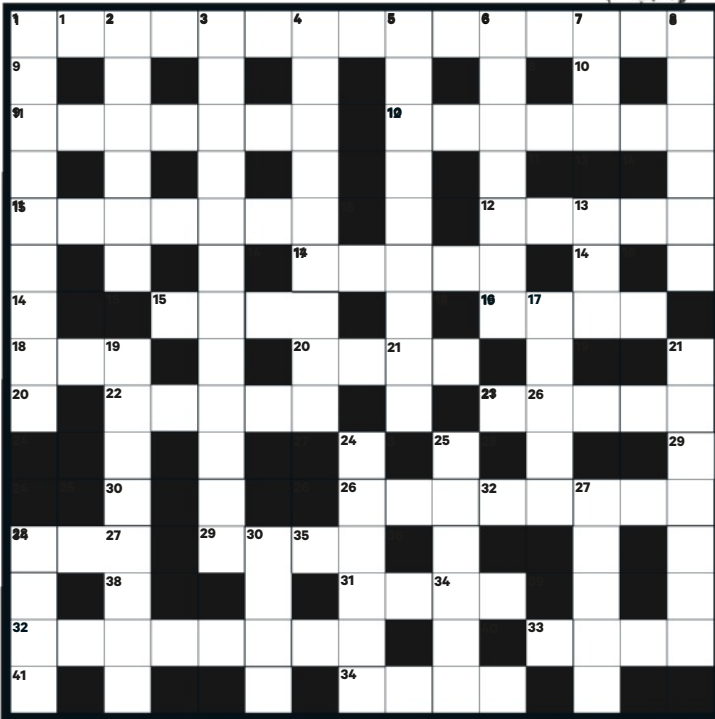
**Nuts**  
Available on iTunes

# THINK TANK

## NME CROSSWORD

Compiled by  
TREVOR HUNGERFORD

WIN £50 WORTH OF SEETICKETS VOUCHERS



### CLUES ACROSS

- 1** Flowers for anyone in particular? (4-7-4)  
**9** I need a lift from Bombay Bicycle Club song (5-2)  
**10** She got to the West Coast through The Doors (1-1-5)  
**11+19D** Empire Of The Sun's musical vision was rather pedestrian (7-2-1-5)  
**12+34A** "In the midnight hour she cried 'more, more, more'", 1984 (5-4)  
**14** (See 28 down)  
**15** "You're a \_\_\_\_\_, what's your name?/No-one's gonna ask you", Yeah Yeah Yeahs (4)  
**16+21D** Haim's album could be grade one, say (4-3-4)  
**18** A bit of nightwork and Utah Saints had their album complete (3)  
**20** Natural material coming from members of British Sea Power and The Rolling Stones (4)  
**22+33A** No violent revolution from Crystal Castles (3-2-4)

### OCTOBER 26 ANSWERS

**ACROSS** 1+4A Shot At The Night, 10 Bitter Rivals, 11+22A Tom Petty, 12 Ting Tings, 15 Travis, 16 Shea, 19+13A Two Weeks, 20 Trouble, 23 Spread Your Love, 30 Popes, 32 Bare, 33 Posies, 34+6D Blue Nile  
**DOWN** 1 Substitute, 2 Out In LA, 3 Alex Trimble, 5 Hives, 7+8D Go! Team, 9+27A Bring The Noise, 11+28D Twenty One, 13 Wait, 14 Stop Me, 17 Hip Hop, 18 Mendes, 21 Orpheus, 24 Rope, 25 OK Pal, 26 Step, 29 Ebb, 31 She

- 23** Taken by The Beatles from Rory Storm And The Hurricanes (5)  
**26** "You ain't never caught a rabbit and you ain't no friend of mine", 1956 (5-3)  
**28+29A** (See 5 down)  
**31** 'Music From Big Pink' was their debut album in 1968 (4)  
**32** Justine Frischmann's band that began with a 'Stutter' (8)  
**33** (See 22 across)  
**34** (See 12 across)

### CLUES DOWN

- 1** Founder of Nashville-based label Third Man Records (4-5)  
**2** Mink De Ville's leisurely walk to complete the recording of 'Spanish \_\_\_\_\_' (6)  
**3** It doesn't have to be during 'A Hard Day's Night', The Beatles can play whenever they want (3-4-2-3)  
**4** James Blake may need to impose cutbacks (9)  
**5+28A+29A** Gripping stuff with a possible deadly twist from Broken Bells (7-2-3-4)  
**6** "Hit me! Harder! I'm getting \_\_\_\_\_", 2011 (2-5)  
**7** Mary J Blige's terrible aim for a song (1-2)  
**8+13D** Black Keys number should be re-worked only by ELO (6-3)  
**17** "We kick back and let the pills do the talking", 2011 (4-1)  
**19** (See 11 across)  
**21** (See 16 across)  
**24** Metronomy lived a sheltered life here (3-3)  
**25** Jean-Jacques \_\_\_\_\_, bass player with The Stranglers (6)  
**27** "Get a house in \_\_\_\_\_, drink cider from a lemon", from Feeder's 'Buck Rogers' (5)  
**28+14A** The Fall were good eggs releasing this single (4-5)  
**30** It's one in the eye for Goo Goo Dolls (4)

Normal NME terms and conditions apply, available at [NME.COM/terms](http://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, December 10, 2013, to: Crossword, NME, 9th Floor, Blue Fin Building, 110 Southwark Street, London SE1 0SU. Winners will be notified via email.

## QUIZ

Compiled by ALAN WOODHOUSE (answers on page 61)

**1** What is the name of the only solo album John Lydon has released?

**2** Which member of Haim is the oldest?

**3** At which London venue did REM play their last ever UK show in 2008?

**4** St Vincent began her musical career as a member of which band?



**5** True or false: Nirvana's debut single was a cover version.

**6** Which British pop trio are named after a French football team?

**7** What do Richard Ashcroft, Wayne Coyne and Tim Burgess have in common?

**8** Which other high-profile band did The Cure's Robert Smith join on two separate occasions?

**9** What was Lou Reed's highest charting album in the UK?

**10** How many years is it since The Rolling Stones have had a UK Number One single?

**11** Paul Hemmings, Neil Mavers and Peter Camell have all been members of which legendary British band?

**12** What was the last album released on Creation Records?

**13** Which 2010 sci-fi film was soundtrack by Daft Punk?

**14** Which PJ Harvey album was produced by Steve Albini?

**15** Which Australian city do Tame Impala hail from?

## THE NME COVER THAT I GONE AND DONE

by CHRIS SIMPSON'S ARTIST



# "THIS IS THE BEST YEAR WE'VE EVER HAD"

48

**Arctic Monkeys have had a dream 2013: releasing their best-ever album, headlining Glastonbury and cementing their position as the UK's biggest band. Barry Nicolson joins them on tour, where a bout of laryngitis temporarily wobbles the 'AM' juggernaut**

PHOTOS BY ED MILES



Arctic Monkeys  
at Zénith de Paris,  
November 8, 2013

**W**elcome to the Monkeys' den. I'm deep in the bowels of Manchester's Phones 4u Arena, beyond the load-in bay where roadies scuttle around carrying flight cases and anaconda-length electrical cables, past the hi-vis-vested sentries who dutifully scan my person for the requisite wristbands and laminates, down a long, grey-walled corridor dotted with rooms that serve – for tonight – as the nerve centre of the year's most hotly anticipated tour. What goes on in these rooms, you ask? Oh, just your common-or-garden backstage japery: sex, drugs, murder, yoga...

"I can't have it at home," says a sheepish-looking Jamie Cook as we make our introductions, "so I have to get my fill on tour."

Fear not, readers: he's not come over all Patrick Bateman on us, though the smartly cut three-piece suit he's wearing *does* give off a distinctly yuppyish vibe. No, he's talking about *Grand Theft Auto 5*, Arctic Monkeys' newest fixation, the sinkhole down which all their spare time currently disappears.

"It's pretty much replaced *Breaking Bad* for us now," he explains. "It's just as addictive, really."

"It's a relationship ruiner," chimes in Nick O'Malley, with the slightly dishevelled, residually stoned manner of someone who's spent more hours in the game's virtual recreation of LA than might be deemed healthy. "We managed to get quite far on it the other night, but we were playing on a different PS3, so we lost the save and had to start over."

Problems, problems. Arctic Monkeys don't know the half of it. This is a band who are used to having things go their way, but rarely on the scale that they have done over the past 12 months. In June, they headlined Glastonbury for the second time, upstaging The Rolling Stones and being voted the summer's best festival headliners by *NME* readers. A couple of months later, they released 'AM' to a chorus of critical raves (not least from this magazine,

who awarded it a perfect 10/10) and earned the distinction of being the first band signed to an independent label to score five consecutive Number One albums. By the time you read this, it will have sold more than a million copies worldwide, with a sizeable number of those sales coming from the US, where they seem to be on the verge of making a genuine breakthrough.

When I meet them, the night after opening their British tour at Newcastle's 10,000-capacity Metro Radio Arena, they are also the bookies' favourite to win the Mercury Prize the following week. Little wonder, then, that when I ask O'Malley what, if anything, has been the low point of this remarkable year, he's momentarily stumped. "It was probably having to make two connecting flights through Poland on me birthday," he says, upon consideration. "Nothing against Poland, like, but I'd rather have been at a disco. Or eating a cake."

**In China, 2013** is the year of the snake. Everywhere else, it's been the year of the Monkey(s). Matt Helders sums it up by saying

that "this is probably the best year we've ever had, in some ways. If the first year were more successful in other people's eyes, it didn't necessarily feel that way in terms of how much we enjoyed it. We feel more comfortable with it now. We're able to enjoy it more." Nevertheless, the

Monkeys are not – in Alex Turner's words – "the sort of fellas who'll walk around high-fiving each other". Even at the best of times, they are a stoic, impassive, frustratingly disyllabic bunch. Ask Jamie Cook about that record-breaking run of chart-topping albums, for example, and he'll simply shrug and say, "It were great for us. It were great for Domino, too." On the topic of the Mercury Prize, it is – I kid you not – "just an honour to be nominated". Individually and collectively, it seems, Arctic Monkeys are never knowingly enthused.

Well, almost never: Glastonbury, they all agree, was something special. Cook reckons that show "will be a highlight for the band forever", while Helders talks about how, compared to their first appearance in 2007, "we were a lot more comfortable, a lot more confident about doing it. We weren't half as nervous as we were the first time, and it definitely felt like we had a right to be there, that maybe we didn't before. It was more like a celebration." For Alex Turner, meanwhile, Glastonbury was all about "hitting that mark, the one that you kind of didn't know was there, but you were looking for it anyway."

What do you mean?

"Well it's like, what makes a good gig? You can have a good gig in Chattanooga or somewhere like that, and it feels as though everything aligns for you. You've got the right kind of hangover, mixed with thinking somebody winked at you



Jamie Cook  
and Alex Turner  
onstage in Paris



over there, plus you've got your new shoes on – or you've found some old shoes that you've forgotten about – and something just...*happens*. And that can come at Chatanooga, or it can come at Glastonbury. What keeps it exciting is that you never know when them moments are gonna be."

Is Manchester another one of "them moments"? It's not on the same scale, certainly, but you have to marvel at how well-practised Arctic Monkeys have become in the art of arena

**"SOMETIMES IT  
FEELS AS THOUGH  
EVERYTHING JUST  
ALIGNS FOR YOU"**  
**Alex Turner**



tours. They know how to command a room of this size, and they're getting better at it all the time. Watching the gig, I wonder to what extent Alex's evolution into a showman – the Nick Cave contortions, the honey-tongued banter, the impeccably gelled quiff that protrudes from his forehead like a shark's fin – is a product of the level the band have found themselves at. He's obviously having fun with it, but as Nick O'Malley notes, it also "sort of had to happen. It couldn't go on the way it was, which was four lads stood there with their heads down, staring at their shoes for 90 minutes." (Ironically enough, Turner's current footwear – patent-leather tasselled loafers buffed to a mirror shine – probably

warrant a good staring at). In any case, as a live band, the Monkeys have never been so impressive and imperious as they are right now. It seems there's no stopping them.

Until there is. Two days after I leave the tour in Manchester, the band play the first of two triumphant shows at Earls Court, where Jimmy Page turns up in their dressing room, reminiscing about his memories of Led Zeppelin playing there back in '75. Dates in Liverpool and Cardiff follow, but on October 30, the 'AM' juggernaut wobbles for the first time when the band lose out on the Mercury Prize to rank-outsider James Blake. The next night, just a few hours before showtime, their gig at Birmingham's LG Arena is cancelled due to "illness". Like everyone else, my first thought is that the Monkeys' post-Mercury sorrows must not have been 'drowned' so much as 'sent screaming to the bottom of the Thames in a pair of concrete boots'. But then their publicist gets in touch to inform me that

Alex has laryngitis, and that the following night's gig in Glasgow – where the second half of our interview was due to take place – will also have to be pulled. Sheffield is the next domino to fall, then Offenbach, the first night of their tour of mainland Europe. The Monkeys are not a band who cancel shows lightly – indeed, this is the first time they've ever done it – so as setbacks go, it's a pretty major one. Meanwhile, nobody seems sure when the show will get back on the road.



**Drummer**  
**Matt Helders**  
**in Paris**

## Arctic Monkeys' 2013 in numbers

# 157,329

First-week sales of 'AM' in the UK

# 1

Act with better first-week UK album sales in 2013 (Daft Punk)

# 42,000

First-week sales in the US

# 6

US Billboard 200 peak their highest yet)

# 13

Festivals headlined

# 1,000,000

Estimated worldwide sales of 'AM' since its release

# 76

Gigs played worldwide

# 4

Shows pulled due to Alex's laryngitis

# 34,000

Number of people the band play to over two nights at Earls Court

## Plans are

hatched for me to rejoin the band in Paris, on November 7. Then it's November 8. Then November 7 again. Everything is up in the air until after they make their return to the stage in Berlin, at which point the flights are booked and everyone crosses their fingers. Even so, when I arrive at the Zénith de Paris, a 6,300-capacity arena on the banks of the Canal de l'Ourcq, I half expect the interview to consist of one-word answers and voice-preserving head movements. Instead, Alex seems to be fully recovered: the first thing I hear as I enter the venue is him belting out 'Piledriver Waltz'. While I wait for the soundcheck to finish, Matt Helders fills me in on recent events.

"We'd done those two Earls Court gigs, and we really had some momentum going," he says ruefully. "Plus it was the first time we've ever had to cancel a gig, which was weird. We had this strange, giddy feeling for those few days – like we'd been misbehaving at school. Obviously

it were upsetting, but there was a weird adrenalin about it, too."

"It's certainly been a bit of a blip," says Alex when he joins us. "I'd been a bit ill for all of the tour, but that's not that unusual, especially at this time of year. I've always got a cold or something. You can play a show with a fever, in a cold sweat or with a broken toe, but once the voice goes, the whole house of cards falls down." Between that and losing out at the Mercury, it's been a pretty lousy week for you guys.

"D'you know what? Walking in there, I don't think we ever expected to win [the Mercury]. I'd sort of suspected it before, but once we got there, it was like... yeah, I can't see us winning this. But it went to a good home, with old James Blake. He was a worthy winner."

Turner, as always, is a hard man to pin down. He seems to exude a perpetual air of nonchalance, yet he'll take an age to answer even the most straightforward question, searching for just the right word, mulling over it for a while, then going back to find a better one. Sometimes he'll talk himself in circles and trail off, before answering – or carefully avoiding – the question all over again. He's ➔

Arctic Monkeys:  
"We like to keep  
the agenda hidden"

also got a habit of addressing you by your first name, which sounds like an innocuous quirk, but it's done in such an arch, overstated manner that you can't help but be aware that he's giving a performance, even if this interview – unlike most of his recent ones – is conducted with his sunglasses off.

Sometimes, he's just outright deceptive. In recent weeks, there's been talk of big things afoot for next summer. The Monkeys are on their third UK arena tour in four years, have headlined all the major festivals (most of them twice) and played to a TV audience of literally billions at the Olympics, but the closest they've come to one of those epochal 'statement' gigs was back in 2007, at the Lancashire County Cricket Club ground. Word is, however, that this is soon to change.

"I suppose that's the next logical step," nods Turner. "Next summer, there might be an... angle. I don't know what it is yet, but we're working on it. That's all I can say."

**Later on, a** chat with the band's manager reveals that Alex already knows what next summer's angle is: within the week, the Monkeys camp will announce two huge outdoor shows at Finsbury Park in London for May 2014. There's no real point in playing coy about those gigs – by the time this piece goes to print, they'll already be public knowledge – but insularity is second nature to this band. They're like a four-man phalanx: always on-message, never off-guard. As Turner puts it, "We like to keep the agenda hidden."

This year has been one of big achievements for the Monkeys, but not all of them can be measured in album sales, crowd sizes or year-end polls (where, no doubt, they'll fare very

well indeed). Significantly, 'AM' seems to have silenced the vocal minority of fans who reliably bemoan the fact that they no longer sound like their first two albums, not by acceding to those calls, but by making them appear utterly redundant. Still, I wonder if Turner feels that his fans can sometimes be more possessive of the band than he'd like; if they have certain set-in-stone ideas about what they want Arctic Monkeys to be.

"As opposed to, say, Vampire Weekend?"

If you like.

"That always was the case, yeah. But I think with this new record, that's kind of been diminished a bit. I feel like that's the end of that now. It's up to them how possessive they wanna be, but as I understand it, even some of the people who didn't get along with 'Humbug' – the people who thought it was shit – are pretty turned on by this record."

Going from the shows I've seen you play this year, people seem to have finally gotten their heads around 'Humbug'.

"It was a massive record for us. We couldn't have got to this point without it – it helped us plant the seeds for a fruit tree that yielded juicier plums down the road. Now we're picking those plums and... they fucking taste great! But records get carried along on waves, depending on how people first react to them. The popular opinion is that the third album is

difficult, but actually, that's not the case. I've even found myself getting fooled into thinking it's so twisted and psychedelic. But it's not, really. So maybe that's the thing – we get young kids now, who must've been in single figures when we put our first record out, who've discovered 'Humbug' for themselves, without any of that

attached to it. Any negativity about it goes back to what you were saying about 'ownership', and the height of that definitely came right after the second album."

How extreme has that sense of 'ownership' become? You live in LA, where you're nobody until you have your own stalker...

"We've never had stalkers!" laughs Helders. "It might be good to have an amateur one, though. Like, they'll forget to follow you sometimes – 'Ah shit, I forgot you were at the dentist! Sorry I missed you!' But I haven't had

anything like that yet. I say 'yet', but I doubt I ever will. Joss Stone had one, didn't she? One of them serious ones who went to jail. A murder threat. You never know, do you?"

But back to the matter at hand. In Manchester, Nick had told me that the band have "never wanted to keep repeating ourselves. People say, 'I wish they'd make another album like their first' – but if we actually did it, it would just sound weak. People think they want that, but they'd soon realise what a shit idea it is."



## The Strypes: "There's no bullshit with the Monkeys"

**How's the tour been going for you guys?**

**Josh McClorey:** "It's been going great – the Monkeys fans have been really appreciative and they've been getting into it. Some of the UK shows have been amazing, Cardiff and Manchester especially."

**Evan Walsh:** "It's our first proper tour, and these are the biggest venues we've played. I think Earls Court is probably the biggest venue

we'll ever play. It's been going phenomenally well, aside from the cancelled gigs."

**How did you find out those gigs were going to be cancelled? Did it come as a surprise, or had you noticed Alex's voice going?**

**Pete O'Hanlon:** "We were sitting down to eat our dinner after the soundcheck in Birmingham when someone came over and told us the show was gonna

have to be cancelled. It took us completely by surprise, but from talking to people, it seemed as though Alex's voice had been going for a few days before that. It happened on Halloween night too, so all the crew were walking around in fancy dress, which lent a really strange atmosphere to the whole thing."

**What did you do with the time off – did you play any shows of your own?**

**Evan Walsh:** "It would've been too short notice to arrange

shows of our own, really, so we just went home to Ireland and took a few days off."

**What about the Monkeys themselves? What are they like to tour with?**

**Josh McClorey:** "They've been great with us. They're all just normal lads – there's no bullshit with them."

**Evan Walsh:** "They've given us a nice slot too, so we're not playing to half-empty rooms every night."



"I know what people mean when they say that," Jamie agreed, "but I think what they really want is for it all to happen again."

This is an astute observation. In Paris, Alex talks about the idea of 'torch-passery', the notion that the Monkeys are the recipients of a generational baton bequeathed to them by Oasis, and that they'll one day be expected to hand it down to the next group of upstarts ready to turn the world on its axis. "It's probably just bullshit," he admits, but he does acknowledge that there currently seems to be a dearth of potential candidates. The Monkeys' dominance of British rock'n'roll has been unchallenged, and has been for some time. Meanwhile, the success of 'AM' has thrown a harsh light on the toils of their contemporaries: there are always great new bands, but might they be the last of their ilk to scale such heights?

## "THERE'S NOTHING I CAN'T GET AWAY WITH WHEN I'M ONSTAGE" Alex Turner

"For a while," muses Alex. "Oasis got that 'thing' that we get, and people probably thought it wasn't gonna happen again after them. We're not identical bands but there are certain similarities between us, in that sense. I like the idea that it could happen again. It makes me feel grown up: I like the thought that there are some kids out there somewhere, ready to come along and take everything. But maybe I'm just being an optimist. Maybe that's a fucking fairytale. Is it all over? Does the buck stop with me?"

**That night, the** Monkeys grant me a privilege rarely extended to visiting journalists: I'm allowed to watch the show from the side of the stage, where I stand next to touring guitarist Bill Ryder-Jones, who seems to dance his way through the set whenever he's not playing. From here, you can better observe the nuances of Turner's performance: the finger-wags, the arse-wiggles, the dramatic pauses between songs to ensure his quiff looks just so, the grin on his face whenever he gets to put down the guitar and saunter around the stage like a lounge singer. He's got his new shoes on. He's got just the right kind of hangover. And someone definitely just winked at him over there. On this sort of form, nobody can touch them.

## Arctic Monkeys on...

### That 'AM' sequel

**Alex:** "I think I can see there being something. I can't really confirm or deny that one. I can sort of imagine what it might be. I could see it when the record was finished. We'd met the deadline, but the thing was still sort of snowballing a little bit, and for that reason, we could still find ourselves walking into another one. But I probably said that a few months ago, before everything else happened. The songs aren't there, it's just an idea of mine. But that's how it usually works: this time, the idea definitely led the whole procession, rather than the songs themselves."

### The future of The Last Shadow Puppets

**Alex:** "It's something we'd both love to do at some point, but I don't know what that point is. I certainly don't

think it's tomorrow. Miles [Kane] is doing his thing and that's going great. It's like he's become whole. Although he was always a superstar, wasn't he? But no, it's definitely something that's on the cards in the future. Or something else – it doesn't have to be the Shadow Puppets."



### Kanye-gate

**Nick:** "That whole thing, the way that it got reported was quite strange. They made it sound like we were standing about the [Jimmy Kimmel Live] studio waiting to play, while Kanye kept on talking and talking. But the truth is, even though they say it's 'live', we'd pre-recorded the performance a week before, in a car park. So we weren't even there. We didn't get to meet him either, unfortunately."



"There's nothing I can't get away with onstage," Turner had told me earlier with a conspiratorial wink, half-kidding, half-serious. As a follow-up, I asked him what he thought the younger Arctic Monkeys – those four sullen, surly lads with the unhealthy fixation on their shoes – would make of this current iteration.

"Oh, this is one of them existential crisis questions, isn't it? Hmmmm. I think they'd be confused by the future them. But then, has that future them already experienced what they're currently experiencing, and therefore knows what they're going through?"

You're getting into time-travel paradoxes here, Alex.

"You're right. Probably they'd just be terrified of us."

Terrified? No, that doesn't sound quite right. I have a sneaking suspicion that they'd be relieved; maybe (though they'd never let on) even a little bit excited. In spite of the blips, the torch-passery and those damned connecting flights through Poland, it all works out alright in the end. ■

worldwags.net

# When

# were





# we

In 1976, heavyweight champion of the world, **Muhammad Ali**, took in a penniless Canadian busker and made him his house musician. As quickly as **Michel** found fame, however, he lost it. **Dan Stubbs** hears his story for the first time



# Kings

**H**ave you heard of pronoia?" asks the man now known as Robert Williams, but formerly as Michel – "no middle name, no last name, just Michel". "It's the opposite of paranoia – a sneaking suspicion that people are working behind your back to help you." For a time, Michel was, understandably, a sufferer. As a penniless busker in 1976, he hit on the idea of getting Muhammad Ali to sponsor

his faltering music career. A year later, he was in the inner circle of the world's most famous man, filming a charming TV special, recording a very strange album and mixing with the world's most powerful people. Then he lost it all, in spectacular style. Now a kind-eyed 63-year-old, Michel is wearing the neon-bibbed uniform of his charity, The Kindness Offensive, at their brightly coloured London HQ. A sturdy cup of coffee is poured; Michel has a long story to tell, and he's telling it for the first time.

Born in Windsor, Ontario, Michel moved to London in the early '70s with dreams of Carnaby Street, Beatlemania and pop stardom. He signed a deal with The Beatles' former label, EMI, ➔

and cut a single at Abbey Road in 1974, where a familiar figure was the first to hear the mix floating into the hallowed hallways. "I heard someone saying, 'Oh, rubbish,'" says Michel. It was Paul McCartney, arriving to work on Wings' 'Venus And Mars'. When Michel's record, 'In My Mind'/'Just A Part Of The Sky' was released, the British public agreed with McCartney's jokey review: it missed the Radio 1 playlist, the single tanked, EMI lost interest and Michel moved back to Canada, this time settling in Vancouver. He persisted with music, busking to earn his crust and hitting Number 11 in the local charts with a novelty track about a local brewery strike, 'Mama We Ain't Got No Beer', recorded under the pseudonym Rhodatodeous. He had his sights set on something much bigger.

"I realised that it's a bit of a lottery, the whole music business thing," says Michel. "I got the idea that if I could get someone to bring me to the attention of the public, I might be able to make a success of it. I'd start at the top and work my way down. I thought about Paul McCartney, but then I thought, no, I'm his competition. And then it occurred to me: Muhammad Ali. He's *heavyweight champion of the world*."

Michel had no link whatsoever to Ali. He had no idea whether Ali even liked music, let alone *his* music. And in Vancouver, he was 2,200 miles away from Ali's Chicago home. But he was doggedly persistent, and for a whole year targeted Ali's office with a campaign of phone calls and letters. "It got to the point where they recognised me. 'Oh, it's Michel! Yes, we received the videotapes. Yes, we sent it to the house.' But they were just playing along." Undeterred, he decided a grand gesture was in order. "I thought, I've got to go and plant myself on his doorstep."

In those days, passage to the States from Canada required the traveller to present a sum

of money at the border, which Michel borrowed from a friend in San Francisco. From there, he called Ali's office to inform them of his plan, only to be told that Ali was not in Chicago, but in Natchez, Mississippi, recording TV epic *Freedom Road*. Michel did what any good stalker would: he called every four- and five-star hotel in the area until one slipped up and told him Ali wasn't there – "at the moment". Michel left instructions for Ali to call back. Half an hour later, he did.

"I said, 'Please don't hang up, I've been trying to get hold of you for a year.' Ali says, 'I'm out of boxing, I'm not doing any more boxing.' I said, 'It's not about boxing – I want to play you some songs. I'm in San Francisco, I'll have to travel three days on a Greyhound bus to get to you. Will you listen to me or not?' He said, 'You

**"Ali said, 'I've found me a star! This guy is great!' He loved me"**

**Michel**

startin' to sound crazy to me.' And I said, 'Well, Muhammad, they said that about you, but you did what you had to do and I've got to do what I've got to do.'"

**Three days later**, unwashed, groggy and hungry, having spent his last \$100 on the bus ticket, Michel arrived in Natchez. He showered, changed into the ludicrous red ringmaster jacket he'd had made on Carnaby Street and sat on the lawn outside the hotel, tuning his 12-string guitar. By a stroke of good fortune, he caught the attention of the *Freedom Road* film crew, who duly drove him to the set in a Rolls-Royce. "I get to a caravan with the name 'Ali' written in felt-tip pen – very tiny, very low-key," he remembers. "So I tap on the door, walk in and Ali's sitting there, surrounded by people. He says, 'Who are you?' I said, 'I'm the nut

who's travelled halfway across the country to come and play you some music.' He looked at me for a second and said, 'Well? What you waiting for?'"

Michel began playing 'Child Of The Wilderness', a hippy-dippy number that does not, on first listen, seem like the kind of thing that might get a champion boxer fired up. "Before I even got through the first verse, he starts hitting his fist on the desk going, 'That is FAN-tastic! That is GURRR-eat!' And every time he banged his fist down, the whole caravan shook, because his hands are twice the size of mine. He's going, 'I've discovered me a star! This guy is great!' And all the people in the caravan agreed, whether they really did or not, because Ali was loving it."

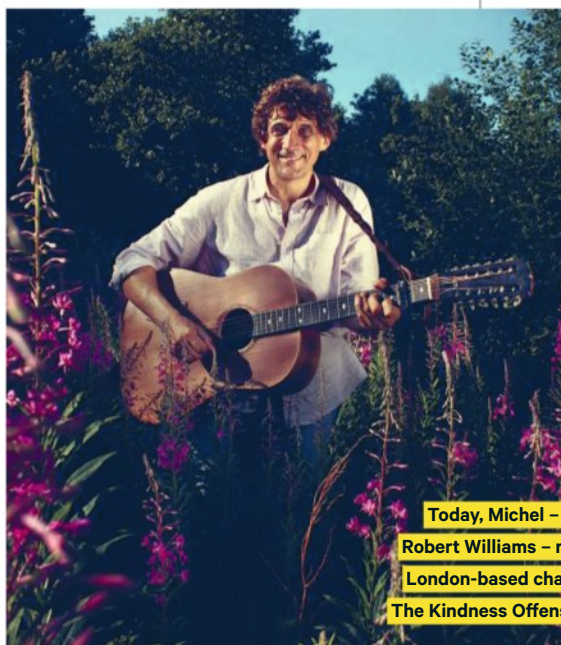
Ali slipped a \$100 bill into Michel's top pocket and told him he was to come and stay with him. Michel had, in an instant, been hired as the boxer's court musician. "I went straight into his inner circle," says Michel. "But I had a definite role, and that was to play music. Ali always had people visiting him: African royalty in their robes and finery, the mayor of Jackson, the Vice President of the USA." Tired of shaking hands, Ali would have Michel play for the dignitaries – "and he would hear 'Child Of The Wilderness' again, which he never grew tired of." Michel has a theory why the song struck Ali so deeply: "He's a highly philosophical person and I think he liked what I had to say," he says. "I've always felt like my music career wasn't just about making people dance but about making people think."

Michel lived with Ali for months, enjoying an A-list lifestyle and even travelling by Concorde to London when Ali appeared on *This Is Your Life*. He was just one of a cast of characters who circled around the bored boxer, who at this point was in and out of retirement. There was a magician who would teach Ali tricks, remembers Michel, "but he didn't get as much mileage as me." The singer was aware he might be seen as a parasite. "Every now and then I saw Ali talking to hangers-on, putting a few dollars in their pocket and saying, 'That's enough now,'" he recalls. "They were being told to leave. I was determined that I was never going to be one of them."

Michel decided there was only one thing he could offer Ali, and that was the chance to show the world another side of him, beyond the self-aggrandising boxer – a side he had revealed to Michel during their frequent late-night chats by the fireside at Ali's Chicago mansion. "A lot of people are nervous in his presence, shaking while talking to him, but I just saw him as a really nice person," says Michel. "I'd play him songs and he'd tell me a little story about something in his life related to the music, like his first kiss. I said to him one time, 'If we had a camera right here, this would have made a good TV show.'"

The pair came up with a plan to promote Michel's music via an album and a TV special, in which Michel would play and Ali would share his philosophy, rather than face the same old questions about Joe Frazier, who almost took him down in 1975's 'Thrilla in Manila'. Ali lavished money on the project – around \$100,000 by Michel's estimation. Everything was larger than life with Ali, so he hired two backing bands – a disco band named Magna Funk and a rock band formed of crack session musicians – plus Stax producer Vernon Weakley and guests including Varetta Shankle, better known as 1979's Miss Black America. Ali revelled in his generosity, revealing to Michel that he'd hired the Jackson Symphony Orchestra by listing the players one by one: "How would you feel if I told you I got you a violin? And another? And a cello?"

Before long, they had the two elements complete: a TV show, in which Ali and Michel had fireside chats and Michel performed to a bemused audience; and an album, the quite



Today, Michel – aka Robert Williams – runs London-based charity The Kindness Offensive



On the set of the 1979  
TV show *With Love*  
From Muhammad Ali

amazingly named 'Muhammad Ali Introduces Michel (First Flight Of The Gizzelda Dragon)'. A launch campaign was planned: the record would first be released in the UK, where it would become a hit simply because Ali said so. Then it would be released alongside the TV special in the US. An expensive promo campaign was launched in Britain, featuring hourly radio spots on Capital FM and posters in every Tube station. They show Ali – broad and tall and beaming – holding Michel's scrawny hand aloft, as if he'd just won the world's most unlikely boxing match (see p54–55). But there was a major problem: no-one told the distributors that the record was due out, and there wasn't a single copy in the shops. If anyone was curious enough to follow Ali's advice and pick up a copy of this funky-looking album, they wouldn't have been able to find one.

Back in the USA, with questions being asked about why there hadn't been a single sale, Michel travelled to London to firefight. He took with him the master tapes of the album, the video reels containing the TV special and as much money as he could scrape together. Though Ali would frequently stick bills in his pocket, the budget for the Michel project was separate and he was not on a salary. Old friends hooked him up with a room in a squat as a base as he attempted to sort out the mess. One day, he went out busking to earn money and returned to find a wrecking ball where the squat had been.

"Somewhere, under 20 foot of rubble, was my life's work," Michel says soberly. "I spent ages digging through debris trying to find the tapes, but they threw me off the site." That night, and for the next few nights, Michel slept rough on Hampstead Heath. He had only his guitar and the clothes on his back. In a twist of bitter poetry, the squat had been located mere minutes from Abbey Road, on the block where Paul McCartney had his London residence. There would be no second flight of the Gizzelda Dragon.

Ashamed by what had happened and convinced that the failure was due to his bad

business sense, Michel couldn't face returning to Ali. He wrote a sombre letter thanking the boxer for everything he'd done and apologising for failing to come good on Ali's prediction that he would be recognised as "the greatest singer of all times". He never received a response, and has had no contact with Ali since. There followed a long period that Michel still finds difficult to talk about: 15 years of homelessness, squatting and depression, during which he half-heartedly tried to reignite his music career by forming a band named Rock Circus and busking for change. He stopped telling people the Ali story. Nobody would believe him and the proof had been buried. When rare copies of the album appeared they were too dear for him to afford – before eBay, copies changed hands for thousands of pounds.

But indirectly, Ali helped Michel out of the mire. During their time together, Michel had been impressed by the boxer's generosity, "paying people's rent, putting \$10 bills in babies' buggies to help their mother, going 'shhhh'," says Michel, pressing a finger to his lips. Partly inspired by this,

a short clip on YouTube, which he instantly forwarded to Michel. On Christmas Eve last year, Michel was watching a younger, skinnier version of himself, in his special red jacket, holding court with Muhammad Ali by the fireside. It was a tiny snippet of the long-lost TV special. "You know when you're walking downstairs and you think you've reached the bottom but you haven't, and for a moment there you're floating and almost falling over?" asks Michel. "That's how it felt."

The clip had been posted by Tim Telfair, guitarist in the band Michel had been putting together to tour '...Gizzelda...' before it all unravelled. It came with a message for Michel to get in touch immediately. Telfair had been storing tapes of the TV special and the masters of the album for 30 years. "I realised there was something really important here, like being the keeper of a lost treasure," he says now. Michel has them all in safe-keeping, and is in talks about a documentary using footage from the TV special. He's put the album on iTunes and he wants to tour. But there's an altruistic aim too:

he wants to make enough money from the project to stage a kindness offensive in Ali's honour and reconnect with the 71-year-old, who suffers from the neurodegenerative disorder Parkinson's syndrome. "If he knew we were giving all the children in Britain toys for Christmas in his name, he'd love it," says Michel, smiling. "I'd love to take him that as a present and say, 'Look, this is happening for you.' I've heard he still responds to music. I do wonder how he'd react if he heard 'Child Of The Wilderness'. That'd be something, alright." ■

## Muhammad on Michel

What the Louisville Lip said about his new protégé

### On their first meeting

"He was hungry, he had no money and he didn't know if I would like him or not. But he was happy, just the mere fact of being before The Greatest in the presence of The Greatest."

### On putting Michel through his paces

"I took him places, I let him sing in clubs... He's been tested and he never gave up. All of you out there are going to have trials and tribulations. You're going to have bad luck; loved ones are going to die. But God is testing you to see if you're qualified for what he's going to give you."

### On 'Child Of The Wilderness'

"It's my favourite song. When you're in the wilderness, you're alone. You may be afraid of the wild animals. A child would be frightened he's not with his loved ones."

### Introducing Michel on TV

"You all know me: Muhammad Ali, the greatest fighter of all times. I have a young man named Michel who I predict will be the greatest singer of all times. He will sing to you and talk about love through his song. I am sure you will enjoy Mr Michel."

Omar Souleyman,  
Martello Street,  
London, November 2013

WorldMagazine

58

# "I BRING A MESSAGE OF LOVE"

NEW MUSICAL EXPRESS | 30 NOVEMBER 2013

## Omar Souleyman has been a builder, farmer and wedding singer. Now he's a voice of peace from war-torn Syria. Kevin EG Perry meets a gentle activist

A man named Rizan Sa'id is alone on the stage of a converted underground car park in Hackney, his face impassive as he begins to play a fast-paced reworking of an old Arabic folk tune on a Yamaha keyboard and a big Korg synthesizer. It's 10.30pm on the closing Sunday of the inaugural London Electronic Arts Festival, which goes some way to explaining the odd industrial surroundings – although they're no doubt stranger to Rizan, who's more used to playing this distinctly Middle Eastern music at Syrian weddings.

A powerful, disembodied voice fills the room. His song builds and builds before the singer himself emerges from backstage. He's

### "I'm trying to correct the radicals' bad ideas about the East" Omar Souleyman

wearing an ankle-length khaki thawb, a keffiyeh headscarf – known as a shemagh – and a pair of dark Antonio Miro shades which he never removes on account of an eye injury sustained at the age of five. The crowd, already frenzied, lose their shit at the appearance of Omar Souleyman. The trace of a smile plays across his lips. "Thank you," he says as the song ends, one of only a handful of things he'll say in English. Later, with the aid of an interpreter, he tells me he always likes to appear onstage already singing. "It's good because in a way it surprises the audience," he says. "I like surprises."

It's lucky Omar likes surprises because the Syrian singer never expected to find himself playing festivals all over the globe, or signed to Domino to make his first studio album with Four Tet's Kieran Hebden in New York's Greenpoint neighbourhood. 'Wenu Wenu' was released last month, a subtly synthier, more spacious take on the hypnotic dabke Omar has been making for years. Now in his mid-40s, he's lived his entire life in Tel Amir, a small

town on the outskirts of Ras al-Ayn, near Syria's border with Turkey. He started singing for his own entertainment aged seven, but spent his teenage years working odd jobs in agriculture and construction to make ends meet. "I'd take any sort of labour," he tells me over black coffee the morning after his show, "if it would help me eke out a living."

Sometimes though, when he got lucky, people would let him sing at their weddings. "They allowed me to sing for five to 10 minutes," he explains. "I took it as a form of practice, to help me refine my style." By 1994, he was starting to find himself in demand as a wedding singer. Demand grew. Nowadays, people ask him to sing for two to three hours.

He recorded all of his wedding performances – some 500 of them, sometimes playing back-to-back events in a single day – and then distributed the tapes. This vast library of live material brought him fame across Syria and throughout neighbouring countries like Saudi Arabia, Jordan, Kuwait and the United Arab Emirates. Eventually his tapes came to the attention of Seattle obscurities label Sublime Frequencies, who began to release his music in the West with 'Highway To Hassake (Folk And Pop Sounds Of Syria)' in 2007.

When he made the journey west, he took it in his stride. "I'm self-confident, in a way, because I worked for this. I worked really hard for this," he says. "Even though initially I wasn't expecting to perform in Europe or America, by the time I came here I was very confident about myself." The same goes for recording 'Wenu Wenu' in New York with Kieran Hebden. "It was quite smooth," says Omar. "We've recorded in different studios before, so working with Kieran was no problem."

Omar's new fanbase has given his music new significance, he says. "When I perform now in Europe and North America I bring a message of love and a message of friendship," he explains, "And it's also a message which introduces Arabic music to Western audiences. I'm really very proud of this."

He sings, as he speaks, in Arabic, but his music and the poetry of his lyrics resonate with audiences even if they don't understand a word. Songs such as 'Wenu Wenu', the title track of his new album, are built around repeated phrases. In English, the chorus translates as: "Where is he? Where is he? The one I loved – where is he?" It's a diacope, a rhetorical flourish that Shakespeare loved, which is why his characters are always saying things like: "Romeo, Romeo, wherefore art thou

Romeo?" or "My horse, my horse, my kingdom for a horse." "There's always a language barrier," says Omar, "but my lyrics are very simple. I've noticed that when I sing 'Wenu Wenu', Western audiences will sing it with me."

Today, off duty, Omar has switched his headscarf and robe for a simple white baseball cap and a brown bomber jacket. "I wear my traditional clothes all the time back home," he explains, "but here I don't want to be very distinct from everybody else except for when I'm onstage. While I'm walking in the street I don't want to be the focus of everybody's attention." He laughs. "It would be as if I'm going to do a show in the street."

The cultural differences between the Middle East and east London aren't as wide as you might assume. While there's no drinking at Syrian weddings – because of the presence of parents and grandparents – Omar does drink socially. Just never before a show. "Sometimes those who drink excessively may pass out when they're onstage," he points out. "This is a grave mistake for any artist who is appreciated by the people."

After he leaves London, Omar will be pulling his shemagh back on and heading home. Despite the brutal civil war currently devastating Syria, he says the situation in his own relatively remote village has stabilised. "There are no problems," he says. "It's isolated and

I can go back whenever I want. As a singer I keep a distance from all these disputes."

He'll be on the road again before too long. "My ambition is to take part in the biggest music festivals in the world," he says. The message of love that he brings to everyone – men, women, Syrians, Westerners – is too important not to spread. Omar's music allows us to hear something from

Syria above the sound of bombs dropping on the news: humanity.

"If you look at the general situation in the world," he says, "A few radicals have inserted these bad ideas about the East in the West. This is something I completely disagree with. I'm trying to correct it with my music. I'm working against hate. Whenever I sing to Western audiences I really enjoy the way we interact: singing, clapping and dancing. I really love them." ■

## Key releases

### Highway To Hassake (Folk And Pop Sounds Of Syria) (2007)



Omar's first Sublime Frequencies comp features his rawest and most exhilarating early material.

### Jazeera Nights (2010)



Another album from his extensive back catalogue, 'Jazeera...' helped him onto global festival stages.

### Haflat Gharbia - The Western Concerts (2011)



Recorded live on tour with Rizan Sa'id on synths and Ali Shaker on an electric lute called a saz.

### Leh Jani (2011)



A CD reissue of a Syrian cassette from '98. It's a full-length wedding recording.

### Wenu Wenu (2013)



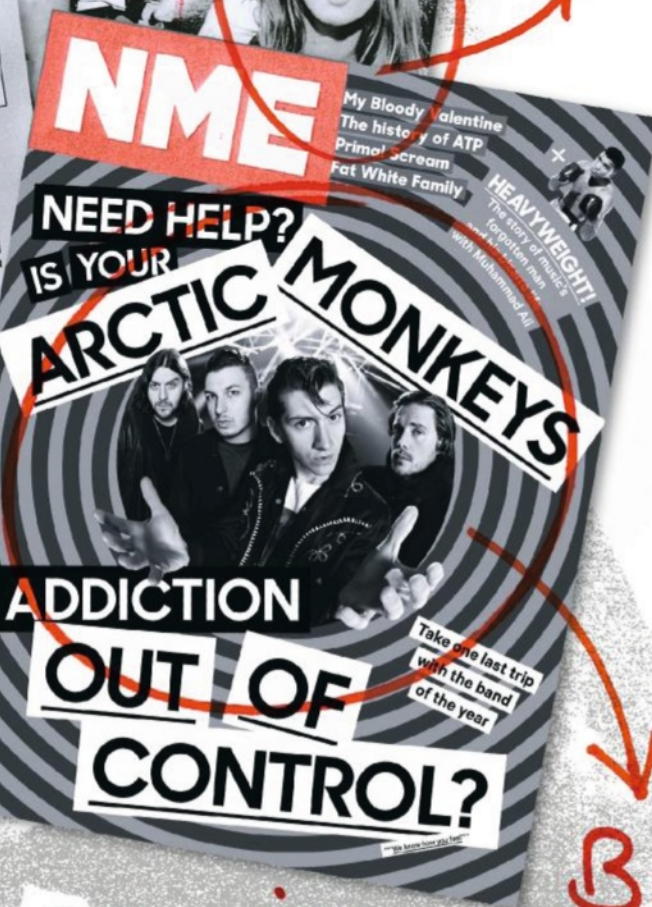
His first record for Domino saw Omar travel to New York to record with Four Tet.

# 5 reasons to subscribe to this great mag

Legends



Future stars



Big opinions

Save up to 41%

Big interviews

**NME**

special christmas

subscription offer

subscribe for only

£18.99\*

SUBSCRIBE NOW AT [WWW.MAGAZINESDIRECT.COM/NME2](http://WWW.MAGAZINESDIRECT.COM/NME2)  
OR CALL NOW ON 0844 848 0848 QUOTING CODE CWG3

OFFER OPEN TO NEW SUBSCRIBERS ONLY. FINAL CLOSING DATE FOR ALL ORDERS IS FEBRUARY 3, 2014. ORDERS PURCHASED AS A GIFT BEFORE DECEMBER 10, 2013 WILL BEGIN WITH THE FIRST AVAILABLE ISSUE IN JANUARY. ALL GIFT ORDERS PURCHASED AFTER THIS DATE WILL BEGIN WITH THE FIRST AVAILABLE ISSUE. ORDERS PURCHASED FOR YOURSELF WILL START WITH THE NEXT AVAILABLE ISSUE - PLEASE ALLOW UP TO 6 WEEKS FOR DELIVERY, 8 WEEKS FOR OVERSEAS ORDERS. DIRECT DEBIT OFFER IS AVAILABLE TO UK SUBSCRIBERS ONLY. THE FULL SUBSCRIPTION RATE IS FOR 12 MONTHS (51 ISSUES) AND INCLUDES POSTAGE AND PACKAGING. IF THE MAGAZINE ORDERED CHANGES FREQUENCY PER ANNUM, WE WILL HONOUR THE NUMBER OF ISSUES PAID FOR, NOT THE TERM OF THE SUBSCRIPTION. FOR ENQUIRIES AND OVERSEAS RATES CONTACT [IPCSUBS@QUADRANTSUBS.COM](mailto:IPCSUBS@QUADRANTSUBS.COM) OR CALL +44 330 333 0233

The votes are in,  
egos bruised –  
it's time to reveal  
**NME's Top 50**  
albums and tracks  
of 2013. Are we  
right? There's  
only one way  
to find out.

\*\*\*that means buy the issue\*\*\*

On sale Wednesday, December 4

**NME**

**ALSO  
IN NEXT  
WEEK'S  
ISSUE**

**INTERVIEWS**

Wild Beasts

Ray Davies

The Cribs

Kasabian

Imagine Dragons

**CAUGHT LIVE**

Pixies

Cerebral Ballzy

Fat White Family

Superfood

Diana



Radar column by  
Thom from Alt-J



**NME, 10 December 1988**

Twenty-five years ago, My Bloody Valentine released their debut, 'Isn't Anything', forging a noise-rock revolution. NME's Jack Barron meets the transformed "once-fey wraiths"

# First blood

WorldMags.net

MBV: (l-r) Kevin  
Shields, Colm  
Ó Cíosóig, Bilinda  
Butcher, Deb Googe

FROM  
THE  
VAULTS



**T**he journalist, immobilised by a massive student demonstration in central London, is late. A couple of miles up the road in a Kentish Town bar My Bloody Valentine are getting restless.

The band's songwriter, frazzle-haired Kevin Shields, absent-mindedly pulls at the crater-sized hole in his jumper. For a minute his mind wanders to his favourite drug – sex – before discarding the thought in favour of his second drug of choice: vegetating.

Bilinda Butcher, who once studied dance at the Laban School before quitting to take up slipstream guitar, looks at her watch and says to bassist Deb Googe: "If the bloke doesn't turn up soon I'll have to go." Meanwhile, Dublin-born drummer Colm Ó Cíosóig, who if you look at him through squinted eyes bears a resemblance to Animal out of The Muppets, is recalling one of his favourite dreams.

He has a lot of dreams does Colm; they're so vivid and fantastical he'd like to turn them into films one day. This morning he's remembering his apocalypse dream. It occurs two days before nuclear war in Ireland. Mass confusion reigns. In the melee Colm meets a girl and falls in love with her. Inspired, the drummer hotwires her family's Rolls-Royce and is then chased by government spies who believe he has committed treason. The pursuit ends in a park by the edge of a cliff. On the green a Bacchanalian pre-apocalypse party is going on, the likes of which would make the local village priest blush if he hadn't already been making love to a nun nodding out on a heroin jag. A nude posse is formed to capture the traitorous drummer who flees to the lip of the cliff. With certain death before him and eternal damnation behind him Colm calmly steps over the edge...

Drugs... Sex... Dreams...

Young Bloods are rattling the style bars of rock music in Britain. Until recently, with the exception of The Jesus And Mary Chain, the guitar might as well, in these isles, have been a hairdryer. For a number of years it has been American bands that have made all the running and found fresh ways to reinvent the trad instrument. You know these people well

enough: Sonic Youth, Hüsker Dü, Swans, Dinosaur Jr, *et al.*

During the course of 1988, however, it has become increasingly apparent that the American noisecore brutalists have had a knock-on effect in Britain. Every week brings you a Young Blood band to light that has tapped into the attitude of aggressive psychedelic invention pioneered by the Americans. The unexpected King Kongs in this pit of guitar gurus have ironically turned out to be the once-fey wraiths of indie-pop, My Bloody Valentine. Their new album, 'Isn't Anything', is colossal. Surging with mutant guitar tones that come from completely unconventional technique, and dappled with disembodied vocals, the record's song structures are the aural equivalent of a bendy toy with switchblades for teeth, or The Elephant Man looking at himself in a hall of distorted mirrors.

Whether euphoric – as in the gorgeous 'No

More Sorry' – or skin-flaying, like 'Feed Me With Your Kiss', the compositions all verge on those moments when psychoses give way to hallucinations. There are no messages, manifestos or instructions to be heard. Instead they look at their world, through

occasionally dilated pupils, and report back, obscurely and absurdly.

In the main, inner space, changing states of mind, and emotional turmoil predominate lyrically. And with, as I've explained, sex being the number one drug of My Bloody Valentine's principal songwriter, Kevin Shields, it is hardly surprising that in amongst tunes dealing with suicide ('Sueisfine') and disorientation ('I Can See It But I Can't Feel It') there are five songs on the 'Isn't Anything' album about bonking. You'd be hard-pressed though to name them all, such is the opaqueness of the lyrics.

**"You know there** have been about four My Bloody Valentines," says Kevin. "When Colm and I started out in Dublin years ago we were determined not to do anything that wasn't totally original. So we messed around with excruciating noises."

"We wanted the act to be along the lines of the Butthole Surfers," continues the drummer, "using tapes to make a total noise that would ➔

## **"Calculation never makes for originality" Kevin Shields**



offend people. So we came up with original music. The only problem was it was boring!”

“Boring” is the most frequently used description by MBV this afternoon. It’s the litmus test they have used on their own music during their own career: if it’s a snore, pack it in and find a new format. Which is exactly what they’d done when I caught an earful of the tepid wax of the early singles they released on Lazy, the label owned by the manager of The Primitives, fly-guy Wayne Norris.

At the time, 1986/7, the Valentines forsook their noisesome experiments, which had got them labelled as Birthday Party rip-offs in Ireland, and became obsessed with coining perfect pop songs with sick lyrics.

“More than anything that was the obsession of our singer of the time, Dave,” says Kevin. “Dave now writes novels, science fiction and horror, though he hasn’t had any published yet. The idea of composing a sweet pop song that sugar-coated lyrical horror and sending it hurtling up the charts appealed to our sense of humour.”

Gradually it seemed that My Bloody Valentine were slipping not just into the second division but the Isthmian League of the indie scene. Their first [mini] album, ‘Ecstasy’, for example, was deleted after a pressing of a mere 3,000 records. Critics and fans still failed to appreciate the evil lyrics behind the pretty song titles. The joke hadn’t worked because few actually caught on as to what MBV were about.

“Once we’d mastered the art of writing snappy pop songs with our eyes and ears

**“We wanted to  
make a noise that  
offended people”**  
**Colm Ó Cíosóig**

closed,” continues Kevin, “the whole project started to become boring as hell. And we reached a stage at the start of last year where we thought there wasn’t much point carrying on. Then a couple of things happened. Dave, our singer, left and with him to a certain extent this obsessive pop thing, and also Creation expressed an interest in us.”

Home of powder-fluff cute pop, Creation wants the Valentines for the very same lightweight songwriting the band had grown annoyed with. To his credit, Alan McGee allowed the group to forge ahead as they wanted, without restrictions, an act of faith that soon paid off with the remarkable ‘You Made Me Realise’ and ‘Feed Me With Your Kiss’ tinderboxes whose flashfire textures burned MBV’s once dodgy reputation down to a hard cinder. The latest album is a culmination of the band’s ethic, progress-via-boredom.

While MBV admit they have always been big fans of Sonic Youth, Big Black and so on, and that the Americans have had a knock-on influence on the Young Bloods of Britain, pinning down exactly what makes very distinct, on the face of it, bands gravitate together proves difficult.

“If there is a similarity it would be one of attitude,” reckons Kevin. “The people involved don’t have any respect for the ‘correct’ way of playing the guitar but are more interested in getting new sounds out whichever way they can.

“It’s an indulgence, yes, but I think it’s important to go along with your whims. Calculation never makes for originality, it’s just limiting. Most originals

are original because they have been individuals willing to follow their whims and not because they have formulated some incredibly individual idea. But remember, people have been making a loud racket with guitars for years, so it’s not a revolutionary thing.”

**D**rug use may be prevalent among some of the groups mentioned here – the Valentines have often been linked with acid – but that, as Kevin points out, doesn’t account for the trajectory of the band’s music: “I don’t think weird music is the product of drugs distancing musicians from reality. After all, there are a million and one bands who take drugs and still play shit-horrible music.

“If I was to try and make music that was acid-influenced it would be pretty unlistenable. It would be very fast for a start. I could only imagine taking one song and repeating it 30 times in three minutes. Maybe that’s because the acid nowadays is low on hallucinations and high on speed compared to the ’60s.”

Though sex is high on the content list of the Valentines’ songs, it’s eroticism rather than lewdness that sweats through the tunes.

Deb was once in an all-girl group called Bikini Mutants. The balance divide of the Valentines into two men and two women makes for an even more pleasant working relationship, she reckons. Kevin and Colm are also happy with the set-up. “I think the whole rock’n’roll thing of, ‘Yeah! We must get out there and bed lots of groupies and get shit-faced’ stinks,” opines the drummer. “We’re not interested in that gang mentality that a lot of all-male bands have. I wasn’t even in a gang when I was a kid at school! I don’t see the two women in our band as cramping my style. Far from it. It just means there isn’t any peer pressure on us to be rock’n’roll assholes.” ■

## What happened next?

The road to ear-splitting perfection was a long one...

### THE VOLUME

While touring ‘Isn’t Anything’, My Bloody Valentine gained a reputation for playing some of the loudest gigs audiences had ever heard, the ear-bursting 10-minute hell-chord segment of ‘You Made Me Realise’ making them one of the most fearsome live experiences of their time.

### THE MASTERPIECE

After three years, numerous studios and tearful breakdowns on the part of near-bankrupt label boss Alan McGee, MBV finally delivered their seminal second album ‘Loveless’. A noise-rock classic, it killed shoe-gazing – and their deal with Creation.

### THE SILENCE

Although they signed to Island for the follow-up to ‘Loveless’, the record never materialised, Shields scrapping rafts of new material because it didn’t match up to its predecessor. It would be just over 21 years before MBV’s self-titled third album would be released – and made available initially only from the band’s own website.

# THIS WEEK IN 1975



## A royal tour

**The success of 'Bohemian Rhapsody' has turned Queen into superstars – and singer Freddie Mercury relishes his new-found fame**

With Freddie Mercury's PR waving knives at local journalists to keep them from bothering him offstage and his security quick to disperse crowds of fans who've broken into his post-show Rolls-Royce getaway car to wait for him, Queen's UK tour to promote their new album 'A Night At The Opera' and its breakout single 'Bohemian Rhapsody' is "running relatively smoothly". Indeed, the extent of Freddie's troubles, *NME's* Julie Webb notes, is the sad fact that "one must suffer for fashion". During an impromptu onstage strip out of a £200 kimono, Freddie loses the sash to the grasping crowds. A dry-ice effect "goes sadly awry" too, but the shows are otherwise a success. When asked about the costs of what was "reported as The Most Expensive Album Ever Made", Mercury sighs, "We wanted to experiment with sound – sometimes we used three studios simultaneously. The finest songs ever written, dear. The relief of having finished it – I can't tell you..." No wonder, since tuning the harp alone reportedly took nine hours.



### ON THE ROX?

*NME's* Chris Salewicz tackles Roxy Music head-on about their standing as "an aristocratic child removed from [the rock scene]" and the rumours that guitarist Phil Manzanera and saxophonist Andy Mackay are set to quit in defiance of Bryan Ferry's control over the band. "The irony is that these rumours come at a time when the band is stronger and more cheerful than it's been for, like, three years," says Mackay.

### INEBRIATED RAINDOG

Despite being called a poet by *NME's* Todd Everett, an early-20s Tom Waits, described as "a mumbling sot; a performer who wanders onstage drunk and mutters meaningless multisyllables", is at pains to portray himself as otherwise, referring to Jack Kerouac as someone more representative of the mould in which he'd like to fit. "He had a tremendous impression on me," Waits says – unlike poetry, which he describes as "very dangerous". Waits instead describes his "word jazz" as "improvisational adventure, or an inebriational travelogue".

### REVIEWED THIS WEEK

**Joni Mitchell – 'The Hissing Of Summer Lawns'**  
"The Hissing Of Summer Lawns"

must be the album of the year. And, like all her previous albums, it continues to demonstrate Joni Mitchell's ability to progress from one album to the next. She's an artist, she doesn't look back."

■ STEVE CLARKE

### ALSO IN THIS ISSUE

- Despite claims in last week's issue that the Faces "hated Rod", we are now told that they "are still very much a working rock act".
- Krautrock pioneers Can cancel a gig at Southampton University after the venue couldn't "reach their break-even point" of selling "at least 600 tickets".
- Bob Marley And The Wailers' pending live LP (entitled simply 'Live!') is described in *NME's* review as "an irresistible sweat-drenched classic".

# NME

NME EDITORIAL (Call 020 3148 + ext)

EDITOR Mike Williams  
EDITOR'S PA Karen Walter (ext 6864)  
ART DIRECTOR Mark Neil (ext 6885)  
EDITOR, NME.COM Greg Cochran (ext 6892)

DEPUTY EDITOR Eve Barlow (ext 6854)  
DEPUTY EDITOR, NME.COM Lucy Jones (ext 6867)  
FEATURES EDITOR Laura Snaps (ext 6871)  
REVIEWS EDITOR Tom Howard (ext 6866)  
NEWS EDITOR Dan Stubbs (ext 6858)  
NEW MUSIC EDITOR Matt Wilkinson (ext 6856)  
DEPUTY NEWS EDITOR Jenny Stevens (ext 6863)  
ASSISTANT REVIEWS EDITOR Rhian Daly (ext 6860)  
ASSISTANT EDITOR, NME.COM Kevin EG Perry (ext 6847)  
NEWS REPORTER David Renshaw (ext 6877)

DEPUTY ART DIRECTOR Tony Ennis

PICTURE EDITOR Zoe Capstick (ext 6889)  
DEPUTY PICTURE EDITOR Patricia Board (ext 6888)  
ONLINE PICTURE EDITOR Emily Barker (ext 6852)

PRODUCTION EDITOR Tom Mugridge  
CHIEF SUB-EDITOR Sarah Lotherington  
SENIOR SUB-EDITORS Alan Woodhouse, Kathy Ball  
SUB-EDITORS Nathaniel Cramp, Mike Johnson

PRODUCER, NME.COM Jo Weakley  
VIDEO PRODUCER Andrew Rawson

WITH HELP FROM Mark Beaumont, Dani Liguieri, Faye O'Sullivan

### ADVERTISING

6th Floor, Blue Fin Building, 110 Southwark Street, London SE1 0SU  
CREATIVE MEDIA DIRECTOR Matt Downs (ext 3681)  
CREATIVE MEDIA DIRECTOR'S PA Tribha Shukla (ext 6733)

HEAD OF CREATIVE MEDIA – MEN & MUSIC  
Rob Hunt (ext 6721)  
DEPUTY HEAD OF CREATIVE MEDIA  
Neil McSteen (ext 6707)  
DIGITAL BUSINESS DIRECTOR Chris Dicker (ext 6709)  
DISPLAY AD MANAGER Tim Collins (ext 6703)

CREATIVE MEDIA MANAGERS  
Adam Bulleid (ext 6704),  
Holly Bishop (ext 6701),  
Matthew Chalkley (ext 6722)  
LIVE & LABELS SENIOR SALES EXECUTIVE  
Emma Martin (ext 6705)

DISPLAY & ONLINE SALES – RECORD LABELS  
Stephane Folquet (ext 6724), Ed Rochester (ext 6725), Stephanie McLean (ext 6723)  
CREATIVE MEDIA PROJECT MANAGER  
Elisabeth Hemphill (ext 6726)

DIRECTOR OF INSIGHT  
Amanda Wigginton (ext 3636)  
REGIONAL BUSINESS DEVELOPMENT MANAGER  
Oliver Scull (0161 872 2152)  
AD PRODUCTION Laurie King (ext 6729)  
CLASSIFIED SALES MANAGER  
Robina Shahid (ext 2540)  
CLASSIFIED SALES EXECUTIVE  
Patrick Denison (ext 2533)  
CLASSIFIED AD COPY Susan Rowell (ext 2626)  
SYNDICATION MANAGER Lisa Hagenmeier (ext 5478)  
SUBSCRIPTIONS MARKETING EXECUTIVE  
Kaye Benfield (ext 6296)

INNOVATOR – INSERT SALES  
SALES EXECUTIVE Tom Meadowcroft (ext 3703)  
SALES EXECUTIVE Lee Mussell (ext 3708)

### PUBLISHING

GROUP PRODUCTION MANAGER Tom Jennings  
PRODUCTION CONTROLLER Lisa Clay  
DIGITAL MARKETING & EVENTS EXECUTIVE  
Benedict Ransley (ext 6783)  
MARKETING ASSISTANT  
Charlotte Treadaway (ext 6779)  
INTERNATIONAL EDITIONS  
Bianca Foster-Hamilton (ext 5490)  
PUBLISHER Ellie Miles (ext 6775)  
PUBLISHING DIRECTOR Jo Smalley  
PA TO PUBLISHING DIRECTOR Hollie Bishop (ext 6848)

© IPC Inspire  
Reproduction of any material without permission is strictly forbidden

IPC INSPIRE recycle

SUBSCRIBE TO NME. Call +44 (0) 844 848 0848. Subscription rates: one-year rates (£1 weekly issues) UK £129.00; Europe £154.00; United States (direct entry) \$233.15; rest of North America \$307.15; rest of the world £302.70 (prices include contribution to postage). Payment by credit card or cheque (payable to IPC Media Ltd). Credit card hotline (UK orders only): 0844 848 0848. Write to: NME Subscriptions, IPC Media Ltd, PO Box 272, Haywards Heath, West Sussex, RH16 3PS. All enquiries and overseas orders: +44 (0)330 3330 233 (open 7 days a week, 8am-9pm UK time), email [ipcsub@quadrantsubs.com](mailto:ipcsub@quadrantsubs.com). Periodicals postage paid at Rahway, NJ. Postmaster: Send address changes to: NME, 365 Blair Road, Avenel, NJ 07001, USA.  
BACK ISSUES OF NME cost £4.50 in the UK (£5.50 in the EEC, £9.50 in the rest of the world) including postage and are available from John Denton Services, The Back Issues Department, PO Box 772, Peterborough PE2 6WL, Tel 01733 385170, email [backissues@johndenton.co.uk](mailto:backissues@johndenton.co.uk) or visit [mag-uk.com/ipc](http://mag-uk.com/ipc).  
LEGAL STUFF NME is published weekly by IPC Inspire, 6th Floor, Blue Fin Building, 110 Southwark Street, London SE1 0SU. NME must not be sold at more than the recommended selling price shown on the front cover. Registered at the Post Office as a newspaper. All rights reserved and reproduction without permission strictly forbidden. All contributions to NME must be original and not duplicated to other publications. The editor reserves the right to shorten or modify any letter or material submitted. IPC Media or its associated companies reserves the right to reuse any submission, in any format or medium. Printed by Wyndham Peterborough, Originator by Rhapsody, Distributed by IPC Marketforce.  
© 2013 IPC Media Ltd, England, US agent: Mercury International, 365 Blair Road, Avenel, NJ 07001

65

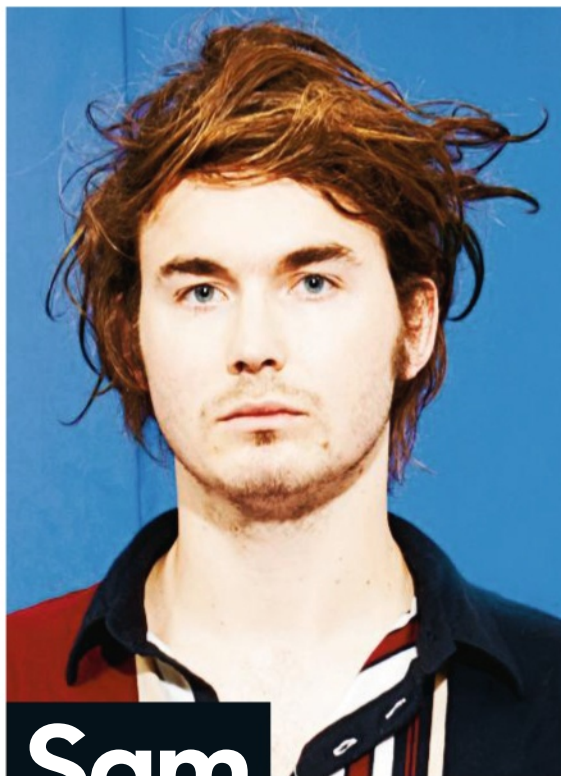
JOE STEVENS

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

WE FIND THE ROCK STAR, YOU ASK THE QUESTIONS



Haim



Sam  
Fryer

## Palma Violets

**1 What did you recently promise to do in return for votes for an awards ceremony?**

Neil Jameson, London, via email

"We promised to bathe cats and dogs at Battersea Dogs & Cats Home."

**CORRECT.** To "home and bathe all future attendants of Battersea Dogs & Cats home". Does that include the staff as well?

"Oh no, just the animals. We're a lovely band, we care for the animals."



**2 What colour umbrellas do you shelter under in the 'Last Of The Summer Wine' video?**

Jez Healy, London, via email

"Red."

**CORRECT**



**3 In the same video, which album is held up to the camera?**

Jez Healy, London, via email

"I'm gonna say the Funky Funk Brothers... A double-act, wasn't it? Something to do with brothers. But Pete [Mayhew, keyboards] has got a pretty fucked-up musical selection."

**WRONG.** It was 'The Enchanting Beverley Sisters'.

"Oh... sisters, brothers. Yeah! I knew the family thing."



**4 Can you name three of the Top Five acts that beat you in the BBC Sound Of 2013 poll?**

Simone Fallon, Daventry, via email

"Haim, Jake Bugg... I'm gonna say Angel Haze."

**WRONG.** Haim, AlunaGeorge, Angel Haze, Laura Mvula and Chvrches (in that order). How do you feel about being beaten by them?

"I haven't really heard any of those others apart from Chvrches. I think it's fair play. I mean I think they're all worthy contenders."

**5 What blows up at the beginning of the second, official 'Best Of Friends' video?**

Jack Thackeray, Leeds, on Twitter

"The one that we don't talk about? It's... um... is it a dustbin? A gravel pit bin?"

**CORRECT.** It's a dustbin. Why don't you talk about it?

"We just loved the original video. We loved it so much; it was made by us. We're all for [the official one] and we loved the director, he's a lovely chap, and it was a lovely day but I think the first video was just of the time and what we wanted to do. It's how we wanted the video to be."

**6 To the nearest 1,000, how many Twitter followers do Palma Violets have on their official account?**

Fiona Galloway, Plymouth, on Twitter

"I'm gonna go for 40,000."

**WRONG.** It's 23,731. You're overestimating yourself.

"Oh fuck! I think we're bigger than we actually are!"

**7 Can you name the two stages you played at Glastonbury 2013?**

Johnny 'Bagga' Childs, Liverpool, via email

"The Park Stage, then one on the Sunday afternoon at the Village something... The Village Park? I give up."

**WRONG.** The Park Stage and William's Green

**8 Which two songs did you play on Later... With Jools Holland in 2012?**

Briony Chapman, London, via email

"Last Of the Summer Wine" and "Tom The Drum"

**CORRECT.** Did you make any pop friends?

"I think we did! We were on



Jools  
Holland

with Lana Del Rey, Soul II Soul and The Weeknd. When we were having our make-up done Jools came in and had a lovely little chat with us - I think he liked Will's drumming on 'Tom The Drum'. He wanted to play piano with us but Nick Cave told us to turn him down."

**9 How many crowdsurfers can be seen in the video for 'Rattlesnake Highway'?**

Magda Helenski, London, via email

"I'm gonna guess 36."

**WRONG.** Five

**10 What's the name of the club in the 'We Found Love' video?**

Emma Lewis, Hartlepool, via email

"The Globe. Down Notting Hill, yeah. Unfortunately I think it's been renovated now. That was one of the last things they ever did in there... it was a beautiful little club."

**CORRECT**



**SCORE = 5**

"I thought I was gonna do much better, but seeing as we've only been together two years it's extra-hard questions! I've seen other bands do this before and they're definitely a lot easier. I was given a hard time."

**BOSE**

When we walk through the door, we will ignore the pile of mail on the side and the dishes that are still in the sink. We won't focus on the unfolded laundry or care that the fridge is starting to sound funny. Because we're home. And at home

there's always  
music  
waiting.

**Streaming music at the touch of a button.**

Now you can have one-touch access to Internet radio and your music library. If you already have a home Wi-Fi\* network, you have everything you need to enjoy clear, rich sound from a system you can place almost anywhere in your home.

**Bose.co.uk**

©2013 Bose Corporation. Wi-Fi is a registered mark of the Wi-Fi Alliance. A home Wi-Fi network and Internet access are required. The wireless note design is a trademark of Bose Corporation.



**NEW**  
**SoundTouch™ 20**  
Wi-Fi\* music system

WorldMags.net

# Design & build your own mobile app



## MUZIVO

Introducing an all-new social network for music

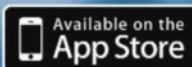
- All your music, photos and videos
- Create and manage interactive events
- Update and manage your app on the go
- Easy to use, no coding required, 100% mobile
- Full Facebook and Twitter integration



/Muzivo



@MuzivoOfficial



Sign up today at [www.muzivo.com](http://www.muzivo.com)

**WIN!**

### A slot at the 2014 Hop Farm Music Festival!

For your chance to play at the amazing Hop Farm Festival in front of thousands of people, all you have to do is sign up to build your app with Muzivo at [www.muzivo.com](http://www.muzivo.com) before 31 January 2014.



[www.thehopfarmmusicfestival.com](http://www.thehopfarmmusicfestival.com)