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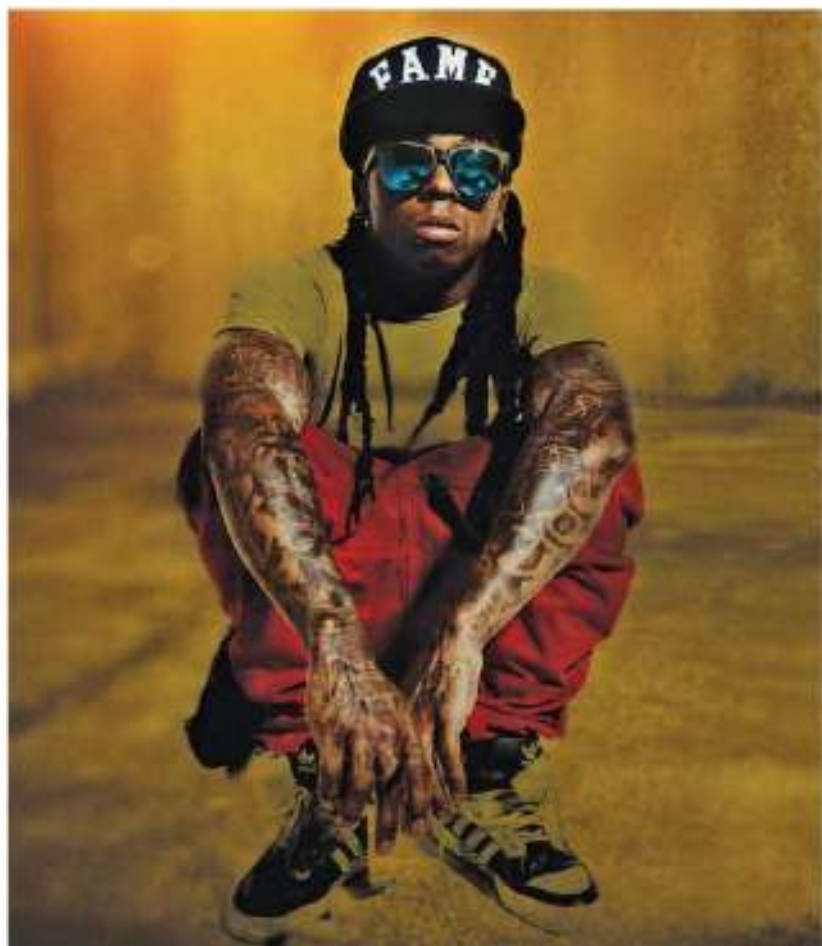




# ON REPEAT

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

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TO EVERY  
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## BEIRUT

East Harlem

Having previously borrowed the sounds of Eastern Europe, France and Mexico, wandering soul Zac Condon turns an eye to his native US for album three. The accordion and wine-softened horns of 'East Harlem' recall the neighbourhood's old Italian population rather than its modern Hispanic one, and Condon's voice is full of weatherworn charm.

**Laura Snapes, Assistant Reviews Editor**

## SCUM

Amber Hands

Thomas Cohen and his cohorts did well to wait for the dark musical tide that deluged east London in 2009 to ebb. Now on Mute, they've emerged, Horrors-like, from their gothic chrysalis a more kaleidoscopic crew, with wisps of Loop, Spiritualized and the like gracing this opiated, opalescent swirl.

**Emily Mackay, Reviews Editor**

## I LIKE TRAINS

Flood

Last month's Day Of Reckoning may have passed, but that hasn't stopped I.T carrying on where their doom-laden album 'He Who Saw The Deep' left off. "With the rain came the guilt/With the guilt came the blame", murmurs Guy Bannister, viewing the apocalypse from a swoonsome vantage point.

**Ben Hewitt, writer**

## BAXTER DURY

Claire

Lifted from forthcoming album 'Happy Soup', Dury returns with this bittersweet gem of a track. A snapshot of urban living that Mike Skinner would be proud of, but slowed to a Sunday afternoon pace, 'Claire' beams with sunshine pop, yet bristles with love's dark side.

**Paul Stokes, Associate Editor**

## DEERHUNTER

Cool (Pylon cover)

Set to be released as a DFA 7-inch next month, this Pylon cover, recorded live at NYC's Market Hotel, sees noise-rockers Deerhunter channel Mark E Smith singing into a pillow while

guitars are strummed manically in the background.

**Abby Tayleure, Festivals Editor, NME.COM**

## JONNY GREENWOOD

Doghouse

Clocking in at half an hour, the Radiohead man's orchestral piece, as performed by a 55-piece orchestra, is a thing of lush beauty. And, of course, it sounds like 'Creep' when played after the runcless 'The King Of Limbs'.

**Jamie Fullerton, Acting Features Editor**

## KIMBRA

Settle Down

On which the New Zealand-via-Australia songstress serves up a nice homely lasagne of layered electronics, leapfrogging vocals that can't decide if they want to be jazz or power pop, stately piano flourishes, Boy 8-Bit synth snippets, cascading strings and lyrics about holing up with him indoors and turning all domesticated.

**Tim Chester, Deputy Editor, NME.COM**

## THE WEEKND

Rolling Stone

The heat from The Weeknd's 'House Of Balloons' album – self-released in March – is still being felt, but that's not stopping the Toronto-based Drake affiliate from unleashing a *shedload* of new material on us. This one's the pick of the bunch, with his soaring vocals doing their thang over lush, almost Damon Albarn-esque acoustic guitars.

**Matt Wilkinson, New Music Editor**



## SHARON VAN ETTEN

She Drives Me Crazy (Fine Young Cannibals cover)

The Onion AV Club impress yet again with their Undercover video series of genius cover versions. The National collaborator and Brooklyn-based chanteuse Sharon Van Etten heads up a bleakly gothic, slow-burning rendering of Brummie soul-poppers Fine Young Cannibals' 1989 global smash. Ever so slightly terrifying, but all the better for it.

**Leonie Cooper, Deputy News Editor**

TRACK  
OF  
THE  
WEEK

## LIL WAYNE

How To Love

Dodgy reinvention alert... Lil Wayne, he of the tattooed face, metal teeth, codeine slur, self-inflicted gunshot wounds, serious criminal record, fuck-everyone lyrics, dodgy Christian worldview and heaving back-catalogue of heavy, aggressive and offensive hip-hop has found his soft side. Yep, the latest track to drop from Weezy's upcoming 'Tha Carter IV' is a slow, slick and very sickly ballad. He *sings* the whole thing. He doesn't rap a single line. He's 100 per cent serious. Someone call a doctor.

Worry not, though, it's all a ruse to get laid. I've seen through it and, bless him, you've got to admire him for it. He came out of prison feeling a bit lonely and angry, then dropped the hard-to-ignore '6 Foot

*This slick ballad is all  
a ruse to get laid – you've  
got to admire him*

7 Foot' (questionable lyric alert: "Never met the bitch but I fuck her like I missed her"). Then he let his sexual frustration hit needle-in-the-red levels on the paint-by-numbers 'John', where he goes from talking about calling his girl collect from jail to saying he's a bit like, um, John Lennon. Now, rather than lock himself away in his room masturbating, he's hatched a plan to bring love back into his life by whispering – or rather wheezing – sweet nothings over Detail's super slo-mo beat. And you know what, I bet it works. The man is a genius. Either that or this is the lamest thing the guy's ever done. You decide.

**Mike Williams, Deputy Editor**

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# UPFRONT

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

*Edited by Leon*



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# KAISER CHIEFS PUT NEW ALBUM IN THE HANDS OF THE FANS

*Kaiser Chiefs are back, and letting the people choose their own tracklisting for 'The Future Is Medieval'. They tell Gavin Haynes how it came about*

## MAIN EVENT

"Three months ago, when Radiohead did the 'Lotus Flower' video on the Monday and announced they were putting out 'The King Of Limbs' on the Friday, we got a bit nervous," says Nick Hodgson, the Kaiser Chiefs' drummer and lead songwriter. "We were like: 'Have they just done what we're going to do?' Then there were all those rumours, that they were going to put out another disc straight afterwards. But they didn't. It's been a bit stressful like that, because we've been keeping this secret for so long. There have been times when you get a bit drunk and feel like blurting it out. I think Ricky's had a couple of close calls..."

It has been 14 months since Ricky Wilson first went down the pub with his mate Ollie, got a bit drunk, and hatched the secret plan that his band have been sitting on ever since. What if, Ricky proposed, the Kaisers got their fans to individually A&R the next record? If, instead of skipping past the tracks you didn't want, when you bought the album you selected your favourite ro songs from a menu of 20? Ollie, a 'web guru', would make an application that would take this choice-

of-10, and turn it into a ready-made bundle, then give you the chance to do/ doodle your own artwork.

"It felt really punk rock when he explained it to me," says Nick. "It felt like we were sticking it to the man. But then it turned out the man liked having it stuck to him."

Jim Chancellor, their A&R at Fiction Records, the 'man' in question, leapt at the idea. "I loved it. It was daring, it was innovative. I've seen a lot of alternative distribution models offered to small-scale bands. But for a big band to come to you with the whole thing mapped out, it's a very bold thing to do."

Of course, like most what-ifs that begin in the land of pub talk, it seemed so easy on paper. Working out the nuts and bolts has been far more of a grind: they've had to build the software to make it happen from scratch (which they now own), they've had to get the album's main producers - Bowie legend Tony Visconti and Kings Of Leon collaborator Ethan Johns - to agree to new contracts so they'd still get paid. When we speak, two days before Friday's launch, Nick tells *NME* that they are still de-bugging, fixing, primping and prepping their delivery engine. "There's always something. We've had so much time to think about this. Every day, you wake up and you think of a

new fault in the plan, then you have to think of a new fix."

One such idea they've bolted onto the original concept is to turn the release into a kind of musical Amway. If someone else buys your version of the album, then you get £1 back through PayPal. It means, for instance, that if Stephen Fry has a weekend off the Schubert and makes his own mix, then he stands in line to cash in, hawking his 'Stephen Fry Version' to his Twitter followers. It's something that the band are actively encouraging by lining up celebs to do their own mixes.

"There is a danger that a lot of that money will go to celebrities," Nick acknowledges. "But we've nominated a registered charity they can give it to: The Alzheimer's Society. Or else they can keep it if they really want..." Some of these mixes will end up as hard copies - you'll be able to buy, say, the 'most popular' version, or the 'Adrian Chiles Version' (hypothetically), or any number of permutations minted up onto CD. Nick reckons "the same five" songs would appear in all of the Kaisers' personal versions of the album, and the rest would be scattered according to individual taste.

Fourteen months ago, Nick and his fellow Chiefs were in limbo. After the muted reception offered to 'Off With Their Heads', and five years of solid touring, he had become jaded with the album release treadmill. He'd put the next

Kaisers record on hold. "I was still writing a lot. I just wasn't into the idea of all the stuff that goes with that. But when Ricky mentioned this idea, it all clicked. It freed us up. We'd reached a point where we were often happier with the B-sides than the A-sides, because there was less pressure, and you didn't have to think of how something would sound in the context of an album. This idea allowed us to lose ourselves in the process - to get back to the fun bits of making a record."

Nick chewed out a lot of demos at his 'Chewdio' - the Shoreditch studio he built for his Chewing Gum Records label. He told Visconti and Johns they could pick which ones they wanted to work on.

Accordingly, the name of the game is diversity. It's still recognisably Kaisers. They've hung on to their very English sense of songwriting but felt free to play

## How It Works

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Visit [kaiserchiefs.co.uk](http://kaiserchiefs.co.uk), listen to one-minute samples of the songs and pick your favourites

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## LEISURE SEIZURE



TOMVEK

NEW ALBUM 6/6/11 CD/LP [TOMVEK.TV](http://TOMVEK.TV)







The band met in secret to plot the downfall of the Music Industry

around with form, continuing their trend towards adding electronic textures. Jim Chancellor describes some of the tracks as being like The Who, others evocative of Visconti's work with Bowie. 'If You Will Have Me' is a stark, Beatles-esque minor chord ballad in the style of 'Love's Not A Competition (But I'm Winning)', sung by Nick and fleshed out with a weepy string quartet. 'Dead Or In Serious Trouble' harks back to the boozy-Brit Madness jaunt of much of 'Employment'. 'Heard It Break' sounds like A-Ha – glass-and-chrome synths, artificial steel drums, while 'Things Change' maintains the '80s tint, but tends more towards the Howard Jones, or Bowie's 'Low' if you prefer a highbrow reference. 'Starts With Nothing' begins with the metronomic groove and existential lyrical bent of LCD Soundsystem's 'All My Friends'.

"In terms of the two producers, Ethan got us to play pretty much live, mistakes and all," says Ricky. "Tony was also fairly straight-down-the-line in the way he recorded things. That, and the whole process surrounding it, freed us up to

do whatever was fun. Because I think being in a band should be fun, shouldn't it?"

Fun it may be, but treading into the Radiohead paradigm means people start asking you big questions about the future of music. hilariously, the first interview Ricky did about his new album was with *The Wall Street Journal*.

"People came up to me saying: 'You're tearing up the fabric of the music industry,'" says Jim.

So does he think they're right? Might he be inadvertently sending himself his own P45? Is he the self-immolating Tunisian fruit seller kicking off a musical Arab Spring?

"I think you have to find new ways of doing things, or else someone else will. No-one knows what's going to work and what isn't, but we need to keep experimenting or else people will find other ways to get their music."

"We're not making big claims," agrees Nick. It might change things, it might not. All I know is that it's certainly re-energised me."

Head to [NME.COM/blogs](http://NME.COM/blogs) to have your say on the album and share your tracklisting

# THE NME SELECTION

Check out our very own version of 'The Future Is Medieval'

## CAN'T MIND MY OWN BUSINESS

A highly infectious Kaisers super-chorus underpinned by juddery disco rhythms, like what Blur might be doing today had they never 'gone weird', and still sung about amusing things like "writing strongly worded letters to The Times".

## THINGS CHANGE

Fruity kick-drum rhythms, plinky-plonk synths, the sense that reinforced concrete still has architectural possibilities – in retrospect, the Kaisers' love of unashamedly massive melodies always made them ideal candidates for an '80s-tinged overhaul.

## I DARE YOU

A reverb-rich '60s spy-jazz gnasher with more than a whiff of Scott Walker. Pegged around Ricky listing all the things he dares his love interest to do, including "count to 10".

## WHEN ALL IS QUIET

A piano riff that borrows from 'Eleanor Rigby', a verse that borrows from The Kinks, and a chorus that borrows its harmonies from The Beach Boys.

## CHILD OF THE JAGO

The first reminder of just how gloomy the Kaisers can get: a tale of clinically depressive misanthropy, framed around heavily reverbed guitars. Key lyric: "This is your nightmare calling/it's the downside of life in the city".

## HEARD IT BREAK

Knowing me Kaiser Chiefs, knowing you, A-Ha – the Kaisers drop anchor in yacht-rock harbour, while Ricky swears he heard his heart break, but it turns out it's "just a sprain".

## MAN ON MARS

Nick Hodgson sings, opening up with a spring-loaded oriental

synthesiser riff halfway between 'China Girl' and 'Ashes To Ashes'.

## OUT OF FOCUS

A depressive, booze-mottled verse recalling 'Caroline, Yes', it still puckers up enough for shimmering, electro-inflected disco chorus.

## IF YOU WILL HAVE ME

Nick's ballad. Strives almost manipulatively hard to tear your nuts off with its poignancy. Key tear-jerking lyric: "If you will have me, I want to be the boy from the photograph".

## COMING UP FOR AIR

A '70s AM-radio soul ballad somewhere between Nilsson, Wings, and Carole King that generates the sort of warm fuzzies politicians will re-elect themselves to for years to come.

Listen to NME's version here: [kaiserchiefs.com/NMEVERSION](http://kaiserchiefs.com/NMEVERSION)

# THREE TO AVOID

## LONG WAY FROM CELEBRATING

Sums up the band's tendency to throw unrelated verses and choruses together. Cobbling is not songcraft, guys.

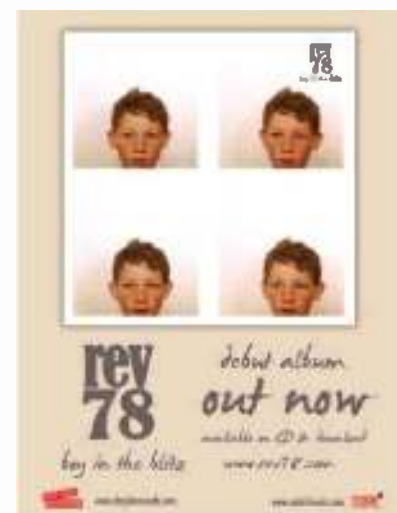
## PROBLEM SOLVED

Jaunty – but basically the Kaisers song you'd get if you fed all their work into a liquidiser.

## COUSIN IN THE BRONX

In which Nick sings

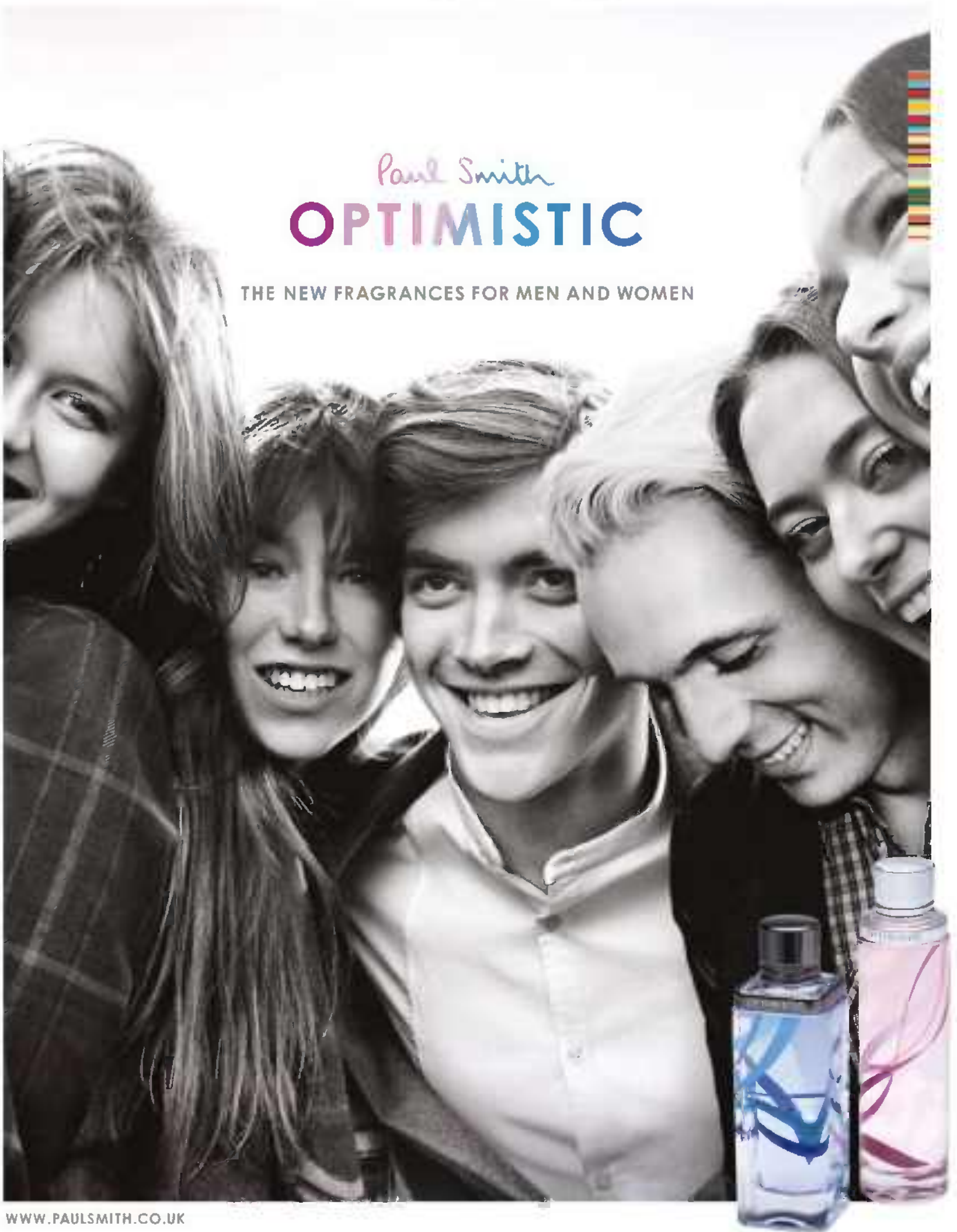
about his "cousin in the Bronx" over the sort of country-rock that would get your head cleaved like a coconut should you ever play it in the Bronx. Warning: contains slide guitars.





Paul Smith  
**OPTIMISTIC**

THE NEW FRAGRANCES FOR MEN AND WOMEN





# "WHEN YOU'VE GOT NEW SONGS, YOU JUST WANT TO PLAY'EM"

Kasabian unveil new songs as they return to the UK live scene with a smoking hot show in Sheffield

"No, seriously, it is called 'Velociraptor'..."

## FRONT ROW

In a move described afterwards by Serge Pizzorno as "a bit of a pisstake", the first Kasabian set of 2011 kicks off with 'Club Foot'. It's a mark of how far they've come; when one of the band's biggest tunes can be dispensed with so quickly, it implies serious confidence in their firepower.

Ahead of this weekend's headline sets at Isle Of Wight and RockNess, Tom Meighan is typically hyper – perhaps even more so, what with the customised *ET* chair a friend has just made for him. "I can't wait to get up there," he says. "But it's nice to come back and start with these small ones."

'Small' is right. By Kasabian in 2011 standards, the Oz Academy Sheffield (and the three other venues on this warm up tour) is positively tiny, and an intimate way back in to live

activity. "It's weird not having played for nine months," Serge says. "For the first five minutes, you're sort of trying to remember, then it all clicks back into place."

Amid the wall-to-wall anthems, Kasabian also chuck two new songs into the set: the "Prodigy vibe" (Tom's words) of 'Switchblade Smile' (which by the time you read this should be up on their website) and 'Velociraptor'.

"Some people were saying we shouldn't do it, 'cos there'll be loads of shit YouTube versions going up," Serge shrugs. "But when you've got new songs, you just want to play 'em. And that one's just a punk song."

## THE SETLIST

'Club Foot'  
'Where Did All The Love Go?'  
'Underdog'  
'Shoot The Runner'  
'Velociraptor'  
'Cutt Off'  
'Thick As Thieves'  
'Take Aim'  
'Empire'  
'The Doberman'  
'Fast Fuse'  
'Vlad The Impaler'  
'LSF'  
'Switchblade Smile'  
'Stuntman'/  
'I Feel Love'  
'Fire'

The newbies also act as breathers for a crowd who bellow back every last word (and riff). "You can see everyone just stop and go [does concentrating face]," smiles Tom. "We know how good they are, but nobody else does yet. That's a good feeling."

It's one Tom Meighan should savour, because it won't last much longer.



WORDS: DAVID HUGHES PHOTO: ANDY WHITTON, DANNY NORTH

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Phases Of The  
Darkness 61  
at WU's end

## "NO-ONE'S KILLED EACH OTHER..."

*The Darkness make their improbable live return with new songs and ridiculous new facial hair*

**R**iding the back of a burly security guard, his face contorted into exuberant sex expressions, his Dali 'tache twisted to perfection and his ball-hugging tiger-stripe leggings as dangerously tight as ever, Justin Hawkins looks every inch at home. This, the first night (June 5) of The Darkness' three comeback shows, has been a triumph, and as the last OTT strains of encore 'Love On The Rocks With No Ice' ring around Norwich Waterfront, the sell-out crowd let Justin and the rest of the newly reformed band know that it's pretty fucking great to have them back.

Over the preceding hour and a half, the band rip through old favourites 'Growing On Me', 'I Believe In A Thing Called Love' and 'Love Is Only A Feeling', as well as new tracks 'Concrete', 'Cannonball' and 'Nothing's Gonna Stop Us', which sound, well, just like The Darkness, all throbs and thrust and cock-swinging bravado.

A few minutes later, we're in the band's dressing room being treated to something we weren't expecting. Nope, not gack – Justin's massive coke habit that

ripped the band to pieces in 2006 is apparently long since kicked, you'll be pleased to hear – but an interview. Ever since *NME* man Mark Beaumont tore the band to pieces in a live review waaaaay back in 2002, the band have been massively pissed off with us, so this is something of a reconciliation. Aww.

So what's different about The Darkness in 2011? "Nothing, it's exactly the same," laughs Justin. "That kind of progress is dangerous for people like us!"

"We're just chuffed that we've managed to get the thing back together," adds guitarist and brother Dan Hawkins. "It's a real moment for us that we got through this first gig. No-one's killed each other and it's not sounding too bad. Hopefully we haven't left it too long, but it's not about filling enormodomes, it's just brilliant to be back."

Despite that proclamation, enormodomes are exactly where the band are heading, as following this three-night run they return to the big stage at Download Festival this weekend. Expect the expected. We never thought we'd say this, but The Darkness, it's great to have you back.

### NEWS ROUNDUP



#### FAKE IT LIKE YOU MEAN IT

The Killers' tribute act The Killerz had their Fakefestival set interrupted last week after a mass punch-up broke out in the crowd, with three people arrested and one man kicked in the head. The question though is not, "How can we ensure the safety of pissheads watching tribute bands?", but "How long did it take them to come up with that name?". Here's five who put in a bit more effort...

#### PETER ANDREX

Overcame not having a six pack by taping bog rolls to his belly.

#### ARSE

As in 'you can't tell your Arse from your Elbow'.

#### RODEOHED

Love Radiohead? Love rodeos? By God, you've struck lucky.

#### MANDONNA

Long before those Gaga rumours, the original queen of pop had something to hide.

#### OASIS'N'T

Is this Oasis? No, it isn't.

## COLDPLAY NEW SINGLE: THE REACTION

*It's not called 'Every Release Sends The Internet Crazy', but it should be*



Tinie Tempah called it "amazing", while Girls' mainman Christopher Owens slammed it as "awful". Gloomy ex-Arab Strap man Aidan Moffat (remember him? Oh, OK) even waded into the debate, tweeting "Love Coldplay? Hate music."

Yup, Coldplay's new single 'Every Teardrop Is A Waterfall' hit the internet last Friday (June 3) and, as you'd expect, opinion was massively split (sample tweets: "I would rather listen to my grandmother falling down the stairs than listen to the new Coldplay single again" – @dylmei; "Not the least bit surprised that I'm diggin' Coldplay's new single... they could sing about farts & I'd still love it" – @joshuakjohnson). Elsewhere, however, the talk was of Peter Allen and the track that 'Teardrop..' apparently rips off. The band were quick to deny accusations of plagiarism, insisting via their manager that Allen and his fellow songwriter Adrienne Anderson had been given a co-writing credit due to the new track's similarities to Allen's 1976 hit 'I Go To Rio'. In 2008 Coldplay were sued by American guitarist Joe Satriani for allegedly lifting the guitar line from his 2004 track 'If I Could Fly' for their UK chart-topping single 'Viva La Vida'.

German fans were the first to hear 'Teardrop..' live, as the band performed it at Rock Am Ring festival in Nürburg on the evening of release. We Are Scientists, also on the bill, tweeted that they were "trying to decide whether we can learn it for our set in 20 mins. If it works, we may claim to be the FIRST band in the world to cover this new Coldplay single. Fame & riches!" They didn't.

*Read all about Coldplay's comeback set in next week's NME, and get the build up to their Glasto set the following week*



## LAST CHANCE TO VOTE FOR A SMALL VENUE

**V**oting for Britain's Best Small Venue closes this Friday, June 10, and the regional winners will be announced on Tuesday, June 14. A panel of industry experts will pick the overall winner, which will be revealed on June 21. The winning venue will receive a complete set of stage microphones worth over £2,500 from AKG and Sound Technology. Visit [nme.com/smallvenues](http://nme.com/smallvenues) to vote.





# PIECES OF ME

## ELIZABETH SANKEY

*One half of Summer Camp reveals the sci-fi novels, Britpop classics and teen TV that make her music what it is*

### *My first album*

**'PROMISES AND LIES' - ON CASSETTE - BY UB40**

"On the hour-long school trip I took each day between the ages of seven and 18, the bus driver would play Capital FM every morning and evening. I was force-fed pop. '(I Can't Help) Falling In Love With You' made an impression. I played it to my gran and she said it was a cover, which diminished the talents of Robin Campbell in my young eyes."

### *The first song I fell in love with*

**'TRACY JACKS' BY BLUR**

"I was raised on Motown and Paul Simon, but Blur were the first band I felt were really mine. I listened to 'Parklife' over and over again. I was a fan club member and had posters of Damon and Graham ripped out of *Smash Hits*. 'Tracy Jacks' contains the line, 'Got on the first train to Walton', and since I grew up in Walton-on-Thames I got really excited - did this mean they'd been to my town? Seen the train station?"

### *My first gig*

**RAGE AGAINST THE MACHINE, JANUARY 2000, WEMBLEY ARENA**

"They were supported by Asian Dub Foundation - what happened to them? I stood at the back 'cos I was scared of the moshpit."

### *The book that changed me*

**SABRIEL BY GARTH NIX**

"Urgh, my book choices are so embarrassing. I was always really into computer games and fantasy fiction, and sadly my literature decisions reflect that. OK fine, it's *Sabriel* by Garth Nix, which is about a necromancer who can enter death using a series of bells. There, happy now?"

### *My favourite artist*

**TAMARA DE LEMPICKA**

"She was a Polish Art Deco painter who used to hang around with all the bohemians in the roaring '20s. She was bisexual and scandalous and specialised in these incredible pictures of women with dark, sad eyes and satin dresses. Apparently Madonna is a huge fan, but don't let that put you off."

### *Right now I love*

**METRONOMY**

"The new album is fantastic, I love how Joe [Mount] just keeps coming back, and each time it gets better and better without deviating very far from that distinct sound. I'm really excited about the *Wiseblood* LP too; he just put out this shaky video that's funny and great."

### *My favourite TV show*

**FREAKS AND GEEKS**

"I go through phases. When we were writing the album we watched all of *My So-Called*



Clockwise from above: Elizabeth taking a photo of her foot; Blur's 'Parklife'; sci-fi silliness *Sabriel* by Garth Nix; UB40's 'Promises And Lies'; Metronomy; those *Freaks And Geeks*



*Life*, because Jeremy had never seen it before. We also love *Freaks And Geeks*. I'm doing research at the moment on teen fiction so I've been 'researching' *Sweet Valley High* - the TV version is all on YouTube. It's so awful, shocking in fact, but god I love it. Jeremy and I are also working our way through *The West Wing*, which I like to think combats the Wakefield-induced loss of brain cells."



UB40



*Promises and Lies*



### *My favourite film*

**IT'S A WONDERFUL LIFE**

"My dad is a big film buff, and he really got my sister and I into films. I go to the cinema at least once a week, but watching the movies my dad introduced me to is like coming home. We try and watch this every Christmas and we always cry our eyes out. We even called our dog Zsu Zsu after the little girl in it."



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## VERSUS

# PETER ROBINSON VS HAYDEN THORPE

*The Wild Beasts fella's pants are ready to give Coldplay and Gary Barlow a kicking. Nice one*



FYI

\* By 'Imogen Heap', we suspect Hayden means 'Imogen Thomas'

\* But imagine if rosey singer/songwriter Imogen Heap had been the subject of a Ryan Giggs superinjunction

\* It would have been a lot less interesting, that's for certain

**Hello, Hayden. Where are you?**  
"I'm at home, and I have no reason to leave the house, so I've been inventing reasons to go out – haircut, launderette. Nothing pant-wettingly exciting."

**My pants, so we are clear on this, are dry.**

"Mine too. We have a rule that we wear a new pair of pants for each interview."

**Who's the most ludicrous person you've been on a festival bill with?**  
"[Stupendously long worthless pause] Well, at Latitude, Thom Yorke opened and that was pretty ludicrous."

**I should make a note to – if I ask that again – research whether the interviewee has shared a bill with the rapper Ludacris.**

"Yes, absolutely."

**Who's the most fabulous person you've ever played alongside?**  
"What do you mean by fabulous?"

**I suppose the question I'm heading towards is whether you've played with the rapper Fabulous.**

"No, we haven't. Unfortunately."

**This line of questioning wasn't as amusing as hoped. Have you done your competitor analysis regarding who's on at the same time as your Glastonbury set yet?**  
"Well, at Glastonbury it's Coldplay."

**Good luck with that.**

"I'd rather be up against Coldplay than U2 or Beyoncé. Up against Coldplay is more of a political statement. I'd be happy to be the David in this David and Goliath situation."

**Some people will be looking for something that isn't Coldplay. Of all the bands who are Coldplay playing at Glastonbury, you are not one of them.**

"No."

**Have you figured out your 'I was there' moment yet?**  
"Yes. I can't say too much."

**You're going to wheel out Pixie Lott.**

"We're being realistic and aiming for Justin Bieber and Lady Gaga. Or Ryan Giggs, Imogen Heap. Gary Barlow, just to give people the chance to give him a kicking, I suppose."



**But why would people want to give pianist and songwriter Gary Barlow a kicking?**

"Well, he's on the *X Factor* panel..."

**Did the Cowell call not come? When it was clear Cheryl wasn't going to be on the panel, I was like, "It's got to be matey from Wild Beasts or Tulisa N-Dubz."**  
"They thought we might use too many long words. It's dangerous to go above three or four syllables. It's best to use 'and', 'no', 'great'."

**This said, how many four-plus syllable words do people generally use?**  
"Fantabulous! How many's that?"

**Four. Looking at some of your songtitles, well, 'Bed Of Nails', for example. Three one-syllable words in a row. You could say you write songs for people who are worse than ITVi. Like ITVi2!**  
"I'd probably be wasted on *The X Factor* anyway. I should be on *Dancing On Ice* or, perhaps, *Strictly Come Dancing*."

**Perhaps you could put out a superinjunction to prevent me from discussing who you're going to have onstage, which will lead people to think the truth is more exciting than it is.**

"Yes! And then it will turn out to be Trevor McDonald."

**BUT TREVOR McDONALD WOULD BE AMAZING.**

"Yes, it would actually. Apparently one of our songs was used when Trevor McDonald was receiving his BAFTA recently. Are your pants still dry?"

**I'm just about holding on.**

## THIS WEEK'S TOP 20

## THE NME CHART

- |    |    |  |
|----|----|--|
| 1  | 1  | NERO<br>'GUILTY'<br>UM   |
| 2  | 4  | KATY B<br>'EASY PLEASE ME'<br>NME  |
| 3  | 2  | CEE LO GREEN<br>'BRIGHT LIGHTS BIGGER CITY'<br>Hollywood                 |
| 4  | 4  | ARCTIC MONKEYS<br>'DON'T SIT DOWN 'CAUSE I'VE MOVED YOUR CHAIR'<br>(JWR) |
| 5  | 3  | WIZ KHALIFA<br>'ROLL UP'<br>Zomba  |
| 6  | 9  | THE MIERCES<br>'YOU'LL BE MINE'<br>NME                                   |
| 7  | 8  | THE VACCINES<br>'IF YOU WANNA'<br>L'Espresso                             |
| 8  | 7  | NICKI MINAJ<br>'GIRLS FALL LIKE DOMINOES'<br>Dark Horse                  |
| 9  | 6  | FRIENDLY FIRES<br>'LIVE THOSE DAYS TONIGHT'<br>NME                       |
| 10 | 10 | THE STROKES<br>'UNDER COVER OF DARKNESS'<br>Hollywood                    |
| 11 | 11 | PAMCI! AT THE DISCO<br>'THE BALLAD OF MONA LISA'<br>Atlantic             |
| 12 | 12 | MILES KANE<br>'REARRANGE'<br>Polygram                                    |
| 13 | 17 | JAMIE YVOON<br>'LADY LICK'<br>L'Espresso                                 |
| 14 | 37 | DEATH CAB FOR CUTIE<br>'YOU ARE A TOURIST'<br>Atlantic                   |
| 15 | 32 | GIL SCOTT-HERON & JAMIE XX<br>'I'LL TAKE CARE OF U'<br>Strut             |
| 16 | 15 | JUSTICE<br>'CIVILIZATION'<br>Domino                                      |
| 17 | 18 | THE NAKED AND FAMOUS<br>'YOUNG BLOOD'<br>Fiction                         |
| 18 | 25 | THE VACCINES<br>'ALL IN WHITE'<br>Cherry                                 |
| 19 | 22 | JONATHAN JEREMIAN<br>'HEART OF STONE'<br>Hollywood                       |
| 20 | 16 | ALEK METRIC & STEVE ANGELLO<br>'OPEN YOUR EYES'<br>Polygram              |

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NME.COM/RADIO

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## NEW TO NME RADIO PLAYLIST

- THE HORRORS  
'Still Life'
- WULF  
'Dirt'
- ARCTIC MONKEYS  
Tracks from 'Suck It And See'
- ADELE  
'Set Fire To The Rain'
- WOLF GANG  
'The King And All His Men'

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# RADAR

FUTURE STARS, BREAKING SCENES, NEW SOUNDS...

*Edited by Matt Wilkinson*

Following a night on the rum, Simon and Shane regretted their new face tattoos



ABOUT  
TO  
BREAK

## DZ DEATHRAYS

*Surfing in on a riptide of chaos, the Aussie duo gatecrash the thrash party*

Something seems not quite right when the shaggy-haired goofball in front of us meekly announces, "Hi, I'm Shane Parsons, I'm 24, I'm Aquarius and I like long, wistful walks along the beach." His buddy, Simon Ridley, creases up into his beat-up tee and leather jacket combo before conceding that, yes, Parsons is talking utter shite. DZ Deathrays aren't the beach-combing, star-gazing types.

Bred on house parties and booze marathons around their hometown of Bundaberg (where the rum of the same name comes from – handily), the Aussie duo are the latest graduates from the scene exploding out of the nearby Gold Coast. A drums'n'guitar/garage'n'disco fusion, they christen their sound "thrash party" and recorded part of their thundering DFA 1979-meets-AC/DC riffage EP 'Brutal Tapes' at a particularly frenetic house party last year. "It was crazy," remembers Simon. "The ceiling was only, like, a foot above your head, and there were people crowdsurfing in there, getting all smashed into the roof while we played." It's this sort of thing,

coupled with early video 'The Mess Up', which sees the duo down Jäger shot after Jäger shot before chucking the whole lot up again, that has given the band an enviable reputation as being, well, a tad full-on. It's not something they're worried about. From skinny dipping with touring partners Crystal Castles (Simon: "Usually they're covered up but we just got drunk at 3am by the pool..."), to 'liberating' golf buggies from backstage festival areas (Simon again: "We took a detour through A-Trak's rider to steal his beer, but then his security dudes formed this big circle around us"), theirs is a world of all-out messiness punctuated by amazingly *gnarly* punk-funk.

Live, it's total and utter chaos, with Shane spending much of the set bounding his way around the audience while Simon perfects the art of drumming while downing stray beers. From here, the band have it all mapped out: a mooted deal with Hassle Records (Trash Talk, Rofo Tomassi), a new base in Berlin (party capital of Europe, natch) and, according to Simon, "a really killer, full-on album". You have been warned... *Matt Wilkinson*

### NEED TO KNOW

- Simon occasionally plays while wearing a helmet with a strobe light on it
- Shane says being in a two-piece is "like having another girlfriend"
- The band's worst gig was when they played to two people in a gambling centre a few years ago





## D/R/U/G/S

LONDON, MADAME JOJO'S  
TUESDAY, MAY 24

### CAUGHT LIVE

Remember the disappointment of cracking open a Kinder Egg only to find a ready moulded, fully formed toy inside?

The only fun of the things was in the making of them, and even if the result was utterly useless, at least you'd made that utterly useless thing yourself. Watching D/R/U/G/S tonight is a little like that – it's not that the result isn't good, it's that there's no joy in watching it unfold.

Bent over a laptop, pressing buttons with as much energy as you can muster while pressing buttons on a laptop, D/R/U/G/S mainman Cal makes for a talented if slightly dull live proposition. Adding his two cents to the wave of laptop-toting electronicists – from Gold Panda to Becoming Real – currently making a stamp, his ambient 3am dance has enough originality to warrant attention. But attempting to keep that attention when we may as

well be watching him type a PowerPoint presentation to a good soundtrack is where the problem lies. It's an issue that's probably not his fault, but it sits at the heart of the genre. The idea behind D/R/U/G/S' live show is to break down the sounds of his tracks and re-assemble them, sampling his own music as he goes along. Clever. And while the results impress – 'Love/Lust' is all minorly hypnotic euphoria, while 'Velodrome' treads an even hazier

*It's hard to keep attention when he may as well be typing a PowerPoint presentation*

path of broken vocals and dappled electronics – the show just isn't all that. Maybe it's because it's only about 10pm, maybe the grandiose surrounds of Madame Jojo's are both ill-fitting and only a third full, or maybe it's just because – let's be honest – there's not a whole load of variety here. The record's good, but live, it seems, perhaps the D/R/U/G/S don't work. **Lisa Wright**

## The Buzz

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



### 1 HOWLER'S 'I TOLD YOU ONCE' VIDEO

They say youth is wasted on the young, but what fun is it being young if you can't be wasted? In his teen-spirited new vid, Minneapolis' tearaway Jordan Gatesmith steps out as Howler, a pitch-perfect chronicler of high school ennui. At just 19, the peach-fuzzed Gatesmith has already done time as guitarist for the almost-buzzworthy, twee-friendly goofball trio Total Babe, and although he may not necessarily look the part, he certainly sounds it, undercutting '...Once's' hopscotch beat with a stream of insouciant barbs. "And I can't be real and I can't be nice", he slurs as buzzsaw guitars cascade around him, "There is nothing in this world I would sacrifice". If this is wasted youth, then motivation is overrated.

### BAND CRUSH



Wiz Khalifa on his favourite new act

"When I was at SXSW, a British reporter played me some Ed Sheeran... Very, very cool and I can't wait to hear more of what the UK has to offer."

**RADAR  
GLOSSARY**  
This week's impenetrable muso slang decoded

#### CHICHA

A Peruvian take on the percussive, flamenco-inflected cumbia music that dominated Latin America throughout the 1960s. More recently it's been hyped by everyone from WU LYF to Franz Ferdinand, while – no joke – Elijah Wood's apparently obsessed with 2007's key release, 'The Roots Of Chicha'.



### 2 BLACK LIGHT DINNER PARTY - 'OLDER TOGETHER'

This mystery project is comprised of four anonymous producers, and their immaculate first offering – said to be two years in the making – certainly sounds like they know their way around a mixing desk. Expect the landmark debut album sometime in 2033.



### 3 CHARLI XCX COMES OF AGE

Charli's been knocking around with a mic since she was practically a foetus (she's now 18). But the new rave hangover the mid-teen bashed out previously has now been superseded by fairly legit-sounding, shadowy 'lektro-pop, helmed by none other than Glasser's right-hand-man, Ariel Reichstadt.



### 4 PEAKING LIGHTS' 'AMAZING & WONDERFUL' VIDEO

We've been digging the dubby-psych stylings of Indra Dunis and Aaron Coyes for some time thanks to album '936', and this new vid will no doubt prolong the lovin'. What's not to like when it features casting call hopefuls in the world's weirdest karaoke booth?



### 5 SPECTOR - 'NEVER FADE AWAY'

Every couple of years, a band of indie upstarts declares time on semi-choruses and announces a new dawn of Proper Anthemia. This time it's ex-Ox,Eagle,Lion,Man/Les Incompétents mainman Fred Macpherson's new outfit, Spector. This hazy ode implies there could finally be some bite to his bark.



SCENE  
REPORTDISCORDANT  
MUTATIONS

*Transparent's blog-sweeper Jack Shankly surfaces from cyberspace*



Hey and welcome warmly to another instalment of my *Radar* column! 'Terra' is the second album by cult New Jersey-based singer and composer **Julian Lynch**, and I wanna talk about that first. Acid-dipped folk maverick, half-dreamt space-age romantic, junkstore jazz

impresario and badass clarinet shredder – it's safe to say Julian is the real deal. 'Terra' is a very well-considered collection of beautiful outsider pop songs, and that's the real reason he should be celebrated as a genuine leader. Fellow Underwater Peoples signing **La Big Vic** do a similarly cosmic new-age pop thing, and they do it very well. Their recent LP, 'Actually', is one of the most atmospheric, zoned-out records I've heard in ages. One to lose it gently to.

**Youth Lagoon**, aka Idaho native Trevor Powers, create delicate, sore-hearted ballads soaring with a very rare, painful honesty that reminds me of Seattle songwriter Perfume Genius' darkly intuitive, lonesome lullabies. It's also obvious that they're pretty much threatening to explode at the edges of their current ghetto four-track production, possessing a sophisticated turn of arrangement that recalls the grandiose flourishes of baroque pop that Grizzly Bear manage to snare.

Check out the gorgeously downbeat 'July' for more evidence...

### JACK'S TOP 5

**JULIAN LYNCH**  
'Terra'

**LA BIG VIC**  
'Heyo (Silver Morning)'

**YOUTH LAGOON**  
'July'

**MELTED TOYS**  
'Washed & Dried'

**CLAMS CASINO**  
'Gorilla'

San Fran's **Melted Toys** may have cut their teeth in the city's ever-fruitful garage community, but their work is way more in the lineage of the crystalline, beautifully maudlin melodies of '80s UK indie aesthetes like Felt and The Durutti Column. Finally, I'm also heavily feeling the debut EP from Soulja Boy and Lil B beat-maker **Clams Casino**. His rich, cavernous and organic beats have lit up innumerable hip-hop jams in recent months and stand up really proudly on their own. Get to know the Imogen Heap-sampling 'I'm God' for a window into his strangely soulful other-world.

**NEXT WEEK'S COLUMNIST:**  
Martin Clark on bass culture

**5  
TO SEE**  
This week's  
unmissable new  
music shows



**WU LYF**  
Clwb Ifor Bach,  
Cardiff,  
June 9

**YAAKS**  
Riverside, Newcastle,  
June 10

**DRUGG**  
Notting Hill  
Arts Club, London,  
June 11

**PARKLIFE  
WEEKENDER**  
Manchester,  
June 11-12

**MARCUS FOSTER**  
Barfly, Camden,  
June 13



## TRIPPING THE LIGHT FANTASTIC

*After months of speculation, NYC darkwave duo Light Asylum finally put pen to paper and ink a deal with Mexican Summer*

### RADAR NEWS

It feels like yonks since Light Asylum's stunning web-leaked track 'Shallow Tears' made its way onto these pages - all steel girder operatics and sparse, ominous beauty. After a rumoured bidding war of insane proportions, it's NYC indie sophisticats Mexican Summer (home to Best Coast, Washed Out, Ariel Pink)

who've landed those signatures. In the two-year gulf between LA's arrival and their deal inking, their name has become the kind of hushed tone name-drop reserved for only the best-kept insider secrets. Everyone from LCD SoundSystem and TV On The Radio (who both dragged them out on tour) to Salem and Creep have been pinning the duo's colours to their masts. "That's what's

been so special for us and really driven us forward creatively all this time," recounts frontwoman Shannon Funchess. "Feeling like you're your own favourite band's favourite band is pretty surreal."

The plan is to recap the group's work to date via an EP release, before finishing work on the debut long-player. Shannon: "Me and Bruno [LA's synth man] are moving to Berlin this summer so we can make as many European festivals as possible and

*"Being your favourite band's favourite band is surreal"*

**SHARON FUNCHESS**

get to grips with the record." The relocation means it's going to be much easier for us Brits to experience their cold magic, and with that, their European dates kick off on June 7 at London's Bush Hall with JD Samson's new outfit, MEN. *Jaimie Hodgson*

## NME'S 50 BEST NEW BANDS

It's hot, it's June and you know what? It's not looking bad for new bands either.

2011's shaping up to be a shithot year for breaking acts, whether it's the already massive-sounding Skandi-pop weirdness of Niki & The Dove, Unknown Mortal Orchestra's icy, pulse-raising brilliance or US nutjobs Reptar, who totally killed it at this year's SXSW.

Why are we telling you all this now?

Well, hit up *NME.COM* for our 50 best new bands of 2011. Here you'll find the soundtrack to the rest of your year – and what's more, it even comes complete with a Soundcloud playlist...

**NME**  
.COM





Ape expectations  
(l-r): Matt Helders,  
Nick O'Malley, Alex  
Turner, Jamie Cook







# “WE NEVER LOST FORM”

Don't tell *Arctic Monkeys* they've been struggling. Ahead of their giant homecoming shows in Sheffield and armed with arguably their best album yet, they tell *Barry Nicolson* why their critics got it all wrong

PHOTOS: TOMIOLLE



Let's pl  
spot the  
wacky bassist



Gathered around a picnic table in the beer garden of a tiny pub in the quiet, de-industrialised Kelham Island Quarter of Sheffield, the four members of Arctic Monkey nibble at the remnants of mustard smeared pork pies and sip distractedly on pints of real ale. They whisper conspiratorial sentences into each other's ears, laugh at in-jokes *NME* has no hope of understanding, and – with the exception of bassist Nick O'Malley's shirt – blend pretty seamlessly into their surroundings.

Nobody is wearing sunglasses, even though we're sitting outside and it would be perfectly acceptable to do so. The last thing they look, talk or act like are rock stars. Which is perhaps why no-one seems to have noticed that, y'know, Arctic Monkeys are sitting over there; nobody asks for an autograph, nobody is craning their neck to see if it's really them, and the shutter-clicks of iPhone cameras are entirely absent.

We don't get it, we tell Matt Helders. We're in Sheffield; shouldn't you be unable to move for strangers slapping you on the back and buying you drinks?

"This is pretty much what it's like," the drummer shrugs. "We don't get chased down the street or anything like that. It's not as bad as you might think. We don't really get any grief."

"I did, once," says O'Malley. "This bloke came up to me when I were out in Sheffield and asked me, 'Are you a bass player, or do you play bass?'"

"And that's grief, is it?" asks Helders.

"It was the way he worded it. Vaguely threatening, like. I think he were a little bit funky, and he wanted me to know that. You know, to put me in my place."

Nick O'Malley's 'place' this weekend will be in front of 20,000 people across two nights at the Don Valley Bowl, an elliptical, daisy-speckled crater of grass beside the temporary home of Rotherham United FC. That's where Arctic Monkeys will launch 'Suck It And See', their just released (and possibly career best) fourth album, with their first hometown gigs in almost two years. This weekend, we suspect, an anonymous pint in Sheffield city centre won't be an option.

"It were always an idea to do a big show in Sheffield," says O'Malley. "But we never really knew where it would be. Then someone suggested Don Valley, and pitching up a big, 10,000-capacity tent..."

"It were the tent that sealed it," quips Alex Turner, absent-mindedly examining a dollop of mustard he's just scraped off of his jacket. "Because it usually rains. You need rain at a gig like you need mustard on your

index finger. The show must go on, and all that. But the fact that we got to put a load of other bands on, make it a bit of an 'event', that was the big attraction for us. We did something similar in Manchester a few years ago, but this is the first time we've done owt like this, in our hometown."

How will Don Valley compare to Old Trafford, say, or Glastonbury? They're smaller shows, but will they mean more to you because they're here in Sheffield?

"Definitely," nods Helders. "They'll feel a bit more special, I think. A bit more personal. It's like, they're smaller in one way, and bigger in another. Don Valley is coming right at the start of the cycle for the album, they're what it's all kicking off with..."

The band have been happily ensconced in Sheffield for the last fortnight, rehearsing for an upcoming US tour and ironing out links in the new set. Helders, O'Malley and guitarist Jamie Cook all still live here, while Alex has temporarily relocated from east London to Helders' spare room. You sense that very little has punctured their collective bubble in these past couple of weeks. Very little, that is, except for the almighty online stink-up that followed the release of 'Suck It And See's artwork.





## "THE ALBUM COVER COMES BACK TO THE TITLE. IT HAD TO HAVE IT"

*Alex Turner*

"Not since *Hard-Fi...*" are words you rarely hear in conjunction with the Monkeys, but that wasn't even the worst of the vitriol aimed at the image, which ran the gamut of messageboard brutality from 'bland and uninteresting' to 'pretentious wank' to 'fucking shite' **NME:** What did you make of it all?

**Matt:** "I saw a few things people had written. Some people thought that it were a right good thing to do, and seemed to understand why we did it. Other people thought we were just being lazy, and I suppose we knew

they'd say that. But listen, the journey we went on to get to that cover was unbelievable. If we were willing to show people the stuff we considered, the examples we went through, the hundreds of ideas we had for it..."

**Like what?**

**Alex:** "No, no, you don't need to hear about that!"

**Matt:** "It'll all come out one day, in the biography."

**Alex:** "It all comes back to the title. It's very difficult to attach an image to that title. It almost has to have that cover. They fit each other very well."

**You've described yourselves as contrarians in the past, though. Wasn't there a part of you that relished the opportunity to wind people up?**

**Jamie:** "We honestly thought it were pretty good! We really would've wound people up with some of the other ideas we had, if we'd wanted to."

**Matt:** "People are always getting the wrong end of the stick about why we do certain things, to be honest. It's like they think too much about it, almost. It'll make sense if you buy the actual album, because there is summat to look at inside it. That's why we did it, really. It'll look crap on an iPod screen. We want people to buy the physical product. And we thought it looked good. It looks nice..."

**Alex:** "Blow that quote up: 'It looks nice.'"

**Matt:** "In bold, please."

The irony of *'Suck It And See'* – as we're sure you'll have discovered by now – is that what lies inside the drab, featureless wrapping is actually the Monkeys' poppiest, most palatable album to date, a many-layered melodic gobstopper to erase the bitter herbs of *'Humbug'*. We've lived with it for a few weeks now, and we love it; like all great pop albums, it's digestible on a cursory listen, but has hidden depths that only reveal themselves over time. And its skewed, surrealist humour certainly makes it their funniest effort since their debut. But is it – as some have suggested, and **NME** hasn't quite decided – their best?

"You always feel that way, right after you've finished it," says Helder. "If you don't, you should probably still be working on it! But I honestly do think it is our best. Yeah, James Ford reckons so too. A few other people whose opinions we respect have said the same. But it all depends on what the kids think, doesn't it?"

"It'd be a pretty sad state of affairs," adds Nick, "if we finished making it and went, 'This is the third best record we've ever made...'"

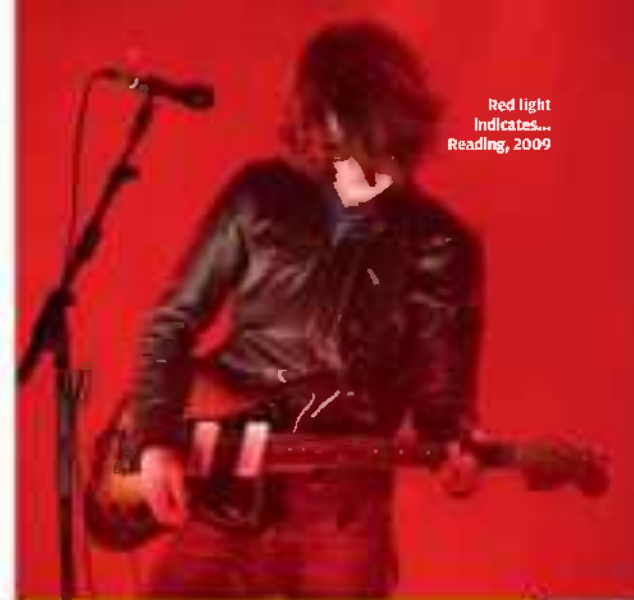
The band bristle visibly at the suggestion that *'SIAS'* is a return to form after a supposedly 'difficult'

third album. "We never lost form," Nick insists, but this new album is a clear return to a more structured, accessible style of songwriting. Is it a balancing act, we wonder, between the commercial expectations that come with being Arctic Monkeys, and the stuff that you're actually interested in doing?

"Not really," reckons Jamie. "I mean, we couldn't make music like what gets into the charts now, could we? Look at what's commercially successful these days – it would be pretty difficult for us. We'd need to have a couple of guest rappers on there. We'd have to get David Guetta to produce us. We couldn't be doing that."

Suddenly, Alex leans across the table, weilding an arched eyebrow of Roger Moore proportions: "Or could we...?"

A little later on, when we're talking to Alex on his own – he says frustratingly little in group interviews – he searches for the right words to describe the album. It's a long and deliberate



Red light indicates...  
Reading, 2009

## *In A Field Of Their Own*

*The gigs that made Arctic Monkeys what they are*

### THE GRAPES

Sheffield, June 2003

AKA, the one that started it all. The Monkeys' first ever gig was in the upstairs room of a small pub on Trippet Lane in Sheffield. Fewer than 60 people were there to witness it, and the show has since passed into legend.

### THE ASTORIA

London, October 2005

Ten days before 'I Bet You Look Good On The Dancefloor' turned the charts upside down, the band played their biggest show to date at the Astoria. The hype around them at this point meant that the gig had to be upgraded from smaller venues not once but twice, yet £7 tickets were still changing hands outside for prices in triple figures.

### GLASTONBURY

June 2007

Sound problems bedevilled the Pyramid Stage that year, but this headline slot was symbolic nonetheless; the band had reached the top of the pile, less than two years after their first single was released.

### OLD TRAFFORD

Manchester, July 2007

Just a month after Glasto, Old Trafford Cricket Ground was intended to be the Monkeys' Knebworth, with 110,000 people over two nights and a bill they handpicked themselves. Sound problems meant that not everything went off without a hitch, but these shows still marked the apex of the band's career thus far.

### READING AND LEEDS

August 2009

'Humbug' was a difficult album to play for festival crowds baying for 'Mardy Bum', but they made it work, including a cheeky Nick Cave cover and finding a balance between old and new.





Things got pretty hairy in LA. Or not so pretty, actually



## Monkey talk

*Alex and co on the contrast between the States and home, writer's block, and Josh Homme's disco credentials*

### On the differences between LA and Sheffield...

**Matt:** "Everything is available in LA. Instruments and things that would be difficult to come by here, you can get easily. Just being there puts everyone in a better mood than we would be if we were in, I dunno, Coventry. Coventry is always my go-to example for the worst place you could be in. But yeah, it were sunny, and we could go out at night wearing a T-shirt."

**Alex:** "Drinks are better over there, too. There's none of this real ale stuff. You wouldn't drink mimosas in Sheffield, would you? Or eat a fish taco in Dewsbury..."

### On working with producer James Ford...

**Matt:** "We recorded with him before we even did the first record, so he's always been involved with us. We're right good friends. He's a fun person to make an album with - and he's also, obviously, really good at it."

**Alex:** "If he says something is good, then I'll know it's working. And we know each other well enough by now that we don't have to sit down and talk about every little thing we're gonna do. It's like there's an unspoken element to it. We know when to stop."

### On the differences between James Ford and Josh Homme...

**Matt:** "James would be a terrible frontman."

**Alex:** "And Josh probably shouldn't make disco."

### On writer's block...

**Alex:** "I have plenty of fucking bad ideas that don't work out. There's always something bubbling away, but some times more than others. Last summer, I wrote loads of songs, because I knew I wanted to make another Monkeys record. But right now, I'm not writing much. Someone told me they thought New York was a good place to write because it's on a grid, and you always know where you are. And there's definitely summats to be said for that."

### On 'Humbug's 'difficult' reputation...

**Jamie:** "It's my favourite album of ours. I can probably listen to that one from beginning to end a lot easier than I could the first one. I think in years to come, it'll

be viewed differently. It'll always be my favourite, though. I've got very fond memories of making it."

### The differences between 'Humbug' and 'Suck It And See'...

**Alex:** "I think that last one, just because of how we did it, it were almost a requirement that we didn't go in with fully formed songs. But having done that, the plan with this one was, 'Right, let's get a foundation of songs ready before we start, then add to them from there.' It's a different approach. But what it means is that when you're in the studio, your focus is on getting the best recording possible of this thing that's already written. You're not thinking about whether it needs another chorus, or if that middle eight should be there."

### On their sense of humour on 'Suck It And See'...

**Alex:** "Lyrically, there's still a bit of humour in the second and third albums. I think that's one of our

characteristics. But there was a lot less of it than on the first record. I like it when bands have a sense of humour. It's attractive to me."

**Matt:** "See, that's the

thing. Some people know it's humour. Other people think we've forgotten how to do it. They heard all the "rock'n'roll" on 'Brick By Brick' and thought we were being serious..."

process, full of torturous pauses, awkward sighs, and little curcka moments where a lightbulb seems to go off behind his eyes for a split second, before his face crumples into a frown and he mutters, "Never mind."

Eventually, he settles on an analogy he can live with.

"You know '60s Batman?" he enquires

We do.

"Well, remember how it was all in really vivid colours and that? Like, when you're with the Joker, he's got his purple suit on and everything is dead bright and Technicolor-ed. I thought, if I could somehow get that into a sound, something really vivid and colourful, but still cool and a little bit dark... songs that were in major keys, but still at, like, a canted angle. I wanted to write choruses, but I also wanted the songs to have a little summatt else about them, that didn't put them on the train to Cheesetown."

Now on the subject of songwriting, Alex is suddenly talkative. NME can barely shut him up. "I'm not gonna write songs about queuing for the taxi again," he says firmly. "I think there's room for people to do that, to write about what's going on around them, but I wouldn't want to write about what goes on around me. As much as I did it back then, if I tried that now, I'd be writing songs about me sitting here talking to you. Which is fine, you know, it's not like I'm having a bad time. But I don't know if I need to write a song about it. After the first album, it had started going down that road a little bit, and we had that tune 'Despair In The Departure Lounge', about waiting around in the airport. Which were a bit of a laugh to us at the time, y'know? We were that band who wrote observational songs about what was going on in our lives... and now we'd written a tune about waiting on an aeroplane. But there's only so far - for me, anyway - that you can go with that. I didn't want to be writing about stuff like that anymore. I didn't know what I did want to be





writing about, but I knew I'd have to do summat if we were gonna carry on."

How do you feel about those early albums now?

"I don't think we ever would've, or could've, made that first album again. When I listen to it, some of the songs, it's like they're reaching into blind alleys. They don't always work, but they're just trying to see what's out there, trying to explore. As soon as we'd made the first record, we knew we had to move on. We didn't want to go mad touring it for three years or whatever. We wanted to go and make another record quickly, and I'm so glad that we did. When I hear the second record, it's not perfect either. There are songs on it that I wouldn't do now. But if we hadn't just got on with it, I think we'd still be sitting in a studio somewhere, trying to figure out what our second album should sound like. And I don't think we ever would've reached that conclusion. We were caught up in this total frenzy, and it was better just to get our heads down and move on."

Turner says he hasn't been writing much recently, and that he probably won't for some time ("I don't write on tour," he says, "and whenever I do, it's usually pretty bad"). Instead, he's been reading more; he's close to finishing *Teenage*, Jon Savage's history of the concept of the teenager, and has been getting a kick out of Tom Wolfe's *The Kandy Kolored Tangerine-Flake Streamline Baby* (whose title 'The Hellcat Spangled Shalalala' is a knowing nod to). In conversation, he doesn't tend to dwell too long on former glories, but given that the

## The worst shirts in rock

Nick O'Malley's globe number is bad, but he's in good company

### TOM MEIGHAN

Tom gets, erm, 'patriotic' for Kasabian's set at Live Earth at Wembley in July '07

### LIAM GALLAGHER

Who on earth designed that?! Oh, sorry, it's, erm, lovely

### THE ROLLING STONES

Keef and co donned retina-burning numbers for the Stones' 'Dirty Work'. Hey, it was 1986

### BRETT ANDERSON

Yes, this terrible piece of body art counts

band are about to play two huge (and hugely emotional) homecoming shows, we invite him to reflect a little bit on their career thus far.

"I guess I'm actually quite proud of what we've done, when I think about it," comes the eventual reply. "Which I rarely do, unless prompted. But it's quite pleasing to me, the way we came along and turned things upside down. It's a different climate now, isn't it? It feels like guitar bands – us included – don't really get near the charts these days. I guess it was pretty unusual back then, too. We came out of what must've looked like nowhere to everyone else. We took everybody by surprise."

Four albums in, Arctic Monkeys have long since lost the element of surprise; big things are now expected of them. But they keep on living up to it anyway. This weekend at Don Valley will see them do it again, and in front of many of the same people who were at their earliest gigs in and around Sheffield. You get the impression they're every bit as determined to prove themselves now as they were back then.

"When you get to the stage where you've done three records," says Alex, "unless you've got something more up your sleeve, what's the point in carrying on? I mean, why bother, unless there's something else?"

Thankfully, there is: another album of effortless-sounding brilliance, and one more rabbit from the hat.

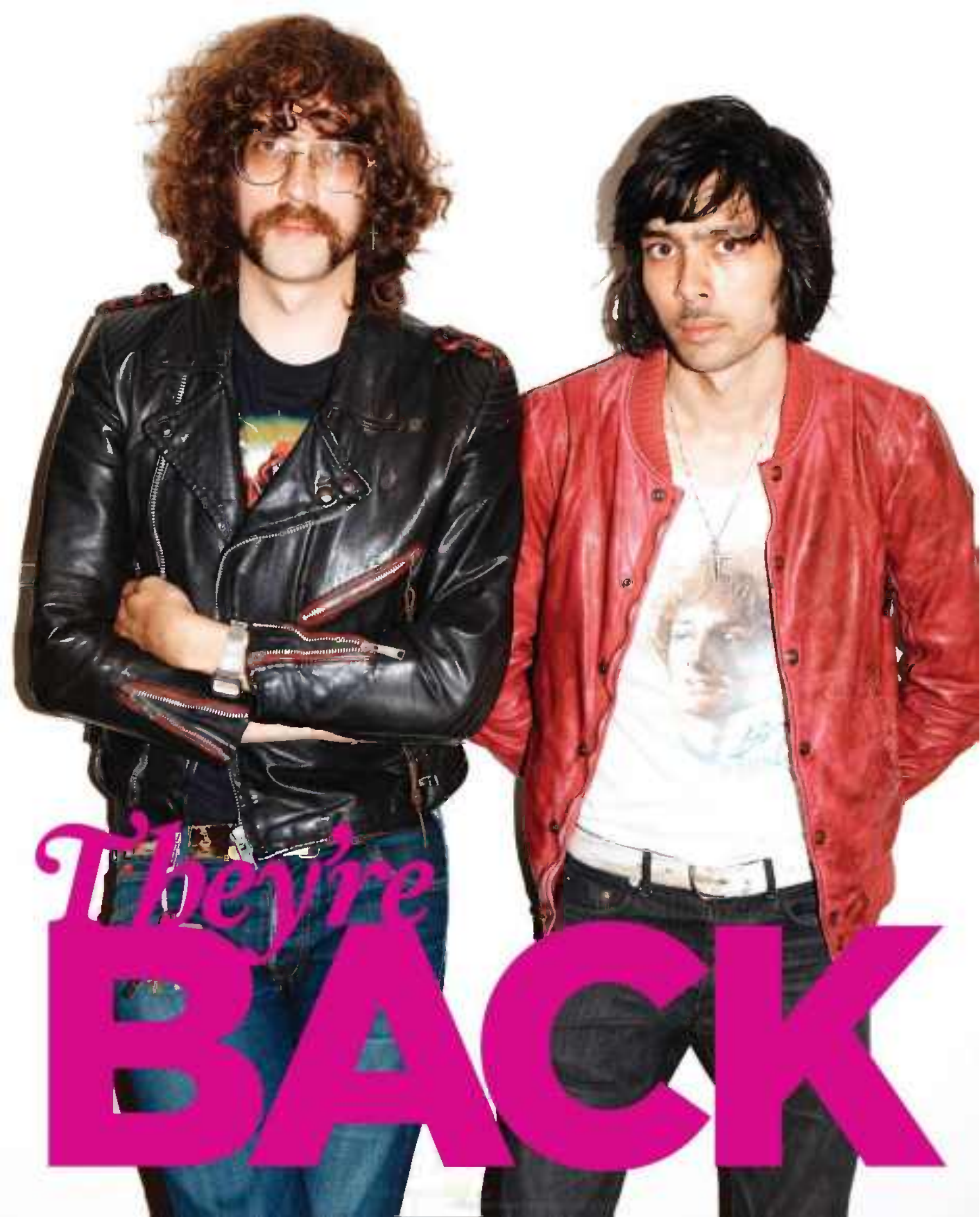
Head to [NME.COM/video](http://NME.COM/video) for a video interview with Alex and Matt at the band's rehearsal rooms, plus read Alex's guide to the new album at [NME.COM/blogs](http://NME.COM/blogs). See next week's NME for the verdict on the Don Valley gigs.



Clockwise from above: last month's Central Park gig; the 'Don't Sit Down...' video; the boys on the road; Alex in the LA Sound City Studio; on site, pre-tent, at Don Valley; James Ford at work







*They're*  
**BACK**



# In 2007 **Justice**, backed by label Ed Banger, retooled dance music in their cross-heavy image – then disappeared. Now, armed with a riff-influenced second album, they're back to claim their thrones, and they're bringing their label with them. **Gavin Haynes** hits Paris for a world-exclusive interview and album listen

PHOTOS: TOM OXLEY

**L**ike many traditional French shopkeepers, Pedro Winter lives above his premises. Unlike many traditional French shopkeepers, his product is banging electro, and he honed his artisanship managing a well-oiled franchise called Daft Punk.

Down in the offices of his Ed Banger record label, two flights of stairs below his flat, Pedro spends much of his time maintaining a tall, tanned air of Gallic intensity so convincing that it allows him to pull off wearing white jeans any time he wants. Lank hair, golden goatee, beatifically hip: he's basically what you would get if you force-fed Jesus back issues of *SleazeNation*. Beyond his life as head of arguably still the hippest marque in Paris, he maintains a parallel career as Ed Banger artist Busy P. Last night he was DJing in Nantes: "It was good, but y'know, it's like in Britain: the crowds outside the major urban centres often have lots of energy, but you can't play them the same set you would in Paris..." He has two MTV Awards on his desk, one for the 'We Are Your Friends' video for Justice, who he manages, and there's another one, with the original Moon Man logo, on a desk further back. On one wall is a big poster of himself, splaying his arms in the style of Da Vinci's *Vitruvian Man*, a blow-up of the artwork from the 'Rainbow Man' single he released as Busy P a few years back. So... he has a clutch of MTV Awards as paperweights, a scene he created at the tips of his fingers, and a massively

flattering picture of himself half-naked on his wall – life is pretty good.

Over by the window, on the far side of Ed Banger HQ, each of his artists has an individual box-file. There they are, all lined up and stickered: Uffie, DJ Mehdi, SebastiAn, Justice, Mr Oizo... Here, over the past seven years, Pedro's administrative staff have stuck receipts and credit notes and little Post-Its related to the artists who have defined what you might call the 'French Second-Touch'. If Daft Punk defined French music for 10 years with the heavily phased, techy disco 'French Touch', then Ed Banger have defined the sound that came after – glitchy distortion, basslines that sound like

**"WE WANTED  
TO MAKE  
IT SOUND  
LOOSER"**  
*Xavier de Rosnay*

crisp packets caught in God's Hoover, walls of filtered sound and ear-piercing treble, and an anarchic sense of fun. Pedro is the link between the two.

He puts down a shirt sleeve where he's been showing us one of his more unusual tattoos. "I'm really excited about tonight. I think it is great that you have come here right now." Tonight, Ed Banger are putting on a sold-out show at the 3,000-capacity Villettes Sonique. Busy P is taking to the decks. Caribou and Connan Mockasin are putting in appearances, DJ Mehdi is rolling out his new project with his pal Riton – an old-skool rave dessert-trolley called Carte Blanche. And in the prime 11:30am slot, the thing everyone's a-flutter about: a first live performance from SebastiAn, the Ed Banger stalwart who stormed onto the scene in '06, remixing everyone from Annie to Klaxons. "It could be his last live show too," Pedro adds, with a dash of enigma. "It's going to be something quite special."

The show is guaranteed such status simply by the length of time it has taken SebastiAn to arrive at the starting blocks. Six years after he first released a single on the label, his debut album is finally due out soon. Tardiness is a common theme here. Apart from 'being French' and 'glitchy distortion', if there's another thing that seems to connect Ed Banger artists, it's the languor in their release schedules.

Pedro doesn't seem to believe in the uptight Anglo-Saxon premise that signed artists should sometimes release records. We all know about Uffie's never-ending saga of a debut, forever delayed as she spiralled through marriage, divorce, pregnancy, even a postponement to 'grow as an artist'. And, according to our watches, Justice's second record was probably due some time around 2009. Every year, it feels like, we check our calendar to see if Xavier de Rosnay and Gaspard Augé have coughed up the goods. And every year, we're disappointed. What, every electro-loving citizen has taken to asking, could be keeping them so long?

"It took us a long time to learn all the equipment," shrugs Xavier. They're only down the road, see – a couple of blocks, an eight-minute stroll, a ginger tiptoe down the world's most precarious spiral staircase into a basement studio. On the far wall, the Big White Cross beams its heavenly light between stacks of Marshall amps. On the couch, Busy P is taking what he will later describe as a 'disco nap', fighting off the fatigue of his night in Nantes.

"We spent about six months just getting the place set up. So that held us back. We'd look for equipment online, then send away for it, then we'd have to read the manual, then if we didn't like it we'd send it back, until we finally arrived at what you see around you."

What we see is a small but expensive studio setup: lots of technology, a couple of keyboards, a rack of guitars. You didn't think Justice could play guitar, but they can. They play it *all over* their new record. In fact, the more time you spend talking to them, the more you realise that inside them is a rock band posing as a dance act.

**W**e listen to the nine finished tracks out of 11. It's one of those excruciatingly awkward listening sessions, where you and the band are locked together in the same room so you can see the raw files on their computer, like grading someone's homework while they look over your shoulder. They try not to look too interested, kill time politely while we give it the once over. First impressions? It is very good. Second impressions? It is very rock. Third? It is a bit weird and, despite its big hitting melodies, is probably not going to drag the 'DANCE' crowd with it. If '11' was a week in the city then this is a weekend in the country, says Pedro, and Gaspard backs him up. Slower, lower, less of a full-frontal, most likely due for release this October, it's made for driving your car at 2am down an empty freeway, or cruising aimlessly through the streets in the bubble-wrap of your earphones. AC/DC riffs are mixed with waves of staggered vocal harmonies, alongside any number of contrasting effects in a



melange of wilful iconoclasm. One track has the same shuffle beat as 'Kashmir'. What you'll have heard – their comeback in the form of the recent Adidas online promo tie-in of 'Civilization' – is by some margin the most pop, most obviously *Justice* thing they've got in their bag.

"We wanted to make it sound looser," says Xavier. "A lot of our favourite records sound that way – like it's all on the cusp of falling apart." Whereas the first record was compiled by splicing together hundreds of individual samples into hardened pinpricks of sound, most of this is played live, and accordingly, doesn't sound so condensed.

"We were listening to a lot of British rock," Xavier says.

"Like Led Zeppelin." The influence is clear: the tattoos that plaster his arms like satchel badges include one for Metallica's '...And Justice For All'. They talk about how they don't do LED screens because they prefer the directness and non-fuckery of a rock show aesthetic. We put it to them that they are simply semi-thwarted rockstars in dance togs. They say they're not rockstars. *NME*: "But everyone knows what Justice look like. They're cartoon-able. You certainly don't get that with, say, Digitalism."

Xavier: "I know what Digitalism look like! They're really tall... and I think they're really striking actually."

Justice just happen not to have grown up in the '90s generation that took anonymity as an ideology when it

came to dance music. "We're OK with dressing well," says Gaspard. "I mean, that's one of the reasons we like The Strokes – they're good-looking guys. We see music as the whole package."

**B**usy P raises a sleepy brow, and rises from his dreams of people less awesome than himself. "Time," he says, "to go."

By midnight, 3,000 young Parisians are streaming into the Sonique. Backstage, SebastiAn looks like a ghost who has just been told he's going to be given the electric chair for ghosts. No-one whose job tonight essentially involves pumping his fist rhythmically to some techno for an hour has ever looked more nervous about it. So

## THE JUSTICE LEAGUE

*Who's who in the Ed Banger world ~ backstage at Sonique*

### 1 GASPARD AUGÉ

With Xavier de Rosnay, he created Justice, a slightly unexpected 2007 breakout sensation, finding success in America, making that naughty 'Stress' video with Romain Gavras, and slogging their big white cross through 10,000 or so festival sets.

### 2 SO ME

The smart, cute, brash, pop visual style of the Ed Banger label has all flown from the pen of one man:

Bertrand de Langeron. He has also directed videos for Justice, Kid Cudi, Kanye and MGMT, in-between DJing and designing for his own Cool Cats fashion label.

### 3 PEDRO WINTER

The big boss. If you ran a label as cool as Ed Banger, you'd be allowed to rock this beard too.

### 4 SEBASTIÁN

Filter-heavy scion of the Ed Banger sound, DJ and

remixer. After completing a sophisticated bit of film soundtrack for frequent Ed Banger collaborator Romain Gavras' first feature, *Notre Jour Viendra*, Sebastián has finally finished 'Total', his debut album proper.

### 5 RITON

Riton divides his time between his London base and clubnight, the krautrock band he shares with Soulwax's Dewaele brothers, solo stuff, and his Carte Blanche work for Ed

Banger, in collaboration with DJ Mehdi.

### 6 DJ MEHDI

Former hip-hop producer who used to run a monthly disco-hop night with Pedro in the mid-'90s. Married to Fafi, a famous French cartoonist, two albums in he is reinventing himself as the more old-skool rave of Carte Blanche, alongside Newcastle-born pal Riton. With Cassius, Busy P and Justice he helps run Paris's anarchic Club 75.



Me explains that he's put three months into making SebastiAn's show look amazing. "I really hope people will get it. It's 50-50. They'll love it or they'll hate it..." Pedro introduces So Me as "the Peter Saville to my Tony Wilson" – the guy who has been front and centre of every bit of Ed Banger artwork, tracing big, cartoony graphics and retro hip-hop fonts into one cohesive brand since 2003. "It's SebastiAn doing a sort of satire on politics," So Me says. "It's like he'll be making his bid for the French presidency in 2012."

An hour later SebastiAn ascends a 10-foot podium, pumps his fist in a likeably fascist way, as short public service announcements flash up on the massive screens, over footage from riots, imploring the 'voters' of the dance floor to back him in 2012. Halfway in, five-metre purple banners bearing his name unfurl stage-side in a puff of Nuremberg theatre. His candidacy only comes to a halt when, an hour in, he is assassinated onstage, *Velvet Goldmine* style, complete with fake-blood chest rupture. Later, he seems only slightly less nerved as he prowls backstage in his blood-stained, bullet-holed shirt.

After Caribou, DJ Mehdi launches his Carte Blanche project, wearing all white, while Riton wears all black, and the pair jostle around each other like a pair of tag-teaming wrestlers, raising their stakes with hi-NRG dancing girls on rollerskates. Finally, by half-four, Pedro takes to the decks intent on burning down the crowd. But the decks aren't working. He has to spend 10 minutes standing around onstage in front of an increasingly jeering crowd, whose dying embers of drug buzz are being slowly suffocated by the absence of music, waiting for someone somewhere to plug something into something else. It's one moment you really wouldn't want to be Pedro Winter. There are plenty more you would.



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# END OF *The* Revolution

With the death of Gil Scott-Heron on May 27, the world lost not just one of the founding fathers of hip-hop, but a true poet and a fearless, incisive critic of social injustice. **Barry Nicolson** joins Eminem, Snoop and Chuck D in paying tribute

**D**uring the sessions for what would become his 15th and final studio album, 2010's 'I'm New Here', Gil

Scott-Heron was asked by XL Records boss Richard Russell – the man who had rescued him, if not from obscurity, then from a sort of artistic purgatory – how he saw himself

It was a fair question to ask of an artist so often called The Godfather Of Rap (though Gil always described himself as a mere bluesologist) about to re-introduce himself to the world after a decade-and-a-half lost to drugs, prison and illness. Russell recorded Gil's answer in his studio diary: "I don't see myself one way or another," he said. "I don't see anything special when I look at me. If you take yourself too seriously, you'll die a thousand deaths between here and the corner."

He died just as a new generation of fans were becoming aware of him – thanks to his late-career renaissance and recent remix album with Jamie Smith from The xx, titled 'We're New Here' – but Gil Scott-Heron's influence over the last 40 years of popular music was immense nonetheless. "He influenced all of hip-hop," Eminem said when he heard the news of his death on May 27. However, *The Godfather Of Rap* is a slightly disingenuous title – his earliest work was heavily influenced by The Last Poets, a New York collective who had pioneered the proto-rap Gil would later popularise – but there's no question that without him artists like Public Enemy, Kanye West and Mos Def would not exist. Snoop Dogg said he was "one of the greats". Cee Lo Green described him as a "god", and Chuck D declared of him in tongue-twisting manner: "We do what we do and how we do because of you." What's left of hip-hop's social conscience is directly attributable to Gil Scott-Heron.

**H**e was born on April 1, 1949 in Chicago. His parents separated when he was two, and he was sent to live with his grandmother, Lillie Scott, in Jackson, Tennessee. Gil wrote about her on 'I'm New Here's' opening track, 'On Coming From A Broken Home (Pt. 1)': "As every 'bologist would certainly note: I had no strong male figure, right?" But Lillie Scott was absolutely not your mail order, room service, typecast black grandmother.

Lillie had a profound effect on Gil's life. She bought him his first piano at the age of eight, and under her watchful eye he would practise the hymns his teacher had shown him. When she wasn't listening, he would incorporate some of the John Lee Hooker songs he'd heard on the local radio station.

Lillie died when Gil was 12, and he moved to New York with his mother, where his writing talents won him a scholarship to the prestigious Fieldston School, and later took him to Pennsylvania's Lincoln University. His gift for language (he was a published author by the age of 21) afforded him opportunities few poor black kids could dream of, but he was still a product of the severe racial inequalities of '60s America.

'Small Talk At 125th And Lenox', his 1970 debut album, emerged at a time when every major American city existed on the knife edge of racial chaos. The riots that had engulfed Watts, Newark, Baltimore and Chicago were still fresh in the memory, as was the assassination in 1968 of Martin Luther King. One track from that album, 'Whitey On The Moon', brought into sharp focus how

Americans had set foot on other worlds before they had set right the injustices of their own society. "The man just upped my rent last night/Cause Whitey's on the moon/No hot water, no toilets, no lights/ But Whitey's on the moon"

His next album, 1971's 'Pieces Of A Man', was significant for two reasons. The first was that it contained 'The Revolution Will Not Be Televised', the searing critique of American media culture that introduced him to mainstream audiences. The second was that it was the start of a decade long partnership with Brian Jackson, the old Lincoln classmate with whom Gil would write many of his greatest songs. It was this period – in which he recorded seminal albums including

'Winter In America' and 'It's Your World' at the rate of one a year – that cemented his legend.

In 1980 he

toured with Stevie Wonder to campaign for Martin Luther King's birthday to be made a national holiday. The tour was a success, but those would be few and far between for Gil in the decades that followed. Between 1970 and 1982, he had recorded 13 studio albums. Between 1982 and 2011, he managed just two. Instead he spiralled into drug addiction, in particular crack cocaine. At his late '90s nadir, he would reportedly take to his bed for days – or weeks – at a time, and wait for the next royalty cheque. One journalist profiling him for *The New Yorker* last summer found him still using, though he insisted, "I can quit anytime!" He also served prison terms – one for cocaine possession in 2001, and once for parole violation in 2006 – and was revealed to be HIV positive.

None of that, however, is what he should be remembered for.

"That stuff could've happened to anyone in his industry," says Malik Al Nasir, a Liverpool-based poet and protégé of Gil's. "What was remarkable about him were his achievements." Malik befriended Gil at a show in Liverpool in the early '80s. He had spent his life in and out of foster care and was spat out by the system at the age of 18, completely illiterate. The day after the gig Malik took Gil on a tour of the city, showing him where the Toxteth race riots of 1981 had taken place. In return Gil took Malik under his wing for the next few years. To this day Malik – who now runs his own publishing house and record label – credits Gil with turning his life around. The story of their remarkable friendship is told more fully in *Ordinary Guy*, Malik's collection of prose and poetry, which is dedicated to Gil. One anecdote in particular, however, seems to illustrate both Gil's achievements, and the regard in which he was held.

"I was in New York in 2007, recording with Gil in Wyclef Jean's studio," Malik remembers. "Stevie Wonder was playing Radio City Music Hall that night in celebration of Dr King's birthday, and Wyclef's people managed to get me a backstage pass. I snuck into Stevie's dressing room to give him Gil's regards, and he asked me if I could get in touch with Gil to get him down to the show. I arranged a ticket for Gil, but not a backstage pass, so when I went to take him back, the bouncer didn't recognise him. I told him, 'Do you know who this man is? He's the reason you're working here tonight. He's the reason there is a Martin Luther King day.' So he let us in. When Gil entered the room, there was this rapture of applause. It was... beautiful."

Don't doubt for one moment that we've lost one of the greats.

**"HE INFLUENCED ALL OF HIP-HOP"**

*Eminem*





## GIL'S GREATS

BURN YOUR OWN ESSENTIAL  
SCOTT HERON PLAYLIST



### 'THE REVOLUTION WILL NOT BE TELEVISED'

Originally on  
"Small Talk At

125th And Lenox', the full-band recording on 'Pieces Of A Man' has become the definitive version.

### 'NEW YORK IS KILLING ME'

The lyrics to this gospel song from 'I'm New Here' seem prescient:

*"Bunch of doctors coming round, they don't know/That New York is killing me".*

### 'THE BOTTLE'

Thanks to an infectious Caribbean beat, this grim commentary on alcohol abuse became a surprise hit for Gil in 1974.

### 'JOHANNESBURG'

Gil was rapping about apartheid in South Africa in 1976, long before it became a fashionable cause.



### 'YOUR DADDY LOVES YOU'

Gil's work encompassed more than just social conscience,

as this sweet song about his daughter Gia Louise attests.

### 'EVOLUTION (AND FLASHBACK)'

This song articulates the frustration African-Americans felt with the glacial pace of change:

*"We are tired of praying, and marching and thinking..."*

### 'WASHINGTON DC'

Laying bare the contradictions of a city that houses both the US political centre and gritty ghettos, this track is also damn funky.

### 'H2OGATE BLUES'

In 1973, Gil gives Richard Nixon and the Vietnam war he was so busy escalating both barrels. Incendiary.

### 'PAINT IT BLACK'

Says more about the African-American experience than most artists could in their whole career.



### 'I'M NEW HERE'

This Smog cover from Gil's final album found him optimistic:

*"No matter how far wrong you've gone/You can always turn around".*





Tom Vek: back  
in the limelight



# TOM VEK'S BIG IDEA!

How the hell did **Tom Vek** disappear for six years, return with a new album, and make people more excited than ever? **Laura Snapes** hears his 10-step guide to pulling off the ultimate comeback

**M**aking your grand comeback after years away is a hard one to nail. For every Take That storming back into your mother's doe-eyed fantasies, there's Blue, losing to Jedward at Eurovision. It's four years since Hard Fi released 'Once Upon A Time In The West', but you didn't see their name trending on Twitter on the announcement of new record 'Killer Sounds'.

One man whose return this April did get the microblogging site all in a fluster, however, was Tom Vek, the kind of screwball genius who seemed invented for blog nerds to go apoplectic over – the only obstacle being that he disappeared as soon as the promo trail for his debut, 2005's 'We Have Sound', was over, back when YouTube was still a tiny twinkling nugget in Silicon Valley's hills and having a blog was the preserve of the cry-wanking LiveJournal member. With the digital age sinking its claws ever deeper over the past half-decade, it was pretty bloody remarkable that Tom managed to hide away for so long, leading to ceaseless questions about what the jeffing Mary he'd been up to ahead of the announcement of album number two, 'Leisure Seizure'. But now that we know he was essentially just a massive perfectionist control freak – no conspiracies to report – it's more interesting to consider what he'll do with this golden second chance. So, *NME* headed into his east London bunker to get the Tom Vek Manifesto on how to stage a stylish comeback. Are you listening at the back, Rich Archer?

## 1 MAINTAIN RADIO SILENCE

Tom: "Around the point I started trying to make the second album, I still had to have a forum on my web page. Quite quickly, I felt there was something very uncool about it. Obviously I'm indebted to those fans who stuck it out there, but I have this objective opinion on what it's cool for an artist to be doing. Should people be able to contact you? Everyone was just getting to grips with MySpace, so I thought I would make a concerted effort from early on that the next piece of news would be about the new album."

## 2 FOLLOW THINGS THROUGH

Somewhere in Tom's Dalston studio is a cupboard full of external hard drives, featuring many aborted attempts he made at his second album. Although he's quick to debunk rumours that at one stage he was dabbling in reggae, the fact is that if it hadn't been for his co-producers Tom Rixton and Liam Howe, he might never have stopped his sprawling quest for that perfect follow-up.

"If you don't like something, you have to come up

with a solution. You can't just stop working on it and start something else, which is a massive issue with working in front of a computer – you can be so slapdash at stopping something. I work in a different way when there's someone there who can help you whip your ideas into shape."

## 3 MAKE SURE THE BAND IS A BRAND

'We Have Sound' came out just after Tom completed his degree in graphic design at Central Saint Martins, and it was his fractured, blocky typography that adorned the covers of his first releases. He's designed the cover of 'Leisure Seizure' too: with its thick black and red typefaces and just his glasses in the frame, it almost resembles an old Blue Note jazz record. On the shelves of your local record-vending emporium, it'll be a sharp visual stab next to all the woozy Hipstamatic sleeves.

"I've become an enormous product design enthusiast, and there was a golden era of that which still works. I came up with this type treatment for the new album after seeing a few big text posters that I adored. I did a lot of branding at the end of my design studies, and this isn't traditional – a lot of my favourite album covers are narrative, photographic set-ups, but for some reason when I'm doing my own thing, I go for the graphic design treatment." ▶





Hair today, gone... bloody hell, for nearly six years. Tom Vek onstage at the 100 Club, London, in 2005

## 4 DON'T SETTLE FOR SECOND BEST

As Tom confessed to us, his current studio is at least his *fifth* in five years. There's nothing wrong with demanding perfection, he reckons, even if it does make you seem a bit deranged.

"I don't know what the psychological element of it is, but I completely disregard all the effort it's taken me to do something. It's never too late to change your mind, and I'm not one to settle easily. Even with the equipment, I'll make up a loom, solder plugs onto the end of each wire, and then change a piece of equipment, which means I then have to change every single plug head. I think, 'I can do that, it's fine – it'll only take a day.'"

After all, what's an extra day when it's already been five years?

## 5 KEEP ON BEING AHEAD OF YOUR TIME

Look back at *NME*'s albums of the year list from 2005, the year 'We Have Sound' was released. Among Bloc Party, Kaiser Chiefs and their ilk, roughly the most experimental records present were by Swedish psych-rockers Dungen, Sunderland's Field Music, and notorious hipster thrashers Test Icicles. Tom didn't make the top 50, but by going against the grain with his bizarre hybrid of Talking Heads' lyrical aphorism and the off-kilter '90s slacker funk of Soul Coughing and Beck, some have mooted that he might be at least partly responsible for the happy marriage of guitars and weird synths that paved the way for nu-rave.

"I remember when I heard 'Golden Skans' for

## "DUBSTEP DEFINITELY INFLUENCED ME. BUT MAYBE ONLY A DRUMMER WOULD NOTICE!"

### TOM VEK

the first time, it was a brilliant example of that mixture of electronics and guitars. I thought it had come to an apex. But then the gut reaction is to feel intimidated because it's so close to what you like. It's understandable that your taste changes because of the relationship between what you're doing and others, which is good. So there was a lot of wonky funk in that first record that's not on 'Leisure Seizure', which is something I also like."

## 6 GET

Tom Vek Mk I looked like any old art grad: shaggy mop-top, baggy T-shirts adorned with Pot Noodle. Now, though, he resembles an extra from *Mad Men*: hair slicked back, eyebrow cocked wryly behind big, thick-rimmed glasses and a sharp white T-shirt on his wiry frame.

"I think being smart is the equivalent of being different. Men's fashion in particular has been getting really interesting, which I'm an advocate of. I had similar glasses to this before, but I found some that were entirely black, and with a thickness of rim that makes a statement."

## 7 DON'T JUMP ON THE DUBSTEP TRAIN

Amid the rumours that had circulated around Tom's long-awaited comeback, he'd triggered the suggestion that maybe he'd squirmed himself away for a reinvention as a post-dubstep boy in black. On listening to 'Leisure Seizure' for the first time, that idea was squashed by its barrage of skronky synths and barked vocal. But one song, 'Close Mic'd', definitely sounds as though it's ridden the nightbus home once or twice.

"When I delivered the album to the label, I had some feedback – meant positively – saying that it's good you haven't come back with a dubstep album. I'm proud of the fact that I did have an epiphany in [grime club] FWD>>. It was amazing, and it did have an influence on me. But it's enjoyable to hear that I haven't made literal reference to it. Maybe only a drummer would notice, but the drumbeat of 'A Chore' has a dubstep pattern to it, just played really messily on a kit."

## 8 ACT YOUR AGE

"When I was younger, I had a real hunger for writing melancholy lyrics, but now I think the reality of being a grown man moaning on a recording is corny. On the first album, the lyrics were quite arbitrary, and I feel like I haven't changed. You can write a great sentence down, then re-read it out of context, and it means nothing."

## 9 LEAVE THE MONEY OUT OF IT

Flip back to Tom's debut appearance in *NME*, back in *Radar* circa October 2004, and there's a gaudy headline boasting, "Want to buy the future of music? Well, if you've got a spare £250,000 kicking around then perhaps you could persuade Tom Vek to sign for your label." He cringes when reminded of it.

"Everyone needs to be bitten by the hackish element of journalism at some point – those quantities of money weren't happening at all. I was just trying to work out the best home for my music, all I wanted was to be signed. It's very frustrating – it was a vulgar piece!"

## 10 MICRO-

"Music has to be a reality to me now. Some friends of mine are quite mysterious artists, but they're obsessed with stats. That's interesting, but I would rather be real about it. There's a weird process where you feel so close to a piece of music that as soon as it's on the radio, you get this strange sense that you can't disown it. I'm following everything pretty closely."

## WAY VEK WHEN

WHAT WAS GOING ON WHEN TOM RELEASED HIS ALBUMS

APRIL 2005

'We Have Sound' comes out • There's semi-public uproar as plans begin in Scotland to ban smoking in pubs which eventually extend across the UK • Destiny's Child embark on their 'Destiny Fulfilled And Lovin' It' tour • Coldplay announced to headline Glastonbury – along with, er, Basement Jaxx

JUNE 2011

'Leisure Seizure' comes out • No-one can remember what it's like to smoke in pubs • Beyoncé's the biggest solo star in the world, while Kelly Rowland is plonked on *The X Factor* judging panel • Coldplay are due to top Glasto again (no sign of the Jaxx, alas)

TOM VEK





NME ICONS

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# REVIEWS

DANANANANAYKROYD, DESTROYER

Edited by Emily Mackay



## GO TELL FIRE TO THE MOUNTAIN LYF RECORDINGS

*After the rigmarole of the 'anti-marketing' marketing, the much-hyped Mancs deliver what no-one expected: honest, heartfelt, sky-kissing indie*



**I**n an interview granted last month for the Australian press, WU LYF mainman Ellery Roberts found time to round on his tormentors in the world of the media. "The British music press," he complained, "uses the most ridiculous, hyperbolic language at every opportunity."

This is probably the greatest statement ever made by a man or woman and is up there with the Beatitudes, the Communist Manifesto and the Declaration Of Independence. And WU LYF? They're basically the noise that God hears when he's jamming with Bach on the Bontempi. Looks like you failed to keep the hype monster at bay, Ellery, if that's what you were intending. Or if that's what you

wanted us to think you thought you wanted to do. And so on.

It's difficult to know what to make of WU LYF's 'revolutionary' protestations concerning their lack of interest in the music biz machine. A casual glance suggests they're pure anti-hype next-hype. But then you listen to the music, and there's nothing there that speaks of self-aggrandisement, cynicism or trickery. If all you had to go on was their press shot, you'd assume WU LYF were a lateral-dubstep boyband scouted by Jonathan Shalit at an anti-Nick Clegg protest. Yet this fails to square with the fact that their music is richly ego-free – a cosmic soup of intertwined keyboards and guitars that, far from being an on-trend NBT, mines a conservative, well-

trafficked trad-indie hinterland somewhere between early Arcade Fire, mid-period Modest Mouse and late-period British Sea Power. It makes you so cynical that you start to believe they really don't care at all.

The swagger is really what drives that point home. Casual, not-bothered insouciance drips from 'Go Tell Fire To The Mountain'. Doing chest-bursting is a hard act to pull off and, if the likes of the neon wilderness of 'Heavy Pop' or the woe-drenched barfly regret of 'Concrete Gold' didn't sound so effortless, we'd be able to drive our daggers right into them. As it is, the whole record has a brass-balled sense of its own destiny that brazenly straight through, even when they're coasting stoned through less inspired jams like 'Spitting Blood'. Even Roberts singing like... well, any number of the things that people have accused him of sounding like ("a wet dachshund gasping its last by the fireplace", "Tom Waits drowning in Lemsip" etc) is done with a lack of self-consciousness that lesser bands would lack the gumption to pull off.

What you hear in the music is honesty: a band who packed themselves off to a disused church for three weeks because studios were "too sterile", didn't bother with a producer because, well, they were too 'producer', and just got on with laserling in on the joy they found in sound. Not all of it turns out stellar. But when they connect – the indie whale song of 'LYF', the martial balladry of 'Such A Sad Puppy Dog' – they hit big. On 'Dirt', they barrel in sounding like the world is going to end, then ramp up from there. On '14 Crowns For Me And Your Friends', Roberts crowns their aching early-Verve cosmic ballad by singing like he's actually sobbing. Naturally, no-one will ever work out what he's sobbing about – as part of their commitment-to-thwart, everything Roberts sings is broadly unintelligible. Try sitting down to transcribe it some time. You end up with a pad covered in notes like "Oh they had a car (???) or "No matter what they sell dilute is not your rail (!!!)". Mostly, that only adds to the effect. They're spiritualists at heart – too many witty couplets would transfer traffic to the cerebrum, when they're meant to be pushing everything they do into squeezing the cerebellum.

So, after all that sexy mystery, WU LYF have neither been crushed by hype nor lost to indifference. Now let's really piss them off by making their album wildly popular. *Gavin Haynes*

8

**DOWNLOAD: 'Such A Sad Puppy Dog', 'LYF', '14 Crowns For Me And Your Friends'**

### THIS IS HARDCORE

what our numbers add up to

0	1	2	3	4	5	6	7	8	9	10
Not-even-funny bad	Barely one saving grace	Actively terrible	Woefully bad or lazy	Depressingly substandard	Dead-on average	Better than average	Really good	Exceptionally good	Of-the-year good	Of-the-decade good



## THOMAS TANTRUM

MAD BY MOONLIGHT STRANGER



Coming after a debut like a small child throwing a wobbly – broken screams and argument-dented lyrics, yet strangely poetic – Thomas Tantrum's second

offering is more refined, siren-led indie that could battle it out with the likes of Anna Calvi and Florence. The Southampton ensemble have taken on synths and a new drummer for their ode to insomnia, madness and troubled nights. From Megan's Lulu-style bellowing at the start of popstastic 'Sleep' to the Julia Stone-esque soothing lullaby that is the xylophone-heavy 'Supermodel', Thomas Tantrum have grown from their terrible twos into a wonderfully troublesome teenager. Confused, emotional, but brilliant. *Abby Tayleure*

DOWNLOAD: 'Hot Hot Summer'

7

## CHAD VANGAALLEN

DIAPER ISLAND SUB POP



Since this Canadian renaissance man last released an album, he's produced a pair of records by Calgary's dearly departed Women. It's unsurprising, then, that

'Diaper Island' sounds like a natural companion to last year's 'Public Strain'. Sweeter than its landfill-conjuring name suggests, 'Diaper Island' supplies the harsh guitar harmonics, reverb and claustrophobic atmosphere VanGaalen does best, but aligns them with some of his prettiest songs – 'Heavy Stones' is like Band Of Horses with a huge drug habit, while 'Can You Believe It?' is messed-up psychedelic pop that channels Elephant 6's most unhinged moments to thrilling effect. Well, they do say behind every VanGaalen is a good Women... *Tom Pinnock*

DOWNLOAD: 'Can You Believe It?'

7

## EMMY THE GREAT

VIRTUE CLOSE HARBOUR



For someone whose folk songs are admirably rooted in today's world, Emma-Lee Moss should have absolutely no trouble dressing her ideas in nowadays clothing: a bit of mooney synth here, a pillowy wash of twinkles there, maybe even a disco pulse for good measure. Where's the harm? Well, the harm is all over this accidentally dreary album, unfortunately. Sprightly melodies get flattened under portentous whalesong noises ('Creation'), tremulous guitars buzz about, dragging at the ear, and that disco pulse ('Sylvia') all but trips up the song it is designed to embellish. Which means, of course, it's the unencumbered songs – 'Paper Forest', 'Trellick Tower' – which fly furthest.

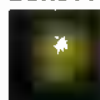
*Fraser McAlpine*

DOWNLOAD: 'Paper Forest'

5

## THE ANTLERS

BURST APART TRANSGRESSIVE



Peter Silberman never meant 'Hospice', The Antlers' bedroom-recorded open wound relationship confessional, to be heard by so many people. If he has any resentment towards that record's intense scrutiny, however, it doesn't show on 'Burst Apart'. A record that's every bit the sonic departure it had to be, it nevertheless recalls its forebear's themes, seeing matters of the heart from a more reflective stance. Those seeking to find Silberman still wallowing in grief may be disappointed by 'No Widow's' wistful twilight or 'Rolled Together's' sleek elegance, yet it's these lighter tones with which The Antlers prove their opulent progression. *Simon Jay Catling*

DOWNLOAD: 'No Widows'

7

## FACES TO NAMES...

What the reviewers are doing this week



JEREMY ALLEN

"I have been listening to Gonzales rap over no beats and reading a book about Einstein and Niels Bohr that has confirmed to me that I'm actually a bit thick."



TOM PINNOCK

"I've been recovering from seeing a storming set by French duo El Boy Die, the ferocious missing link between Sonic Youth and The White Stripes, and perfecting my Quorn sausage paella."



SIMON JAY CATLING

"This week I've been trying to drown out the tweets and shrieks from indie urchins going to Primavera with White Hills' formidable new album. I just don't care OK! (I really, really do.)"



# WHITE DENIM

D DOWNTOWN

Another brilliant shape shift: here comes math-boogie



Don't laugh, but there was a time when people thought of White Denim as just more gob-flecked borstal-punks. This was a misconception arrived at by two roads: that

liquid-snot of a name, a pairing of words that signals bad taste even in Belarus, and the Hives-y caveman thump of first single 'Let's Talk About It'.

Then we heard their synapse-frying albums, saw them exceed the most towering expectations live and had our minds befuddled by a band as larry and noisy as they are precise and methodical. A group as vintage rock as they are Year Zero, and who are experts at their chosen tools. As this fourth album arrives with all the driving force of an articulated lorry, fans can hail their patience as wisdom.

White Denim (now a four-piece) have never been less than terrific, but as they move further from the garage and embrace their real love – early '70s Americana – they defy all probability. This time it's a fondness for the wiggly jam-band sound of Lowell George's Little Feat that's channelled through wiry

post-hardcore and the triumphant yet finicky bits of post-rock. It's a breathless fusion played at dumbfounding speed and gives rise to a sound we'll call math-boogie.

They're slippery buggers, though. Even their technical chops can't disguise a sunny disposition that brings flute-wreathed acid Latin to 'River To Consider'. The whirling prog of 'Anvil Everything' ushers in the same wry, psychedelic haze that saw the band pay tribute to Chile's nut-job director Alejandro Jodorowsky in their 2009 video for 'I Start To Run'. And nestled between hectic pin-sharp jams they toss off country-soul songs as pretty as 'Street Joy' and 'Keys' – James Petrali's voice now dreamier than My Morning Jacket's Jim James.

But it's the southern riot of 'Bess St' and the brilliant intensity of 'Burnished', burrowing into its accompanying speed-jam 'Back At The Farm', that'll knock you on your arse – an amphetamine-laced gumbo of Allman Brothers riffs fired off around a pile-driving rhythm Neu! would be proud of. Did someone really just mention The Hives?

*Chris Parkin*

DOWNLOAD: 'Bess St', 'Burnished', 'Street Joy'

7

## UNDERGROUND RAILROAD

WHITE NIGHT STAND ONE LITTLE INDIAN



While this could be Underground Railroad's most accessible record to date, the devil is always in the detail with a band such as this. The French

trio have fully realised a vision that marries tuneful to atonal, old to new, and conventional songwriting with bold invention. All is not quite what it seems, with dystopian waltzes, space rock and retro-futuristic sounds thrown into the mix to create an enthralling listen, while the Hitchcockian 'Seagull Attack', nearly 10 minutes long, judders sinisterly before embarking on a journey that takes in 'Murray Street'-era Sonic Youth. Proof that ambition isn't a dirty word. *Jeremy Allen*

DOWNLOAD: 'Seagull Attack'

8

## IS TROPICAL

NATIVE TO KITSUNE



Veering between sedated, Klaxons-lite oddball electro numbers ('The Greeks'), a particular strain of Larrikin Love-esque English eccentricity ('Clouds') and the shiny pop sensibilities of Mystery Jets ('Take My Chances'), Is Tropical's debut proves itself to be a loveable if a little dated affair. "Any idiot knows that simplicity wins", intones the aforementioned 'Take My Chances' and it's in the trio's uncomplicated way with a hummable hook that makes for their greatest strength. But, though Gary Barber's half-spoken, oh-so-London urchin coo brings a little quirk to proceedings, for the most part 'Native To' is a pleasant but not memorable listen. *Lisa Wright*

6





# DANANANANAYKROYD

THERE IS A WAY PIZZA COLLEGE

*Big on boasting and bigger in name, the Glaswegians' clattering second lives up to its swaggering claim*



Dananayanaykroyd reckon their new record sounds like Prince. They also say that it sounds a bit krautrock, is full of fist-in-the-air moments, and was recorded in LA while

*American Movie* played out on a loop in the background. Everything they say is true.

If you've not seen *American Movie*, shame on you. It's the greatest documentary ever made. Trailing blue-collar loser Mark Borchardt through his progressively alcoholic attempt to make a feature film, it's an unpatronising celebration of the life of an underdog. It would be quite easy to hate someone like Borchardt, but somehow you end up rooting for him. Where's this going? Well, it would be easy to hate Dananayanaykroyd too. Six fuckwits from Glasgow with a they-think-it's-clever-but-it's-actually-really-fucking-annoying name, a load of stupid shouting clattering up every song, and the 'Wall Of Cuddles'

audience interaction japes. But like Mark Borchardt, give Danan a bit of space and they'll live up to all their big claims.

'There Is A Way' opens up with 'Reboot', a direct progression from 2009 debut 'Hey Everyone!', before slamming into 'All Us Authors', which backs up all that fight-pop nonsense they used to talk, yelling "say that again, start making sense, jaw smacks the wall, brief shock and awe". They're a bit too spindly and wiry to be really intimidating, but this is a heavier and more robust band incarnation.

Produced by metal guru Ross Robinson, 'There Is A Way' is a slicker beast than the Danan of yore, yet that rickety collision of a million ideas remains. It all comes together on standout track 'Think And Feel', which sounds like 'Graffiti Bridge'-era Prince sung by a drunk. See – told you they'd come good in the end. **Mike Williams**

7

**DOWNLOAD: 'All Us Authors', 'Think And Feel', 'Muscle Memory'**

## DESTROYER

KAPUTT DEAD OCEANS



To anyone who experienced Hall & Oates' '80s reign, pastel horns, louche bass and reverb signify the decade's worst excesses; to us, their cheesiness is as mysterious as finding flamingo slacks covered in suspect stains in your parents' attic. It's in this vein that Destroyer's 10th album gently swaggers, Dan Bejar drawing from the era's smoothest sounds and darkening them with wry tales of "chasing cocaine in the back rooms of the world all night" on the title track, and puking in English gardens ('Bay Of Pigs'). Bejar creates an astonishing world in just nine songs; it's his finest work to date, and excessive, but irresistibly so. **Laura Snapes**

**DOWNLOAD: 'Suicide Demo For Kara Walker'**

8

## SONS AND DAUGHTERS

MIRROR MIRROR DOMINO



When the astonishing curse-core minimalism of 'Silver Spell' first charmed our ears, it seemed to bode a dark and daring new departure for the Glasgow gang's fourth album. It turns out to be a sly feint, sadly. Where they have branched out on this JD Twitch-produced noirfest, the cold Siouxsie And The Bansheesisms of 'The Model' and 'Origin' are less than revolutionary. The more familiar-sounding songs, such as 'Rose Red', though, do sound even tamer in comparison. Damned if they do and damned if they don't, it seems, but never sounding damned enough. **Emily Mackay**

**DOWNLOAD: 'Axed Actor'**

6

## THE RIDER

What we're watching this week



DVD

Jackass 3.5

If the exploding bogs, bloody wedgies and giant wipeouts of the original weren't enough, now there's *Jackass 3.5* to tickle the sicko in you. Has footage of Johnny Knoxville finally getting his comeuppance.



Box Set  
Psychoville

Still miss *The League Of Gentlemen*? Us too. Thank heavens, then, for *Psychoville*. Starring creepy clowns, disturbed librarians and psychotic make-up artists, it's dark as fuck. Tubbs and Edward would approve.



DVD

True Grit

The Coen Brothers adapt Charles Portis' novel about a teenager's quest to avenge her father's death, pulling in Jeff Bridges, Matt Damon and Hailee Steinfeld for a thrilling revamp of the 1968 original.

## SINGLES

This week reviewed by  
ALICE GOLD



## THE KILLS

FUTURE STARTS SLOW DOMINO

I've always liked The Kills. I think I may even have a minor girl crush on Alison. Their album was recorded by my producer, Dan Carey, so I'm biased in saying I love the sound and vibe of this track. They blew up a few vintage amps to retain the guitar sound. Love the unexpected melody turns, all held together by that awesome recurring riff.

## FUNERAL FOR A FRIEND

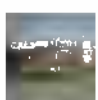
BROKEN FOUNDATION DISTILLER



Sorry, not my bag. Even though I can appreciate the production, tight drums, guitar sound... I just can't get past the guy's voice. It musters a mixture of amusement at not being able to understand what the hell he's saying, and then a maternal twang of concern over the long-term health of his vocal chords. Track abandoned.

## CALVIN HARRIS FEAT KELIS

BOUNCE COLUMBIA



Calvin Harris has an undeniable skill at creating a simple earworm. This track lives up to its name and does what you want it to. I am slightly disappointed by the collaboration with Kelis, who I've been hoping ever since 2008 would drop another 'Milkshake' into the world. I don't think this track does her personality or diva-ness justice, personally.

## NIKI & THE DOVE

THE FOX SUB POP



This definitely made me think of weird '80s Kate Bush, in the best way, with those mad BVs. The shameless synth pad action over the heavy bass riff made me want to see it live, the strong vocal seems from a genuine and interesting lady, and there's melody to hold on to but delivered in an original way.

## KISSY SELL OUT FEAT OH SNAP!!

HOMESICK SAN CITY HIGH



Whenever you doubt that your tune has enough lyrical content and/or melodic finesse, just add a video filled with women trying to orgasm in suspenders, plus car chases, bike jumps, fighter aircraft, white water rafting, more inorgasmic women, followed by a cheesy montage of couples embracing while the lyrics repeat the limp thrust of the song: "I just wanna jack back". Euro-trash mind-numbing arsewipe.

## MY CHEMICAL ROMANCE

BULLETPROOF HEART WARNERS



MCR are one of those bands that have always been around, doing their thing professionally and delivering tracks that you find yourself hitting the steering wheel to in a traffic jam. I wouldn't buy this single but I would go to see them live, because they would put on an energetically cathartic show - although I'd have to shake off the four-part harmonies with predictable guitar solos on the bus ride home.



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# BEER HERE

*The Carling Local is gearing up for fizzy frolics at the Isle Of Wight and V Festivals again*

**I**t's almost time to pack up your tent, grab your wellies, stuff your backpack with baked beans and set off for the start of the festival season. This summer there are impressive line-ups at the Isle Of Wight Festival and V Festival which are sure to guarantee unforgettable memories for you and your mates – and not just the sight of Liam Gallagher's impeccable parka on a festival stage.

Even tastier than Liam's get up is the news that this summer, Carling are on a quest to give the Great British public their Perfect Pint Experience. The Carling Local returns to the Isle Of Wight Festival and V Festival and this year it is even bigger and better than ever, bringing you the perfect festival experience and ensuring good times with your mates.

Aside from ice-cold Carling and comfortable seating The Local is serving up great food, with a menu made up of modern British grub, from a full English in the morning to Carling beer battered fish & chips and burger in the afternoon.

To top it off, during the day the music is up to you – just like your local. Carling's Jukebox will be stocked full of the latest tunes and some classics too, chosen by visitors to Carling's Facebook page [facebook.com/carling](https://www.facebook.com/carling). So log on to make sure only the best tunes make it!

With the likes of Kings Of Leon, Kasabian and Adele headlining the Isle Of Wight, and Arctic Monkeys, Plan B and Rihanna at V, it's going to be thirsty work rocking out over the three sites. And as the bands pack up The Carling Local really comes alive, as DJs ready themselves to play to a thronged house of revellers in the campsite throughout the night. And at V Festival the lucky party-goers will be able to rock out at one of the UK's best Headphone Discos. Get in!

So pop down to The Carling Local this summer for the best on-site festival entertainment and a true Perfect Pint Experience.





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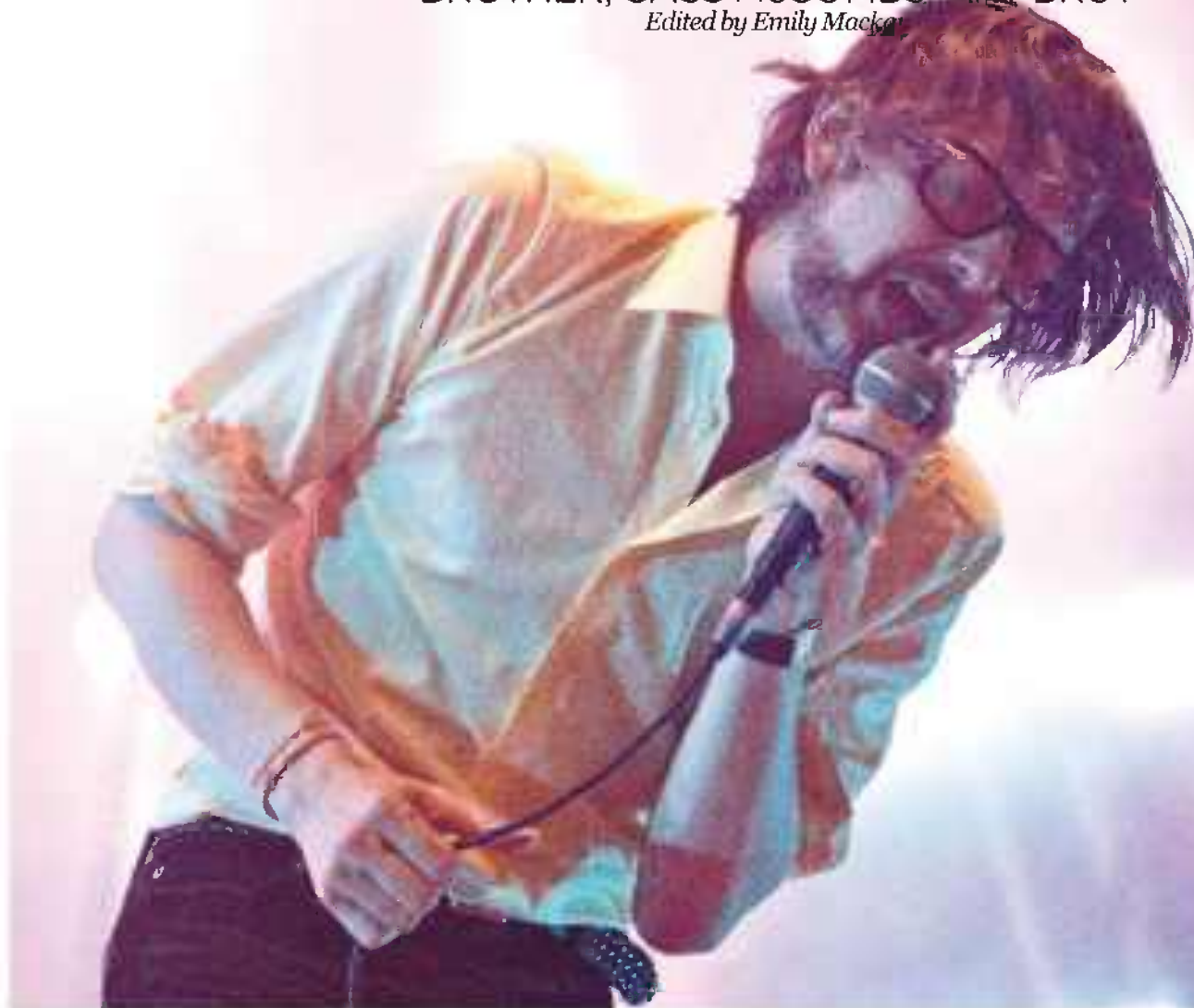
for the facts about alcohol **drinkaware.co.uk**



# LIVE

BROTHER, CASS McCOMBS, ART BRUT

Edited by Emily Mackay



## PRIMAVERA SOUND

PARC DEL FORUM, BARCELONA THURSDAY, MAY 26 – SATURDAY, MAY 28

*Pulp make their stunning and timely comeback in a Spanish city throbbing with celebration and deep cerebral thrills. Shame Odd Future shatter the sunny vibes...*

**T**his is not about ancient history," states Jarvis Cocker flatly, eyeballing the crowd from behind his thick frames. "We are going to make history."

Here to rip reunion fatigue from your mind like a flimsy nightdress, Pulp's long-dreamed-of comeback takes place in a city with which, Cocker notes, they have some association – fondly recalled DJ sets, the site of Russell Senior's last gig with the band – but not the woven-in links of, say, Glastonbury or Sheffield.

"Why here, why now?" Jarvis Cocker sings in 'FEELING CALLED LOVE'. The answer's simple: it makes perfect sense that their reactivation takes place

not in Blighty, but in a concrete field, somewhere in Catalonia. Pulp were never about English parochialism: that was something they fought, just as 'I Spy' uses song as a weapon in class war.

Their electric, joyous set is a lesson in keeping it fresh that could well be heeded by Of Montreal, who, as ever, look like a Roxy Music tribute band on a budget. It's fun, but their shtick needs updating, and the contrast with Sufjan Stevens couldn't be more pronounced. The lights in the dark indoor Auditori go up and there he is, white wings on, bobbing like a courting cuckoo, band driving to a Day-Glo crescendo. Stevens recites a speech in halting Spanish that might translate as "I used to play folk

music, now it's 'el cosmico'." Outer space music this is, as he says. "love songs to the apocalypse" in a Studio 54 disco orbiting an as-yet-undiscovered star.

A severe PiL set gives lie to the notion that John Lydon has sacrificed all for a butter-churn of lucre, and, as he sneers, a Spanish gull out to sea probably thinks she's being serenaded by one of her own kind. Oneohtrix Point Never, by contrast, deliver warm synths to massage the psyche into a stranger place.

Grinderman's music is like their style, superficially smart but fucking ugly underneath. Nick Cave flings a guitar to the ground like trash. Bearded mad bastard Warren Ellis waves maracas as Cave screams "I'm just trying to relax!!!!" at

the crowd.

Grinderman have a rum but brilliant way of doing it.

Suicide are billed as playing their 1977 debut album, but they show scant affection for it: the sound is insidiously loud, the songs hammered to pieces. At the same time, Interpol play their odes to New York on a different stage but Suicide do what they've always done: take the grit of the Big Apple and spit it back in our faces. Factory Floor, collaborating with Chris Carter of Throbbing Gristle, also prove that electronic assault tactics can

### PULP SETLIST

- Do You Remember The First Time?
- Pink Glove
- Pencil Skirt
- Something Changed
- Disco 2000
- Babies
- Sorted For E's And Wizz
- FEELING CALLED LOVE
- I Spy
- Underwear
- This Is Hardcore
- Sunrise
- Bar Italia
- Common People
- Razzmatazz





PJ Harvey: No birds were harmed in the creation of her costume



Of Montreal: Probably some bird-harming involved



Odd Future's Tyler enjoys an impromptu deep-tissue massage



This dude is probably celebrating Arsenal's higher second goal



Cashier Number Sticks, please: Gang Gang Dance

provoke a frenzy of dancing, even at 5am.

Ariel Pink's Haunted Graffiti are the perfect Primavera party-starter for Friday: smooth sun lounge pina colada pop. One of the day's stickiest gurn-tests comes from Daniel 'Oneohtrix' Lopatin and Joel 'Tigercity' Ford (as, er, Ford & Lopatin) who bring '80s synth melodrama to the gram-up-the-bum generation. By contrast, Belle & Sebastian have as much life as a fish counter in one of Barcelona's excellent markets.

The main event of the festival couldn't be more full of life – anyone worried that Jarvis Cocker's National Institution status might make Pulp's return rather too cosy have their fears dispelled as the opening notes of 'Do You Remember The First Time?' ring out, and Primavera's largest crowd melts. Jarvis dedicates 'Common People' to the young protestors in Plaça De Catalunya, who earlier today were attacked by the police. It reminds us that just as they can do

the personal (a proposal of marriage in the front row of the crowd before a comically inappropriate 'Underwear' – "Michelle's going to have a think about that while we play this next song," Jarvis tells us) Pulp are still cheerleaders for the misfits and the put-upon, and in these times of cuts and fees, that's all of us. Their return is a rallying cry.

Saturday, and someone seems to have forgotten to tell Fleet Foxes that it's the 21st century. Sure, their melodies glow like the sunset over the Mediterranean, but there's something depressing about music that, though recently written, sounds so antiquated. No such naivete from *Einstürzende Neubauten*. They resemble a recently busted paedophile ring, and singer Blixa Bargeld's unearthly scream makes him sound like a Black Rider from *Lord Of The Rings*. Their junkyard rave attracts one of the weekend's most excitable crowds. Gang Gang Dance aren't a million miles from

that cross-border futurism, heavy percussion welded to space-age synths and high vocals. It's the soundtrack to imagining the huge luxury yacht moored behind that stage suddenly lifting out of the water and, engines glowing, heading off past the fireworks saluting FC Barcelona's Champions League Final victory over Manchester United. No Joy's 'Hawaii' video reveals a group partial to running around, in the nuddy, covered in mud. Primavera offers little to satisfy them in that respect, but they do help us with a dirty take on shoegaze revivalism. PJ Harvey, in a flowing white dress, derives her power from the simplicity of delivery that holds up her wonderful, intelligent songs. Like Jarvis, she's one of the finest songwriters England has produced, even as her lyrics question her national identity.

Primavera 2011 is dominated by groups who use difficult music and grey matter to make their artistic point eloquently.

What, then, do Odd Future offer with their dull nihilism and tinny, clip-clop laptop set? When they holler "fuck the police" it feels like a box-tick; brutish, male and dim, any radical sentiment is undermined by a predictable "all you girls show your titties" before 'Kill People Burn Shit Fuck School'. This childish tantrum (from a group in their twenties) provokes a stage invasion of boys and girls. Why? Have they got out of doing the washing up? It's a long way from the bravery of the Spanish youth up the road. These boys need teaching a lesson: ponder the rest of the festival, the high camp and the joy, the angst music for sex people – and imagine a glorious threesome of Tyler, The Creator with Sufjan at one end, him from Of Montreal at 't'other and Jarvis watching, writing a song, chuckling quietly. **Luke Turner**

Read more about Pulp at Primavera on the NME.COM festivals blog



# FREE YOUR FUTURE WITH FREEDERM

*NME and Freederderm have teamed up to offer an amazing money-can't-buy opportunity*

**F**rom George Martin with The Beatles to Stephen Street and Blur, producers have always been as vital to the recording of classic albums as the bands. If you've always wanted to see what they do - up close and personal - perhaps with an eye to becoming one yourself, we have just the thing for you.

NME and Freederderm, the skincare experts for spot-prone skin, have teamed up for an amazing 'Free Your Future' competition, which offers one lucky winner and a friend a once-in-a-lifetime opportunity to go behind the scenes at a London recording studio.

If you win, you'll spend the day with a top producer, meet sound engineers and the studio owners, and be shown how some of the country's biggest bands have had their scrappy raw materials transformed into pure magic. The prize will include travel and a night in a flash London hotel.

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- Click on the Free Your Future app and allow the app
- Select 'NME Competition'
- Complete your contact details
- Upload a photo

- Include a description of yourself and why you should win (optional)
- Submit your entry and post it to your Facebook wall and/or Twitter for your friends to see
- Do as much as possible, as often as possible, to tell your friends to vote for you!

At the end of the competition the five entrants with the greatest number of votes will be put through to our judges and a winner will be chosen. Your friends can vote by visiting the Vote Gallery on the Facebook page. As an added incentive for them they will have the chance to win some Topshop vouchers.

The competition closes on July 25, 2011\* so get your entries in now!

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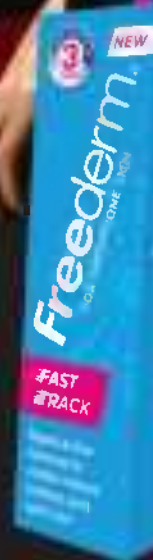
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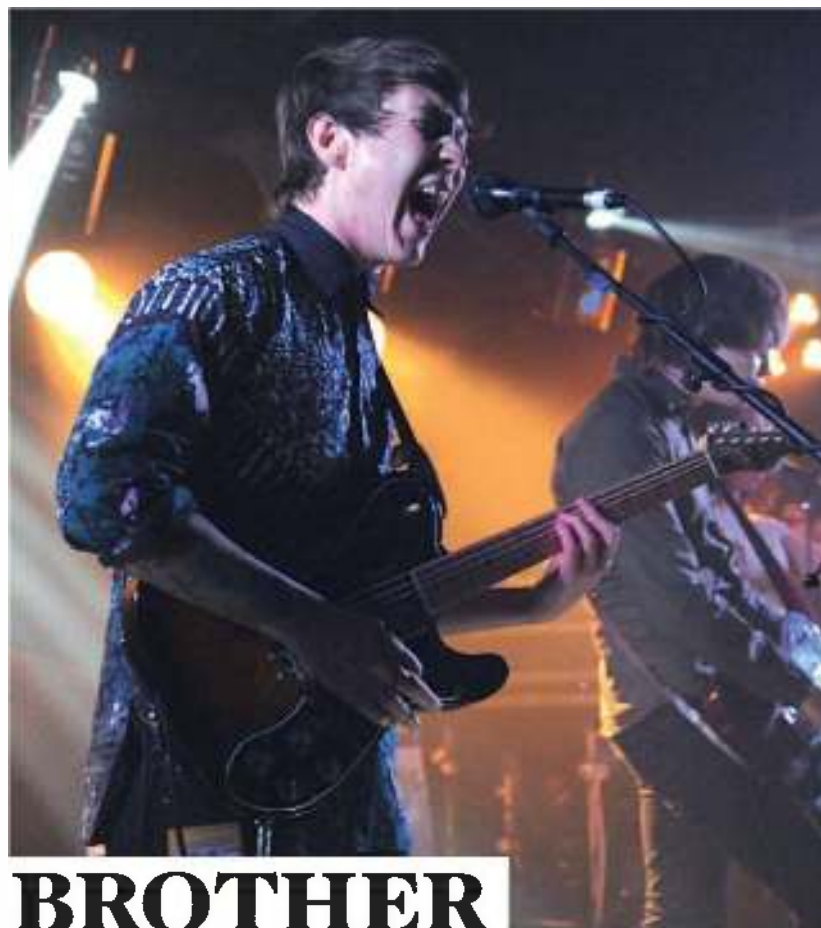


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# BROTHER

**O2 ACADEMY, LIVERPOOL WEDNESDAY, MAY 25**

*It might not be 'new', it might not be 'real', but it's definitely happening whether you like it or not*

Sporting a Morrissey tattoo on his leg, Brother frontman Lee Newell is edging towards stage time via a fridge full of alcohol in the dressing room he shares with his fellow bandmates: bassist Josh Ward, drummer Frank Colucci and guitarist Sam Jackson. It's just moments before the Slough band will play their first ever Liverpool gig during a party-heavy UK tour. "I don't even know if I can drive a car anymore; I just roll into vans these days," the aforementioned bassist blurts out as he opens another can. As pre-gig drinks are knocked back, there's also time to run through a list of bands they watched at SXSW whom they describe as "poseurs".

There's an open bluntness about this quartet who are as friendly as they are refreshing. They're the type of boys who offer you beer and bad mouth your mum in the same breath, and it's an attitude which, thankfully, continues onstage too. There's certainly a decent (and rowdy) turn out, granting onlookers plenty of opportunity for the boisterous camaraderie Brother crave. Reviving Britpop was always going to be a cross-generational venture, and opener 'High Street Low Lives' reaches out across them all. Newell's boy-rebel charm urges: "This is real and I'm free/ This is what I want to be", striking a strong connection with the pint-swilling lads in the audience. It's no bad

thing: it offers a release of energy not many bands achieve playing to a brand-new crowd, especially in the swig-happy backstreets of Liverpool.

The hazy tones of 'Electric Daydream' and feel-good summer hangover cure of 'Darling Buds Of May' prove Brother to be so much more than a group of cheeky mates who got lucky. The set is rife with gut-punching, super-melodic and pop star-worthy singles, mining a rich seam of apparently contradictory modern nostalgia.

The foot-stomping, vintage indie hiss of 'Time Machine' closes the set, sounding, ironically, fresh. It also boasts a case of impressively tight musicianship, despite the boys' minimal gigging experience. Grown men are shouting to Newell that they "fucking love him". Others are sat on their mate's shoulders, trying to dance from a 6ft height. Whatever is happening in the world of Brother, it's happening to their fans too. So, should you think you're only dealing with a straight-up case of *déjà vu*, dig deeper; if Brother's debut sounds this demanding, next May these gobby darling buds could be in full, award-winning bloom. *Kelly Murray*

O<sub>2</sub> customers can get Priority Tickets to O<sub>2</sub> Academy Liverpool up to 48 hours before general release. Just register at [o2.co.uk/priority](http://o2.co.uk/priority). When Priority Tickets go on sale, they're gone. Some supply.

## WHAT'S ON YOUR RIDER?



*The Wave Pictures*

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- Cheese and pineapple on a stick

## I SLEEP WITH YOUR TOWEL

Send us pics of your treasured gig souvenirs and we'll print the best, you massive weirdoes



*Lucy Ottershaw, Surrey*

"I haven't taken my MCR wristband off since February 12, apart from when school confiscated it. It's a part of me."

## DAVID THOMAS BROUGHTON

**ST COLUMBAS CHURCH OXFORD TUESDAY, MAY 31**

Never has a man armed with a lyric such as "I felt like one of those mental bastards, I lost my shoe" ever looked so sensible. There's certainly nothing about David Thomas Broughton's hair or his shoes – natty, both – to suggest that he's equipped with more eccentricities than a clown school. Nor do tonight's opening bars, as he plucks along to a Yorkshire baritone-hybrid of Antony Hegarty and him from Timber Timbre. But give the man 10 seconds, a few twitches of the mind, a bit of fiddling with his trusty loop pedal, and he turns a gig into a performance.

Broughton's looping and found sounds, from unhappy birds to awful sirens, aren't just a smoke 'n' mirrors effect. The machines are as much a part of this as his guitar and his voice, building a sound that's folky in essence but also groovy and playful, broken and nasty. This is a man who jokes and plays hooks but displays the belligerence of Mark E Smith as he reorganises his mic stands before crashing through them with beer bottles he's found for clanging. Then an abrupt mechanical clunk means it's all over – the machines are off and so Broughton's voice has been silenced. Better than a night out at the theatre. *Chris Parkin*

## CASS McCOMBS

**CAPTAIN'S REST, GLASGOW FRIDAY, MAY 27**

"Sorry to bum you out on your weekend," cracks Cass McCombs to a silence so impenetrable even tumbleweed wouldn't blow through it. Coming off the back of sold-out London dates and the buzz surrounding his new album 'Wit's End', tonight's under-attended and atmosphere-free show must feel like an anti-climax to the nomadic singer-songwriter's UK tour, but that doesn't prohibit it from fleeting moments of transcendence.

The most striking moment of all is 'County Line': six haunting, heartbreaking minutes that manage to evoke the emotional



desolation of Neil Young's 'Tonight's The Night'. But there are plenty of others, too. McCombs' music may have taken a more 'songwriterly' direction of late, but when he does engage in the usual singer-songwriter tropes, his sorrows always manage to sound genuine. It's just a shame so few people are here to bear witness to it, really. But, whatever, that's the rest of the world's loss. *Barry Nicolson*

## ART BRUT

**THE LEXINGTON, LONDON TUESDAY MAY 31**

We join these scrappily sentimental survivors on the second date of a five-night London residency. Who would want to go and see Art Brut five nights in a row? Plenty enough people, actually, you meanie. There will always be an appreciative audience for their kind of self-consciously indie, blunt-chords-and-razor-wit mini-manifestos, just as there will for the comic books and vinyl records they champion (and other such outdated but vastly beloved formats). It might not be a very big audience: as Eddie Argos notes during 'My Little Brother', one way to actually make your parents worry about you is to "form a band and don't get really successful, but don't be so bad that you have to stop either. Just sort of scrape by in the middle." But if Art Brut's niche is out of time, the careful friction between hurt and humour in the eternally (im)potent ode to flaccidity that is 'Rusted Guns Of Milan' or the best tracks from new album 'Brilliant! Tragic!', such as 'Sexy Sometimes', keep them crackling with a unique vitality. They still throw themselves into it like they only formed just before they got onstage, still urge the audience to go home and form their own bands, still get us all sitting down on the bloody floor pretending we're in a lift, like kids at drama club. That's worth preserving. And if we can have Record Store Day, why not Art Brut Week? *Emily Mackay*





# EVOLUTION WEEKENDER

**SPILLERS WHARF, NEWCASTLE/BALTIC SQUARE, GATESHEAD**  
SATURDAY, MAY 28 – SUNDAY, MAY 29

*Iggy, Tinie and Caribou star at the festival that uses its Tyne wisely*

**S**traddling the River Tyne, Evolution's layout is awkward to put it mildly, but – bias aside – it has undeniably the most beautiful backdrop of any UK festival. For this weekend, we are in Newcastle's most glamorous car park, and the north sure knows how to throw a party.

The atmosphere is fantastic, largely due to a newly introduced policy of the death penalty for anyone found telling the Gazza/chicken/fishing rod joke in any way that purports to be either funny or relevant. First up we catch **Gaggle** on the Baltic Stage, and perhaps for the first and last time in their history they're watched by a crowd of topless paralytic teenagers who might even be weirder than they are.

Over on the other side of the river **The Kills** always seem slightly out of place in daylight, and opener 'No Wow' is impressive but jarring. Alison

Mosshart can prowl around the stage in head-to-toe black all she likes, but the second the sun comes out the stripped-down show just makes her look like some mad lass having an episode in Tesco.

**Iggy And The Stooges** are helpfully given a late slot on Saturday. This avoids confusion for any hapless passers by who otherwise might think organisers are projecting a particularly gruesome

**Tempah**, who is gearing himself up for a summer of being absolutely everywhere. Which is fine by us. He still looks great, sounds great and no, we're still not bored of 'Trisky'.

Ending the festival on the Gateshead side is **Caribou**, alongside a full live band. The effect is **Animal Collective** playing at **Manumission**. Closing with 'Sun', they're playing to a sea of Geordie converts, and it's a suitably leftfield ending to one of the most eclectic, most downright bizarre festivals going.

*Rebecca Robinson*

*For this weekend, we are in Newcastle's most glamorous car park*

episode of *Doctor Who*. Opening with 'Raw Power', it soon becomes perfectly obvious why Iggy knows he can do car insurance ads and get away with it. 'I Wanna Be Your Dog' is punishingly visceral, and the stage invasion is so ferocious that if this was America they'd have been shot on sight.

Sunday sees the arrival of the irrepressible and omnipresent **Tinie**



Clockwise from above: the ubiquitous **Tinie Tempah**; Iggy in his usual (lack of) stage attire; is that Clark Kent in the crowd?; **Caribou**, ahem, sleigh the punters





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# ON THE ROAD WITH THE NAKED AND FAMOUS

*On the triangular trail of the Dot-To-Dot Festival, the up-and-coming Kiwis impersonate both Spider-Man and Katy Perry, throw a big party and make lots of friends. Aww...*

## O2 ACADEMY BRISTOL, SATURDAY, MAY 28

It's T minus approximately an hour and *NME* is wandering around Bristol, utterly lost. As part of the Dot-To-Dot multi-city mini-musical extravaganza, The Naked And Famous are shortly due to step out onto the O2 Academy stage in an impressive third-from-top spot – problem is, despite it being the city's largest venue, no-one seems to have the foggiest where it is. We eventually arrive in time to witness the quintet's fidgety bassist David Beadle literally climb the walls, bathed in red light à la Spider-Man. Boys will be boys.

After a brief, backstage preparatory jump-and-shout, it's time to take to the stage in a suitably rammed venue. Kicking in with the synth-fuelled, scrawling shoegaze of 'A Wolf In Geek's Clothing' and segueing straight into single and crowd favourite 'Punching In A Dream', the band soon have the audience het up. Girls do inappropriate sexy dancing while co-vocalists Thom Powers and Alisa Xayalith bounce their way through 'All Of This', a group of proper lads try to mosh to 'Girls Like You', and by the end even the girl stood front and centre with the #hurtsbitches T-shirt (clearly a fan of both the headliners and misogynistic violence) cracks a smile. After the show the group are in happy if knackered spirits, heading back to the hotel for an evening of Tom Cruise films, free pie and computer games ahead of drummer Jesse Wood's (or Shayshee as everyone inexplicably calls him) birthday tomorrow. We duck back into the venue for an ever-grin-inducing fix of We Are Scientists, attempt to see Trophy Wife on a boat, get lost again and skulk off home to practise our best 'Happy Birthday'.

## ROCK CITY, NOTTINGHAM SUNDAY, MAY 29

After braving the cross-country trip to the second point of the Dot-To-Dot triangle, The Naked And Famous are in perky form.



Since it's a special occasion, Jesse and Aaron's girlfriends have made the journey up (they're over from New Zealand for a month, the band having permanently uprooted to London) and

the newly bolstered gang are raring to go. The quintet are more buoyant on stage, inciting mass singalongs with 'Young Blood', ripping a chasm of broody, atmospheric soundscapes with 'Frayed', and keeping kids firmly dancing with highlight 'Spank'. For Alisa, it's the best show of the festival – and TNAF are nothing if not perfectionists. "We're so focused on what we're doing and insular about it. We're always conscious of making sure we're performing exactly in key, in time. It's like doing martial arts. We're not like jumping rock'n'roll indie boys in tight jeans," explains Thom. But if their meticulous approach to their craft puts them in the category of 'serious musicians', then the backstage playfighting (this happens a lot) and games of er, 'Kiss His Head' (this

also happens a lot) ensure that they're also in the subgroup 'lovable dorks'.

Now, however, is time for the serious bit. Champagne corks are popped, cake is devoured, and Thom regales us with the tale of how he once split his chin open, Jarman-style, by hitting himself in the face with his own guitar. Happy birthday!

A brief jaunt to see The Joy Formidable later – where we learn that Yannis from Foals has a reputation for making bongs out of various fruit – and it's time to head out for proper celebrations. Dinner comes courtesy of the only Pizza Express in the world to run out of cheese, where Alisa informs us of how the band nearly sneaked off before they won their Radar award because no-one had told them what was going on. Then it's off to the Bodega to see Cults. Musical cohorts Yaaks and Wolf Gang turn up to join the party, as does a random acquaintance of David's who is either three sheets to the wind or clinically insane. David, it seems, has a tendency to attract waifs and strays; this one, who he met when they last toured the UK, is wearing winged silver trainers and decides manager Hazel looks like "a happy, magic witch". And as a man falls asleep standing up against a drain, the night doesn't get any more sensible or coherent from there...

## MANCHESTER ACADEMY 1, MONDAY, MAY 30

Day three and the final leg of our mini jaunt. With Manchester's impressive Academy complex centring the action mostly around one place, the University is a hub of excitable chatter and girls trying to get a glimpse of Theo Hurts. Inside things are sedate, the 10am start being far from welcome after a celebratory evening, but The Naked And Famous machine rolls on regardless. Between soundchecking, Thom and Alisa are working on a cover of Katy Perry's 'Teenage Dream' for a live session with a Dutch radio station and debating the correct pronunciation of the word 'February'. Next weekend they're heading to Rock Am Ring, then they're off to Amsterdam before continuing the kind of hectic, never-ending tour schedule that means that by the end of the year they will pretty much have played to everyone in the world with ears.

But today the ears in question are of the boisterous, Northern variety, and they're more than up for it. A circle pit breaks out within about four minutes, drunken youths windmill around and the 2,000-strong crowd embrace the Kiwis like they were their own. As the set nears its close, Thom addresses the riotous crowd: "The people down there in the pit, we appreciate it... but this song's about being sensible." A sea of jockey groans erupts into cheers for 'Young Blood'. It's a moment that summarises the brilliance of The Naked And Famous. They're a band that give a shit without disappearing up their own arses, a band that genuinely care about doing things well but not at the expense of having a laugh and, happily, they're a band of genuinely decent people. From the bashful confusion that occurs when a group of fans come up to ask for autographs to the geeky in-jokes and communal computer game love, TNAF may be hitting the big time but they've not forgotten their roots. "In New Zealand, the music circle is so small that everyone knows each other and we never thought we'd ever get that over here," giggles Alisa. "But now we at least know two bands. Now we're The Naked And Famous and friends." And there's sure to be many more of those pretty soon. *Lisa Wright*

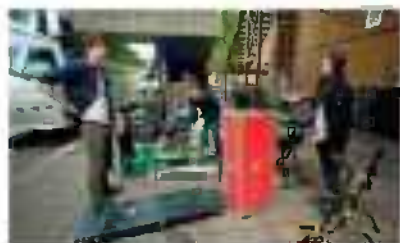
## VIEW FROM THE CREW



Hazel, manager

"It's an honour and a privilege to work with them; I get to see my favourite band every day. We're like a weird, dysfunctional family and everything David Beadle does is legendary. He talks in his sleep; on the US tour he was in the van and randomly shouted out 'hydration water scooter', then carried on sleeping."





**Bristol, Saturday, 7pm**  
Aaron and Alisa face off over who's going to do the carrying while the rest pretend to be busy



**Bristol, Saturday, 4pm**  
David practises his Spider-Man pose - who needs CGI when you've got skills like this?



**Nottingham, Sunday, 6pm**  
Poor Naked And Famous. They had their little hearts set on Dressing Room 2



**Nottingham, Sunday, 5pm**  
Thom learns some onstage poses from the best teacher he can find - himself



**Bristol, Saturday, 6pm**  
Alisa finds out that her keyboard bites - and it's a painful lesson



**Nottingham, Sunday, 7.30pm**  
Thom's attempts to spell 'Ezmerelda-Leigh' weren't going well



**Nottingham, Sunday, 7.45pm**  
With champagne fumes in the air, David's game of 'Kiss His Head' goes into overdrive



**Nottingham, Sunday, 5.30pm**  
Above: C'mon Jesse, surely you don't get that many groupies?! Left: Alisa and David rock out at, um, Rock City



**Nottingham, Sunday, 9.30pm**  
The ingredients of Aaron's pizza appear to be glued on



**Nottingham, Sunday, 4pm**  
Alisa, David and Jesse wrestle backstage to decide once and for all who's the most famous



**Manchester, Monday, 6.30pm**  
Insane circle pic just out of shot. But it did happen. Honest. It did! Alright, suit yourselves



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Vaughan Oliver that includes  
a drawing of a big penis.  
Be warned though - it's  
VERY expensive.

**'SURFER  
ROSA'/'COME  
ON PILGRIM' 1988**

The band's  
Steve  
Albini-  
produced  
classic and  
their earlier

debut mini-album are joined  
together on this CD. There's  
not a single bad song on  
the 21-strong tracklist,  
which includes two  
versions of 'Vamos'. An  
essential purchase for  
anyone with even a passing  
interest in indie-rock.

TO ADVERTISE IN BAND SERVICES CALL: 02031482989

WORDS: ALAN WOODHOUSE PHOTO: RICHARD JOHNSON



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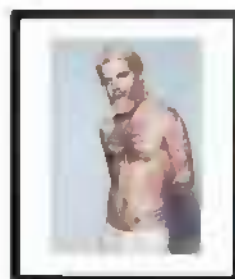
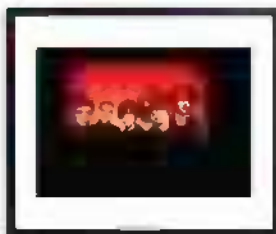
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FREESAT 516 & SKY 382



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# GIG GUIDE

THE UK'S BIGGEST GUIDE TO THE WEEK AHEAD

Edited by Laura Snapes

# BOOKING NOW



## LAURA MARLING

STARTS: Mull Aros Hall, July 18

DON'T MISS

So Ms Marling's plan of releasing two albums in 2010 – or even one in February 2011 – didn't come to fruition, but it'd be churlish to gripe. After all, 'I Speak Because I Can' is the kind of record that bears repeated listening, and will do for years to come. There's no sense in rushing a unique talent like hers: the leap from 'Alas I Cannot Swim' to 'Speak...' was immense, the latter possessed of a worldly air that no-one expected from an acoustic-wielding teen who rose to the fore through MySpace. Nope – we're more than happy to wait for Marling Mk III, and even more so now that there's this run of summer dates to whet the palate, traipsing around the Scottish Highlands in July before a headline slot at Green Man. Still, don't take *too* long over album three, eh...?

[NME.COM/artists/laura-marling](http://NME.COM/artists/laura-marling)



### BLESSING FORCE

STARTS: London Electrowerkz, June 16  
Solid Gold Dragons, Chad Valley and Blessing Force's artistic wing are joined by Gwilym Gold.

[NME.COM/artists/chad-valley](http://NME.COM/artists/chad-valley)



### HARD ROCK CALLING

STARTS: London Hyde Park, June 24  
The Kills (above) and Imelda May precede The Killers playing a song each from their solo projects.

[NME.COM/festivals](http://NME.COM/festivals)



### SUMMER SUNDAE

STARTS: Leicester Victoria Park, Aug 12  
Warpaint (above) and Fenech-Soler join the ice cream-themed fun, beside Graham Coxon, The Maccabees and I Am Kloot.

[NME.COM/festivals](http://NME.COM/festivals)



### ELECTRELANE

STARTS: London XOYO, Aug 16  
The recently reunited Brightonians add another London show after the first at the Scala sold out.

[NME.COM/artists/electrelane](http://NME.COM/artists/electrelane)



### V FESTIVAL

STARTS: Chelmsford/Staffordshire, Aug 20  
D-12, Aloe Blacc (above), Ziggy Marley, Cassidy and The Knux step up to join the line-up for the biggest populist party in the land.

[NME.COM/festivals](http://NME.COM/festivals)



### JERSEY LIVE

STARTS: Jersey Royal Jersey Showgrounds, Sep 3  
Having survived the end of the world and a deluge of Google hits, The Rapture announce their first UK festival slot at Jersey Live.

[NME.COM/festivals](http://NME.COM/festivals)



### BESTIVAL

STARTS: Isle Of Wight Robin Hill Park, Sep 9  
Odd Future (above), Tom Vek, Professor Green and Hercules & Love Affair don their finest fancy dress for the deliciously wacky Bestival.

[NME.COM/festivals](http://NME.COM/festivals)



### NOAH & THE WHALE

STARTS: Nottingham Rock City, Oct 6  
'Last Night On Earth'? Let's hope not, as Charlie Fink and co have a fair few dates to get through on this tour.

[NME.COM/artists/noah-and-the-whale](http://NME.COM/artists/noah-and-the-whale)



### CHAPEL CLUB

STARTS: Manchester Sound Control, Oct 10  
The brooding poets launch new dates, including London's O2 Shepherd's Bush Empire on October 18.

[NME.COM/artists/chapel-club](http://NME.COM/artists/chapel-club)



### THE NAKED AND FAMOUS

STARTS: Bristol Anson Rooms, Nov 9  
The Philip Hall Radar Award winners hit the UK for an eight-show run.

[NME.COM/artists/the-naked-and-famous](http://NME.COM/artists/the-naked-and-famous)



### FRIENDLY FIRES

STARTS: O2 Academy Bristol, Nov 10  
Root out the glowsticks and tighty-whities: St Albans' finest (only?) rave punk-funkers hit the road.

[NME.COM/artists/friendly-fires](http://NME.COM/artists/friendly-fires)



### WHITE LIES

STARTS: London Wembley Arena, December 17  
The doomy three play the appropriately cavernous climes of Wembley Arena.

[NME.COM/artists/white-lies](http://NME.COM/artists/white-lies)

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# O<sub>2</sub>



# PICK of the WEEK

What to see this week? Let us help



## TUNE-YARDS

STARTS: London Scala, June 8

NME  
PICK

Back when Tune-Yards' Merrill Garbus released her debut album, 'Bird-Brains', you'd often hear people comment that it was but a pale impression of her ferocious live act; that a mere recording couldn't contain her stentorian yelp and roar. And right they were – made on rudimentary home recording equipment, it seemed the equivalent of looking at a Picasso on the screen of a Nokia 5110. Merrill's new album, this year's 'Whokill', was produced in a proper studio rather than her front room, and some worried that forsaking the lo-fi would detract from the magic of Tune-Yards. Nuh-uh – it's a bold, brazen, brilliantly shocking representation of one very special woman's mad talent. That said, there's still no beating her live show – marvel as she loops ululating vocal lines into the sound of a village uniting in harmony, or as she turns the gentle strum of her trademark ukulele sinister.

[NME.COM/artists/tune-yards](http://NME.COM/artists/tune-yards)



## Everyone's Talking About TOM VEK

STARTS: Manchester Ruby Lounge, June 13  
So it's been five years, yadda yadda, he's a perfectionist. Everyone's got the memo on where Tom Vek has been, so what's more interesting now is where he's going. He's delivered a top album in 'Leisure Seizure', but the proof in the pudding will come with these first live shows since 2006...

[NME.COM/artists/tom-vek](http://NME.COM/artists/tom-vek)



## Don't Miss BATTLES

STARTS: London Heaven, June 8

In lieu of carting around the guest vocalists from new album 'Gloss Drop' – pulling in Kazu Makino from NY dreamgazers Blonde Redhead, Kompakt's Matias Aguayo from Cologne, and Gary Numan from another galaxy – Battles have got enormous screens with their faces on. Creepy and brilliant, like their music.

[NME.COM/artists/battles](http://NME.COM/artists/battles)



## Radar Stars KEEP SHELLY IN ATHENS

STARTS: Bristol Start The Bus, June 11

No-one knows exactly who Keep Shelly In Athens are. Sound familiar, blog-lovers? Cynicism aside, KSIA are a delight. Yeah, they've listened to a St Etienne record or three, but they've co-opted some delightfully mournful sax, as demonstrated on debut single, 'Hauntin' Me'.

[NME.COM/newmusic](http://NME.COM/newmusic)

# WEDNESDAY

June 8

## ABERDEEN

Eliza Carthy Lemon Tree  
01224 642230

Lucy Rose Cafe Drummond  
01224 624642

## BATH

Rory McLeod/The Familiar  
Strangers Chapel Arts Centre  
0122 5404445

## BELFAST

Ash Empire 028 9024 9276  
Gold Panda Auntie Annie's  
028 9050 1660

## BIRMINGHAM

Carina Round Hare & Hounds  
0121 444 2081

Eat Y'Self Pretty/The Dockturs  
Rendezvous 02 Academy 3  
0870 771 2000

James Blake HMV Institute  
0844 248 5037  
Stagecoach Flapper 0121 236 2421  
The Travelling Band Yardbird  
0121 212 2524

## BOURNEMOUTH

Escape The Fate Old Fire Station  
01202 503888  
Trash Talk Ibar 01202 209727

## BRISTOL

Jamie Woon Concorde 2 01273 673311  
Kate Walsh/James Bay Latest Music  
Bar 01273 687 171

## BRISTOL

Loose Change Thunderbolt  
07791 319 614  
Mono Fleece 0117 945 0996

Tera Melos/Tangled Hair The Cooler  
0117 945 0999

## CAMBRIDGE

Thee Stranded Horse Portland Arms  
01223 357268

## CARDIFF

CKY Millennium Music Hall  
029 2040 2000  
Elton John Motorpoint Arena  
029 2022 4488

Kitty, Daisy And Lewis Chw Ifor  
Bach 029 2023 2199

Tribes Arts Institute 0871 230 1094  
DUNDEE

Hour Assault Doghouse 01382 227080  
EDINBURGH

The Black Cat Band Captain's Bar  
01316 682312

The Moons/Selective Service The  
Store 0131 220 2987

Talons/Lady North/Jackie Treehorn  
Sneaky Pete's 0131 225 1757

## EXETER

Thomas Truax Cavern Club  
01392 495370

## FALMOUTH

Kaiser Chiefs Princess Pavilion  
01326 211222

## FOLKESTONE

In Your Company Lanterns  
07941 979665

## GLASGOW

Dirty Basement/DiscoPolis/Callum  
Sharp Buff Club 0141 248 1777

Futures/The Morning Parade/  
Vukovi 02 ABC 0141 204 5151

Korn 02 Academy 0870 771 2000  
Six Organs Of Admittance Captain's  
Rest 0141 331 2722

Thomas Tantrum Nice'n'Sleazy  
0141 333 9637

## LEEDS

The Subways Brudenell Social Club  
0113 243 5866

Yo La Tengo Cockpit 0113 244 3446

## LEICESTER

Martyn Joseph Musician  
0116 251 0080

WU LYF Y Theatre 0116 255 6507

## LIVERPOOL

The Chaplin Sisters Leaf Tea Shop &  
Bar 0151 707 7747

Hercules & Love Affair Mojo  
0844 549 9090

## LONDON

A Clean Kitchen Is A Happy Kitchen  
Fighting Cocks 020 8546 5174

A Spoonful Of Poison The Drop  
020 7241 5511

Battles Heaven 020 7930 2020  
Box Of Ghosts Monarch  
0871 230 1094

Brian Wright/Jim Blanco North  
London Tavern 020 7625 6634

Buster Shuffle Hoxton Square Bar &  
Grill 020 7613 0709

Carl Barat/Dizd Hammond/Kush  
The Bowery 020 7580 3057

Charles Hayward/Capillary Action  
Cafe Oto 0871 230 1094

The Damned Things/Obsessive  
Compulsive Dingwalls 020 7267 1577

Danny & The Champions Of The  
World Borderline 020 7734 5547

The Darkness 02 Shepherds Bush  
Empire 0870 771 2000

Dr Butler's Hatstand Medicine Band  
Windmill 020 8671 0700

D.R.U.G.S. Barfly 0870 907 0999

Elle Osborne Slaughtered Lamb  
020 8682 4080

Emmy The Great St Pancras Old  
Church

Goodnight Lenin Bull & Gate  
020 7485 5358

Hanson Kings College 020 7834 4740

Howe Gelb Union Chapel  
020 7226 1686

Kaleidophone/Gema Hayridge/  
Crayon Dublin Castle 020 7485 1773

KIT Nambucca 020 7272 7366

Ladytron HMV Forum 020 7344 0044

Left With Pictures/Laura Hocking  
Tamesis Dock

New Cassettes/New Street  
Adventures/Vacations Garage  
(Upstairs) 0871 230 1094

The O's/Victoria Hume/Gus Garcia  
Milfords 020 72401441

The Pains Of Being Pure At Heart  
Electric Ballroom 020 7485 9006

The Plight/The Smoking Hearts Old  
Blue Last 020 7613 2478

Queen Of Hearts Proud Galleries  
020 7482 3867

Scanners/The Stowaways/Jakill Cafe  
1001 020 7247 9679

Shona Foster The Lexington  
020 7837 5387

Simple Plan Garage 020 7607 1818

Tangled Talk MacBeth 020 7739 5095

Tune-Yards Scala 020 7833 2022

Viper Central Old Queen's Head  
020 7354 9993

Yelawolf XOYO 020 7729 5959

MANCHESTER

Hexed Hands Retro Bar  
0161 274 4892

Journey/Foreigner/Styx Evening  
News Arena 0161 950 5000

Julian Lynch/Big Troubles/  
Ducktails Deaf Institute  
0161 330 4019

Kasablan 02 Apollo 0870 401 8000

MEN Islington Mill 0871 230 1094

Papercuts Night And Day Cafe  
0161 236 1822

Take That/Pet Shop Boys City Of  
Manchester Stadium 0161 828 1200

The Wild Eyes/Stealing Sheep Ruby  
Lounge 0161 834 1392

NEWCASTLE

Kate McGill The Globe 0191 478 3913

NORWICH

Black Stone Cherry/The Black  
Spiders/The Treatment Waterfront  
01603 632717

NOTTINGHAM

The Pierces Rescue Rooms  
0115 958 8484

OLDHAM

Frank Fairfield The Castle  
0161 345 6623

OXFORD

Jon Allen/Josh Bray Jericho Tavern  
01865 311775

PORTSMOUTH

Times Of Grace Wedgewood Rooms  
023 9286 3911

STOKE ON TRENT

Morning Of Harry's Bar  
01782 747433

ST ALBANS

Amplitude/Lost Without Cause Horn  
01727 853143

YORK

Our People Versus Yours Stereo  
01904 612237



ANY BRANWELL, EMILIE BALLEE, VICTOR FRANKOWSKI, GUY EPPLE, RICHARD JOHNSON, ROGER SARGENT



## THURSDAY

June 9



## ABERDEEN

Cats And Cats And Cats The Tunnels  
01224 211121

## BATH

Alasdair Roberts/Ian King Chapel  
Arts Centre 0122 5404445Rachel Beckwith/Harriet Pimm  
Green Park Tavern 01225 400050

## BIRMINGHAM

Hippies On The Hill Revolver  
07871626557

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Redtrack Hare & Hounds  
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0844 248 5037Whatever Tomorrow Brings  
02 Academy 3 0870 771 2000Yo La Tengo 02 Academy 2  
0870 771 2000

## BOURNEMOUTH

Gomez 02 Academy 01202 399922

## BRIGHTON

That Mouth/Written In Waters The  
Hydrant 01273 608313

## BRISTOL

Bastille/The Wild Swans Thekia  
08713 100000

Erasure Fleece 0117 945 0996

The Lunarians/Crisis Project The  
Tunnels 0117 929 9008The Pains Of Being Pure At Heart  
Trinity 01179 351 200Spring Offensive/Daniel G/  
Hannann Croft Room 2 0117 987 4144The Travelling Band Thunderbolt  
07791 319 614Waiting For Kate/Crinkle Cuts/King  
Tut's Revenge Croft 0117 987 4144

## CAMBRIDGE

Ducktails/Julian Lynch/Big Troubles  
Portland Arms 01223 357268The Winchell Riots Haymakers  
01223 367417

## CANTERBURY

Circle Of Rage/Faultline/Mantis  
Beer Cart Arms 0871 230 1094

## CARDIFF

Black Stone Cherry University  
029 2023 0130Elton John Motorpoint Arena  
029 2022 4488Grandmaster Flash Millennium Music  
Hall 029 2040 2000

Munich 10 Feet Tall 02920 228883

WU LYF/Family Club For Bach  
029 2023 2199

## DUNDEE

The Secrets Doghouse 01382 227080

## EDINBURGH

Thomas Tantrum Sneaky Pete's  
0131 225 1757

Yashin Kabaret Voltaire 0131 220 6176

## GLASGOW

Kitty, Daisy And Lewis Cavern Club  
01392 495370

## GLASGOW

Cula Brel 0141 342 4966

Cut Out Shapes Bloc 0141 574 6066

Journey/Foreigner/Styx SECC  
0141 248 3000Krissy Matthews Band Ferry  
01698 360085

Ladytron The Arches 0141 565 1000

Laura Healy/Chasing Owls/Sean  
Kennedy Black Sparrow 01412 215530Little Barrie King Tut's Wah Wah Hut  
0141 221 5279

MEN Nice'n'Sleazy 0141 333 9637

Papercuts Captain's Rest  
0141 331 2722Revolt/Finality Jack/Strange  
October Oran Mor 0141 552 9224

## GUILDFORD

Susie Clarke Boileroom  
01483 440022

## LEEDS

Hollywood Bees New Roscoe  
0113 246 0778Morning Of/Palge/Kyoto The Well  
0113 2440474

The Plerces Cockpit 0113 244 3446

Screaming Females Brudenell Social  
Club 0113 243 5866

## LEICESTER

Tiptina Musician 0116 251 0080

## LIVERPOOL

Futures/Lower Than Atlantis  
Masque 0151 707 6171Generation Landslide/Dusty & The  
Termites/Black Paper Cats Shipping  
Forecast 0871 230 1094

## LONDON

Art Brut/Anita Maj/Edit/Select  
Goldsmiths College 020 8692 1406A Spoonful Of Poison LHT Urban Bar  
020 7247 8978Bleak Reference/Yes Men Purple  
Turtle 020 7383 4976Christina Novelli Bull & Gate  
020 7485 5358

Civil Civic The Victory 020 7724 5509

The Complete Short Stories/The  
Robbie Boyd Band/Professor  
Penguin 93 Feet East 020 7247 6095David Gibb North London Tavern  
020 7625 6634David Milligan World's End  
020 7281 8679

Dirty Vegas XOYO 020 7729 5959

Emmy The Great St Pancras Old  
Church 020 7625 6634Hook & The Twin/National Snack  
Nambucca 020 7272 7366Jakal/Hot Spell/Cop On The Edge  
Dublin Castle 020 7485 1773Misdirectors Rhythm Factory  
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020 7636 0933Tim & Jean The Wheelbarrow  
Tribes Dingwalls 020 7267 1577

The Vox MacBeth 020 7739 5095

Workin Process Enterprise  
020 7485 2659YoYo Eskimo/The White Hart Gang/  
Lace & Whiskey Hope & Anchor  
020 7354 1312

## MANCHESTER

Matthew Morrison 02 Apollo  
0870 401 8000

Mono Sound Control 0161 236 0340

Nicola Conte Septet Band On The  
Wall 0161 832 6625Stars Of The Search Party Moho Live  
0161 834 8180Tera Melos/Tangled Hair Night And  
Day Cafe 0161 236 1822Yay4Me/The First Of Many/Focus  
Below Roadhouse 0161 228 1789

Yelawolf Ruby Lounge 0161 834 1392

## NEWCASTLE

The Chapin Sisters/The O's Cluny  
0191 230 4474Pendulum 02 Academy  
0870 771 2000Tom Atkinson Black Bull  
0191 414 2846

## NOTTINGHAM

Middle Finger Salute Rock City  
08713 100000

## OLDHAM

La La Vasquez The Castle  
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## POOLE

Rory McLeod Mr Kyps 01202 748945

## PORTSMOUTH

Brother & Bones Cellars  
0871 230 1094

## SHEFFIELD

Wolf Gang/Kyla La Grange University  
0114 222 8777

## SOUTHAMPTON

Big Country Brook 023 8055 5366

## STOCKTON

Skint Demoralised KU Bar  
07812 989537

## ST ALBANS

Paramanza/Smug Howlers Horn  
01727 853143

## WOLVERHAMPTON

Man Machine/The Audacity Robin 2  
01902 497860

## YORK

Katy Moffatt Black Swan Inn  
01904 686 911Martyn Joseph Fibbers  
01904 651 250

## FRIDAY

June 10

## ALDERSHOT

Jumping Ships West End Centre  
01252 330040

## BARNSELEY

Tom Hingley Courthouse Station  
01226 779 056

## BATH

Moscow Drug Club Green Park Tavern  
01225 400050

## BELFAST

Ben Glover Black Box 00 35391 566511

## BIRMINGHAM

Jackpike/Mezzotonic/Butterfly  
Stone HMV Institute 0844 248 5037

Matthew Morrison NIA 0121 780 4133

Pulse Wagon &amp; Horses 0121 772 1403

Rachel Button Glee Club  
0870 241 5093Shades/Jimmy The Fool/Turnbulls  
Actress & Bishop 0121 236 7426Sienna/Romans/Violet Flapper  
0121 236 2421

## BRISTOL

Alex Winston Jam 0871 230 1094

Chris Simmons Band Dome  
01273 709709Everyone To The Anderson The  
Hydrant 01273 608313

Jennie Boyce Komedia 01273 647100

Joker Concorde 2 01273 673311

## BRISTOL

Gomez 02 Academy 0870 771 2000

Honour Your Pain/Selfless/BDDM  
Croft Room 2 0117 987 4144TLI/The Directors/The Backhand  
Jags Croft 0117 987 4144

## CARDIFF

Landslide Gwdihw Cafe Bar  
029 2039 7933

## DOWNGTON

Download Def Leppard/The  
Darkness/Alter Bridge/Thin Lizzy/  
Black Stone Cherry Donington Park  
01332 810 048

## EDINBURGH

Aerials Up/Scrap Brain/Jump Press  
A Leith Dockers Club 0131 467 7879Brian Wright/Jlm Bianco Sneaky  
Pete's 0131 225 1757Isa & The Filthy Tonguest Voodoo  
Rooms 0131 556 7060

## GATESHEAD

The Hybrids Three Tuns 0191 487 0666

## GLASGOW

Buckcherry/Slaves To Gravity The  
Arches 0141 565 1000David Francey Centre For  
Contemporary Arts 0141 352 4900

Elton John SECC 0141 248 3000

Karlne Polwart Oran Mor  
0141 552 9224

Mono The Arches 0141 565 1000

The Moons/Figure 5 Ivory Blacks  
0141 221 7871

The O's Brel 0141 342 4966

Struggle Bloc 0141 574 6066

Til This Night/System/Midget & The  
Geims 02 ABC2 0141 204 5151

Volt Maggie May's 0141 548 1350

Yelawolf King Tut's Wah Wah Hut  
0141 221 5279

## INVERNESS

ROCKNESS FESTIVAL Kasabian/  
Two Door Cinema Club/Brother/The  
Morning Parade/Katy B/Yasmin/  
Sound Of Arrows/Mero/Retro/Grade  
Clune Farm 0871 424 4444

Formal Warning/Autumn Red/PJ

Dublin Castle 020 7485 1773

GBH/The Varukas Boston Arms  
020 7272 8153

Hanson Kings College 020 7834 4740

Hong Kong In The 60s/Misty Roses  
Vortex Jazz Club 020 7254 6516

Joe Carg The Forge 020 7383 7808

Mael Mordha/Pantheist Garage  
(Upstairs) 0871 230 1094Phil Source/Able Danger Rhythm  
Factory 020 7247 9386The Priscillas/Kiria/Pussycat & The  
Dirty Johnsons Boston Music Room  
020 7272 8153

The Racket Bull &amp; Gate 020 7485 5358

Ray Davies/The Crazy World Of  
Arthur Brown/The Legendary Pink  
Dots Royal Festival Hall 020 7960 4242Talking Pictures/Hoodlums Old  
Queen's Head 020 7354 9993Vessels/Teeth Of The Sea The  
Lexington 020 7837 5387

The Zarrs 100 Club 020 7636 0933

Zombina & The Skeletones  
Bloomsbury Bowling Lanes  
020 7691 2610



## SATURDAY

June 11

## BIRMINGHAM

Cracked Actors Wagon & Horses  
0121 772 1403  
Tera Melos/Tangled Hair/Shapes  
HMV Institute 0844 246 5037  
Vinnay & The Curse/Joe Public  
O2 Academy 3 0870 771 2000

## BOURNEMOUTH

Futures/Lower Than Atlantis Ibar  
01202 209727

## BRIGHTON

Bok Bok & L-Vis 1990/Girl Unit  
Digital 01273 202407  
Death Cabaret Jam 0871 230 1094  
Matthew Morrison Centre  
0870 900 9100

Mixer Men Western Front  
01273 725 656

Ned Star Cobblers Thumb  
01273 605 636

Red Snapper Audio 01273 624343  
Scratch Perverts Concorde 2

01273 673311  
Six Organs Of Admittance Komedia

01273 617100  
Very Short Shorts/Annie Jump

Cannon The Hydrant 01273 608313

## BRISTOL

Alexander Tucker/Skjolbrot/  
Ratatosk Cube Cinema 0117 907 4190

Boyz Noize/Erol Alkan/The Art  
Department Motion Ramp Park

01179 723111  
Burning Skies/Shaped By Fate/  
Austere Fleece 0117 945 0996

Clear The Coast Thekla 08713 100000  
Fire Games/Croft 0117 987 4144

Phantom Limb Thunderbolt  
07791 319 614

Tribes/Keep Shelly In Athens Start  
The Bus 0117 930 4370

We Start Partys Croft Room 2  
0117 987 4144

## CAMBRIDGE

Waring Green Junction 01223 511511

## CARDIFF

Everyone To The Anderson Buffalo  
Bar 02920 310312

The Keys/The Epstein Norwegian  
Church Arts Centre 029 2049 9759

## DONINGTON

DOWNLOAD System Of A Down/  
Avenge Sevenfold/Skunk Anansie/  
Down/Hollywood Undead Donington

Park 01332 810 048

## DUNDEE

Pariah Beat Generator 01382 229226

## EDINBURGH

Eliza Carthy Voodoo Rooms  
0131 551 7060

Giles Walker/Hobbes/Erik Da Viking  
Bongo Club 0131 558 7504

## EXETER

Big Country Phoenix 01392 667080

## GATESHEAD

Aidan Moffat The Central  
0191 478 2543

Atlantis Knight Azure Blue  
0191 478 1326

Lau Sage Arena 0870 703 4555

The Vibrators Three Tuns  
0191 487 0666

## GLASGOW

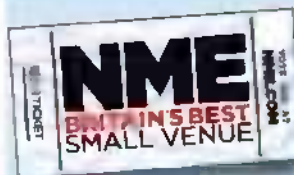
Brian Wright/Jim Blanco King Tut's  
Wah Wah Hut 0141 221 5279

The Chapin Sisters Stereo  
0141 576 5018

Oswald Maggie May's 0141 548 1350

The Pains Of Being Pure At Heart/  
Wake The President The Arches

0141 565 1000



As part of  
our campaign  
to find Britain's  
Best Small  
Venue, we're

asking bands to nominate theirs.  
This week, *Brother's Josh Ward* on  
Portsmouth's Wedgewood Rooms

What's so amazing about  
the Wedgewood Rooms?

"I grew up around there,  
we played there recently  
and it's just a really cool  
venue. I'm all about the  
small venues. The stage is  
big and the sound's good  
but it's also small enough  
to be nice and cosy."

Why is it important to you,  
and on a wider local level?

"Because I've been to  
hundreds of gigs there  
and I played there when I  
first started in a band. So  
it was quite a moment to  
go back recently and be  
headlining in front of a  
few hundred people."

How many times have you  
played there?

"Personally, about 20  
times but we've never

performed there as  
Brother before. The  
crowds are insane."

Who else have you seen  
play there?

"I saw Feeder there in  
2002, which was my  
first ever gig. I just  
remember the sound  
being amazing."

Have you had any  
memorable nights on the  
stage there?

"Too many, but the most  
memorable was our most  
recent gig. It was pretty  
heavy. I almost broke a  
few bones."

Head to [NME.COM/](http://NME.COM/smallvenues)  
smallvenues for more  
info on our campaign  
and to nominate your  
favourite venue



"Anyone  
know any  
Britpop?"

## GUILDFORD

Boldy Golf/Nowhere Boilerroom  
01483 440022

## INVERNESS

ROCKNESS FESTIVAL The Chemical  
Brothers/Magnetic Man/The Cribbs/  
Frightened Rabbit/Bombay Bicycle

Club/sons And Daughters/Chapel  
Club/The Jim Jones Revue/Jamie

Woon June Farm 0871 424 4444

## ISLE OF WIGHT

ISLE OF WIGHT FESTIVAL Foo  
Fighters/Pulp/Iggy & The Stooges

/Seasick Steve/Mike & The  
Mechanics/Hurts/Stromae/Lissie/  
The Vaccines/Tom Jones/Seadance

Park, Newport 0871 230 1094

## LEEDS

Dirty Velvets Wardrobe 0113 222 3434

Gomez Metropolitan University  
0113 283 2600

Jon Allen/Josh Bray Brudenell Social  
Club 0113 243 5866

## LEICESTER

The Paradimes Musician  
0116 251 0080

Platforms The Donkey 0116 270 5042

## LIVERPOOL

Cease, Fire, Riot./Red John Shipping  
Forecast 0871 230 1094

The See See/By The Sea/Owls  
Williamson Tunnels 0871 230 1094

Western Promise O2 Academy 2  
0870 771 2000

The Wild Swans University  
0151 256 5555

## LONDON

Behind The Skies Bull & Gate  
020 7485 5358

The Carolines/Columbia/My Mate  
Kate Nambucca 020 7272 7366

Chapter Sweetheart Old Blue Last  
020 7613 2478

Deadmau5/Mark Ronson (DJ set)/  
Nero Victoria Parl 0115 912 9000

Department S/Spizzenergy Purple  
Turtle 020 7383 4976

Discharge/English Dogs/Sick  
On The Bus Boston Music Room

020 7272 8155  
Doyle & The Fourfathers/The Union

Choir/Young Runaways Dublin  
Castle 020 7485 1773

The Fugs/Geno Washington And  
The Ram Jam Band Southbank

Centre 0844 875 0073

Heatseeker Half Moon  
020 7274 2733

Hudson Mohawke KOKO  
020 7388 3222

Jonathan Coulton Union Chapel  
020 7226 1686

JFB/Duffy Moonshine Electrowerkz  
020 7837 6419

Koasound Monto Water Rats  
020 7837 4412

Lady Ane Angel/Trixie Malicious  
Bethnal Green Working Men's Club

020 7739 2772  
Lookout Joe/Mucky Pups/Debris

Barfly 0870 907 0999

The Lunar Pilots/Zara Fitzgerald Duo  
The Bowery 020 7580 3057

MOT Garage (Upstairs) 0871 230 1094

OSTR Rhythm Factory  
020 7247 9386

The Pretty Things 100 Club  
020 7636 0933

Proud Mary/Alan McGee (DJ set)  
Jamm 020 7274 5637

Rotkappchen/Alan Starck Ginklik  
020 8749 2310

Supernovas/Geometries/Chaos  
Baby Windmill 020 8671 0700

Tensnake/Pushmann Corsica  
Studios 0207 703 4760

Thomas J Spelght Slaughtered Lamb  
020 8682 4080

Wu-Tang Clan/Yelawolf/Hyro Da  
Hero HMV Forum 020 7344 0044

XX Cortez/Hail Of Abuse/  
Screen Violence Hope & Anchor

020 7354 1312  
Young Girls Wanted Silver Bullet

020 7619 3639  
The 335 World's End 020 7281 8679

8th Time Lucky Underworld  
020 7482 1932

MANCHESTER  
Marcia Griffiths Band On The Wall

0161 832 6625  
Middle Finger Salute Academy 4

0161 832 1111  
Part Chimp/Hey Colossus/Conan

Islington Mill 0871 230 1094

The Pierces/Alice Gold/Delta Maid  
Ruby Lounge 0161 834 1392

Take That/Pet Shop Boys City Of  
Manchester Stadium 0161 828 1200

Thomas Tantrum Night And Day Cafe  
0161 236 1822

PARKLIFE FESTIVAL Two Door  
Cinema Club/Katy B/Kells/Doom/

Everything Everything/Hercules  
& Love Affair/Jamie xx/Mount

Kimble/Damian Lazarus/Matthew  
Dear Platt Fields Park 0161 835 3500

NEWCASTLE  
Stottin Headaches Star Inn

0191 222 3111

## OXFORD

The Black Hats/Sketches/Very Nice  
Harry Jericho Tavern 01865 311775

The Winchell Riots O2 Academy 2  
0870 771 2000

## PORTSMOUTH

It's A Beautiful Day Cellars  
0871 230 1094

## PRESTON

Liar Liar Mad Ferret 07919 896 636

## SHEFFIELD

Arctic Monkeys/Miles Kane/Anna  
Calvi/Mabel Love Don Valley Bowl

0114 223 1117  
Martyn Joseph Plug 0114 276 7093

Reasons To Be Cheerful New Barrack  
Tavern 0114 234 9148

WU LYF Queen's Social Club  
0114 272 5544

## SOUTHAMPTON

Buckley/Luka Pilato Junk Club  
023 8033 5445

Life In Film Unit 02380 225612

TUNBRIDGE WELLS  
Bareface The Forum 08712 777101

WOLVERHAMPTON  
Khaliq Slade Room 0870 320 7000

YORK  
Andy Doonan/Jess Gardham The

Duchess 01904 641 413

## GET IN THE GIG GUIDE!

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



## SUNDAY

June 12

## BELFAST

Journey Odyssey 028 9073 9074

## BIRMINGHAM

Lifehouse HMV Institute

0844 248 5037

The Pierces/Alice Gold/Delta Maid

HMV Institute 0844 248 5037

## BOURNEMOUTH

Jeff Beck O2 Academy 01202 399922

## BRIGHTON

Little Barrie Prince Albert

01273 730499

## BRISTOL

Cheap Trick O2 Academy

0870 771 2000

Red Snapper Thekla 08713 100000

You Are My Dog/Action Plan Fleece

0117 945 0996

## CARDIFF

Hurle Price Gwdihw Cafe Bar

029 2039 7933

Midnight High 10 Feet Tall

02920 228883

Swami Glee Club 0870 241 5093

## DOWNLAND

LINKIN PARK/BULLET

For My Valentine/Disturbed/The

Gaslight Anthem Donington Park

01332 810 048

## EDINBURGH

The O's Nobles 0131 629 7215

Wolf Gang Cabaret Voltaire

0131 220 6176

## EXETER

Futures Cavern Club 01392 495370

## GATESHEAD

Adrian Crowley The Central

0191 478 2543

## INVERNESS

ROCKNESS FESTIVAL Paolo Mutini/

Glasvegas/We Are Scientists/The

Twilight Sad/The Boxer Rebellion/

Niki &amp; The Dove/Sparrow &amp; The

Workshop/Jamie xx/Matthew Dear

Clune Farm 0871 424 4444

## ISLE OF WIGHT

ISLE OF WIGHT FESTIVAL Kasabian/

Beady Eye/The Script/Plan B/Pixie

Lott/Two Door Cinema Club/James

Walsh/Jeff Beck/Manic Street

Preachers/Brother Seaclose Park,

Newport 0871 230 1094

## LEEDS

Kitty, Daisy And Lewis Brudenell

Social Club 0113 243 5866

Tera Melos The Well 0113 2440474

## LEICESTER

Morre Musician 0116 251 0080

## LONDON

Avondale 45/Forward Edge Dublin

Castle 020 7485 1773

The Black Crowes O2 Shepherds

Bush Empire 0870 771 2000

Capital Fault/Echolounge/Hame

Buffalo Bar 020 7359 6191

Dengue Fever Queen Elizabeth Hall

020 7960 4242

Gregory Alan Isakov Slaughtered

Lamb 020 8682 4080

The Grit/Peter Pan Speedrock

Boston Music Room 020 7272 8153

Infest Purple Turtle 020 7383 4976

Marblefairy World's End

020 7281 8679

The Monochrome Set Dingwalls

020 7260 1577

Puncture Kit/Brackles/Jack

Smedley Star Of Kings 020 7278 9708

GET LOADED IN THE PARK

Razorlight/The Cribs/Moisettes/

Darwin Deez/British Sea Power/

The Rifles/Patrick Wolf/Johnny

Flynn/Los Campesinos/Slow Club

Clapham Common 0871 230 1094

Silent Front Windmill 020 8671 0700

Wu-Tang Clan/Yelawolf/Hyro Da

Hero HMV Forum 020 7344 0044

Yo La Tengo Southbank Centre

0844 875 0073

## MANCHESTER

PARKLIFE FESTIVAL Chase &amp;

Status/DJ Shadow/Mystery Jets/

Nero/Erol Alkan/Metronomy/

Yasmin/Darwin Deez/Hudson

Mohawke/Egyptian Hip Hop Platt

Fields Park 0161 835 3500

Take That/Pet Shop Boys City Of

Manchester Stadium 0161 828 1200

Trevor Moss &amp; Hannah-Lou Ruby

Lounge 0161 834 1392

## NEWCASTLE

Dio Disciples O2 Academy 2

0870 771 2000

The Removal Men The Tyne

0191 265 2550

Rob Waters Mr Lynch 0191 281 3010

Shake The Snake Star Inn

0191 222 3111

Whitesnake City Hall 0191 261 2606

Wish Stone The Robin Hood

0191 257 0265

## PORTSMOUTH

Julie Felix Cellars 0871 230 1094

## PRESTON

Mark Morris Mad Ferret

07919 896 636

## MONDAY

June 13



## BATH

Pilgrims Way Bell 01225 460426

## BIRMINGHAM

Wu-Tang Clan/Yelawolf/Hyro Da

Hero HMV Institute 0844 248 5037

## BOURNEMOUTH

Fuzzy Lights Ibar 01202 209727

## BRIGHTON

James Blake Komedia 01273 647100

Jenna Bennet/Gema Hadridge

Latest Music Bar 01273 687 171

## BRISTOL

Hermes/Allen Stash Tin/Colder

Fleece 0117 945 0996

The Pierces Thekla 08713 100000

The Richard Heads/Gran Toucher/

Hacksaw Croft 0117 987 4144

## CAMBRIDGE

Tellison Portland Arms 01223 357268

Tribes Haymakers 01223 367417

## CARDIFF

Andy Hickie/Gentle Good/Mellir

10 Feet Tall 02920 228883

## GLASGOW

Baptized In Blood King Tut's Wah

Wah Hut 0141 221 5279

GWAR/Clutch O2 ABC2 0141 204 5151

## GUILDFORD

Thomas Tantrum Boilerroom

01483 440022

## LEEDS

Trash Talk The Well 0113 2440474

## LONDON

Alliea Keys Royal Albert Hall

020 7589 8212

The Black Crowes O2 Shepherds Bush

Empire 0870 771 2000

The Blue Aeroplanes Borderline

Club 020 7734 5547

Conflict Against/Karrion/Lyus

Purple Turtle 020 7383 4976

Digitalism XOYO 020 7729 5959

Jacques Labouchere Bull &amp; Gate

020 7485 5358

Las Robertas/Echo Lake/Weird

Dreams The Lexington 020 7837 5387

Lianne La Havas Slaughtered Lamb

020 8682 4080

LMFAO/Far East Movement/

Natalia Kills O2 Academy 2 Islington

0870 771 2000

Marcus Foster Barfly 0870 907 0999

The Raveonettes O2 Academy

Islington 0870 771 2000

## MANCHESTER

The Chaplin Sisters Night And Day

Cafe 0161 236 1822

Lifehouse/Emma's Imagination

Academy 3 0161 832 1111

Tom Vek Ruby Lounge 0161 834 1392

Tune-Yards/Thousands Deaf

Institute 0161 330 4019

## NEWCASTLE

Kitty, Daisy And Lewis O2 Academy 2

0870 771 2000

Morning Of/Paige Riverside

0191 261 4386

## NORWICH

Wolf Gang Arts Centre 01603 660352

## OXFORD

Rhythm Zoo Bullingdon Arms

01865 244516

## PORTSMOUTH

Futures/Lower Than Atlantis

Wedgewood Rooms 023 9286 3911

James Walsh Cellars 0871 230 1094

## SHEFFIELD

The Pains Of Being Pure At Heart

Queen's Social Club 0114 272 5544

## SOUTHAMPTON

Jose Vanders Hamptons Bar

07919 253 508

## TUESDAY

June 14

## ABERDEEN

Tune-Yards/Thousands/

Foxhunting The Tunnels 01224 211121

## BELFAST

Dirty Rotten Imbeciles Spring &amp;

Airbrake 028 9032 5968

## BIRMINGHAM

Baptized In Blood O2 Academy 3

0870 771 2000

The Pains Of Being Pure At Heart

HMV Institute 0844 248 5037

## BRIGHTON

Framing Hanley/My Passion

Concorde 2 01273 673311

Gutterfly/Rising Tides Latest Music

Bar 01273 687 171

## BRISTOL

Fuzzy Lights/Thought Forms/Matt

Loveridge Croft 0117 987 4144

Ryan Inglis Fleece 0117 945 0996

Thomas Tantrum/Call The Doctor

Croft Room 2 0117 987 4144

Trevor Moss &amp; Hannah Lou

St Bonaventure 0117 929 9008

## CAMBRIDGE

The Indelicates/Remodel Portland

Arms 01223 357268

## CARDIFF

Go-X/Say When/Clay Statues Clwb

Ifor Bach 029 2023 2199

GWAR/Clutch Millennium Music Hall

029 2040 2000

Rowan Liggett Gwdihw Cafe Bar

029 2039 7933

Take That/Pet Shop Boys

Millennium Stadium 029 2022 4488

## EDINBURGH

Laki Mera Sneaky Pete's

0131 225 1757

Wu-Tang Clan/Yelawolf/Hyro

Da Hero HMV Picture House

0844 847 1740

## EXETER

All Eyes West/Muncie Girls Cavern

Club 01392 495370

## GATESHEAD

Switchblade Rose/Oh My Days/

Four Mile Drive Three Tuns

0191 487 0666

## GLASGOW

Alasdair Roberts Oran Mor

0141 552 9224

Dio Disciples Garage

0141 332 1120

Kitty, Daisy &amp; Lewis King Tut's Wah

Wah Hut 0141 221 5279

Tera Melos Nice'n'Sleazy

0141 333 9637

Tom Vek Classic Grand 0141 847 0820

Whitesnake O2 Academy

0870 771 2000

WU LYF Grand Ole Opry

0141 429 5396

## LEEDS

Sam Airey Oporto 0113 245 4444

## LEICESTER

Katy Moffat Musician 0116 251 0080

## LONDON

Alan Price Southbank Centre

0844 875 0073

Buckcherry/Slaves To Gravity

Electric Ballroom 020 7485 9006

Cloud Control/Cymbals Social

020 7636 4992

The Hyenas/Purveyors Of Quality

Meat Garage (Upstairs) 0871 230 1094

Jacques Labouchere Windmill

020 8671 0700

James Blake KOKO 020 7388 3222

Las Kellies/Chapter 24 Madame

Jojo's 020 7734 2473

Lavotchkina/Crocus/run WALK! Old

Blue Last 020 7613 2478

Little Buddha/Shegotsick Nambucca

020 7272 7366

Lucy Ward Slaughtered Lamb

020 8682 4080

Mama's Gun Dingwalls 020 7267 1577

Marcus Foster Barfly 0870 907 0999

Parrington Jackson/The La De Dahs

Betsey Trotwood 020 7336 7326

The Rosie Taylor Project/Pengilly's

The Lexington 020 7837 5387

Sophie Ellis Bextor XOYO

020 7729 5959

Transequin Bull &amp; Gate

020 7485 5358

Trash Talk CAMP Basement



## THIS WEEK IN 2000

DIGITAL OVERGROUND, MUSE ARRIVAL, NEW YORKE



## BEST IN SHOWBIZ

Muse have spent all of their short career being compared to Radiohead. "But in fact, Muse want to be like The Velvet Underground," writes James Oldham. "Only popular. They will continue to play a lot of gigs until that happens. Some people think they're the best band in Britain. Now you've met them and discovered they're not just corporate lapdogs, it's time for you to decide. Hurry up, though. Virtually everyone else has."

## THE COMING OF 'KID A'

Radiohead are readying the follow-up to the acclaimed 'OK Computer'. "If you like 'Exit Music', 'Talk Show Host' and 'Airbag', you will like it," says Colin Greenwood of the as-yet-untitled record that will arrive in October. "It's got songs similar to those, and also songs with some experimentation with electronic music as well." There is also a tour in their own circus tent, constructed because the band are "fed up of playing venues designed for sport".

## BEGINNING OF THE END

Ever dreamed of meeting your heroes?" editor Steve Sutherland writes. "Well, here's a new and novel way.

Go to [www.napster.com](http://www.napster.com), download the software, then locate one of your favourite songs from among the many thousands of MP3 files Napster helps you find."

There's a sidebar answering such questions as 'What is an MP3?' and, in the main piece, talk of how "the old folks are running scared."

"It's greatly ironic," it runs, "that, while all the media Galileos have been watching the streets for signs of fresh musical change to get their grubby little marketing paws on, a piece of technology named after a haircut has snuck up and out of the college dorms of North America and could be about to put them right out of business."

There are those in favour of this brave new way of thinking, like Chuck D ("So many artists don't get a chance to be on radio or MTV, this is how they get heard") and those who aren't, like Metallica's Lars Ulrich, who says: "If the requirement for you being a fan is that I have to give you music for free, I don't want you as a fan."

It's true that the industry will never be the same. This means "no more having to buy the second part of that rip-off CD pack to get that extra track. Download it. No more buying the whole LP just for two good songs. Download them."

ALSO IN THE ISSUE  
THAT WEEK

• It's reported that Graham Coxon will make his solo live festival debut at this year's Carling Weekend at Reading and Leeds, in between Black Box Recorder and Badly Drawn Boy.

• "Liam: 'No-one's dead. Let's be cool. Let's have it'" is the headline on a report about the first Noel-less Oasis gig in Milan, after he walked off the tour in Barcelona.

• On the NME Stereo is 'Stan' by Eminem.

• Cat Power is reviewed at London's E1 Spitz Club. "She could infuse a KFC jingle with bruised, hypnotic grace," writes April Long.

• Richard Ashcroft's second solo single, 'Money To Burn', finds him "affecting an Elvis yodel while his glamorous session musicians recreate a Spiritualized gospel knees-up".

• E from Eels talks about his single, 'Mr E's Beautiful Blues'. "A car company wanted to use it on an ad," he says. "But it's about pollution!"

NME

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(Call 020 3148 - ext)

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# THE LEGENDARY NME CROSSWORD

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Compiled by Trevor Hungerford

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## CLUES ACROSS

- 1+24A Old proverb means that this Pete And The Pirates' album is, by my calculation, worth a million words (3-8-8)  
8 "We kick back and let the pills do the talking/ People hear a distinct rattle when we're walking", 2011 (4-1)  
10 Singles by Suede, Spiritualized and Elton John all needing a plug (11)  
11 Dave \_\_\_\_\_, member of TV On The Radio and producer for Yeah Yeah Yeahs and Foals (5)  
12+35A How sweet - it's been covered by Gruff Rhys (5-3-4)  
13 William \_\_\_\_\_, Blur and Madonna producer (5)  
15+27D Goth rock band who took their name from an Irish Religious Order (7-2-5)  
17 Hip-hop group or album from metal band Sepultura (5)  
20 Brothers from The Cranberries in some roadhog antagonism (5)  
21 US noise rock band who committed a 'Crimewave' with Crystal Castles (6)  
23 Poly Styrene's punk band X-Ray Spex had a hit with 'Free Adolescents' (4)  
24 (See 1 across)  
27 Suede's bass player on the floor? (3)  
28 Swedish group \_\_\_\_\_ Of Base (3)  
29 In 1987 this was a hit for PIL and also location of the birth of the grunge scene in US (7)  
31 "Pop Is \_\_\_\_\_" by Radiohead (4)  
33 Half a review for half of Suicide (3)  
34+7D Either an excited condition or an American setting for UNKLE (2 1-5)  
35 (See 12 across)  
36 (See 25 down)  
37 Relays different line-up to thrash metal band (6)

## CLUES DOWN

- 1+2D Can't you see that Alex Metric and Steve Angello are together on this? (4-4-4)  
3+21D Canadian band whose albums include 'Elevator' and 'Future Breeds' (3-3-4)  
4+14D "Then this chick comes up to me and she's all, like, 'Hey, aren't you that dude?'" 2002 (6-6-2-8)  
5 Group that had '60s Number One hit with 'House Of The Rising Sun' or a Pink Floyd album (7)  
6 Lays deeper, perhaps, to find an REM disc (10)

7 (See 34 across)

- 9 Sidekick hides missing piece from Primal Scream album 'Echo \_\_\_\_\_' (3)  
12 A chart single, as mentioned, for Offspring (3-4)  
14 (See 4 down)  
16 Proposal, at the end, for singer with New Romantic group Classix Nouveaux to appear (3)  
18 Psychedelic rock band \_\_\_\_\_ Tentacles (5)  
19 Just half a song on a Peter Gabriel album (2)  
21 (See 3 down)  
22 Amateurish start for Wilco on first album (1-1)  
24 "One day we're gonna live in \_\_\_\_\_/I promise, I'm on it", Friendly Fires (5)  
25+36A Could a cream door possibly be here for Doves? (5-4)  
26 Luckily this was a number by James (5)  
27 (See 15 across)  
30 A lot to come back with nothing inside for US rock band (4)  
32 Mod movement for band posing as 'Sun Bronzed Greek Gods' (3)  
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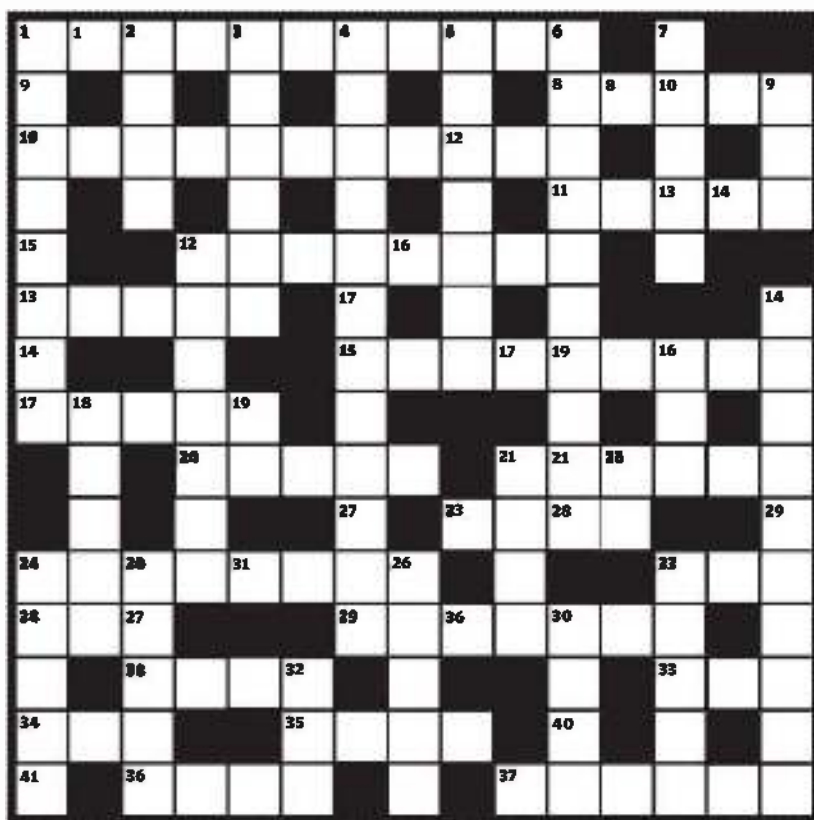
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## MAY 21 ANSWERS

ACROSS  
1 The Butcher, 7+19D Foo Fighters, 10 Hurts, 11 Black Lips, 12 Credo, 13 Watts, 14 Howl, 17 Young, 20 Ruts, 21+32D I'm Your Man, 23+37A Blue Note, 26+32A Head Music, 28 Exit 0, 30 CSS, 34 Lean, 35 SOS

DOWN  
2 Herve, 3 Best Of You, 4+15A Tubeway Army, 5+8D Heart Full of Soul, 6 Rakes, 7+27A Fairport Convention, 9+36A Chuck Berry, 16 Ray Davies, 18 Green, 22 Rock, 23 Bones, 24 Kiss, 25 Knack, 29 Orb, 30 Car, 31 Sly, 33 Uno



## POP- A COMPLETE HISTORY!





# FANMAIL

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

Edited by Dan Martin



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## RIP GIL SCOTT-HERON

**From:** Sam Bradley  
**To:** NME

I'm writing to you while feeling utterly devastated. I've just heard the news that Gil Scott-Heron has died. While I was only really a recent convert to the true genius of the man, I feel I'm now well informed enough to realise that this is a massive, massive loss to music. It's so sad, the guy was only 62. And that it comes just as he was making a resurgence is a real kick in the teeth. While obviously I'd heard of him and some of his better-known songs before, it was actually his latest album 'I'm New Here', along with the Jamie xx remix version of it, that really got me into him. Since then I've gone back to his earlier albums like 'Pieces Of A Man' and 'It's Your World' and realised just how much of an influence this man has been. And that last album was so good too – I remember thinking it's rare that someone Gil's age, with all the problems he's been through, has made something so great. I was hoping for more to come from him too, and it's such a shame that won't happen now. Anyway, I just wanted to say how incredibly sad it is to hear of his death. The man was a legend, pure and simple. RIP Gil.

### NME's response...

**From:** NME  
**To:** Sam Bradley

There isn't really anything much we can add to that. Except to say that when the news broke that Gil

had died, the focus was rightly on the music. This says a lot about the respect the man commanded, because so often when a controversial

figure like him dies, all we're left with is a feeding frenzy. A giant walked among us in Gil, and whatever problems may have stalked him, we

should all be grateful for his gift – DM

Get in touch at the above addresses. Winners should email letters@nme.com

## GAGA, GAYNESS, AND GIBBERISH

**From:** Thomas Blatchford  
**To:** NME

I don't know what's more offensive... Lady Gaga continually claiming that she's some sort of voice for homosexuals of the world (enforcing the idea to the media that gays are all freaks and drama students by default), or Courtney Love claiming that Gaga surrounding herself with gay male admirers will ruin her future and turn her into "a lonely drag queen". Actually, no, I do know, it's the Courtney Love one, isn't it? "I was raised by gay guys myself, and I turned out all right in the end," says Love, probably after blabbing about her dead husband's dick again. If she really wanted her inane, attention-seeking homophobia to put Gaga off befriending gay men, she should have just shouted, "Stefani! I am the ghost of Christmas future!" and left it at that.

**From:** NME

**To:** Thomas Blatchford  
And I don't know what's weirder: the fact that all of rock and pop seems to have turned into a bizarre, angry Pride march (and that's before we even mention Tyler), or that we're having a serious debate about who is the more capable of dealing with complicated issues out of Lady Gaga and Courtney Love. As heavy-handed and patronising as Gaga's marshalling of gays and gayness has been, it's also true that there are parts of America where that song ('Born This Way') will have made a valuable contribution. As for Courtney, she does have a tendency to dole out unsolicited life lessons to

other celebrities like a rockstar agony aunt at the foot of the mountain. It's actually one of the cute and endearing things about her. Yet while there definitely is a strain of single straight women who surround themselves with an endless swarm of gay men to mask a deeper insecurity, since young Stefani a) is currently taking over all of pop music on her own terms and b) has a boyfriend, I don't think Courtney will hate us for saying that she has called this one wrong. – DM

## WILL YOU REMEMBER THE NEXT TIME?

**From:** Jenny

**To:** NME

I'VE JUST WITNESSED THE GREATEST, MOST BRILLIANT COMEBACK GIG OF ALL TIME! Fuck Blur, fuck The Libertines, fuck Pixies... it's ALL about Pulp. Their Primavera show was just soooooooooooooooooo great – I can't believe they've been away for so long. This proves they've totally got it in them to stay together and hopefully produce more new material. What can I say? The atmosphere at Primavera was just insane, and as a performance I'd say the gig was as good as any festival headliner I've ever seen. Jarvis for Prime Minister!

**From:** Alison

**To:** NME

So great to have Pulp back. While everyone always bangs on about Blur's reunion shows, a lot of people tend to forget how important Pulp and Suede both were to Britpop. The true kings are back, and from the sounds of it both are on glorious form!



**From: NME**  
**To: Jenny, Alison**  
 Too true guys. Though Alison, I must admit I've been trying to work out why I was so non-plussed by the Suede comeback that I didn't even bother going to any of my teen favourites' gigs, and yet Pulp's revival has me gibbering around like a lovesick schoolgirl. I think it's because Suede did so much damage to their legacy at the end that the great stuff feels tainted, knowing what came next. Pulp, meanwhile, never made a bad record, acted with class in the years between, and have a message and a point of view that, if anything, is even more relevant now than it was, when an outsider from the north has even less chance of taking over the world than they did then, and corduroy is making a comeback. We still need Pulp in the world. And I for one will be down the front, dancing like it's 1996 - DM

**From: Miles**  
**To: NME**  
 Is it just me or are Pulp's comeback gigs seriously devoid of stuff from 'This Is Hardcore' and 'We Love Life'? I know they're not 'the hits', but come on guys - as a hardcore fan I'd have hoped you'd have been shaking things up a bit this summer.



## STALKER

**From: Dane Chalfin**  
**To: NME**  
 "I met Hurts at Maida Vale and we all had our photo taken together. Moody or what?"

**From: NME**  
**To: Miles**  
 Well, Russell Senior wasn't in the band for those albums. But they still played the title track of 'This Is Hardcore' and 'Sunrise'. Imma start hashtagging 'The Night That Minnie Timperley Died' - DM

## ARCTIC MONKEYS GET SUCKED

**From: Tom**  
**To: NME**  
 Having just heard the new Arctic Monkeys album I feel like I should write to you to say the following: how fucking unbelievably great is it?! Alex and the boys have done it all over again - this totally banishes the borefest that was 'Humbug' once and for all. Catchy, three-minute pop songs - this is what we really want from the Monkeys. Don't get me

# Web Slinging

## The highlight of this week's NME.COM blogs

### WHY BOB DYLAN IS NOT THE LEGEND PEOPLE SAY HE IS

He 'went electric' in 1966, apparently. So he started playing an instrument everyone else had been playing for 20 years, then stopped pretty soon afterwards, and that changed the world, did it? And that itself differs from Vampire Weekend 'discovering' Auto-Tune on their last album how?

So it must be the tunes, of which there are admittedly some decent ones. 'All Along The Watchtower' I'll give you, as long as Hendrix is singing it. 'Mr Tambourine Man' isn't bad, as long as it's the Byrds version. 'Lay Lady Lay' and 'It's All Over Now, Baby Blue' are quite pleasant, and 'Subterranean Homesick Blues' is interesting, for

a sped-up blues song. Indeed, virtually every 'classic' Dylan track I've heard is rooted in traditionalism - be it folk, country, blues or soul - and resides some leagues distant from Innovation Island.

I'm sure the Dylanites commenting below will reel off lists of tracks they'll insist are timeless works of genius. Dutifully I'll go listen to them, and they'll all be a bit boring. I've been doing it all my life, just to be in with a chance of getting laid. So happy birthday Bob but, y'know what, I'm quite happy not to 'get' you. Dylan fans are crap shags anyway.

Read the rest of Mark Beaumont's blog on NME.COM



### Best of the responses...

Says the man who said The Wombats were the future of music.  
**Tom Sandwell**

Whiny, depressing, morbid and lacklustre from a hugely overrated musician. Good that

someone has put into print what millions also think of Dylan.  
**Stemillion2003**

Bob Dylan - 'Idiot Wind'. There's a song I think you will relate to, mate. And get a new job,

because you're crap at this one.  
**Benjamin Lewis**

After all those millions of submissive adulations for a 'pop star' without voice nor vision I've been desperately

waiting for someone with balls enough to write that article! Thank you so much, Mr Beaumont!  
**Philipp Wagler**

You deserve to get shot.  
**Manny Van De Ven**

wrong, I'm not saying I hated 'Humbug'. I thought it was OK. It's just that we love it when the boys are writing massive-sounding choruses rather than worrying about how good their hair looks in the mirror and which guitar pedal to use. I'm thankful for their return - long may their class last.

**From: NME**  
**To: Tom**  
 Yes yes yes, Tom. But I'm not having that about 'Humbug'. This admittedly is because I sold my soul to a mushroom-toting druid in Joshua Tree sometime around 2004 and lost the power of critical distance to anything Josh Homme is ever involved in. But still; 'Cornerstone' was awesome, right? And in an age when indie rock doesn't seem too pleased with itself, it's great to be reminded that we have one of the most exciting, compelling and inventive British bands of all time in our midst - DM

**From: Frazer**  
**To: NME**  
 I feel like it should fall to NME to explain to the world exactly what the hell a 'Hellcat Spangled Shalalala' is. And tell me, where can I procure such a thing?

**From: NME**  
**To: Frazer**  
 I think it's a cricket bat, but it will no doubt soon become known as a 'meme'. - DM

**From: Jay Reid**  
**To: NME**  
 So Arctic Monkeys have proved they're the best band of the last decade. While The Strokes went rubbish after one album, The Libertines after two and The White Stripes ended up using bagpipes on their albums, Alex, Jamie, Matt and Nick have been consistently great over four albums now. Not to mention all of Alex's solo stuff. He really is turning into this generation's Paul Weller. We're lucky to have him!

**From: NME**  
**To: Jay**  
 Two things, Jay. There's nothing wrong with bagpipes, and a Paul Weller of its own is the last thing this generation needs - DM

**From: Frazer (again)**  
**To: NME**  
 Me again. I also want to know why Alex sings about 'Cheese Thunderstorms' on the opening track of 'Suck It And See?' Weirdo.

## TOPLOADER: A WARNING FROM HISTORY

**From: Tommy Smith**  
**To: NME**  
 Having recently read your review of Toploader's 'Only Human', I was amazed at your actual lack of review. I don't see why we care about Sainsbury's sausages? Next time please actually inform us about the tracks on the album. You may have reviewed it 1 out of 10 but your actual review was 0 out of 10. Plus, 'Dancing In The

Fucking Moonlight' sold a lot of records, that's why it has ruined your BBQs.

**From: NME**  
**To: Tommy Smith**  
 You see, this is what happens when we spend too long arguing over the sexual politics of Lady Gaga: Toploader reform without anybody having the chance to prevent it. Actually, did they ever even split in the first place? - DM



## STALKER

**From: Dylan Brady**  
**To: NME**  
 "How's this for your stalker section, NME?! It's me with Liam Gallagher! I was fuckin' mad fer it!"

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# DOES ROCK'N'ROLL KILL BRAINCCELLS?

TESTING MUSICIANS' MEMORIES AFTER A LIFETIME OF ABUSE

*This Week*

## SHAUN RYDER

### QUESTION 1

*Happy Mondays and The Stone Roses famously both appeared on the same episode of Top Of The Pops in November 1989. Ian Brown didn't bother to sing. What, according to a BBC engineer, was odd about Bez's maracas?*

*"Er...?"*  
*Wrong. Apparently they were empty 'cos he couldn't be trusted with real ones*  
"Give over! Where have you got that? It was all fucking mimed anyway! I'll tell you what I do remember. Nobody had a clue who we was, so I wanted Ian to play drums in my band, I was going to sing in his band and Mani was going to sing in my band. It would have made great telly, but none of the shitbags in my band or their band would do it!"



### QUESTION 2

*A photo of you and your family hangs in which gallery?*

*"Not got a clue."*  
*Wrong. The National Portrait Gallery*  
"Which family is that? I've got a few. Is it an old photo? What, with the exes on there and the kids who are now in their twenties? Right, OK, got ya."

### QUESTION 3

*From what letter are you hanging from on the rooftop sign of the Hotel Subur Maritim in Sitges, Barcelona on the front cover of NME in March 1990?*

*"That's a retard question. It's an E. Keep 'em all like that and I might do alright. Ha!"*  
*Correct*

### QUESTION 4

*What piece of office equipment did you take to Glastonbury in 1990?*

*"Office equipment? The only thing I took*



*to Glastonbury in 1990 was a ton of tin foil!"*

*Wrong. Apparently you took a colour photocopier and laminator to print your own passes*

*"We were doing our own passes, but did we take a photocopier? I can't remember. We might have!"*

### QUESTION 5

*You collaborated with British tenor Russell Watson on 'Barcelona'. What did Watson claim on Never Mind The Buzzcocks was odd about the recording session?*

*"I've not got a clue."*

*Wrong. He claims he sang some of your lyrics himself*

*"No. It was actually me who sang his lyrics!"*

### QUESTION 6

*What was on your rider (no pun intended) when you DJ'd at Liverpool's Ruby Sky nightclub over the Easter Bank Holiday weekend?*

*"I didn't DJ at Liverpool's Ruby Sky nightclub but a couple of newspapers said how great my DJ set was, and how I've straightened up, which is true, and how I was drinking tea. But I wasn't there! I was in Spain with my family and children."*

*Er... correct*

### QUESTION 7

*Along with you, which other Mancunian frontman is allegedly*

*barred for life from Manchester's Dry Bar?*

*"That's not been true either for the last 10 years. I've considered suing. So has Liam. It's a load of bullshit. So... me and Liam."*

*Correct*

### QUESTION 8

*Channel 4's Compliance Manual states what after your two appearances on teatime telly programme TFI Friday?*

*"I was banned from doing any live television on Channel 4, which is really funny considering I effed and jeffed all the way through the [I'm A Celebrity...] jungle. It's now been changed. About three or four days after I got out of the jungle, I got a thing saying it was now defunct."*

*Correct. "Please note that the Channel 4 Board has undertaken to the ITC that Shaun Ryder will not appear live on Channel 4"*



### QUESTION 9

*You and Bez appeared in a hottub full of naked ladies when you guest-edited what top-shelf magazine?*

*"Ah. Penthouse. We spent the day editing it. Bez gave all the birds E, so some of them are all E'd up in that bath so they didn't mind when we got a bit touchy-feely."*

*Yikes! Correct*

### QUESTION 10

*Factory Records boss Tony Wilson once said you were the best poet since who?*

*"[John] Keats. (1795-1821, English romantic poet - Poetry Ed)."*

*Wrong. WB Yeats. (1865-1939, Irish poet and figurehead of modern literature - Poetry Ed again)*

*Total Score*  
**5/10**

*"It must be all those drinks and drugs. I've cleaned up now. Maybe that's why there are parts of my life I don't want to remember. Ha!"*





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