



INSIDE THIS

"IT'S JAZZY. IN A COOL WAY!" LAURA MARLING GETS HER NOODLE ON FOR ALBUM #3



"ALL THE DISPARATE TRIBES ARE TOGETHER AS ONE" SMELLY MAN-HUGS ALL ROUND AT SONISPHERE FESTIVAL



"PEOPLE ARE MORE
THAN HAPPY TO
CALL ME A C**T"
PEOPLE SAY THE SWEETEST
THINGS TO FRANK TURNER

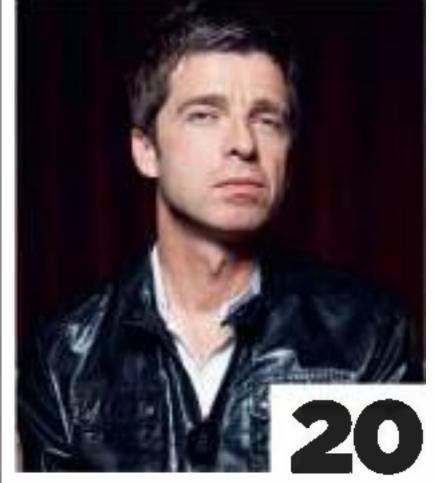
WEK

23/07/2011



"We stayed up for 24 hours listening to the album at full volume!"

EVERYONE HAS FALLEN FOR THE HORRORS' CHARM. WELL, EVERYONE EXCEPT FOR THEIR NEIGHBOURS, THAT IS



"WHATEVER HE SAYS IS BULLSHIT" CAN YOU GUESS WHO NOEL'S ON ABOUT? NOPE, US NEITHER



"MAYBE I'LL DIE"
YES, THE DRUMS, ONE DAY
WE'RE ALL GOING TO DIE

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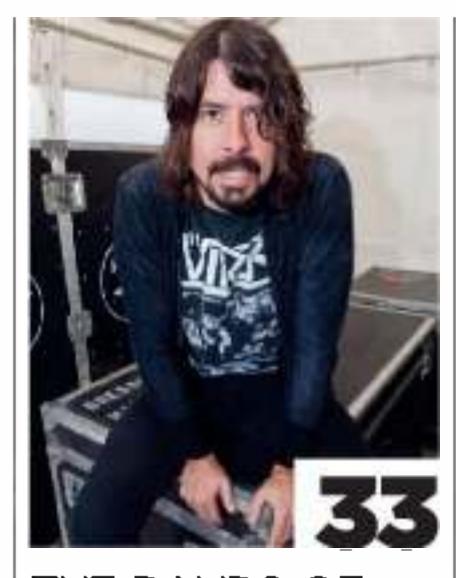
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THE BANDS OF THE SUMMER FREE GROHL, MUMFORDS, FRIENDLY FIRES AND TYLER, THE CREATOR POSTERS





ONREPEAT

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





BLACK MILK FEAT JACK WHITE

Brain/Royal Mega

It had to happen sooner or later. Jack White, man, musician, Raconteur, flogger of red and white merch and memorabilia, he of *NME*'s recent iPad app, has only gone and done a Joaquin. However, this rap manoeuvre is no joke – and sadly doesn't feature the mainman spitting verses himself.

Rather Lil Jack (or Whova, The Notorious JACK or whatever

Jack's done a Joaquin – however, this rap manoeuvre is no joke

rap epithet you want to give him) has teamed up with Detroit hip-hopper Black Milk for two new tracks, 'Brain' and 'Royal Mega', that feature the White Stripes singer on guitar and drums

respectively, and producing both. 'Brain' is a slow slung A-side that stutters from the speakers all jittery vintage organs, funky bass clips and muttered lines about waking up and "bitches on display" displaying short but deadly bursts of Jack guitar, while 'Royal Mega' is a horn-stuffed, 'tude-filled epic reminiscent of Oregon's Youngblood Brass Band that Jack Dogg takes for a punk rock walk from the drum stool halfway through.

With Lil Wayne promising to retire in two years and Diddy announcing he's "taking his artist hat off", the stage is wide open for the Jackfaced Killah to complete his metamorphosis. Tim Chester, Deputy Editor, NME.COM



VERONICA FALLS

Come On Over

Yes, of course VF's clattering, cardiganclad take on third-album Velvet Underground by way of 'Some Candy Talking' and The Pastels is ersatz as cheese slices. But you'll be whistling this melody all the way to the secondhand bookshop and, hey, at least they're not American.

Emily Mackay, Reviews Editor

& THE JICKS

Tigers

Done with his Pavement dabblings, Mr Malkmus sits Beck down in the producer's chair for 'Tigers', a lilting, "la-la-la" addled and Birkenstock sandal name-checking piece of alt.grooving plaid pop. We expect '90s throwbacks Yuck'll be rinsing this one out just as much as we are.

Leonie Cooper, Deputy News Editor

ELLIOTT SMITH

The Real Estate

The guy traded in pop songs, but pop songs darker than the under-shadows of Rupert Murdoch's soul—it's no surprise Elliott's posthumous contribution to a Portland charity compilation is another sojourn into delicately understated depths of elliptical gloom. Zealots: treasure its existence. Newcomers: go explore, sharpish.

Jazz Monroe, writer

GANGLIANS

Sleep

Taken from brilliant new album 'Still Living' – out August 28 – Ganglians prove that not only can they out-Beach Boy the likes of The Besnard Lakes with their gushy ooohs and ahhs, but with cries of "Sandman! Whaddya know about that?", they could probably kick the shit out of Metallica too.

Mike Williams, Deputy Editor

REAL ESTATE

It's Real

New Jersey's Real Estate are releasing their second album soon and, as far as impressive introductions go, this teaser is up there with the time we met Warwick Davis, the dwarf actor who fights Ricky Gervais in Extras (and is also about to star in Gervais' new show Life's Too Short). Shiny, Shins-y and just a little bit psych-y, if the album follows suit it'll be a slacker cracker.

Jamie Fullerton, News Editor

CHAIRLIFT

Amanaemonesia

They've been AWOL for way too long, but now the NYC heroes return in triumphant form. 'Amanaemonesia', out on Chris from Grizzly Bear's Terrible Records, is nothing short of epic – merging about five separate songs/genres/freakouts into one ridiculously hummable mantra.

Matt Wilkinson, New Music Editor

ST VINCENT

Surgeon

The peerless Annie Clark returns with album number three, 'Strange Mercy'. This, the first song from it, weighs languorous and barbiturate-laced like a Stepford Wife on a hot day, and ends with one of the finest guitar freakouts you'll hear all year.

Laura Snapes, Assistant Reviews Editor

TRANSFER

Losing Composure
If you enjoyed Ronnie 'Big Talk'
Vannucci from The Killers' solo effort
and fancy more of the same
fire'n'brimstone fun, then San Diego
boys Transfer—ex-touring buddies
with White Lies and Brandon
Flowers—are just the ticket; all
redemptive riffs and Arcade Fire's
raucous evangelicalisms.

Susana Pearl, Writer



NICOLA ROBERTS

Disco, Blisters & A Comedown
You can take the girl out of Runcorn, but
not even a whirlwind reality-pop career
and five game-changing Girls Aloud
albums can take Runcorn out of the girl.
This discotronic cautionary tale wonders
"Why do the lights in the kebab shop/Make
this guy look less hot/He's looking like John
Prescott". Haven't we all been there?

Dan Martin, writer



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THE REBIRTH OF LAURA MARLING

The folkstress draws on influence of beasts, lady deities and – whisper it – jazz for third effort



Searching for a way to describe the fresh sonic ground ploughed in her highly anticipated forthcoming third album, 'A Creature

I Don't Know', Laura Marling hesitates before offering up a hushed, guilty "jazzy". Sorry, did we hear right? "I promise in a cool way!"

We'd never doubt a former topper of NME's Cool I 1 t and thankfully her definition of jazzy is miles away from self-satisfied noodling. Take, for example, the quartet of deep and dark electric guitars which battle through the harrowing 'The Beast'. "It's different," she says, offhand, of the doomtastic track. "It's very... dense."

Recorded and mixed in just 10 days

at London's RAK Studios, the 10 tracks were once again produced by Ryan Adams and early Kings Of Leon right-hand man I than Johns "Ethan likes to get things done - he doesn't like to fuck around waiting," explains Laura of the album's speedy completion. "He has an incredible sound I trust him with my life." It's a bold statement, but one that's easy to believe when you han haw adroitly the fluctuating time igniture in album opener 'The Mu ' and sinister backing vocals from Laura cello player on 'Rest In The Bed' - " I hey even creeped me out when she was doing them," she admits - are delivered

It might sound like an uneasy listen, but 'A Creature..' is far from it, especially with the presence of the wholeheartedly melodic 'Sophia', a

soft but commanding ode to a mythical deity. "There's an idea that Sophia is God's female counterpart.

I became quite obsessed with that. She was a woman who kept men in check and told them off for doing nasty things." So is the song celebrating her? "It's kind of tearing her."

Laura's latest long player was initially scheduled for release in the latter stages of last year, mere months after her second album, 'I Speak Because I Can', dropped into the laps of an adoring public, garnering widespread critical acclaim and winning her Best Solo

Female earlier this year. Things didn't quite go to plan, however, and

Artist from NME and a Brit for Best

THE **DETAILS**

Title: 'A Creature

I Don't Know' Release date: September 12 Songs: 'Salinas', 'The Beast', 'Sophia' Fun fact: The record was partly inspired by the 1969 album 'UFO' by Jim Sullivan, "He made this album, then wandered off into the Mexican desert and was never seen again," says Laura.

a host of "slightly less good" songs were scrapped while Laura started anew on the record. Even so, with this album out just over a year after the last, it's fair to say she's hardly been resting on her laurels.

So why not take an even longer break between records? "Ah, I was just bored. I had, like, a month without touring or doing anything." So is the plan to release a new album every year? "Well, that would be ideal."

WULYF'S TUNNEL VISION

Manchester's finest play their biggest, weirdest gig yet – under a bridge in darkness to 2,000 people

CAUGHT LIVE

The last time WU LYF played Manchester, back in November 2010. roughly 150 people turned up. Tonight, they attract over

to times that amount, as well as Johnny Marr, a fleet of über-buzzy support acts, two smashed up cars acting as art installations, their own bar, St John Ambulance and a to-foot custom built model of their logo (or, as the band have been referring to it, 'The Wucifix').

They really should be more nervous ahead of actually playing, but they're not. As NME arrives at the Great

times of the year a fully-operational road which they, and Manchester International Festival, have had closed down for one night only most of the band are out back skating, completely oblivious to the masses impatiently waiting to see if all the hype about them is worthy. That's not to say there's not a dedicated fanbase of LYF members here though. As is customary at practically every WULYF gig these days, there are a hardcore faithful whose first priority is to scale the grimy tunnel walls and steal the huge collages the band have made especially for the gig.

They've been billed as headliners alongside Damon Albarn, Björk and festival, which is why they've pulled out all the stops tonight. But it's not

just that they're playing the only venue in the world with a bus stop at the side of the stage - WU LYF are a tight as fuck live band now. Txactly a year ago, when NME caught them at France's MIDI Festival, they were a raw and invigorating entity with bags of potential. Now, they're realising that potential.

On the negative side, the tunnel is basically metal, which means it's a bit like listening to a band play in

a giant baked bean can. As such, the sound is risible at best, but WU

FROM THE CROWD

Hannah, Blackburn

"I heard about them

in NME a few weeks

get through it. I here's a collective te ling that tonight is something more than 'just another gig' - it's an event, a homecoming and a step forward for the band.

Afterwards, they're happy enough, although drummer Joe Manning and guitarist Iwans Kati drunkenly tell us that the think their recent London gig and MIDI are still the ones to beat.





SKYINGHIGH

The Horrors launch their stratospheric new album with a secret London set at a rammed Shacklewell Arms



"I was with friends yesterday having a bit of an all-dayer," Rhys Webb explains, sat in the back garden of the Shacklewell Arms

pub on the fringes of Dalston, east London. The Horrors' new album 'Skying' made roughly 30 metres along, and a few more underground in the band's basement space next door to the boozer - is released today, and the bassist is rewarding him elf with a cold pint in the smogal heat. The following day, it's at Numb 1 hree in the midweek charts, proving, along with the Radio 1 A-listing for single 'Still Life', that the massive by pe surrounding their third album is more than justified.

Bandmate Josh Hayward folds gig flyers into origams birds as Rhys continues: "We were sitting on their roof terrace

at about 8 o'clock in the evening. We stuck the album on as the sun went down... we'd all been up for about 24 hours Being close to the sky, listening to it at ridiculous volume, it just felt great." So 'Skying' still sounds good when you're on a massive comedown then, Rhys? "We hadn't come down yet!"

Unlike, say, the work of Pendulum, The Horrors' new album doesn't actually require a faceful of uppers to sound incredible, though.

Tonight they're cutting its umbilical cord with a secret gig at the Arms

and, despite the band's reputation for Hoxton

trendiness, the gig is short on liggers. Klaxons' Jamie Reynolds, The Big Pink's Milo Cordell and The Charlatans' Tim Burgess are as slebby as it gets. Instead, fans who caught a Facebook announcement just hours earlier fill the backroom as The Horrors blast it open with their dark cuts.

The Horrors

hope 'Skying

The band carry the frenetic build of 'I Can See Through

You' into the front rows, while 'Dive In' fizzes with the energy of uncaged animals. I aser effects spin in the haze and more fans pile in as 'Moving Further Away brings the show to an end just as 'Skying's life is beginning.

"It's out of our lamids now, so it'll be interesting to -e how it goes," Josh muses in the beingarden. For now, he'll probably be bought a few more well-deserved pints, at least

Stream 'Skying' on NME.COM now

Changing The Rain

SETLIST

THE

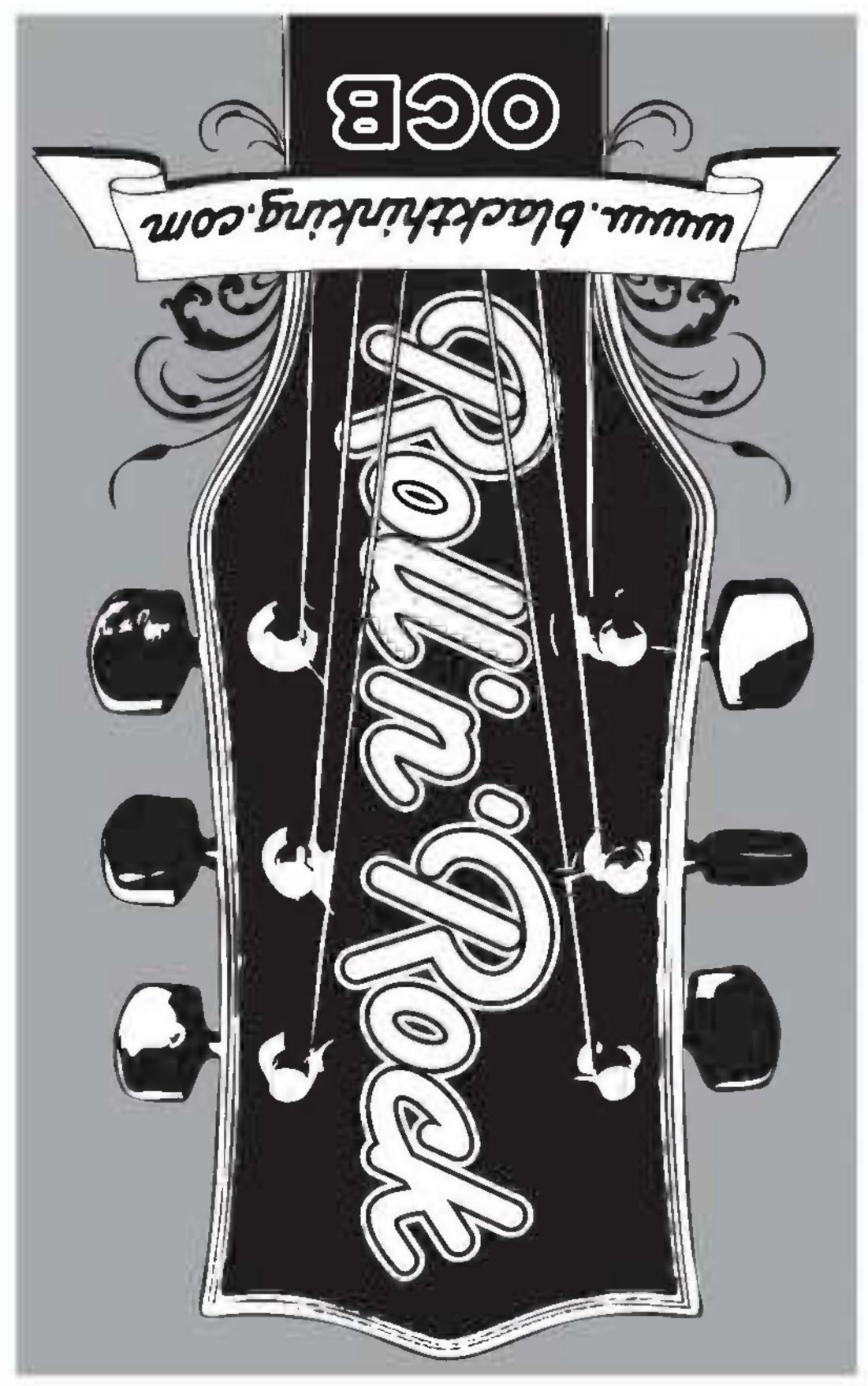
- Who Can Say
 - I Can See Through You
- Scarlet Fields Dive In
- Endless Blue Three Decades
- Sea Within A Sea Still Life
- Mirror's Image Moving Further

Away

8 NME 23 July 2011







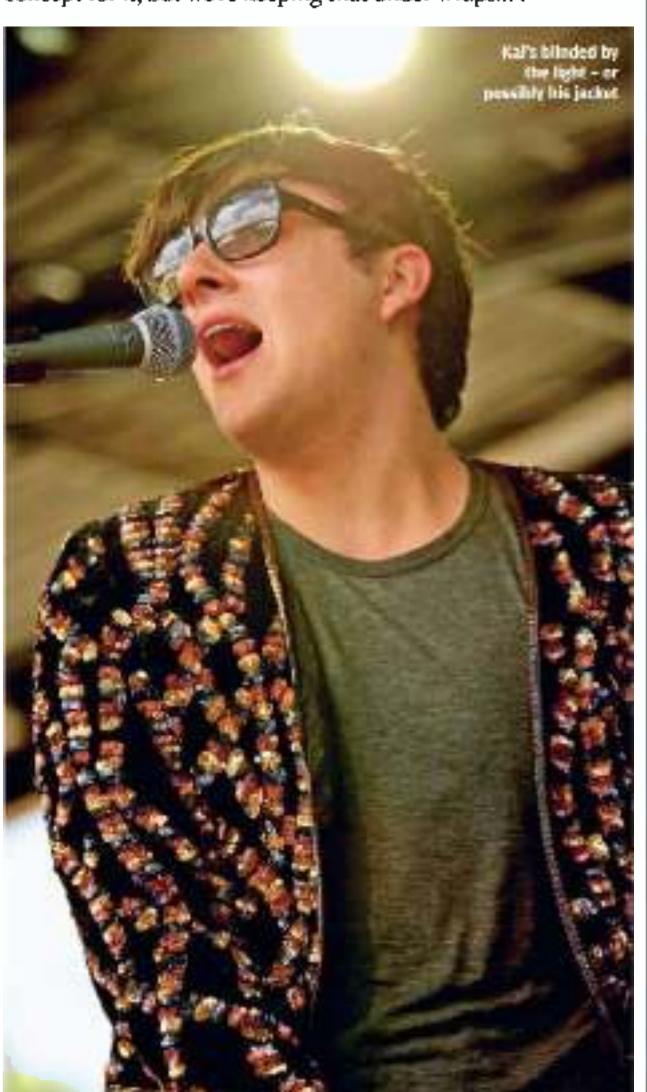
MYSTERY JETS MAN GOES SOLO

Bassist Kai Fish tells NME why he's ditched the band for his hearton-his-sleeve solo effort

he first Mystery Jet to officially branch out on his lonesome, the off-kilter indie gang's songwriter and bassist Kai Fish is set to release his debut solo album, 'Life In Monochrome' on September 26. Speaking to NME the day after his missus gives buth to a baby girl, Kai told us, "So many different things happened that it felt like I'd had a full reset - it was quite crazy. A lot of colour started to come in to my experiences." This is Kar's low-key way of describing the break up of a six-year relationship, getting married not long after, and new fatherhood.

Nicking off to Paris at the end of last year to start recording the 11-track collection and fulfil a "teenage dream", he drafted in help from fellow Jets William Rees and Kapil Trivedi - as well as his old cello teacher - to bosh a load of red wine and create the album's simmering darkness and "classical Parisian feel". That said, don't expect a Serge Gainsbourg-esque effort full of Gauloise, girls and accordion. "It's quite broad," says Kai of the album's downbeat stylings. "After 10 years of Mystery Jets, it's in my blood not to be too strict with it!"

So what now for Mystery Jets? Will we see a follow-up to 'Serotonin' soon? "We did a good couple of months' work in Austin, Texas. It's whole new thing for us, this album - it'll be like nothing we've done before. We've got an interesting concept for it, but we're keeping that under wraps...".



Let's Get Pissed, Boys!



You've all seen Guy Garvey - it's obvious Elbow are fond of an ale or two, Now they've created their own real ale, named after their last album, 'Build A Rocket Boys!' We think of some beverages that other grog-friendly acts could contribute to their liquor store shelves.

Ke\$ha

A fizzy, sugary alcopop that not only rots your teeth and liver, but also your brand new denim hotpants.

Friendly Fires Copacabanger

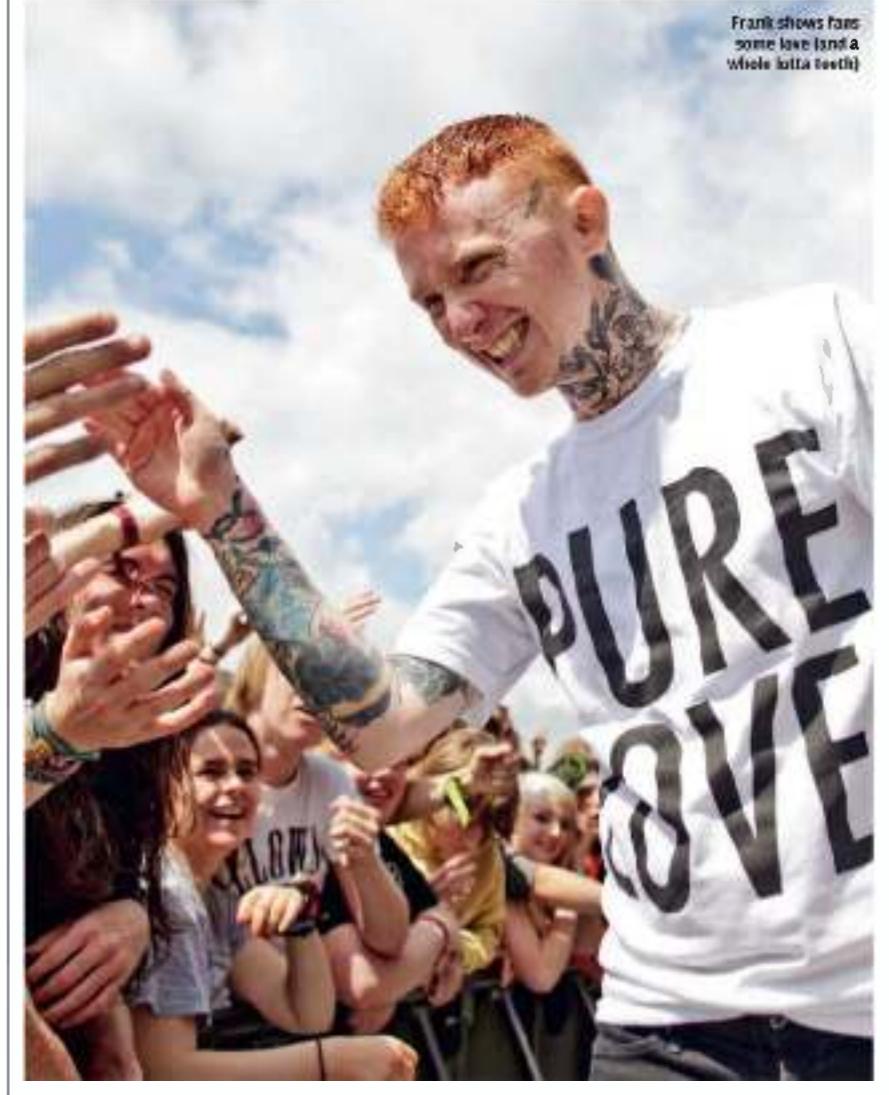
A tropical-themed, diabetes-inducing cocktail in a bottle, complete with paper umbrella. May cause terrible dancing.

Beady Eye Bitter A watered-down, pale imitation of Oasis best bitter.

Viva Brother Mild An even more

watered-down, pale imitation of Oasis best bitter.

Pure Muse **Bottled spring** water. Because numbing alcoholic drinks are what The Man wants you to drink, yeah?



WHAT NEXT FOR GALLOWS?

Frank has buggered off to form new band Pure Love. NME predicts the future for all concerned

'e's left a breadcrumb trail of erotic, bizarre and violent images as clues to his new direction on his website, TheRealPureLove.com. The music itself? A weird throbbing soundscape of which Jason Pierce would be proud. So what do the gravestones, bloodbaths, owls and naked ladies mean? Let's polish our crystal balls and tell you what Frank and his ex bandmates (might) have up their oh-so-inky sleeves.

WHAT FRANK WILL DO

Option 1: Frank releases an Illuminatithemed concept album of dense prog, spurred, he says, by his new-found belief in David Icke's 'extremely important' theories. He releases a Top 50 single entitled 'Lizards'. Sample lyric: "Eric Pickles! Lizard! Martin Amis! Lizard! Richard Curtis! Lizard! Bryan Adams! Lizard¹ Terry Christian! Lizard²⁷

Or maybe: Frank turns his eye towards a Guns N'Roses brand of LA sleazerock. He takes to appearing onstage with a pet python, a plan which is

nixed after the python dies of gout when a gang of groupies feed it an entire box of Turkish Delight.

No, wait, we've got it: Frank reinvents himself as the John Lennon of the twenty-teens, with his flag-bearing acoustic record 'War Is Wrong. People Die In War'. The sight of his long flowing ginger locks and matching beard becomes a common one at minor festivals, where for some reason he always plays just after The King Blues, and before Billy Bragg.

WHAT GALLOWS WILL DO

Shorn of their charisma, Laurent and Co audition a series of ringers from minor metal bands, climaxing in an open casting call where a 19-year-old from Barnsley will be forced to change his name to 'Frank Carter' by deed poll. There then follows a five-year High Court wrangle for possession of the term 'Frank Carter From Gallows' that bankrupts them all.

Get down the bookies and place your bets. And don't say we didn't warn you.

CHRISTOPHER OWENS GIRLS

The lead singer of the Cali duo discusses spirituality and, er, his love of Miley Cyrus

Hey Chris, how is LA treating you?

"Good, thanks. I was really certain
I felt an earthquake at like four in the
morning, it woke me up so I tweeted it
but it looks like no-one else I knew was
awake. Then today a friend of mine found
the scientific log or whatever and it did
happen, 3.3 magnitude!"

Shaky start. You've been tweeting loads about Harry Potter lately, did you enjoy the new film?

"Yeah, ever since the first one I've been a big fan. They didn't do a bad job, but it's just emotional for it to be the last one."

You're also a big Miley Cyrus fan...

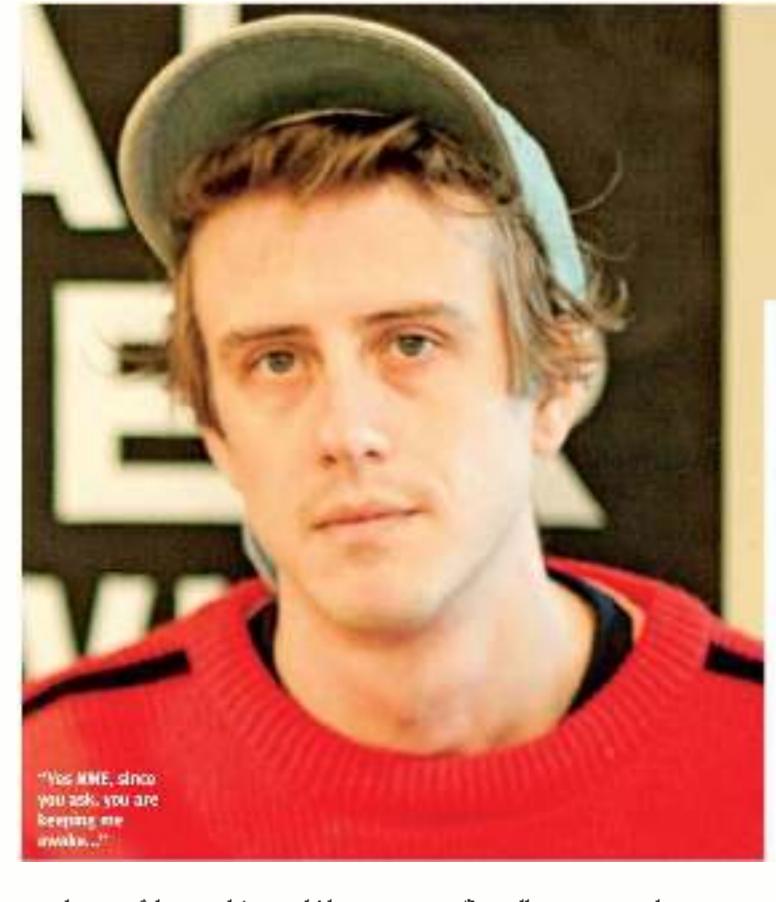
"I truly was a fan of her first solo album. People like to make fun of her on the internet, I don't understand it, it's just too obvious."

The new Girls record is called 'Father, Son & Holy Ghost'. Is that a reference to your upbringing in the Children of God cult?

"The title does come from a religious place, but it's more about acknowledging the fact that music does have a spiritual quality you can't really put your finger on. So the title is something that represents an origin, then an identity and then this other quality. It's a sort of otherness."

You've been quite open in the past about your pursuit of penning classic songs. Is this album is a step forward in that sense?

"I wrote 50 songs, and then said let's pick the 11 that we like the most. So it's a step up and much better. If you looked at my



catalogue of demos this would be my favourite hits from it."

You worked with a bunch of different musicians on the 'Broken Dreams Club' EP, have you done the same this time around?

"Of course the guitar player [Brit musician John Anderson] has already quit again. But the only special thing we put in there was these gospel singers. On the

first album you can hear me on 'Hellhole Ratrace' just doing this crap version of a gospel choir. But now we had a lot of money we hired the real deal."

Why did John quit the band?

"He just literally said 'I hate this, I don't wanna do it'. So then our friend Ryan Lynch toured with us for about a year. But when I came home I talked him into coming back. So he recorded on this album with us and then as soon as we finished he said 'I quit again! I just wanna record but I can't go on tour'. But he really is the best guitar player I've ever met, I'm gonna try to record with him in the future."

OH MY GOD Three more rockers

singing the words of the lord

BlocParty 'The Prayer'

Kele prayed he'd wake up built like a brick shithouse with a lifetime supply of muscle vests.

Coldplay 'God Put a Smile Upon Your Face' ...millions of pounds probably helped

extend the grin too.

Arcade Fire '(Antichrist Television Blues)'

The band are planning a sequel called '(Satanic Radio Howls)' - based on the life of Fearne Cotton.

Jamie Marie"s a sweet song, do you use real names when you write about people? Does it get you in trouble?

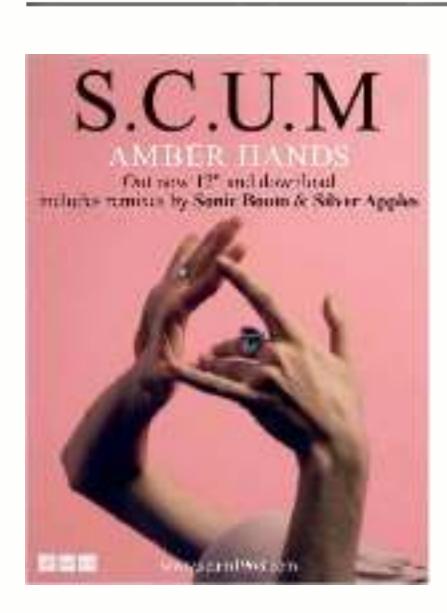
"I do, but it doesn't cause problems particularly. I mean it's not as if the lyrics are all like 'You whore' I'm so glad I'll never see you again, I'll bash you over the head with a hammer if I do'. It's sweet stuff, so then they hear it they're always very touched."

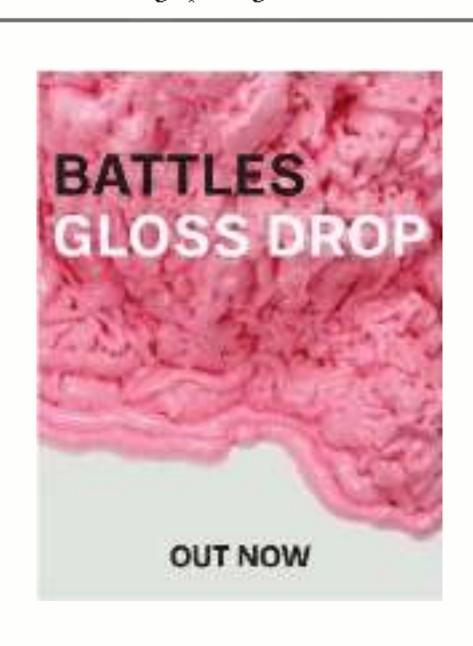
Have you ever written a song to try and cop off with someone?

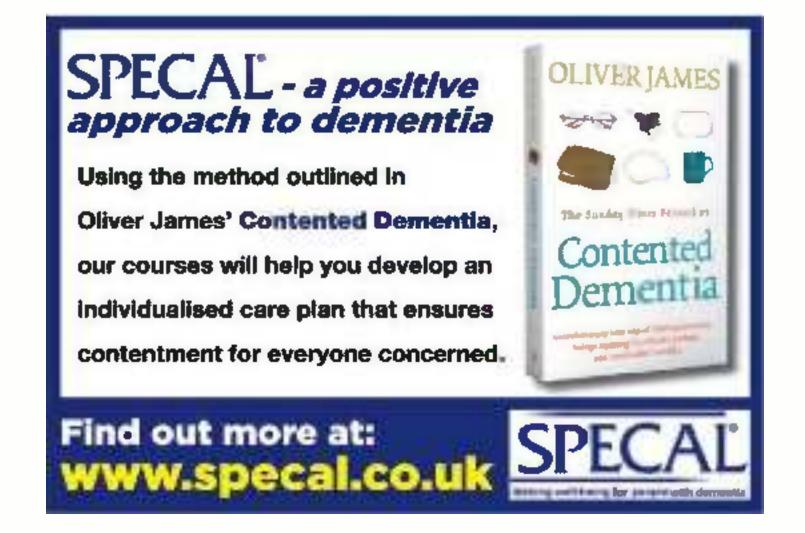
"Ha ha, I think my songs come out of a more frustrated place. I don't think I've ever written a song that was like, 'Hey baby c'mere let's bang all night'. They tend to be about the ones that got away. But there's a song called 'Magic' on the new album which is about being in love, and it's about my current girlfriend, so..."

It's not all doom and gloom?

"Exactly!"



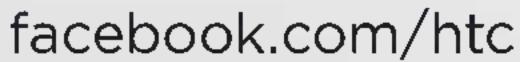






Like it. Push it.

HTC ChaCha





Pieces Of ME RACHEL ZEFFIRA CAT'S EYES

The gothic diva reveals a hidden passion for mafia movies and a love/hate relationship with Metallica and The Muppets

My first album 'THE MUPPETS CHRISTMAS **ALBUM'**

"The first album I can remember would be 'The Muppets' Christmas Album', which I hated, except for the solos that Beaker sang. I kept rewinding those parts. That's my first memory of having an album. That wasn't what got me into music though, honestly!"

My first gig MĚŤALLIČA

"The first gig I ever saw was a complete disaster because I grew up in a tiny town where there were no gigs except for school nativity plays. Someone heard that Metallica were playing in Vancouver. We planned a road trip to go and see them. It was a 10-hour drive and about two hours in we hit a deer and totalled the car. We spent most of the night waiting for road assistance and only made the last two seconds of the gig! Then we drove home and all got grounded."

The first song I fell in love with 'THE DYING SWAN' BY CHARLES-CAMILLE SAINT-SAENS

"It's a classical piece and I was obsessed with it when I was little. I still like it today. I thought it was the saddest, most beautiful piece of music I ever heard. That's my earliest memory of loving a piece of music."

My favourite lyric 'A DAY IN THE LIFE' BY THE **BEATLES**

"Definitely just that first line, "I read the news today, oh boy'. It makes me want to know what the next line is going to be."

The book that changed me **MIDDLESEX BY JEFFREY EUGENIDES**

"It took me ages to get round to reading it because it's very thick, but when I did it blew me away. It's a book that has a range of emotions and manages to make history interesting, which is kind of difficult for me. I've never felt more compassion for a character in a book than I did with that one."

My favourite piece of art INDIAN CHURCH BY EMILY CARR

"My favourite artist is Emily Carr, probably Canada's most famous painter. She paints a lot of forests and I guess her paintings make me want to go back to Canada. She does a lot of indigenous stuff as well. Indian Church is the painting where I discovered her."

My favourite film THE GODFATHER PART II

"I change this all the time. The film I feel comfortable saying because I've seen it so



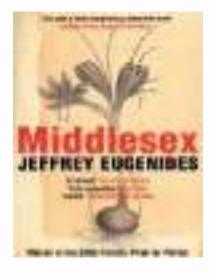
many times is The Godfather, particularly the second part. Hike everything about it, especially the soundtrack. The composer is one of my heroes and the acting is great."

My favourite place STROMBOLI

"It's a little volcanic island in Italy. It's really cool. It has an active volcano and you can actually see the lava flying out into the ocean. Only about 300 people live there but it still has the best restaurant I've ever been to. I always feel really happy when I'm in Italy but Stromboli is just a really magical place."

Right now I'm loving **ANNA CALVI**

"I saw her recently and I think she's great. She's a really gifted performer and she commands the stage. But as far as listening, I discovered 'Ladies And Gentlemen We Are Floating In Space' very late, so that's what I can't stop playing right now."







Clockwise from main: Rachel practises her mysterious Corleone stare; formative influence The Muppets; 'Sgt. Pepper's...'; Saint-Saëns' The Dying Swan ballet; Anna Calvi experiencing lipstick malfunction; Metallica's dark lord James Hetfield; The Godfather Part II; and Jeffrey Eugenides' inspiring Middlesex









PETER ROBINSON US

PINK EYES

The Fucked Up frontman on eating healthy, rock operas and being unnecessarily bleak



 $\mathcal{F}YI$

- That right there is the nicest man in pop
- Could do without some of the shouting though, obviously
- Giant White Egg is a better pop star name than Pink Eyes

Hello, Damian.

"Hey!!!! (sounding improbably excited)
How's it going? I'm just working on
questions for My Morning Jacket!"

That's living the dream right there.

"I've got to go interview them for my day job - I host a TV show in Canada called *The Wedge*!"

It must be a bit odd doing interviews like this when you know how they work.

"Well, I know how they don't work — that's where I come in! I spend my days writing questions for bands and my nights answering them. One day I'm going to get away from the triviality! (laughs)"

I hope you're not suggesting this conversation will be anything other than deeply significant.

"I mean trivial in a very complimentary way, of course. As much as musicians like to think they might change the world, let's be honest, if The Beatles didn't do it, what chance do the rest of us stand? Even My Morning Jacket."

What diet tips do you have for readers hoping to get your figure?

"(Laughs) It's funny actually, I've had a mysterious ailment where I've been feeling sick to my stomach the whole time and people have been telling me I look so healthy. I can assure you I felt a lot healthier when I was 20lb heavier. Traditionally, though, the diet for staying in shape is to start a tour promising yourself it will be different from all other tours, you'll only drink water and juices, and of course within two days you're eating down a double-whatever at the nearest fast food establishment. Also I'll be full but we need to stop for gas, and then as if in some weird haze I'll reappear in the van having spent my day's money on chips, soda and candy."

Let's talk beards.

"I accidentally shaved mme off, actually. I've only done it twice – the first time was the day before our *NME* cover shoot. Talk about bittersweet – I was on the cover of *NME* but I looked hideous and beardless. The second time, more recently, I was trimming my beard before an awards show, had it on the wrong setting and cut a hole in it. Then I tried to even it up, and the next thing I knew it was all off. I had it down to a goatee at one point. Now there's a bunch of photos of



me with people like Drake, and I just look like a giant white egg."

In other news you seem – somehow – to have got away with releasing a rock opera...

"Yes! Well, for now. That's one of the worst things about music — you don't know how things are going to be looked back on 10 years down the line. People might now be saying, 'They pulled it off!' but in a few years' time when the dust has settled they'll be like, 'What were we thinking? This is terrible!' This could be the one that destroys our legacy. I'm constantly waiting for the bad to come. Which is a bit bleak."

Life is full of horrible bleakness. But getting back to the rock opera aspect...

"Because that's horrible too? (laughs)"

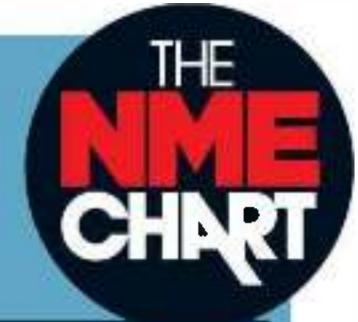
Not my words, Damian. But let's be honest, there's quite a lot of noise and shouting. "It's very noisy, yes."

Do you have any other awful ideas you intend to get away with?

"Our current terrible-on-paper idea is trying to follow this up. You can't really just go back to a bunch of songs on a single record after this. People are expecting the next thing to be not bigger, but something similar. Reducing my role and getting someone else in to do vocals is one of the options. I love this section of *NME*, by the way. But I'm turning out to be such a bummer, everyone else is so awesomely light and I'm bleak, dark..."

It'll all come out in the edit, I'll just put '(laughs)' in a lot. "(Laughs)"

THS WEEK'S TOP 20



1 20 GOOD FOR NOTHING

2 13 WELCOME HOME

3 10 BED OF NAILS

4 16 WALK!

5 36 'BON'T STOP (COLOR ON THE WALLS)'

6 8 COLDPLAY

7 2 FAR NEARER

8 14 SWITCHBLADE SMILES

9 25 CALGARY

10 6 BERLIAMIN FRANCIS LEFTWICH

11 12 TOM VEK

12 38 YOU ARE A TOURIST

13 33 'INHALEE'

14 3 BEN HOWARD

15 34 BRICK BY BRICK!

16 17 THE KOOKS

17 1 THE JOY FORMIDABLE AND ADDRESS APPRICATE ADDRESS APPRICAT

18 5 THE A TEAM

19 28 'EVERY TEAROROP IS A WATERFALL'

20 7 THE HORRORS

Hard-Fl are hard to best this week



Hear the chart rundown first every Monday at 7pm on NME Radio NME.COM/RADIO



Watch the Top 10 video chart countdown every weekday on NMETV SKY CHANNEL 382 FREESAT CHANNEL 516



Listen to the Top 40 and learn more about each artist online 7PM EVERY MONDAY AT WWW.MMILCOM/ CHART



The NME Chart is compiled each week by NME Radio and is based on how muny times each track has been played on the station over the previous seven days.

RADAR

FUTURE STARS, BREAKING SCENES, NEW SOUNDS...

Edited by Matt Wilkinson



Lo-fi lullabies and tall tales from the oddest gang in Austin, Texas

f you're after a straight answer, Love Inks' singer Sherry LeBlanc is not the person to question. Ask her about her wildest times on the road, and she'll tell you how she nearly decapitated a cyclist in New Orleans ("I accidentally opened my door as he was pedalling by and totally wiped him out. Luckily he just cracked a thumbnail"). Ask her what Love Inks' most ubiquitous track, the seductive 'Black Eye', is about and she'll tell you a story about a member of fellow Austin-dwellers Harlem getting a shiner and ending up on the front page of the local paper. Then she'll tell you it's not really about that at all ("I got my facts all mixed up. It's a pretty good one though, right?") And ask her about upcoming single 'Rock On' - a scratchy, bass-heavy cover of pube-haired dreamboat David Essex's 1973 hit – and she'ff yelp, "David Essex was such a babe back in the day!"

Not that Sherry's in the market for an aging sugar daddy: she and Love Inks bassist Kevin Dehan are married. If that's not cosy enough, guitarist Adam Linnell and Kevin have been bezzie mates since they were teenagers. "I'm not sure how people imagine it," says Sherry. "But there's not a lot of lovey stuff going on with us on the road."

The romance, it seems, was saved for the record. 'ESP' – recorded on a battered old eight-track and released in May via Italian label Hell, Yes – is a 10-song ode to understatement and nonchalance that drifts along blissfully yet resolutely, sounding both the epitome and antithesis of modern pop.

"We've been told we sound like the lovechild of Stevie Nicks and The xx, which is very flattering!" squeaks Sherry. "The most basic description is minimalist pop. It's bass, guitar and a drum machine being played very carefully."

So it's all good in camp Love Inks then?

"Not quite. Apparently David Essex still has a strong fan base of middle-aged women who are angry with how we've treated his song. There's been some nasty feedback on blogs from diehard fans. My mom read the comments and was really upset. Essex fans, please be nice so you don't upset my mom!" Mike Williams

NEED TO KNOW

FOR FANS OF: The xx, Beach House
NEXT GIG: They've just announced
their first ever UK tour, starting in
Bristol on September 21
BUY IT: Debut album 'ESP' is out now
BELIEVE IT OR NOT: Sherry wants
to collaborate with James Blake.
"When we got to New Orleans
yesterday we called the college
radio station and requested they
play him," she says. "Maybe he'd
like to collaborate with us? James,
are you reading?!"

The Buzz

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



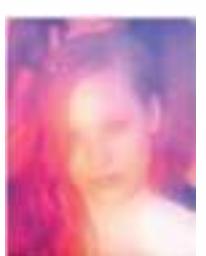
OUTFIT'S 'TWO ISLANDS'

Are Outfit the best new band in Liverpool? With nary an acoustic guitar, bowl-cut or Mersey beat in earshot, they're certainly making some of the weirdest sounds to come out of the city in a long, long time. New single 'Two Islands', which Radar noted as being "totally infectious" when the band premiered it at their super-buzzy Bombed Out Church gig a few weeks back, finally goes online this week (check it out now at NME.COM/blogs) and, if we're being totally honest, it's already edging its way into being a serious contender for catchiest song of the year. A physical release is planned for September 12 through Double Denim, and the five-piece also play Brighton's Green Door Store on August 30.



2 DEATH GRIPS

Remember Tyler, The Creator? Yeah, well, that guy's got competition. Death Grips make monstrous noise. It's hip-hop, metal, punk and nasty rebellion all force-fed through the same hellhole and verbally excreted by MC Ride - a man with a rightful claim to be in possession of the angriest flow on earth right now.



3 FRIENDS INK A DEAL

The Brooklyn five-piece have gone and done the treble: they've announced a deal with Lucky Number, recorded new single 'I'm His Girl' (out in September) and unleashed the sensual (read: erotic) video for signature song 'Friend Crush', which sees the band bathed in glitter while models snog seductively around them.



4 NEW JERSEY GOES OVERGROUND

Last month's UK tour of Big Troubles, Ducktails and Julian Lynch proved New Jersey's staple acts do still leave their own back gardens every so often. Now, Troubles have signed with Slumberland, while Real Estate (left, featuring Ducktails' Matthew Mondanile) have inked a deal with Domino.



5 ACID GLASSES' PALE GARDEN

Channelling the ultra-weirdness of Luke Steele's early output without making an unlistenable dirge (aka Luke Steele's latter output) is a difficult task to master. But Memphis-based Acid Glasses does just that, judging by the chopped-up Beatlesque schtick of dreamy single 'My Pale Garden'.





Colette Thurlow from 2:54 on ber favourite new act

"We've been

crushing on Echo

Lake for a good while. Crush led to courting, and since touring together in April, we're merrily dreamboating. My favourite song of theirs is 'Buried At Sea', from their EP 'Young Silence'. Their new single, 'Another Day', has more of an upbeat punch - it's drifter pop, with reverbromance bouncing off Linda Jarvis' melancholic 'start all over' refrain."







It's a joke as old as the hills but it's true tonight: if a bomb went off at London's Lexington during this gig, roughly 78 per cent

of the UK's music industry would be wiped out. Three quarters of the A&Rs, bloggers, labelfolk and tastemakers in attendance are here to check out headliners Unknown Mortal Orchestra and local boys Fanzine, while everyone is

glued to the stage for new Brightonbased buzzes Gross Magic. Hot on the heels of new EP 'Low', Fanzine do pointdexter-ish

guitar fetishism like

Yuck at their most cloyingly tuneful while Gross Magic have lysergic grunge-pop as their stock-in-trade, coming over all early Flaming Lips fumbling with Nirvana's back catalogue. If there's a gripe to be had it's that the band's youthful limbs have some catching up to do with the obvious songwriting smarts of frontman Sam McGarrigle, whose nervy falsetto all but steals the show. But their best stuff sounds like it was forged in the white-hot certainties of teen spirit, and that, as any budding Kurt-come-lately

will tell you, is something to hold close.

In the UK from their native New Zealand for the first time, Unknown Mortal Orchestra are reaping the benefits of a label scrum that kicked off last year after leader Ruban Nielson anonymously uploaded some tracks that wound up on the group's self-titled debut album.

tielson looks to be

feeling the heat

Tonight proves that they're a somewhat different animal in the flesh than on record, turning their joyful, magic-realist evocations of the late '60s counterculture into the kind of

There are full-blown wig outs that even Hendrix himself might have found a bit OTT

full-blown wig outs that even Hendrix himself might have turned his nose up at as being a bit OTT.

It's messy and colourful and indulgent in the best possible sense, though - with proceedings given an alluring alien glow by the shades of hip-hop and alt-rock UMO seem to intuit through their soupy stew. Bookended by the album's two finest pop moments ('Ffunny Ffrends' and the soulful, cheery 'How Can You Luv Me?'), tonight's set reveals a trio who clearly revel in taking some seriously freaky detours when the opportunity arises. Alex Denney

MARTIN CLARKE'S BASS CULTURE

The sub-scientist rounds up all that's great in grime, funky and dubstep



UK funky is awash with vocal tunes at the moment, but Matt IQ's 'Moodz' takes things a little further leftfield than most. With its subtle touches and slightly brooding, well, moodz, it certainly brings some diversity to the scene. And if Marcus Nasty is playing it, it must be heavy.

Yes, it's a fair cop: lots of the producers operating in the 'post-dubstep' 130bpm space have an unhealthy obsession with stalking the internet for R&B divas and chopping them up. NYC resident **Brenmar** is guilty as charged in this department with 'Want Me', except he totally kills it, creating the kind of explosion of light and love only really Joy O or Damu have managed in recent times.

Good dubstep producers who don't make wobbly brostep are hard to find these days, but Silkie's one of them. He's just dropped the second instalment of his 'City Limits' CDs on Mala's Deep Medi label. Standout gem is the driving but funked up 'New York City', the audio equivalent of that moment when the Manhattan skyline appears in view through the windscreen of a yellow cab from JFK airport.

If grime's going to die, it's not going to die on Logan Sama's watch, as he's steadfastly determined to keep the genre's pulse beating with this new four-track EP on his Earth616 label. The standout cut is a tie between two producers people should

MARTIN'S TOP 5

> MATT IQ 'Moodz'

BRENMAR 'Want Me'

SILKIE 'New York City'

TEDDY MUSIC 'Afghan'

TRIM 'This Ain't Me' know about: Teddy Music (formerly known as Silencer) and Darq E Freaker, who appears with Rival. If anyone's about to die around here it's going to be from shock and awe.

If grime's still going to die, I'll blame the pop sellouts, but for those who want to find an unsung underground hero instead, check for Trim. His new mix CD 'Ghost Writer v Autotune' is some of his best work, showcasing for the first time an emotive, vulnerable side as well as his usual war bars and humorous wordplay. Get into Trim now before he blows with his debut album next year.

NEXT WEEK'S COLUMNIST: Trash Talk's Lee on punk and metal 5 To SEE

This week's unmissable new music shows

UNITED FRUIT
King Tut's
Wah Wah Hut,

Glasgow, July 20

NEGATIVE PEGASUS

Green Door Store,

Brighton, July 21

VONDELPARK Shacklewell Arms, London, July 21

TOWN5Bunch Of Grapes,
Bristol, July 23

WOLF GANGBarfly, London,
July 25







VERONICA FALLS COME UP SMILING

Scots re-record debut from scratch in three days

RADAR NEWS The idea of arsing up your studio sessions so much you have to scrap your entire album is surely enough to give any band The Fear. Joe

Lean, by all accounts, has ditched about 12 versions of his debut now, and when Klaxons dicked about with their second album they lost approximately 98 per cent of their fanbase. And lo-fi Glaswegians Veronica Falls? Well, maybe they're the exception to this most unsavoury of rules...

"We first recorded the album in a proper

studio and did it
all by the book,
but it just didn't
work for us,"
explains singer
Roxanne of the
fractured sessions
that spawned their
self-titled debut,

now done and dusted and confirmed for release on October 17. So did they buckle under the pressure of having to start all over again then? Did they fuck. "It came out sounding flat and with no energy, so we just did it all again in one room in three days!" Roxanne laughs with an air of complete nonchalance.

So from an initial three weeks of intense, big-money studio action - the band were holed up in a tower (a tower!) in Yorkshire that Roxanne describes as being "like boarding school" - the four-piece simply shrugged their shoulders and went back to basics, finding a tiny, dingy recording space in Wapping, east London. According to the band, the decision did way more than simply allow them to nail an album they're happy with - it's saved Veronica Falls from languishing in obscurity.

"A lot of the songs were written when we formed, and I think the earlier songs were a bit more theatrical and evocative - we were

"The first studio we recorded in was like boarding school"

ROXANNE, VERONICA FALLS

influenced by Roky Erickson and things that are a bit far-fetched and tongue-in-cheek," Roxanne says. "But there are common themes there now - overemotional lyrics, love and unrequited love."

They may not have taken the easy route, but Veronica Falls finally seem ready to finally hit the ground running. *Lisa Wright*

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STOPFED LISTENING

PHOTOS: TOM OXLEY

In a world exclusive interview with NME, was allog to tells manish MacBain about his new solo projects, how he really feels about Liam and Beady Eye, the end of Oasis and why he can't imagine standing alone on a stadium stage 'like a jobbing fucking minstrel'

Il smiles, in good spirits, Noel Gallagher sits, cappuccino in hand, upstairs at the Electric Cinema in Portobello. Just over five minutes ago, he broke his long (as some have it, dignified) post-Oasis silence, and downstairs journalists are frantically beaming quotes from the press conference to all corners of the globe.

Of course, many of them concern his brother and his now-very much-former band. But the fact that his arrival onstage was immediately preceded by surprise news of not one but two ready-for-release solo albums means that there was a lot less mudslinging than anyone might otherwise have expected. He may have broken the ice with a tense "Let battle commence!", but the truth is that Noel Gallagher's first solo encounter with the media was far from all-out warfare.

His verdict? "I thought it'd be a bit more of a bloodbath. I thought it was a bit tame, actually. After two minutes, when the first question was about Beady Eye I was like, 'Right then, here we go'. But it was kind of alright. Not what I expected."

In this respect, Noel Gallagher's reappearance in the public eye could hardly be any more different to Liam's. Mainly because... well, his younger brother never left it. Immediately following the Oasis break up, Liam launched himself full pelt into a succession of interviews, ostensibly to promote his then-justestablished Pretty Green clothing label. Yet while these conversations may have started off being about parkas, being the great ball of uncontrollable fire and passion that Liam is, they often ended up also being about Oasis, or Noel, or the band he, Andy, Gem and Chris were putting together, **APPROACH BEING AS** with the latter excerpts inevitably ending up as the headlines. The effect **BIG AS OASIS WERE.** was that Beady Eye - before they or anyone else even knew they were going to be called Beady Eye, even - endured a

very public gestation. More interviews to promote 'Different Gear, Still Speeding' followed, meaning Noel now finds himself back in front of a Dictaphone with the public's appetite for information as to what happened with the break-up almost satiated (one tabloid journo blows his big question by asking Noel why 'electric kettle' is listed as an instrument on the

press sheet. Noel, laughing, replies that he's off to buy a new one later). And reintroducing himself via a press conference means his take on events is now immortalised on YouTube, just in case any future interviewers missed out.

"I thought, if I say it once, it's out there and I don't have to talk about it again," he agrees.

"I WON'T

IN ANY WAY

NEVER"

"Going all round the world, you've got to say it constantly, and I don't have to say it anymore. I've given... well, I won't say I've given my version of events – I've told the truth about what happened. We can all move on now So that was the main purpose. It was to announce the two records, yeah, but it wasn't to say, 'Ta-dah! I'm back!' I just don't wanna keep going over Paris a thousand

times, because it's fucking boring. So it was, 'Let's get it out the way."

Which is not to say that there aren't questions that need to be answered. And so, following a cursory diss of the White Denim album ("Loads of people have been saying, 'Oh, you've gotta get on this!' But no, sorry. Rubbish"), it's time to begin.

Two of the songs on your new album, 'I Wanna Live In A Dream (In My Record Machine)' and 'Stop The Clocks', you have previously said were going to be on the last Oasis album but weren't because, during the sessions in LA, "it came time for Liam to do the vocals, and he'd fucked off to London to get married, without telling anyone." He, however, insists that you have been holding back the better songs for your solo record. "Well, Liam talks a lot, doesn't he? Ask Andy and Gem, is what I'd say to you. Unfortunately for Liam, he's a born liar. Those songs have been recorded on two separate occasions, for two different albums, and vocals were never completed. I've re-recorded them in a different key, to suit my voice. They're the two most Oasis sounding songs on the album. But whatever he says is bullshit."

You've also spoken in the past about Beady Eye's debut single 'The Roller', which was demoed around the time of 'Heathen Chemistry'.

"Yeah, I remember playing drums on a version of The Roller'. I've always liked that song. So there's a version of that with me on it somewhere in the vaults. 'The Morning Son' has been around for the best part of five years. I'd heard a few of those tunes [on 'Different Gear, Still Speeding'] before."

How many of them?

"I'd say whatever songs are on there, I'd say half I recognise the titles of."

You previously described 'The Roller' as "a Number One single". So why wasn't it, or any of the other now-Beady Eye songs, ever on an Oasis album?

"Millionaire' was gonna be on the last record, but I just cringed at the line, 'You've just got to know yourself'. I was like, 'Noooooo, not fucking having that.' I thought it sounded like The Charlatans. 'The Roller', yeah, I always thought was gonna be a fucking mega, mega hit for Oasis, but it never got past the demo stage."

So even if, as you said downstairs, you haven't listened to the Beady Eye album, you're still aware of a lot of the songs.

"Oh yeah, yeah, yeah. Plus I've seen them on Jools and Live From Abbey Road."

So if they're on the TV you won't switch it off? "No! I'm still in touch with Gem and Chris Sharrock. I've been out for a drink with Chris since. They're my mates. I hope they're happy doing what they're doing."

What about Andy Bell? He seems to be conspicuously absent whenever you list the non-Liam members of Oasis you're on good terms with.

"Well, he sat in the fucking room in Paris that night, didn't say a fucking word. I was like, 'You know what? I haven't got time for people like that.' I've got nothing against him, he's a fucking lovely guy, and great to be in a band with, but really, when it came down to it, he didn't chirp up. I'm like, 'Fucking hell, you sit there saying nothing while the band implodes around you.' But good luck to em all, y'know? Seriously. Good luck to 'em."

Do you really mean that? One imagines you might have felt a certain sense of glee, seeing the last single go in at Number 71.

"D'you know what? To be quite honest, it was a bit of a wake-up call. 'Cos I was like, right, well, fucking hell, maybe that's what's out there for me, d'you know what I mean? So when 'The Roller' went in at 30 or whatever..."

Thirty-one, to be exact.

"...I mean, you know, a lot of people were like, 'Fucking hell, I bet you're happy with that! And I was like, not



"THIS

STAGE LEFT, BACKING

who puts my record out has got some fucking work to do! I was a bit like, "Wow!""

A lot of people seemed a bit shocked, them included. Liam called it a "reality check".

"But I dunno whether that's the state of the singles chart or what. I don't know what any of their singles sold. I didn't even know what the last single was."

THAT ROLE" Doesn't it suggest that it's time for a different approach? Albeit reluctantly, Beady Eye went for a free download with 'Bring The Light', which had a strong impact. You've always been quite vocal about how music shouldn't be given away for free. But is it time for a change?

"No, no. No free downloads. I value my music. I don't sit in a studio, and fucking make it up as I go along, and go, 'This one's free, then.' I think if you buy it, you as

Kasabian for example, but it's not something I would even consider. I never considered it in Oasis, and I'd never consider it now."

How did you deal with the You Me At Six guy tweeting about the album?

"It's fucking typical. At [LA studio] **VOCALS. I'D PERFECTED** Sunset Sound, you walk through the gate and there's three studios, and a communal courtyard where you can have a cigarette. And I pressed the buzzer. walked through the gate, and I immediately

clocked, from the way they were dressed, that they were English. So I was in the studio, never thought anything of it, and I was having a cigarette and they were having a barbecue. I never spoke a word to them, they never spoke a word to me. I never heard their name, I never heard anything, and the next thing it all exploded and I was just like... well, I'm amazed it took that long to



get out there, but it's like, 'You know what? Mind your own fucking business."

But you didn't confront him about it?

"I mean I didn't get... Well, they were there for a few days, but I just wasn't that arsed about it, to be honest. That's just the thing about Twitter, innit? 'Wooo, fucking hell, I've just seen Terence Stamp in Waitrose."

t's true, this is one of the things about Twitter, but it does have other uses. Just ask Liam Gallagher, who uses his account as "a weapon", the thinking being that "instead of waiting six months to do an interview to put people in their place you do it on Twitter." This is a tactic he puts in to practice soon after his brother's press conference, letting the world know his thoughts on the matter, using just seven of his allotted 140 characters. His succinct tweet reads: "SHITBAG".

This is not, by some stretch, the first time Liam has stuck it to Noel online. But then Noel, via his Oasisinet. com tour diary (which also won him a Shockwaves NME Award for Best Blog in 2009), has also stuck it to Liam Witness, back in 2009, his musings after Oasis' last London gig: "Well, that gig at the Roundhouse was, erm, very odd. What'siz'name exploded with pretend rage the

minute he walked on. Strange cat. Probably on his man period. Saying that, it was a full moon'n'all. Didn't notice him getting any more hairy though." This garnered a response the next day: "Regarding shortarse's comments on my behaviour at the roundhouse - pretend rage? It's called rock and roll darling, you wanna try it some time!"

Point being: while the rot in Oasis may have started as Noel said in the press conference - with Liam wanting to advertise Pretty Green in the Oasis tour programme (though that's been dismissed as a lie by Liam) and ended with that fight in Paris, surely all that online slanging brought it to a head in some way? When Noel walked off the European tour in May 2000, at least he and his brother did have to wait, as Liam has it above, "six months to do an interview to put people in their place". But from 2009 onwards? They were both able to do it as quickly and as often as they saw fit.

Do you think social media played a role in the demise of Oasis? Liam was tweeting about you, you were giving him stick on your tour diary, and you were reading each other's posts.

"Oh, I never read his. At that point, I didn't even have a computer. I never even read mine, I just sent 'em in and that was it."

Meet the four musicians who make up Noel G's solo band

promote the excellent debut album by his band, Liverpool's The Sand Band, Has also played guitar for The Coral (when Bill Ryder-Jones left mid-tour) and some of Richard Ashcroft's solo stuff.

MIKEY ROWE KEYBOARDS



In the meeting with the press, **Noel said**

Mikey "played with Oasis on the 'Be Here Now' tour", but in fact his live appearances stretch a little further back, and include **Maine Road and** Knebworth, where he played harmonica (he gets a "shout out" from Noel on the ...There And Then DVD). Record-wise,

he's also appeared on both 'Be Here Now' and 'Heathen

RUSSELL PRITCHARD



Former Zuton who Noel says "just

It was a pretty good turnout at

called me up one afternoon and said, 'Have you got a bass player?" The last to join the new band.

JEREMY STACEY DRUMS



Twin brother of longtime Noel

associate Paul 'Strangeboy' Stacey (who has contributed to Oasis records in a variety of guises). The pair were in a '90s band together called The Lemon Trees, which also featured **Guy Chambers who** went on to co-write all Robbie Williams' big breakthrough hits.



Well, he was certainly reading yours. He was responding directly to them.

"Look, Liam is surrounded by people who are, at best, Machiavellian. And you read stories about his security guard allegedly sending two bullets in a fucking envelope to somebody, and it's like, 'You know what? You can have that, take that, and go away.' I don't want to be around that shit."

But you can see that it was winding him up?

"I was asked to do a tour blog by the people at Big Brother, and I did it. I don't know whether winning a fucking NME Award for it did his fucking head in – I don't know (laughs)! It seemed to escalate after that. I wasn't that arsed about it, I never read it. I know he was having a pop, but I never really slagged him off."

You said at the press conference that you "regret walking out", and that you "may never have split up". Meanwhile, Liam said recently: "Oasis was done. Even a blind man could see it. It was: new record, do the videos, big tour, have a fight. I'm glad that routine has come to an end."

"Well, Laam's said a lot of things: how touring with Oasis made him want to vomit Fucking, 'It's a big circus, blah, blah, blah', and I was just like, 'Really? First time I've heard that."

So was there was still some road to be travelled with Oasis? "You mean musically?"

Well, yeah.

"I think people had stopped listening.

People kept coming to the gigs, but people had stopped listening. It's like, if I was sat here

today, doing a press conference for a new Oasis album... well, I wouldn't be doing a press conference, would I? It'd be like, 'Oh, fucking hell, Oasis have got a new album out, so what?' That's just the way it is when you go on for so long. Does anybody care about a new Rolling Stones album? They go and see 'em, don't they?"

So that's the stage you felt you were at with 'Dig Out Your Soul'?

"Well, the *kids* hadn't stopped listening. I guess the press stopped listening. But I never felt that we were at the end. Because half of this stuff, the High Flying Birds album, was written and demoed before that, so some of it was gonna seep in there at some point. But it's all kind of in hindsight now, unit? I mean, I didn't think any of this stuff at the time at all."

The future, then: this time next year, what size venues do you want to play? Wembley Stadium? Are you aiming for the same levels as Oasis?

"I don't see me ever being able to stand on a stage in a stadium, like a jobbing tucling minstrel with an acoustic guitar, and pull it off for an hour and a half. I just don't

AUGUST 29, 2009
Releases a statement via
Oasisinet.com explaining
why he left Oasis

SEPTEMBER 11, 2009

Amorphous Androgynous gig at Matter, London set to feature an appearance from Noel cancelled FEBRUARY 16, 2010
Liam picks up Oasis' Brit
award for 'Best Album
Of The Last 30 Years' for
'...Morning Glory'. Noel
begins solo record

MARCH 25/26, 2010
Plays two post-Oasis solo shows at the Albert Hall for the Teenage Cancer Trust, accompanied on guitar by Gem

APRIL 21, 2010
Appears onstage
with Paul Weller
at the Garage in
London



• TIME FOR CHANGE The highs and lows of Noel's career after Oasis

2012

As-yet-unnamed album in collaboration with Amorphous Androgynous set to come out OCTOBER 23, 2011
First solo tour set to kick
off in Dublin

OCTOBER 17, 2011 'Noel Gallagher's High Flying Birds' album

scheduled for release

JULY 7, 2011
Holds press conference at
Electric Cinema in Notting
Hill, London, at which he
announces details of two

solo albums

MAY 7, 2011
Cameraman Nito Serna
tweets that he's doing a
video for Noel out at the
Club Ed film set in LA.
Tweet swiftly removed

MARCH 24, 2011
From Sunset Sound studio
in LA, You Me At Six's Josh
Francheschi tweets about
Noel "blasting new tunes
in the studio next door"

think I've got that in me. Bands have got more power than fucking jobbing songwriters. Who was the last solo artist to play Wembley Stadium? George Michael?"

Macca could probably do it.

"But then he was in The Beatl. well, I suppose I was in Oasis! I dunno. He's been a frontman all his life. I've not. I don't see me ever playing stadiums. I don't think the demand will be there. I could probably do an arena in Manchester. Probably. But I dunno, I'm just gonna see where it goes. It's a nice position to be in, and I've not been in this position since 'Definitely Maybe', where it's just like, 'We'll put this album out, don't know what's going to happen.' Whereas in Oasis, you know what's going to happen. And that's great, but anything is possible and I'm not setting any limits on it. But I can safely say: I won't be in any way approaching being as big as Oasis were. Never."

You seem a reluctant frontman, but a willing solo artist. Is that fair?

"Well, I really was excited by the idea of doing a side project in between Oasis stuff, because then it's not really real, you know what I mean? But look, I'm not here to go. 'I uck you, I'm gonna be bigger than Cliff fucking Richard' or whatever. This is all new for me. Like I said [in the press conference], I've done solo gigs before, but I've been sat on a stool, with a guitar, for charity. Symbolically, that is different. To now go out on a stage, with new songs, and try and - for want of a better term – sell them to people, is a pain in the arse for me! I shouldn't be in this fucking position. This is not me at all. I was the guy, stage left, doing the backing vocals, playing the electric guitar, and that's me. I'd perfected that role. And now I've gotta go and do something else. But I'm not. . You know.. I'll give it the best fucking shot I can."

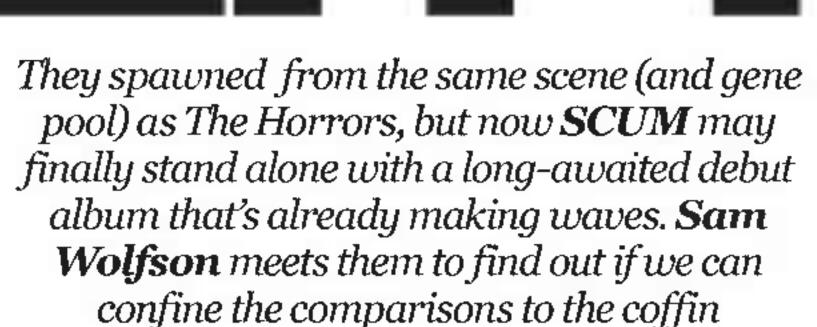
nd with that, now very much back, Noel Gallagher departs. There are photos to be done, there's a single contirmed just as the internet forecast as 'The Death Ot You And Me', with B-side 'The Good Rebel' another song once in contention for Oasis - and of course then all tile to be bought. There are rehearsal viriathen w band, too, given that the solo gigs kick oft in Dublin on October 23. Gigs at which the challenge is the reverse of the one that faced Beady Eye. Even if fans hate his new album – they won't, but – he still has all those giant, joyous curtain calls. All he's now got to do is front it out centre stage every night, for an hour and a half.

Oh yeah, and this just in from you-know-who, at T In The Parl, "I'm quite prepared to go head to toe verbally, physically, musically, mentally with Noel Gallagher. We've heard our new tunes and they're big, so bring it on."

As ever, stay tuned...







PHOTOS: DAVID EDWARDS

"THE ALBUM HAS

EXTREME EUPHORIA"

SAM KILCOYNE

o-one wants to be in a little brother band," says SCUM's lead singer Tom Cohen as we sip pints in an old man's pub in east London. 'I mean, we all remember Milburn." He spits out the name of Arctic Monkeys' all-but forgotten Mini-Mes as if they were a regrettable ex girlfriend. "It's like we can't do anything to get away from it," keyboardist Sam Kilcoyne moans. "It always comes back to The Horrors..."

SCUM's line up includes Huw Webb, younger brother of Rhys from The Horrors, who was himself a member of SCUM in their earliest days. It's not just bloodlines that led to them being labelled by some as the "mini Horrors"

- it's the postcode, the black clothing and an ear for the moody and dark. But early le tens to the band's debut album - due out in September and the reason we're talking to them today -

suggest it will unravel to exceed every expectation, and could see them slice the umbilical cord tying them to their brothers in noir. It's a record that runs a line between what Sam describes as "bleak isolation and extreme cuphoria". Most remarkable is that among its beautiful wasteland are real songs with choruses and drum patterns like relics of '80s indie pop It's pretty damn exciting.

hen they first appeared almost four years ago, SCUM were thrust into the moonlight by a press hungry for a goth scene to provide charcoal respite from new rave's fluoro colours. Both they and The Horrors seemed apt candidates: black-clad and making a '60s-influenced racket that tocused on distortion and vintage synths. But both bands faced

accusations of being style-over-substance hipsters who spent more time posing in the back streets of Whitechapel than they did writing decent songs.

Then The Horrors made 'Primary Colours' and their crimes against hairspray were forgiven. SCUM, however, disappeared, lost in the annals of a goth revival that never happened.

"That's just the half of the story," argues Tom. "We could have gone, 'Quick, let' go la n ti Camden, whack on some make-up and make something unrecoupable" but we held back. We knew that we had the potential to make the record that we've made now."

The journey to that record's completion began when, setting their hype machine to malfunction, SCUM spent a year in

hiding. They stopped trying to "just make a loud noise all the time", and fell back **BLEAK ISOLATION AND** in love with melody, listening to film scores and hunting out the darkness in obscure folk and country records.

> When they were ready they ran away from the city altogether, to a barn-cumstudio in the middle of the British countryside. They had no car, it was a half-hour walk to the nearest post office and there wasn't even a CD player. Surely for a band used to spending every night at east London dive bars it was a fate worth than death?

"It was the best time of my life!" shrieks drummer Melissa Rigby. "We'd play music all night vith the doors open because there was no one around. When we needed to crash, there were some futons on the floor. It was the first time that we'd really come together as a band."

So, expectation-confounding album in the bag, are SCUM finally ready to shake off the shadow of The Horrors and start making headlines because of the music? If only it was that simple.





ust as SCUM were starting to step out on their own, Tom did the one thing they tell you not to do at the Hos ton Finishing School Of Middling Indie Fame, he started dating Peaches Geldof Now if you Google the band already difficult because of right-wing tirades and football violence - the results are littered with showbiz stories about Peaches' rock'n'roll boyf.

Tom brushes off claims his personal life affects perceptions of the band. But, after he's gone, there's an uncomfortable silence when we ask the rest of the band. "It's his own business," offers synth player Brad Baker. "The people who are writing about it, who are they to comment on our band? We're not making music for them." Huw sounds less certain: "We supported The Kills and you weren't allowed to walk in the corridors when Kate Moss is around. It's a similar thing, I guess it's always there."

We break off the conversation to head to the 1234 Festival in Shoreditch, which is put on by their manager Sean McLusky Protected by a moat of fixie bikes channed to a fence, this indie paddock is a chance for Shoreditch musos to drink pear cider, watch their mate 'bands and post-ironically go on the dodgems. Peaches is there in the VIP area in a strapless something and band members keep disappearing to play in various side projects.

So it seems SCUM haven't escaped east London's clutches just yet. Their riposte is that the album will stand up in 20 years, "when no-one will care who we were mates with". In the meantime they have to persuade people to look behind the haircuts and listen to it in the first place.

Sam's ready to come out fighting. "What gives people the right to judge us on image? To say, 'I've not listened to your album but I've seen you live. You were really dark 'I uck off. We're not trying to appeal to you. We're not trying to be sceney."

Tom nods with approval. "It's time for a band who don't believe in the sheer blindness of their success but believe in themselves, because they've done something of integrity. Not because of what they're given, but because of what they give out."

Things are never that simple, though. With every step they make from their past, someone's goth

"WHAT GIVES PEOPLE THE RIGHT TO JUDGE US ON IMAGE? FUCK OFF"

SAM KILCOYNE

claw drags them back. Now The Horrors are back with a new album that sounds a bit like SCUM's - well, similar synth sounds and nods to Echo & The Bunnymen are all it takes to fire up the comparisons "It's so unfair," complains Melissa. "We wrote our album this time last year. Now we're going to get compared to theirs even though we hadn't even heard it when we brought out ours."

Torn between wanting to break free from their big brothers and wanting to stay mates with a band he loves, Tom tries to argue it both ways one last time. "They're a fantastic band. So are we. That's great. Maybe we'll get more [fantastic bands]. Then we can have a great generation of British music and everyone else can fuck off" Sounds good to us.



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PHOTOS: TOM OXLEY

The troubadour stands accused of being too political, too posh and too populist. He's survived the haters to invade the charts with his new album – but can he withstand Gavin Hay cross-examination?

lissfields Festival. A field, near
Winchester. While Delays are lugging
their gear offstage after a set marred by
delays of a technical nature, Frank
Turner is tramping the sizeable,
remarkably well-furnished yurt which
serves as his headliner's dressing room.

There's a log stove. A pair of leather couches. Wood floors. An already-devoured copy of *The Sunday Times*. As he paces the room, Frank is doing his vocal warm-ups, very loudly and at random intervals. One minute you're contentedly scanning the property section, the next you're treated to an ear-shredding blast of "ma-ma-MA-ma-MA-ma-aaaaaaa". It's like taking a Mongolian holiday with a Touretre's sufferer.

Here in Winchester we're not far from the streets on which he was raised. This headline slot should be a homecoming, except that Frank has never been to Blissfields, ever – strange when you consider that he has played well over 1,000 gigs in the past five years of his solo career, and many more back when he was fronting hardcore types Million Dead.

Right now Frank is ripe for a proper homecoming – a vantage point on the landscape from which he can survey how far he's come. Over four albums, progress

has come in small incremental jumps to the point where now he can look back on a Number it album with last month's 'England Keep My Bones' and a Billboard chart placing, plus selling out the cavernous Hammersmith Apollo.

"When I started doing this I had an underdog approach to myself," he explains. "Because that's what I was. But it's getting harder to sustain that in the face of reality. When I got a billboard in Camden, for

instance. That was weird..."

He's managed to sneak up on the public so far, so now is the moment to find out exactly who Frank Turner is. Whisky and tye balladeer? Anarchocrusty protest poet with ideas above his station? Posh in prole's clothing? Vanguard of the neo-atheists? All charges that have been levelled. All charges he must answer. Frank Turner, you stand accused of...

BANDWAGONEER

"I'm uncomfortable being called 'political'," he says.
But because he's eloquent, because he's quote-unquote

passionate, because he's a bit scruffy, because he has a goatee, many seem to have assumed that Frank Tumer is some sort of King Bhaes in waiting — ready with a spleen-heavy quote and a songy-wong for all your Unite Against The Cuts protest needs.

In fact, there are very few facts that tally with this.

His first record had one song about politics,

"MY

GIGS ARE

FULL OF

TAT TOOED

MEN

CRYING"

which was about how he was bored by
them. The second had one about how he
was bored by them but might be up his
own arse by saying that. The third had
one song about politics, yes, true. And
the new one has an a cappella song
about property rights in the truh
century, but that's about it.

"It's a very cloving sub-genre in itself,"
he says. "If you get hit with that tag, then
you're in danger of never escaping – the
obvious example being Billy Bragg, Almost all

my favourite Billy Beggg songs are not his protest ones.

"I don't want to be a go-to guy every time someone writes a feature about music and politics. I don't want to be divisive: I don't want someone to scrutinise my politics and say they can't come to one of my shows."

Verdict: Not guilty

MO-GOD-BOTHERERS

"I'm really not on a mission to destroy religion," Frank says. But a loose reading of 'Glory Hallelujah' from the new album suggests that Frank has created an anthem for those flipping the bird to religion. He seems to be in league with the loose coalition led by Richard Dawkins, Christopher Hitchens, Ricky Gervais and their associated gang of miltant atheists intent on painting the sides of our nation's buses un-Godly until everyone relents and believes wholeheartedly in no God.

With its chorus of "There is no God. So clap your hands together" and its gospel air of euphoria, 'Glory Hallelujah' was conceived, its author says, to represent what a positive thing the absence of a supreme being could be. Yet he is at pains distance himself from the Dawkins-ites.

"A lot of people want me to make it into a video with Richard Dawkins. But that's not me. I'm not gonna prepare a bunch of ambush quotes to go into a TV studio with a priest and make him feel like a dickhead. The idea of a godless universe makes me happy - it doesn't make me feel like I've won an argument, it makes me feel like we've done better and more wonderful things together." **Verdict:** Guilty. But also sort of not guilty

...BEING POSH ROCK

There is a moment in any Frank Turner interview in which you are obliged to ask him how it was at Eton with Prince William. It's not a moment he looks forward to. Famous Nice Guy and all, no matter how lightly framed, it's probably the closest he gets to ripping your face off.

"At this point," he purses his lips, "I am always tempted to ask you where you went to school and how that affected your career in journalism. I left school it years ago and I don't really think about it anymore... I got a great education. At the same time, it was a place that was quite socially difficult for me - I was on a scholarship, so I was mixing with a very different world."

If he sounds riled, it's because people still come up to him at festivals and spit at him, or abuse him more generally, because of his good fortune. "It's boring to me when people are more than happy to call me a cunt because of where I went to school."

Verdict: Nothing to feel guilty about

...BEING A FAILED ANARCHIST

In the late '90s, had you been smashing up your local McDonald's at your local May Day riots, you might've seen a young Frank Turner, clad in black trews and a black scarf across his face, creating a bit of societal breakdown.

was al walc

"When I was 16 or 17 I was an anarchist. I like to think I was black bloc [protesters who shroud their faces and wear black - Anarchist Fd]. I decided that a lot of that was bullshit. I don't think that, in all their smashing things up, anyone from the black bloc has ever improved anything. I remember two of them started going at each other because one had a Chelsea tattoo and the other had a Millwall tattoo. A part of the dream died round about then." **Verdict:** Guilty

...HAVING BETRAYED **HARDCORE**

Since they split in 2005, Frank has managed to vault the fence out of the Black Flag-influenced hardcore he played with Million Dead. Despite that community being notoriously prickly about those who step off the One True Path, he's so far avoided most of the Judas catcalls, and actually managed to hang on to a lot of his followers.

"A friend of mine mentioned she knew me to someone, and she said: 'Frank Turner - isn't that who tattoo guys listen to when they want to hold hands?" He is, to date, the only artist to headline a stage at Download and also play the Cambridge Folk Festival. "I'm a lot of heavy metal people's dirty secret. But there's a wide group of people into all this. As much as I'm proud of the music I made in Million

PUBLIC SCHOOL RCCK

Frank's not the only rocker to have attended an elite school

KING'S COLLEGE SCHOOL

Sired a string of luminaries, among them William Joyce. Rock alumnit: Marcus Muniford

ST PAUL'S SCHOOL

Where egalitarian Labour left-winger Diane Abbott chose to send her son. Rock alumnt: Marshall (Mumford & Sons)

WESTMINSTER

Nick Clegg's alma mater. Rock alumni: MacGowan, Thomas Dolby, Gavin Rossdaie, Dido, Mika

UNIVERSITY COLLEGE SCHOOL

Past pupils include four cabinet ministers, a Lord Chief Justice, a chairman of British Airways, Will Self and Hugh Dennis. Rock alumni: swathes of Yuck and **Bumbay Bicycle Club**

HIGHGATE SCHOOL

The poet Coleridge is huried in its chapel Rock alumni: Weeks (The Maccabees), Johnny Borrell, Crispian Mills (Kula Shaker), Zak

Dead, we made music for skinny, angry 18- to 25-year-olds. And that's fine. Those people are wonderful and I certainly was one of those people myself until 25. But, doing what I do now, it's a great pleasure to me to see all walks of life coming to my show. I don't want to be an elitist. I'm an unashamed populist is, I suppose, one way of putting it."

Verdict. Not guilty. Hardcore betrayed itself

...MAKING STUDENT MUSIC

Frank's second album, 'Love Ire & Song', became something of a word-ofmouth sensation among students. But is he just fodder for people who want something to put on their shelves between the Che poster and the nicked traffic cone?

"I've never analysed my demographics like that. I'm happy because a band whose stuff gets passed around has a greater shot at longevity than ones that are thrust upon the world.

"My gigs in the US are full of heavily tattooed guys in their late thirties who used to put on gigs, but are now disillusioned with the scene, and come along and sing and cry to that record." Verdict: Guilty. In the UK

brace of "ma-ma-MA-ma-MA-MA-maaaaaaaaas" later, Frank is onstage for his headline slot. He plays for an hour and a half. He sings a song about drinking in Winchester cathedral graveyard. He sings about drinking elsewhere. About the redemptive power of rock'n'roll. About the importance of believing. About the redemptive power of

believing in drinking and listening to rock'n'roll.

As he riles the crowd and turns the air blue with his between-song banter. what comes to mind is something he said about how he views himself as an entertainer more than an artist

"If gig and festival backstages replaced the word 'artist' with 'entertainer' on all of their signs, I think that would be a huge step in the right direction," he says. "Ideally, I would like to be a professional musician for the rest of my life. But the statistics are against me. That's is why I idolise Loudon Wainwright III a craftsman, who has had a lifelong career through his dedication to the craft aspects. I can see that working out." He may have arrived by stealth, but he's not going away in any hurry

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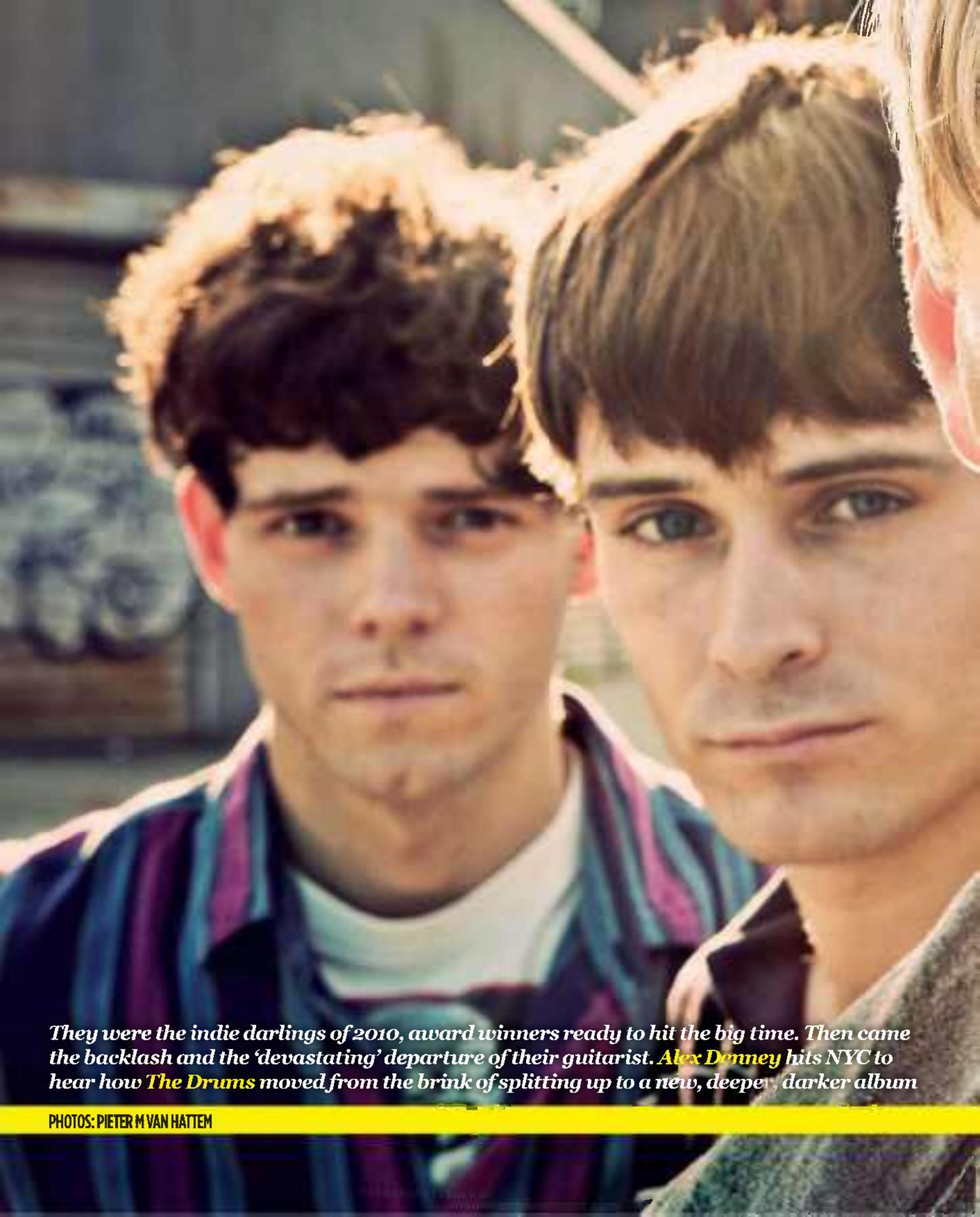


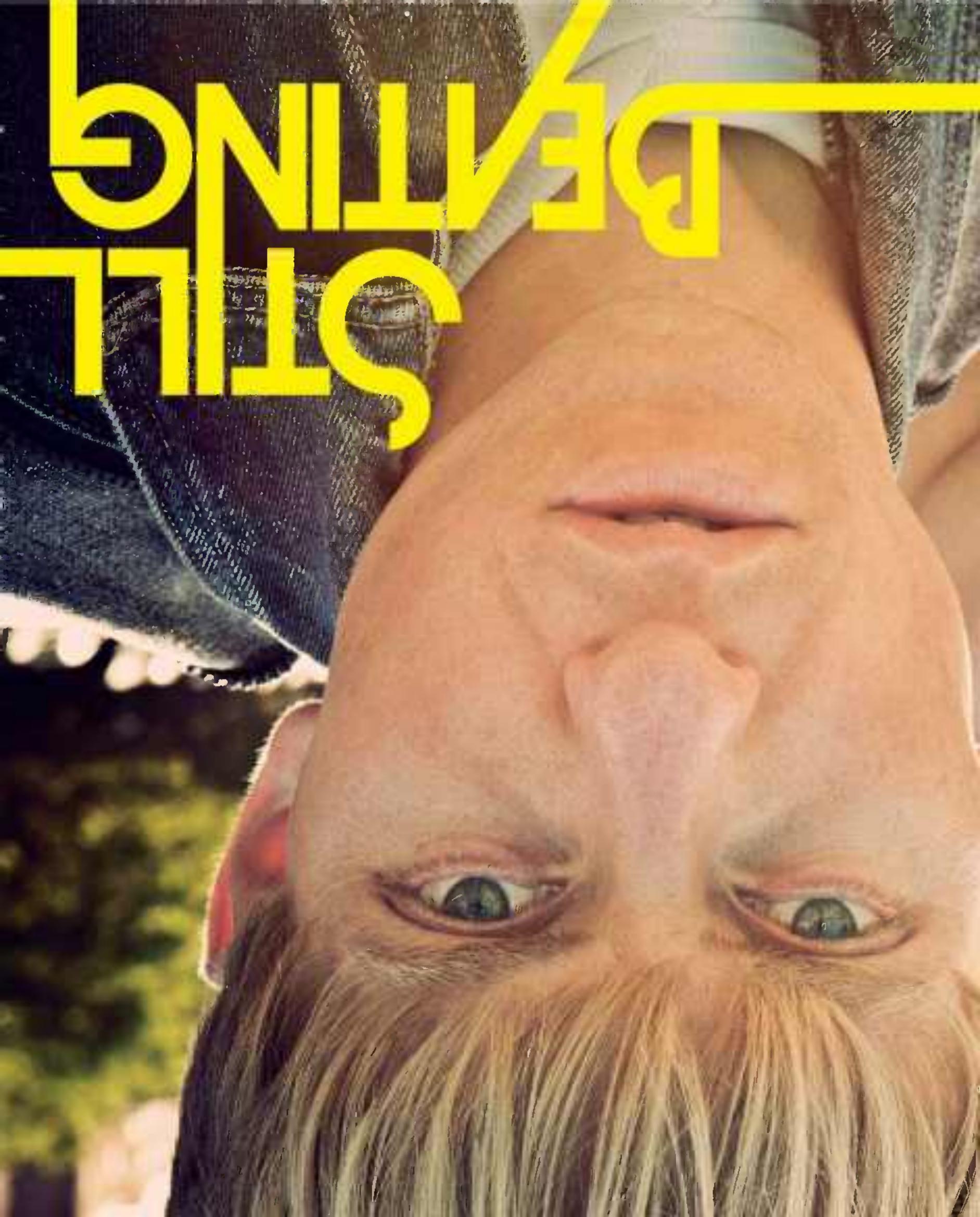
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"It's something all four of us have been working for all our lives, and we've got it now. So it's like we're married. We're ready to settle down" The Drums' Jacob Graham, February 2010

"Forget Adam because he's forgettable. He never brought anything good to this band"

> The Drums' Jonathan Pierce, October 2010

e're hunkered down in the Manhattan apartment of The Drums' Jacob Graham as the band survey the debris of the past few months' train-wreck. It's been a year since their self-titled debut saw the New Yorkers hailed as the most exciting

band to emerge in 2010, and they've thrashed out a follow-up in record time - the frenetic, happy-sad new single 'Money' should have packed its bags and taken up residence in your brain by the time you read this.

But that's not all The Drums' route from A to B has spanned whole continents of pain that took in near split re-urgent hi shood traumas and a certain departing band member. And when one of our fave bands is in trouble we're hardly going to let a trifling thing like the Atlantic come between us now, are we?

"I feel like we've been married and divorced about a dozen times," says frontman Jonathan Pierce, just about keeping his laconic cool as he squirms in his seat amid a hopeless jumble of musical brie-a-brae and esoteric literary tomes such as Alchemy & Mysticism and The Satanic Verses ("not mine," Jacob protests) littering the tables. "We're really close and it often feels like we hate each other. There's this pretty intense friction and it always seems like one extreme or the other with us."

"Even a month ago we weren't sure if we would carry on," agrees Jacob. "We spoke about [finishing the band], sure. But I think it inspires our cicativity in a way. I feel like if everything's nice all the time you'll make shitty songs. So I'm grateful for the heartbreak, I think it's responsible for so many of the songs we've made."

Later, we'll get to hear the fruits of their labour on an iPod in the apartment, with the band manager's dog, Thurston Moore, curled up next to us on the sofa. But first, a recap. The Drums didn't walk away unscathed from their internal dramas - back in September last year, they were said to be 'devastated' by guitarist Adam Kessler's decision to quit the group.

t's true I he Drums' rise was swift ("It feels like we packed five years into one" says Jonathan), but it was decisive in the way it fixed a notion about them as slightly frivolous thrill-seeking fops paving the way for a backlash (think Nicky Wire calling them "soulless").

"There's a big divide where half the people were really, really hyping us up," says drummer Connor Hanwick, "and half the people were negative towards that. But so

many things changed in a way that pulled the rug out from us, I don't think we even realised how quickly things were happening."

Kessler has since moved upstate - to puri ue a ci recr in carpentry, we're informed but no one has been in touch. In munication per se d n't m to be a priority for him NMI' own attempt to track down Kessler proves fruitless, with emails to his personal address bounced back. The band seems to have reached the begrudging acceptance stage.

"When you've built anything good with someone and suddenly they take off it's a weird thing," says





Jonathan. "But this new album would not be what it is without him. Even though he's never written a line or recorded a single note on any Drums song -just having that presence gone alters everything.

"We wrote our first song the day after he left. It was called 'What You Were'. In a weird way he inspired a few of the other early tracks, but then we lost four songs from my computer, and by the time we came to re-record we tried to recreate them in a different spirit.

There are just better subjects than

Adam Kessler."

The divorce has yielded a succession of new faces for The Drums' live set-up, including Tom Haslow (now departed) and, more recently, Violens guitarist Myles Matheny and Chris Stein, whose stint on drums has pushed Connor onto guitar duties for the time being. None have been touted as full-time members.

Also giving them a knock was the fact that 'Let's Go Surfing', their biggest hit to date, wound up giving them a bright 'n' breezy rep they were never fully comfortable with. "I still wish [that song] wasn't on the album," says Jonathan. "But it used to bother us that people thought we were this whimsical, fun band that was into surfing, whereas now I'm fond of it in a way."

The band chose to self-produce and mix the record themselves once again, laying down the majority of it in their own apartments. "There are a couple of songs that are kind of silly; just laughing at life," says Jonathan. "But other songs are much more intense. I wrote the lyrics for the first album as if I was to years younger; that's why everything translated from a teenage standpoint. But with this record it's very much now; it's what's happening in the world we live in. It's much more of a personal thing." What kind of personal things? "Dude, have you *heard* it yet?" he replies. Nope!

o we've just finished listening to the second album, 'Portamento', due out in September. As a record it runs deeper and darker than even the deepest, darkest moments on 'The Drums'. The sleeve features a young Jonathan with glowing red eyes and a wall-mounted crucifix looming in the background. It's a nice touch of gallows humour from a record that brims with confusion and barely suppressed fear -Jonathan's parents, as has already been noted, were strictly religious and his childhood was an unhappy one. To date, he's resisted elaborating on the subject.

Jonathan wraps bittersweet sentiments in the sort of easy, sympathetic verse Edwyn Collins excelled at -- and the tunes, if anything, are stronger than on the last record. 'Book Of Revelations' is a short, sharp shuffler in the classic Drums mode, all twanging guitars and steady, handclapped beats.

First single 'Money' has the headlong feel of a classic Postcard/Sarah Records

seven-inch, but elsewhere the music is more sharply melancholic than before. 'What You Were' sounds like it's dissolving in a pool of its own tears, and 'Searching For Heaven' brings the band's love for electro to the forefront with pretty, abject-sounding synth lines, and touches on Jonathan's break with religion: "I drop my hands down slowly, because what I was searching for cannot be found".

'Hard To Love' introduces squelchy, 'Rip It Up'-esque synths into the mix and has a lyric that's pure heartbreak from Jonathan: "I will never hate you, but you're hard to love".

'Portamento' is a brave and vulnerable record, and one that puts the bad business with Kessler firmly in the shade. "When you're a kid and you're just learning about the world you're born into," says Jonathan, "it's just an animal thing to look to your parents for their

take on the world, at least until a certain age. So yeah, I guess I thought I was religious, but looking back now I know it was all bullshit." And did it cause major problems with his folks when he wound up rejecting all that?

"Oh yeah," he says, arms flapping awkwardly like socks in a washing machine. "I just kind of ran away. I came to New York and forgot about all that, as kids do. I was super-alienated, but that's why I'm glad I met these two, 'cos I think we share that in a way. I think we were all outsiders.

"I wouldn't change a thing about the past, though. I don't understand how people who have these perfect, ideal upbringings make music. I always wished I could write a song about the train from Kentucky or something, but it's not so interesting to me. I'd much rather write a thousand songs about the same feeling

thing we definitely don't lack." that I can actually feel." espite Jonathan's insistence that he wouldn't alter the past, the conversation rummages about uncomfortably in a once hastily closed wound. He has no idea whether his parents will hear the new record, and one

> admirer of Sarah Palin on Facebook. "I never understood people who live their lives for anyone other than themselves," he says. "I get falling in love, and sharing your life with someone or a group of people. But I don't really understand having this affinity for your parents. Maybe it's a very real thing I'm missing out on, but I've never really searched for their approval. It's just so backwards to me, like, 'Mom and dad approve - good, I guess I'm living the life I ought to be leading'. It wasn't your decision to come out of your mother's womb, it's not like you had a handshake and then you..." Jacob interjects: "slithered out?"

sibling he's still in touch with is a vocal

"Yeah," laughs Jonathan. "...slithered out of the womb, so then you owe them something. People are always like, 'Oh, it's awful about your family' but to me it's not awful, that stuff always comes from people who've had these great situations growing up. So of course they're gonna say, 'You only have one family'. But it's weird to me, 'cos you can't regret a thing you don't have in the first place.

"That stuff will affect me to the day I die, I'm sure. But I refuse to go see a shrink or anything, 'cos I wanna keep

writing great songs. Comfort sucks out all creativity, there's nothing worse than peace of mind. At least for another few records, then...?

"You'll get fixed," laughs Jacob.

"Or maybe I'll die," he replies, groaning as he second-guesses our line of attack. "If that's the last line of the interview, I'm gonna kill someone!" Not quite, Jonathan, not quite. New York can sleep easy tonight



ON NICKY

WIRE

JONATHAN: "He's the

guy who's famous for

being annoying, right?

Have you heard the

Manies' records lately?

Ecalling The Drums

"soulless"] seems like a

pretty cheap shot to me.

We certainly don't view

what we're doing as

hokey or soulless.

Sincerity's the one

ON ADAM KESSLER

JONATHAN: "He'd say this really dumb thing. He thought it was really clever when someone did something that was against the rules that we'd set up to say, 'You really dropped your sword on that one!" [a reference to their song 'I'll Never Drop My Sword']. He did it so seriously, I just wanted to punch him in the nose."

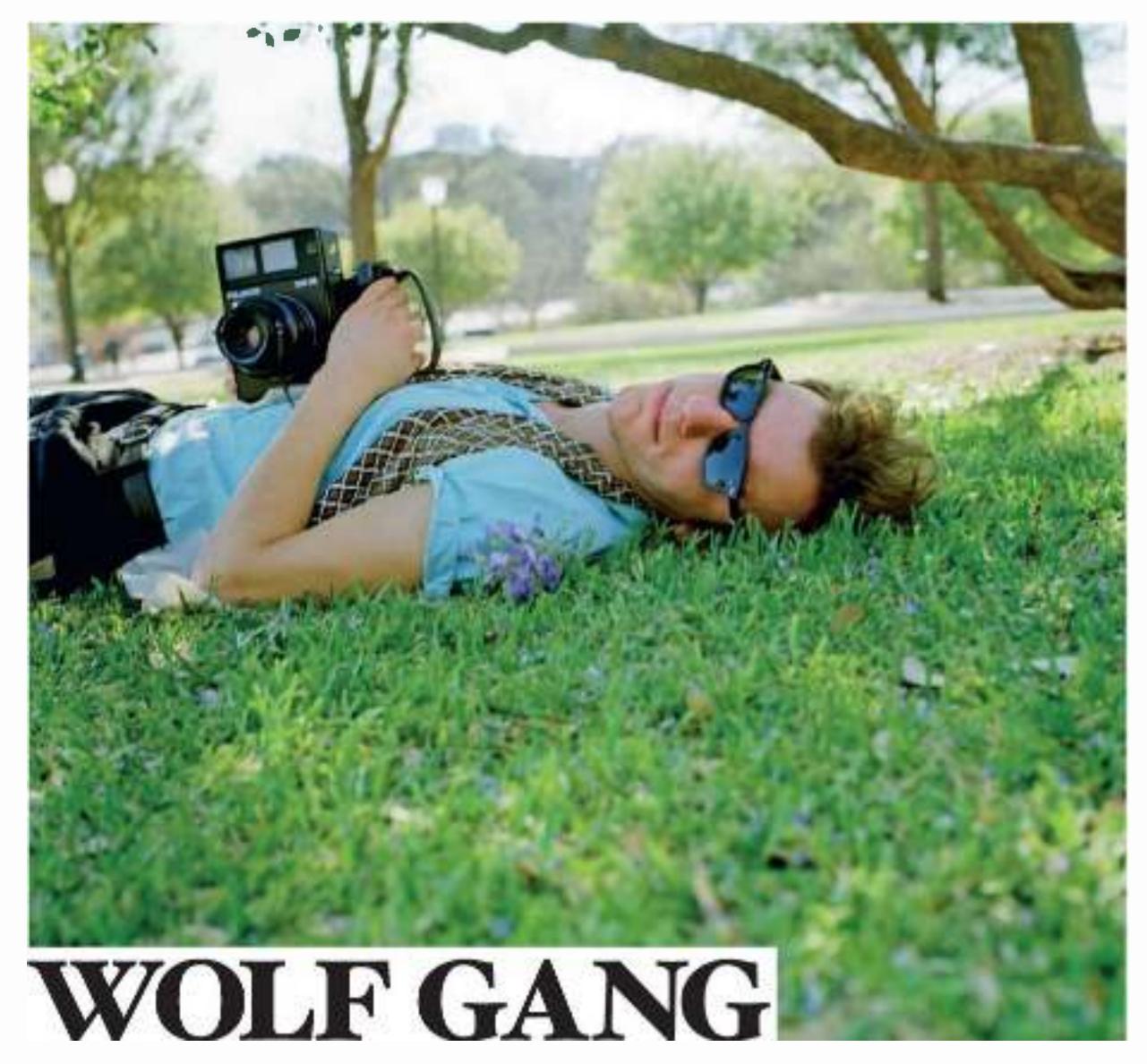
ON THE BACKLASH

JACOB: "I think what we were doing seemed ridiculous to some people because we were doing it sincerely; it's as if they couldn't handle it, almost. Maybe if we'd been winking the whole time people would have liked it more, I don't know."

REWS

AZARI & III, LMFAO, BENJAMIN FRANCIS LEFTWICH

Edited by Emily Mackay



SUEGO FAULTS ATLANTIC

Flamboyant pop peacock Max McElligott dreams up a near-perfect world on a sparkling debut album with echoes of Byrne and Bowie



topia. You can overthink it, you know. I mean, sure, draw out your nice little societal schematics, neatly allocate your resources and decide what kind of sex everyone gets to have if you must, but as far as we're concerned all you need for a perfect world is a skinny guy with a sharp suit and even sharper songs.

Named after an imaginary never-never land envisioned in a dream, the shiny little microcosm that is Londoner Max

McElligott's debut has been a long time in the nurturing and crafting, and it shows. Smoother, richer and more substantial than the skittish, David-Byrne-on-a-hot-tinroof peacock pop of 2009 single 'Pieces Of You', everything here is beautifully made, lightweight and durable. Sure, in places you can see the grain of the building materials, but scriously, check out the dovetails on this baby.

Anyway, quit yer bitchin'-if it weren't for the odd plank of Byrne and some hefty joists of Bowie, half the houses on Indie Avenue

would never get built, and not many people can hammer beautiful little follies like these out of them. Opener 'Lions In Cages' sets the tone, a flamboyantly chisclled edifice built from slabs of MGMT-ish electro-pop resting on pillars of Killers-style indie rock'n'roll. "The city joins us with hands of grace/Hands free, there are no constraints", promises McElligott, as the coltish, bone-rattling rocket of the chorus takes off.

Effortlessness is the name of the game, and from there on solid little pop gems are tossed off like they're nothing, from the sweeping, romantic vista of 'Something Unusual', McElligott pleading "Why won't you lay down your little heart for me?/We'd be something out of this world, never seen before", to the strutting, Talking Heads romp of 'Stay And Defend' with its vibrant belter of a chorus. 'The King And All Of His Men' is a high-cheekboned glammy stomp that knows ridicule is nothing to be scared of, duelling with Adam Ant on high table, while the lush, loose-hipped 'Back To Back' changes pace with a moody, heartbroken depth and a seductive three-note bass line. 'Midnight Dancers' perhaps has too much fun dressing up in Bowie's 'Hunky Dory' vibes, but its gentle, organ-tickled prettiness is lovable nonetheless, McElligott imagining sepiatinted love tableaux: "Here we go again on the cobbled streets of Paris/We'll go dancing round the square/And everyone will stop and stare at the lovers of the night".

As well as a harum-scarum momentum, the whole album, sonically midwived by Mercury Rev and Flaming Lips producer Dave Fridmann, has a seductive sense of dashing romance, leaping from cloud to cloud towards some distant glittering prize with lapels flying. The spacious title track takes a piano for a weightless walk across a sunset of reverb as McElligott sagely notes, "It's hard to draw the line when you can't see the safety net". 'Planets' closes things in grand, psychic space-odyssey fashion through clouds of reverb and chorused vocal, with the sad acknowledgement: "Suego Faults is just a dream that I'm waking up from now".

Ah, our little Fantasia is all over, and we must relucatantly return to the gram reality of Monday mornings and new Kooks albums, but it was certainly some trip. And it will be interesting to see where a talent like Wolf Gang's travels to next. Sparkling indiepop zinging with class, energy and potential? Sounds like Shangrı-La to us. Duncan Gillespie

DOWNLOAD: 'The King And All Of His Men', 'Stay And Defend', 'Back To Back'

THIS IS HARDSCORE what our numbers add up to

Not-evenfunny bad

Barely one saving grace Actively terrible

Woefully bad or lazy

Depressingly substandard

5 Dead-on average

Better than average Really

Exceptionally

Of-the-year

Of-the-decade good



AZARI & III

AZARI & III LOOSE LIPS

The best house music album of the year is, of course, gloriously uplifting – but it also has a dark side



Despite sounding like a Mayan despot and his grandson, Azari & III are actually a Toronto-based house music four-piece: two producers, Dinamo Azari and Alixander III,

joined by the demonic-sounding Fritz and thoroughly angelic Cedric on vocals. The undeniable success of their debut album stems from a fearless and energising take on the usually unfuckwithable canonical peaks of classic house music. This genre contains in its DNA the knowledge that a life spent chasing ecstatic pleasure comes at a cost and, while obviously uplifting, it is shot through with an undercurrent of either dread or melancholy. 'Reckless (With Your Love)', which has already become a world-bestriding dancefloor staple, apes not only the diva-led house of the late '80s and early '90s but also its coded warnings about AIDS, wrapped inside a pop metaphor for heartbreak.

'Indigo' is laced with chiming Italo-piano drops, suggestively squelching acid bass and the soulful glossolalia of people rapturously lost in music. Tweaking acid future-scapes are the order of the night for wild-eyed sweatbox ravers on 'Tunnel Vision', while more sofa-orientated 'dance' enthusiasts will revel in the sumptuously warm 'Change Of Heart'.

Hercules And Love Affair executed a decent reboot of the tough jacking sound of Chi Town house and Big Apple diva disco earlier this year on 'Blue Songs', but it has been blown out of the water by 'Azarı & III'. This will be the fate of any other house album measured against it in 2011. We would have liked to have heard more lead vocal from the uniquely talented Cedric, but this is a small quibble when we're talking about the soundtrack to dancing like your life depends on it in 2011. John Doran

DOWNLOAD: 'Reckless (With Your Love)', 'Indigo', 'Tunnel Vision'

BENJAMIN FRANCIS LEFTWICH

LAST SMOKE BEFORE THE SNOWSTORM

DIRTYHIT



The lost young man toting a battered guitar and a fistful of broken dreams has now become a mainstay of mainstream post-Mumford British pop

culture. Luckily, York singer-songwriter Benjamin
Francis Leftwich has more in common with the stark
confessionals of Nick Drake. The devil's in the details
here: songs that sound prosaic at first peel away to
reveal dark idiosyncrasies - take slow-spooling
album closer 'Don't Go Slow', which finds Leftwich
detailing lovers literally swallowing each other with
a twisted detachment that would put Villagers'
Conor O'Brien to shame. Katherine Rodgers
DOWNLOAD: 'Pictures'

LMFAO

SORRY FOR PARTY ROCKING INTERSCOPE



"I be up in the party, lookin' for a hottie to bone", begins the title track to this LA 'rap' duo's second album. Yet it's not the persistent and aggressive

misogyny that is the most soul-destroying thing about the record. Nor is it songs so imbecilic that if you ate a can of Alphabetti Spaghetti you could shit out more intelligent lyrics to a more pleasing tune. It's that it's all ever-so-slightly tongue-incheek, with an *Epic Movie* ability to make their parody far more revolting than the genre it's parodying. LMFAO understood the pain they would be inflicting on the world and did it anyway. That's a horrifying thought – even Lucifer had good intentions. *Sam Wolfson*

DOWNLOAD: Are you kidding me?

THE RIDER What we're playing, doing and wearing



Event
Oramics to
Electronica: Revealing
Histories of
Electronic Music
The late Daphne Oram,
co-founder of the BBC
Radiophonic Workshop
and electro pioneer,
sees her amazing
Oramics Machine go
on display for the first
time ever this week.
London Science
Museum, from July 29



Accessory
Festicals
No, not some kind of summery testicle accourrement as one NME staff member assumed; rather some empty spec frames and an array of fancy coloured, swappable lenses to rose-tint your tent floating away on a surging river of slurry. facebook.com/festicals

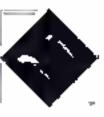


Game
Gears Of War 3
The addictive Xbox 360
saga picks up again
after the destruction of
the final human city of
Jacinto by the Locust.
Can humanity come
back from the brink?
Well, that's up to you,
isn't it? NO PRESSURE,

THIS WEEK'S SINGLES reviewed by NML's DAN MARTIN

WILD BEASTS

BED OF NAILS DOMINO



You can just about giggle at Hayden's flowery intonation (although most people do that anyway). Or you can archly question what business anyone

from the northwest has knowing somebody called 'Ophelia'. But for the most part, all you can do is wallow in the hazy euphoria of this loping, gently mechanical dreamscape and just kind of gawp.

BRITISH SEA POWER

GEORGIE RAY ROUGHTRADE



Personally I blame Arcade Fire, followed closely by the governments of the Western world, for all this doom-laden 'woe-is-the-future' rhetoric infiltrating

indie rock at the moment. But if you're going to do it, you may as well go the whole hog and be all 'won't-somebody-think-of-the-children!' to an epic piano ballad so earnest it would be considered too much for even most Broadway musicals.

FRANK OCEAN

NOVOCANE ISLAND/DEF JAM



The OFWGKTA man has already managed to provide the most interesting moment on the new Beyoncé album, Coming from the

collective's token crooner, 'Novocane' unsurprisingly doesn't go round being all 'burn the gays' but instead plays out an eerie, mellifluous and actually very addictive ode to getting wasted on medicinal narcs of a morning while having sex on a kitchen floor.

INC MILLIONAIRESS 4AD



It falls to the artists formerly known as Teen Inc to provide a more realistic soundtrack to the activities Frank details on 'Novocane'. The genre-

bending band of brothers whip up an almost offensively blissful funk pop jam, so relaxed that it sounds like the sort of thing Prince would come up with in a post-coital drugs haze. Not that we're suggesting that's the sort of thing Prince ever does.

CAT'S EYES OVER YOU POLYDOR



This is lovely, and at least one reason to legitimately hate the (also lovely) new Horrors album - it detracts the world's attention from Cat's Eyes, Faris'

side-project with classically trained spooky lady Rachel Zeffira. Chief among the many charms of 'Over You' is that it convinces you that life would just be better if lived within a girl group in the '60s.

TEETH

CARE BEAR MOSHI MOSHI



And from the sublime to the outright strange, like if Crystal Castles decided to rein it in a bit because they wanted to impress a judge on *The Voice* or

something. And from an outfit calling themselves 'Teeth' it's remarkably blunt, chunky and eventually really quite annoying. It could only be more chafing if Alice Glass herself was there, thrusting at your ankles with sandpaper.



GETTY MUSEUM, LOS ANGELES SATURDAY, JULY 9

Bethany Cosentino's band stop the traffic as they play a free show overlooking the Pacific Ocean

California Saturday afternoon, a long line of cars waits bumper-to-bumper on the 405. Some passengers leave their vehicles, opting to walk alongside the freeway to their destination, while others honk their horns mercilessly. Cataclysmic traffic on this stretch of highway between Los Angeles and the Valley is the well-trodden material of the bad comedians here in the City of Angels But tonight's vehicular nightmare was spawned by a much less likely source: Best Coast.

The breezy lo-fi rockers are playing a free early afternoon show at the Getty Museum, that expansive white marble art repository overlooking the Pacific Ocean from a cliff like a palace Frontwoman Bethany Cosentino saunters to the microphone, her grey sundress rippling in the self brace. Guitarist Bobb Bruno begins conjuring the reverbed, surty times that made Be t Coast into an international name with their debut 'Crasy Lor You'.

The band launch into the beachy Wall Of Sound anthem 'The End', but Cosentino soon begins mumbling her lyrics. "Sorry about that," she says at the end of the song. "Just had a bit of a brain lapse there." The audience, it would seem, couldn't care less about mental malfunctions as they sway along to her lyrics about young love and incurable or u hes. They clap along for the jangling pep of the album's title track and cheer for the opening riff of

'Boyfriend'. During a stripped down version of 'I Want To', Countino's voice finally hit its stride, with an emboldened power born from Best Coast's exhaustive touring schedule

With her trademark "ooobs" and pouty croons, Cosentino often has been pegged as a throwback to classic southern Californian girl bands of the '60s. But her alternation between a slight twang and subtle gristle leans much more toward not grrrls like L7 and even early Hole, with a bit of the classic country of June Carter Cash. On 'When You Wake Up', from the split single with her boyfriend Nathan Williams' band, Wavves, and new song 'Gone Again', Cosentino explores the detached vocal style of '90s grunge girls like Liz Phair, indicating a move towards classic lo-fi indic.

Summer Mood

Goodbye

Far Away

Gone Again

Boyfriend

I Want To

Our Deal

When The Sun

Don't Shine

Make You Mine

Over The Ocean

So Gone

When You

Wake Up

When I'm.

With You'

Something In

The Way

This Is Real

Each And

Every Day

"It's crazy to be here," Cosentino tells the audience, her voice bouncing off the glistening marble halls of art, in a natural slap-back echo. Best Coast's rapid ascension from Cosentino's bedroom project to front of the stoner loopypack is crazy indeed. Just a year and a half earlier, she was just another SoCal stoner hick, strumming chords in the sleepy, hipster LA enclave of hagle Rock. Today, she's inciting traffic jams. As the sun dips behind

the Pacific and the sky fades to a light pink, Best Coast churn out the final chords of the night, ending the set on top of the world. *Drew Tewksbury*

NDY STUBBS, KRISTIAN YEOMANS

ALOE BLACC/ DIONNE BROMFIELD

SOMERSET HOUSE, LONDON SUNDAY, JULY 9

It's not just young Bromfield who could learn from a virtuoso soul star in the making

On a warm night in one of the most spectacular outdoor venues in Europe, you'd be pushed to find a more perfect spot for a night of retro pop. But at this instalment of the Summer Series at Somerset House with American Express, the crowd - a mix of douchebags, faux-bohs and hipsters - seem unmoved by child soul star Dionne Bromfield. Yet when one-hrt-so-far-wonder Aloe Blacc arrives, they respond to his every jerk and jitter with singing and dancing, like properly, with legs and arms. He even parts the crowd to create a Soul Trainstyle corridor for people to show off their moves.

Why do they fall so willingly under

Blace's command? Because he displays a musicality and leadership that we've only seen in James Brown archive footage and The Blues Brothers. When Plan B does a reggae version of 'She Said' he prefaces it with a bellowed "Does anyone like reggae?" like some drunk bellend at the Stone Circle. But Blace flicks between styles and beats every second bar with such slickness that you barely notice. And when it finally arrives, 'I Need A Dollar' proves that Blacc isn't rehashing '60s soul for easy Morrisons' mum money. He seems like the first crooner since Winehouse with something of his own to contribute to the homage. Sam Wolfson



POP LEVI MOJO, LIVERPOOL

THURSDAY, JULY 7

old on, where's Pop Levi gone? That Prince-aping pop marvel responsible for the limitlessly catchy gems? What we see here is a full-on psychedelic guitar. jam with very little in the way of threeminute danceable hits. The falsetto is all but absent, the ego is mellow and the volume is high; he's one more distortion pedal away from a reinvention. Unfortunately, though, a film screened during the show, You Don't Gotta Run, makes him look like a ninny with its 'surreal' scenes and a string of images of topless women. No, it wasn't tasteful. It was shit. All can be forgiven with 'Sugar, Assault Me Now' though, as always. Mike Doherty

BRAIDS

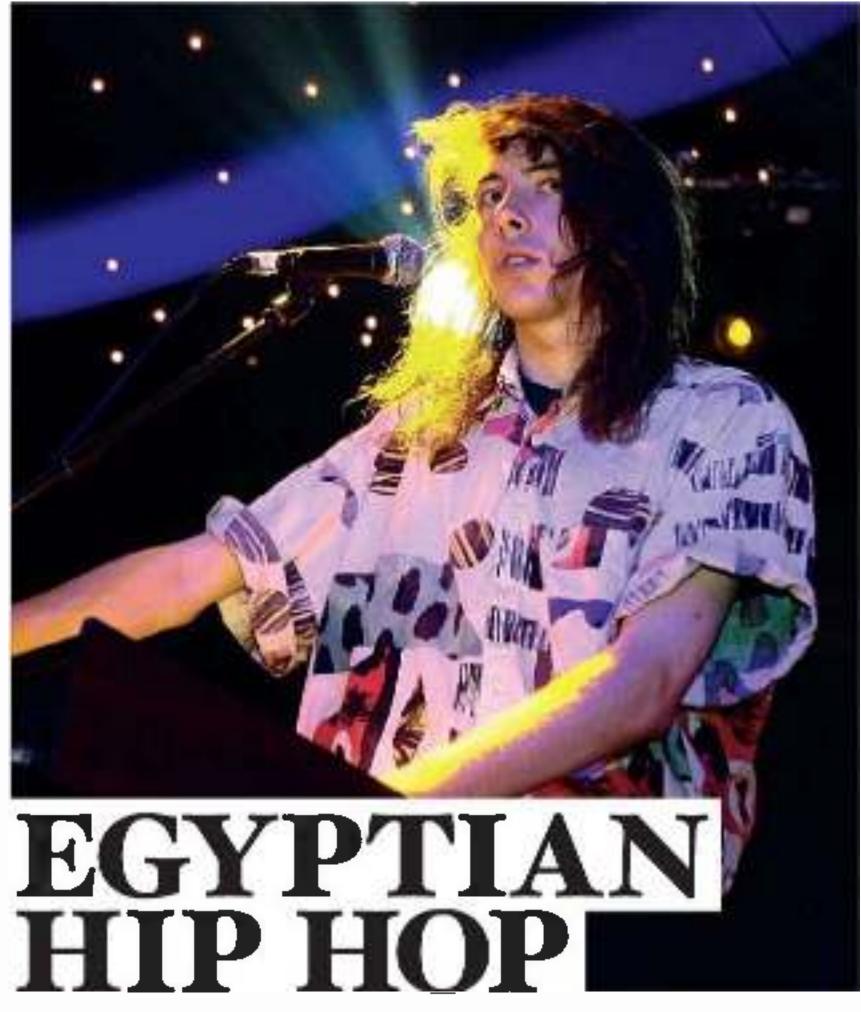
CLWB IFOR BACH, CARDIFF

TUESDAY, JULY 12

influences. Noel Gardner

to us after 40 minutes, we learn that Montreal's Braids are delighted to be here on their first UK tour. With no pause for applause as songs flow into one another, the band gamble on the proverbial music doing the proverbial talking. To an extent, they succeed. Their songs flit between tropically euphoric rinseouts with sizeable Animal Collective debts, Fuck Buttons-ish megadrone build-ups and, in Katie Lee's vocals, a big wedge of Joanna Newsom and a sprinkle of Björk. It's surface-level pleasurable, but yet to outweigh its

Then they finally speak



PAVILION THEATRE TUESDAY, JULY 5

A new direction, a heavier rhythm and a didgeridoo-style synth make their live debut

By the sixth night of the Manchester International Festival this annual culture-feast is already creating a real sense of occasion within the arts, from Björk's 'Biophilia' show to Damon's *Dr Dee.* Tonight, Manc tykes Egyptian Hip Hop are playing as part of the 'True Faith' series, this particular gig having been curated by Everything Everything.

EHH return from a lengthy writing session that has resulted in a new direction. But though they're live-testing

new material, their performance also comes with a request from Everything Everything that they incorporate a new element into their set. The mystery guest they've chosen seems to be some kind of a didgeridoostyle synth. Yep, you heard. If Crocodile Dundee has kids, this is probably the sound they're filling his garage with.

The first we hear of the new material is a track called 'Waterfalls', a thick fog of progressive guitars with a heavier rhythm section than we've ever heard from them before (rumour and last year's NME Weekender set suggest they've been listening to a lot of doom and stoner metal). Old favourite 'Wild Human

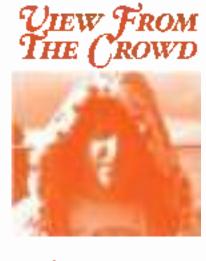
Child' makes its entrance, yet is almost unrecognisable. The atmosphere surrounding EHH has clearly altered, smearing older songs with a new-found, stoned-out-of-your-eyeballs vibe.

"If you've come for the old stuff, you should probably leave," announces the barely there Hewett. We get the impression they're going to sound different every time you hear them play this summer, but fear not: you can always know them by their dress sense.

Guitarist Nick Delap has his

strings in a daze for another newcomer, 'The One Eyed King', a sort of dreamy, trance-like happening. Gone are the teenage yelps previously heard on the likes of 'Rad Pitt'; in their place are the gloriously named 'Strangeways' and set-closer 'Superstar', though where one ends and another begins is anybody's guess. There's an instant familiarity to EHH's new sound, even if their awkwardly timid singer still won't interact on anything but a sarcastic level. If this is the start of a new direction, here's hoping it will hatch some other-worldly quirkiness on record before they flit off

elsewhere. Kelly Murray



Elliot Granger, 22, Manchester

"I like their newer stuff better, but it could take older fans a while to get into as you can't dance to it quite as much. They've progressed quite a lot for a young band though, so good on them!"

EXITESTIVAL

PETROVARADIN FORTRESS, NOVI SAD, SERBIA THURSDAY, JULY 7 - SUNDAY, JULY 10

It's all about timing as Pulp, Santigold and Grinderman storm the Exit fortress

aybe it's the history that reverberates around Serbia's Petrovaradin Fortress, but time does funny things when you're at Exit. Even the clock tower overlooking the Danube has the size of its minute and hour hands reversed (originally so that fishermen could read the time more casily), heightening the dissolution of reality that begins as soon as you ascend the steep stone entrance.

We've barely got our bearings before we hear a DJ blasting M People's 'Moving On Up' from the bottom of a parched moat. We wonder if, with Pulp headlining the first night, it's a sly nod to the '94 Mercury Music Prize, but the shutter-shaded folk who dance-walk past would probably disagree. Over on the main stage, though, Arcade Fire are blazing through a lengthy set covering all three albums, reminding us that the present is the only place to be. Win Butler looks

as striking as ever, sweating out electrolytes and punk spirit during 'Month Of May'. More serene is Régine Chassagne, twirling kittenishly throughout 'Sprawl II (Mountains Beyond Mountains)'. When the lights dip for the revelatory key-change she returns holding fistfuls of gym ribbons and we think we're in love.

Thrills of a more visceral nature are offered during a firework display so

be lost in translation, but 'Disco 2000' unites the pan-global crowd in a fit of hip-wiggling and finger-waving. 'Mis-Shapes' – missing from their Primavera set in May – feels as relevant as ever, particularly when Deadmau5 is holding court to thousands of robust-looking men in cargo shorts in the gargantuan dance arena. Still, it's 'FEELINGCALLEDLOVE' which hypnotises, the humid atmospherics

unfurling into the Balkan night like wisps of steam off the sunstruck crowd.

There's no such respite for MIA, whose 'Paper

Planes' threatens to destabilise the festival site's Palcolithic foundations. The grainy Windows Paint visuals are all present and correct, but better yet is when we're plunged into blackness for 'Story To Be Told'. MIA, resplendent in lilac lamé gym shorts and Charlie Le

Mindu wig, takes her place at a lectern, parts the wall of microphones and addresses her willing acolytes. As she diddles with an effects pad, tweaked vocals skirt around our skulls over a throbbing, tumescent bass.

Likewise, Santigold brings an art-schooled sensibility to her Saturday slot. Possessing enough natural magnetism to knock the earth off its trajectory, she explains, helpfully, that we're "here to party". New track 'Go' sees viral outbreaks of one-leg skanking right back to the Portaloos, but when she leads out a pantomime horse we don't even pretend to get it. Still, her aspirational hipness is cemented when she cherry-picks audience members to join her onstage for 'Creator', the pinwheeling synths and boom-clack spirit severing any mental connection with car adverts for good.

NME competition winners Hey
Sholay may be more straightforward in
their stagecraft, but their stripped-back
psychedelia twangs between tension

"How do you get out of here? Everywhere says Exit"

JARVIS COCKER

huge that in Britain they would've been launched in a separate county. Here, Pulp fans are left to fend for themselves as stray missiles burn down into the crowd. "How do you get out of this festival?" cracks Jarvis in jovial mood. "Everywhere it says Exit." The joke may



and release, with frontman Liam Creamer suppressing enough energy to power the dance arena's light show. However, tonight belongs to the Nightslugs crew who, stationed in a cleft in the hillside, keep the pinkest of

day no at bay with their future gazing bass music. When Girl Unit pull up 'Wut' for a rewind, you wish it could last forever, and it feels like it does.

On Sunday night it falls to Portishead to apply the balm to our fissured psyches. Beneath a waxing moon ancient arbiter of time and tide the crowd is strung out on the synths of 'The Rip' while Beth Cribbons, looking sultry even in her dress-down Friday chic, cups the microphone sensuously. The insinuating strings and low-slung guitar solo of 'Glory Box' sees couples swaying, almost obscenely, in the heat. 'Machine Gun' saves us from the corporeal atmosphere with its stark industrial grain Maybe it's the hellbent

timekeeping of Jim

Sclavunos, maybe it's the

sight of Warren Ellis sweating through his beard, but time itself seems to be given a kick up the backside by Grinderman. Both 'Worm Tamer' and 'No Pussy Blues' stir the crowd into a euphoric tangle of bodies; sweaty top

> lips are lost beneath streams of perspiration that cause people to slip off one another like eels in a barrel. A bra is proffered to Cave - the midhf -crisis bearer it's OK t fancy as he lurches through 'Kitchenette', propped up by the front row, and when the crowd begs for more, Cave seems genuinely moved, obliging with 'Love Bomb' for an encore. Once more braving the swelling mass, he serenades a flushed-looking woman standing atop her boyfriend's shoulders Then it's over, with just a smattering of flip-flops and loose change left behind. Filing past the clock tower for the final time, the sun cruelly peaking over the horizon, we can almost feel time cranking back into motion, gathering up its slack and pulling us back into routine. What a pity. Louise Brailey



Liam Creamer, **Hey Sholay** "That was absolutely amazing. We've never seen anything like this before, the fortress is amazing, we're hoping to get all our armour on later and have a battle. This was our first festival - well, we played the Dog And Partridge in Manchester once, but let's just say that... this one was a lot warmer."



NME PROMOTION

AFTER HOURS PHOTOGRAPHY

With **Sony Ericsson's Xperia™ neo** smartphone and **T-Mobile**, you have the power to take pro gig photos straight from your mobile

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held in bog standard dives
and dingy pub backrooms
With the rise of the flash-mob
and increasingly portable sound
equipment, your favourite band
could turn up on a bus, host a gig
in their flat, or even helm a boat
for the evening, as folkies Kurran
& The Wolfnotes did one balmy
June evening. Whatever the
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depend on the Sony Ericsson Xperia
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THE PRO LOWDOWN

We're sending NME snappers to try the Xperia neo's spectacular low-light photography at gigs nationwide.

Tom Oxley climbed aboard a boat in London's Tamesis Dock to shoot Kurran & The Wolfnotes – here's his verdict

"The Xperia neo is really easy to use and, best of all, has a feature that's really good for adjusting the amount of light that's going into your camera. It's called Exposure Compensation, allowing you to boost the light levels in-camera - if it's really dark, then you can double the light going in, or shut it down if the lighting at a gig is really bright. That helps you find a balance and keeps the natural ambience of your photos rather than killing

them stone dead by using a flash.
The resulting photos almost make you feel like you're still at the gig."



Sony Ericsson Xperia neo smartphone is now available on T-Mobile For more details head to www.t-mobile.co.uk/neo









SONISPHERE

KNEBWORTH HOUSE, HERTFORDSHIRE FRIDAY, JULY 8 - SUNDAY, JULY 10

All of the great and good in the world of metal were there, loud and proud. Oh, and Limp Bizkit

nd lo, the Big Four did descend upon the United Kingdom for the first time in history, and verily did some people ask – and not without good reason. 'Who are this big four you speak of?' Why, the Big Four of thrush metal, who in days of yore were not just hig, but MIGHTY; they thrushed harder, finger-tapped faster and were much harder and more popular than all others. And like the coolest kid in school who never left town and went to work in Millets, some fell by the wayside and were no longer as big, though that's besides the point

Anthrax kick proceedings off without guitarist Scott Jan, who has just become a dad, while Megadeth provide proficiency aplenty, and as solo follows

solo we can't shake the realisation that Dave Mustaine looks like Andrew Marr emerging from a cascading golden shower. Slayer bring the first suckerpunch, with a dazzling set of doom. Stood in front of towering Marshall stacks and the indomitable Dave Lombardo on drums, they cannot be subdued even without guitarist Jeff Hanneman, who was forced to pull out thanks to the most metal of injuries, an arm rendered incapable of riffage by necrotizing fascitis, caused by a spider bite. Foreboding clouds gather above during 'Raining Blood', a forewarning of heavenly anger to come.

"Metallica is grateful to be here," notes James Hetfield, sounding not unlike the chief executive of a FTSE 100 company It's a set the hardcore devotees could only dream of, though younger fans drift away at times due to the lack of post-'Black Album' material A rendition of 'The Memory Remains' with the crowd filling in for Marianne Faithfull is evidence enough that old is gold. Metallica are not unimpeachable like Slayer, though their fallibility - including some dubious drum rolls from Lars Ulrich during 'Sad But True' - enforces their humanity somehow. "They are flesh like us," we say, "even if they came across like a bunch of prannies in Some Kind of Monster" Before the encore, the camera zooms in on Hetfield's plectrum, which contains a tiny crest with the Big Four on it,

and he glints into the camera as if to say, "Up your, GWAR. In your face, Manowar—I he Big Four gather together on stage to rock out together in a mighty jam, and all the tribes of metal here at Sonisphere are as one.

Elsewhere Cerebal Ballzy rip it up, with frontman Honor Titus clearly ripped to the tits. They pack enough muscle to compete with the bigger stages and 'Insufficient Fare' is enthralling. Death or glory awaits.

And lo, many beast signs were held aloft, and naked breasts aplenty unsheathed, proffered to the gods of thunder, for this behaviour is acceptable among the metal subcultures. And all those gathered at Knebworth House did cheer like it was the '70s, but for the feminists and gays.



puzzlingly early on Saturday and the swell only confirms a planning oversight. Now almost one glorious derina-tattoo, Frank Carter is donning a 'Pure Love' T shirt, a nice juxtaposition against his fearsome guise and the unabashed brutality of Gallows. Sad news: Gallows and Frank are parting company, albeit amicably. The biggest circle pit of the weekend ensues. Saturday afternoon sees a slew of punk metal acts play, presumably for those suffering from riff fatigue. Yodelling pretty boys Kids In Glass Houses, who make Fightstar sound like Napalm Death, have made it here from south Wales without somehow being beaten to death first, and all-girl group Cherri Bomb invite bottles by saying things like "You guys are really awesome" and covering 'The Pretender' by Foo I ighters. It's all a bit Hannah Montana. Rivers Cuomo has passed that difficult

phase, unleashing a joyous raft of

summery crowd-pleasers. What's more,

he's brought the weather with him, and

'Beverly Hills' it's a good job, otherwise it might have looked like he was taking the piss. Weezer cover Wheatus' 'Teenage Dirtbag' and punk pop eats itself The fact Weezer inadvertently begat Sum 41 who begat All Time Low is not really their fault.

The Mars Volta's Santana-in-spacemeets-The Return Of Spinal Tap shtick is as confoundingly brilliant/boxing as ever, while Biffy Clyro rouse a sodden Thunder', and leaving barely

a dry gusset in the field Limp Bızkit sound markedly dated, however, and Fred Durst's fratboy mutterings about wanting "boobies" are risible. "I can't wait to drink about nine beers and watch Slipknot," he announces in his trademark baseball cap, like the William Hague of nu metal Amazing to think that back when the charts still

vaguely mattered, 'Rollin" was Number Onc. Limp Bızkit have found their true calling, as the comedy warm-up act for Bill Barley.

Much goodwill and merriment is to be had during Bailey's set, despite another torrential downpour, with highlights including a Chas & Dave pastiche called 'Oi Satan, Have A Word With Yourself, The Wurzels in the style of Lasbach and an emo tribute called

'Bleed On Your Panini'. Plus those assembled will never be able to listen to 'Enter Sandman' again without imagining it played with bicycle horns.

It's a day of laughs and sadness too, as a stunned Motörhead dedicate their set to their own departed Wurzel, guitarist Michael 'Wurzel' Burston, who died suddenly from a suspected heart attack on Saturday, and Slipknot play a power-packed, bowel-loosening celebration of another fallen comrade, Paul Gray, whose empty boilersuit and mask is present onstage throughout, fittingly macabre in a spectacle of pure theatre. Pigging marvellous.

And so Sonisphere came to pass, and we left thinking that not only does the devil have all the best tunes, but that he has the best festivals too. Jeremy Allen

Head to NME.COM/festivals for a massive gallery from Knebworth and widescreen photos on the Big Picture blog

Not only does the devil have all the best tunes, but he has the best festivals too

crowd with the biggest singalongs of the weekend. They've infiltrated the mainstream against high odds and truly are a band of the people.

If Friday was about history, then Sunday's Mastodon are heirs to Metallica's throne, pulverising us with The US indie group (with honorary/token Brit) show us how to stay relentlessly positive and upbeat – even when visiting the likes of Milton Keynes and Aldershot

SNO! BAR, MILTON KEYNES, TUESDAY, JULY 12

If you took a bird's eye view of Milton Keynes, it would probably look something like a giant Connect 4 grid with a vast, grey lump in the middle. The lump is a shopping mall by the name of the Xchange and vaguely constitutes the town centre, while its surrounds are almost entirely made up of endless roundabouts. Where people live, we can't quite work out, but that's OK, because there don't actually seem to be any people in Milton Keynes.

Having recently played to several tens of thousands of people in Portugal, third on a line-up before Blondie and Coldplay, tonight must be somewhat of a reality check for Californian quintet Grouplove, but they'll be damned if they're showing it. Tucked away in the middle of the Xchange, in the most bizarre dressing room we've ever seen (one wall is made of glass and overlooks a massive indoor ski slope), the band are relentlessly positive, deliriously tired and clearly still quite excited by this whole rock'n'roll lark. They welcome this intimate show in the

slope's upstairs bar as a grounding experience, and a contrast to the huge festival dates. Perhaps in keeping with the scale, their rider is suitably minimal too - a bucket of Stella and some bread and butter.

You quickly get the sense that Grouplove are a band who like to do whatever seems like a good idea at the time. Within about half an hour of NME making our introductions, vocalist Hannah Hooper is getting told off for doodling on the glass window/wall, while Christian Zucconi (vocals/ guitars) and Ryan Rabin (drums) have wandered off to experience the slope first-hand – much to the dismay of manager Nicky, who looks on forlornly as 40 per cent of his band are slowly ski-lifted away up a giant indoor mountain. Luckily, two runs and a few



fairly impressive snowboarding tricks later, all five members are back in the dressing room singing Jane's

Addiction songs, with all their limbs intact.

"Things just seem to happen wherever we go," muses Sean, the band's bassist and token Brit. "One time we played a gig and later that day the place caught on fire, and then another time there was the biggest thunderstorm in about 50 years or something. We played in Boston and they'd won some massive hockey tournament that day so nobody gave a shit we were there..." Today, then, is a relatively hassle-free day in the world of Grouplove. A respectable size crowd opts out of the winter sports in favour of the upstairs musical option, and the band are in buoyantly energetic spirits, bouncing through the likes of 'Don't Say Oh Well' and highlight 'Tongue Tied' with the kind

of boundless enthusiasm

normally reserved for people who haven't been on tour for about four months solid. Some of Sean's friends make it down to watch and even the guy who starts singing 'Chelsea Dagger' at the beginning of 'Chloe' can't dampen the communal goodwill.

ALDERSHOT, WEST END CENTRE, WEDNESDAY, JULY 13

Fast forward approximately 20 hours, via a brief jaunt back to London and a stop at the Lexington whiskey bar/ venue, and we're in a cosy Indian restaurant in sleepy Aldershot. The town may only be an hour outside London but, judging by the bemused looks we're getting, we may as well have landed on Mars - surprising perhaps, but less so when you pan around the 10-strong gaggle holding court at the table. At one end guitarist Andrew sits casually playing a ukulele while a Stetson-toting Sean regales us with tales of when he got his 'GROUP' tattoo (he, Christian and Hannah all branded themselves within about half hour of him landing in America as a show of solidarity). At the other, their northern soundman, nicknamed 'Stadium', is talking about his time on

the road with U2 and, in the middle, Hannah is, as usual, doodling band logos on everything in sight. They're probably the most exciting thing to happen to Aldershot in years.

Over miniscule portions of chicken tikka, kept in check to ensure no onstage sluggishness, the stream of slightly bonkers stories continues. Exhibit A: the group met at a hippy commune in Greece, vaguely presided over by a stoned native called Manolo. Exhibit B: During one tour of the UK, a fan threw slices of bread at the stage and then tried to use the incident as a chat up line. Exhibit C: before Grouplove, Andrew used to have a job writing jingles. The list goes on (and on).

Most notable, however, is a story that doesn't even really involve them. "There was a guy and a girl who we met in Dallas, and at the show the girl was wearing a T-shirt she'd made of Grouplove," Nicky tells us. "We needed two extras for the 'Itching On A Photograph' video so we flew them over, he'd never even been on a plane before and, on the documentary that goes with it, she proposed to him. He doesn't even know yet. They'd met initially through a mutual love of Grouplove."

As the band bound around the Aldershot stage, leaping, headbanging and grinning like they're having the absolute best time in the world, you can understand why they're a group that inspire people to do all kinds of weird and wonderful things. It's impossible not to be happy when this lot are around (and, trust us, we're as cynical as they come). Whether they're cooing sweet nothings to each other in 'Lovely Cup' ("You're such a lovely cup/ Why don't you fill me up"), getting a little brood on during the rather wonderful 'Gold Coast' or exuberantly yelling about "being who you want to be" and "doing what you want to do" ('Chloe'), their unabashed lust for life is virtually impossible to ignore.

Grouplove may find themselves in a strange limbo between the minor and major leagues, but you get the feeling they're probably pretty content either way, pottering along and leaving trails of nonsensical anecdotes in their wake. Just keep them away from the Hovis. Lisa Wright

Nicky, manager

VIEW,

From The

CREW

"We were in Tampa Bay and, after the show, a couple came up and were like, 'Oh no, did you already play? We drove four hours to get here!' The band then did an acoustic performance for them. It shows how genuine the band are and how much they really care about their fans."



Milton Keynes, Tuesday, 8pm Hannah and Christian celebrate him surviving the treacherous slopes of Buckinghamshire



Milton Keynes, Tuesday, 10pm Hannah breaks out her uncanny impersonation



of Aerosmith frontman Steven Tyler



Aldershot, does his post-chicken tikka

warm-down exercises



Milton Keynes, Tuesday, 9.30pm

Aldershot, Wednesday, 9pm Never trust a drummer who wears long johns, especially 1,000-wash grey ones



Milton Keynes, Tuesday, 7pm

Andrew and Ryan while away the hours by running through the George Formby back catalogue



Aldershot, Wednesday, 7.10pm The newly renamed Grouplove Tandoori is in Aldershot high street



Aldershot, Wedner ... 0.20pm Christian quite literally gets down with the kids



Aldershot, Wednesday, 10.15pm Christian can't look as Hannah breaks out some serious moves









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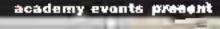
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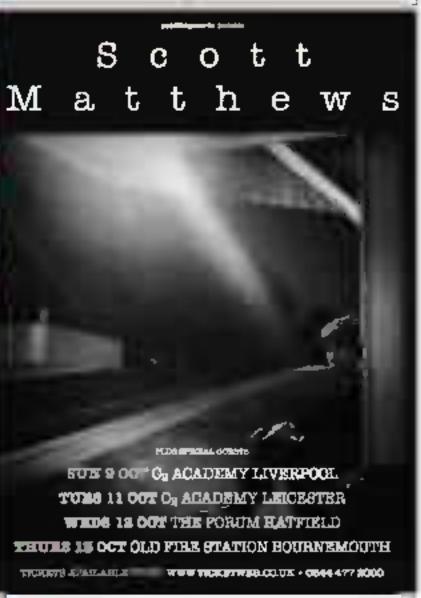




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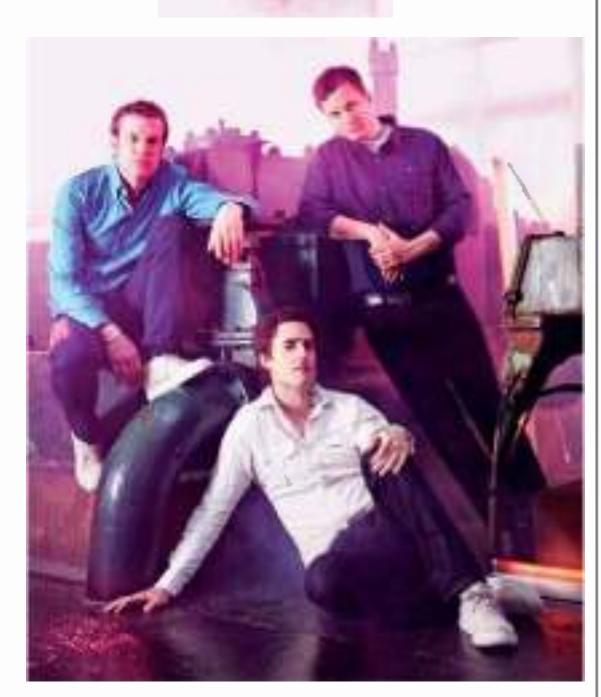
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Edited by Laura Snapes

BOKINGNOW



BATTLES

STARTS: Newcastle Gateshead Town Hall, Nov 17

DON'T MISS

"Math rock is not sexy," spat Battles drummer John Stanier, when we asked about the New Yorkers' third album last year. However, he said, "one word I can use to describe the new record is 'sexy'." We didn't believe him. Battles' 'Atlas' was many things brain-warping, complex - but sexy? Maybe if you're Wall-E. But despite singer Tyondai Braxton buggering off in 2010, 'Gloss Drop' is giddy as a first flush of testosterone, pistons thrusting on Numan-aided 'My Machines' and frotting in a Hawaiian grass skirt on the tropical 'Ice Cream'. Last time $NM\hat{E}$ saw them live, the crowd was full of louche ravers more often spotted at Pendulum gigs. It was damned sexy - and John, Ian and Dave were in their element. We stand corrected. NME.COM/artists/battles



BEACONS FESTIVAL

STARTS: Skipton Heslaker Farm, Aug 11 The brilliant Beacons gets

even better - our favourite recluse, Tom Vek (above), headlines Sunday night. NME.COM/festivals



MALE BONDING

STARTS: Exeter Cavern, Sep 24

Sub Pop's premier Dalston grungers release 'Endless Now' - that's 11 tracks, 36 minutes and a whole lotta tour dates. NME.COM/artists/

male-bonding



DANANA NANAYKROYD

STARTS: O2 ABC Glasgow, Oct 29

Glasgow's finest take 'There Is A Way' on the road, not (we hope) via local A&Es. NME.COM/artists/ dananananaykroyd



PULP

STARTS: O2 Academy Brixton, Aug 31

Even if you've seen them at every festival this summer, there's no shame in catching Jarvis and co just one more time... NME.COM/artists/pulp



ERASURE

STARTS: Leicester De Montfort Hall, Oct 12

Vince and Andy mark the release of new album 'Tomorrow's World' (how very future-retro) with a crazy new stage show and zany costumes.

NME.COM/artists/erasure



LUCKY THIRTEEN STARTS: London Koko,

Nov 30 Memphis Industries' 13th birthday party, with The Go! Team, Field Music, Dutch Uncles and Colourmusic.

NME.COM/artists/ the-go-team



THE WHIP

STARTS: London Hoxton Bar & Grill, Sep 7

Manchester's electro punks pack their tour bags with new album 'Wired Together' and a fair few cowbells. NME.COM/artists/ the-whip



TEETH

STARTS: London Lexington, Sep 21

The desperately hip Dalston dance noiseniks announce a whopping UK tour in support of their debut album, 'Whatever'. NME.COM/artists/teeth



BAND OF SKULLS

STARTS: London Heaven, Oct 20

The successor to 'Baby Darling Doll Face Honey' must be imminent - the Southampton garage rockers are touring. NME.COM/artists/ band-of-skulls



PITCHFORK PARIS

STARTS: Paris La Grande Halle, Oct 28

Bon Iver (above) curates the inaugural Parisian Pitchfork Music Festival, with Jens Lekman, Wild Beasts and more. Incroyable! NME.COM/festivals



THE BESNARD LAKES

STARTS: Manchester Deaf Institute, Nov 18 Suuns' producer Jace Lasek

fronts the melancholy Canadians hitting Blighty. NME.COM/artists/ the-besnard-lakes



THE WOMBATS STARTS: O2 Academy

Liverpool, Dec 8

Murph and co play two huge homecoming shows as an early Christmas treat. Who needs socks and satsumas? NME.COM/artists/ the-wombats



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ATP I'LL BE YOUR MIRROR

STARTS: London Alexandra Palace, July 23

NME PICK

It was sad news when the people behind All Tomorrow's Parties announced earlier this year that the May edition of the Buthins-based festival would be its last (though the December events are still on). But we needn't mope too much, though — with their diaries cleared, ATP are free to put on incredible one-off events such as the inaugural UK I'll Be Your Mirror festival this weekend. As per ATP tradition, they've handed over half the curating to a band: namely Portishead, who've put together a cracking line-up. The Bristol trip-hoppers headline both days, with appearances from PJ Harvey on the Saturday and Grinderman on the Sunday, alongside rare UK shows from Beach House and Liars, with noise favourites Factory Floor, Horrors-botherers SCUM and plenty more weirdy, beardy treats besides. Plus it's all inside, so it doesn't matter if it pisses down.

NME.COM/festivals



Everyone's Talking About DANANANAKROYD

STARTS: Birmingham Flapper, July 24

There's hardly a week when the Glaswegian punks aren't touring - they were back on the road just three weeks after singer John Baillie Junior broke his arm horrendously in 2009. That kinda dedication, coupled with ace new album 'There Is A Way', means you should go pay your respects.

NME.COM/artists/dananananaykroyd



Don't Miss LAURA MARLING

STARTS: Stornoway
Ann Lantair, July 20

Far away from the bustle of the city, Laura Marling is following a folksier trail preceding the release of new album 'A Creature I Don't Know', trekking the Scottish Highlands with acoustic in hand. Given her third album's traditional vein, we wouldn't be surprised if she set down roots there for good. NME.COM/artists/ laura-marling



Radar Stars SEAMS

STARTS: Cardiff 10 Feet Tall, July 20

Seams, aka electronics whiz James Welch, has been threatening to blow up since his first single, 'Nightcycles', but a bothersome degree was getting in the way of his beats. Now the smartypants has graduated (with a first), and he means business with a new single on Pictures (home to the equally feted Koreless and Lapalux).

NME.COM/newmusic

WEDNESDAY

July 20

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Kate Walsh/Pajama Club Glee Club

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Proud Mary/The Ganders/The Yipes Hare & Hounds 0121 444 2081

Slash O2 Academy 0870 771 2000 BRIGHTON

Electrelane/Halo Halo Komedia 01273 647100

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Sea Of Bees/Early Ghost/Justin Saltmeris The Hope 01273 723 568 BRISTOL

Jack Baidus Mr Wolf's 0117 927 3221 Lars Fredrikson & The Old Firm Casuals/Pressure 28/Booze & Glory

Croft Main Room 0117 987 4144 **Two Gallants** Thekla 08713 100000 **Vivian Girls** Fleece 0117 945 0996

CARDIFF Candy Claws/Evening Chorus/

Winter Villains Buffalo Bar 02920 310312

Seams 10 Feet Tall 02920 228883
CARLISLE

Maria Maria

Dave McPherson The Source Cafe 01228 595 535

DERBY

The Magnificent/The Murderburgers Victoria in

Murderburgers Victoria Inn 01332 740091

DERRY

The Human Touch Playhouse 028 7126 4481

DUNDEE

Nick Mercer Doghouse 01382 227080

Fiction Sneaky Pete's 0131 225 1757 Passenger The Caves 0131 557 8989

Sara Lowes/The Easy Tigers Electric Circus 0131 226 4224

EXETER

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Agnostic Front/First Blood/Pay No Respect Underworld 020 7482 1932 Athlete Union Chapel 020 7226 1686

Boy/Random Patrols/Night & Fog Dublin Castle 020 7485 1773

Brendan Rogers Social 020 7636 4992

Dave ID Electrowerkz 020 7837 6419 Decibels/St Spirit/Red Ax Jam

93 Feet East 020 7247 6095

Elouise Madame Jojo's 020 7734 2473 **The Good Natured/Josh Osho** Hoxton Square Bar & Grill 020 7613 0709

Hungry Hearts Boogaloo 020 8340 2928

John Blek & The Rats North London Tavern 020 7625 6634

Jonathan Wilson Borderline 020 7734 5547

Kristeen Young Monto Water Rats 020 7837 4412 **Kurran & The Wolfnotes B**ull & Gate

020 7485 5358

Lazy Habits Village Underground 020 7422 7505 **Let's Wrestle** Shacklewell Arms

020 7249 0810 **Liam Finn** X0Y0 020 7729 5959

Lost Boys/Fletcher/Fly This For Me Barfly 0870 907 0999

Lucy Walnwright Roche Slaughtered Lamb 020 8682 4080 Mechanical Bride St Giles In The

Fields 020 7240 2532 Mein Kaftan Cable Street Studios

020 77901309
Our Lost Infantry/Dead Sea

Navigators/Silent Routine
Wilmington Arms 020 7837 1384
Perduramo/Love Theory Nambucca

020 7272 7366 **Robinson** The Bowery 020 7580 3057

Roy Ayers/Pete Rock Jazz Cafe 020 7916 6060 **Seven Dead/JD Smith New Cross Inn** 020 8692 1866

Slan Cross/Claire Cameron Punk 0871 971 5418

The Wanted Roundhouse 020 7482 7318

MILTON KEYNES

Grouplove Xscape 0871 200 3220 **Justin Townes Earle** Stables

The Suzukis Craufurd Arms 0871 230 1094

NEWCASTLE

0870 707 8000

01908 280800

Evita Trillians 0191 232 1619
Judas Priest/Queensryche/
Rival Sons Metro Radio Arena

Lennox/Monomania Riverside 0191 261 4386

NORWICH

Washed Up Brickmakers

01603 441118 OXFORD

N-Dubz O2 Academy 0870 771 2000 **Thomas White** Bullingdon Arms 01865 244516

POOLE

Tom Hingley Mr Kyps 01202 748945

Rachael Dadd/Ichi/Rozi Plain South

Street Arts Centre 0118 960 6060 SHEFFELD

Algernon Cadwallader Penelope's 01246 436 025

Jeff Caudill The Greystones

STOKE ON TRENT Rian Candy Blakey's Cafe Bar

Laura Mariing An Lanntair.

01782 617 585 STORNOWAY

01851 703307

0114 266 5599

ST ALBANS
Neverstar/Shatter The Sun Horn
01727 853143

WINCHESTER

Willy Viautin of Richmond Fontaine Railway Jrin 01962 867795

WOLVERHAMPTON Lies Wille/lan Jonnings Pob

Lisa Mills/Ian Jennings Robin 2 01902 497860

YORK

All The Young The Duchess 01904 641 413

Viva City/Abduction Of Margaret Fibbers 01904 651 250



THURSDAY

July 21



ABERDEEN

Iron Maiden/Airbourne AECC 0870 169 0100

BELFAST

Benjamin Francis Leftwich McHughs 028 9050 9999

BURMINGHAM

Coyotes/Tom Anderson/Downfalls O2 Academy 3 0870 771 2000 The Emissaries/Nowhere But Here Scruffy Murphy's 0121 333 3201

Exit Ten Rainbow 0121 772 8174

One Million Suns/Negative Brody/ Hare & Hounds 0121 444 2081 The Subs Jam House 0121 236 6677

BOURNEMOUTH

Jennifer Crook Centre Stage BRIGHTON

Bruise/Cate Ferris Latest Music Bari 01273 687 171

Foot Village/Bitches/Negative Pegasus Green Door Store 07894 267 053

Resolution 242/Code 11/Primeval Soup Hobgoblin 01273 602519

BRISTOL

Band Of Trouser/Crinkle Cuts/ Rebecca Cant Mr Wolf's 0117 927 3221 Dirty Tricks/Good Looking Dead/ The Sonic Fires Croft Front Bar 0117 987 4144

Man Without Country Thekla 08713 100000

The Reasoning/Also Eden Fleece 0117 945 0996

Robots in Disguise Start The Bus 0117 930 4370

CANTERBURY

Shychio Beer Cart Arms 0871 230 1094

CARDIFF

Hard Pan Trio/Belled Gunalko Dempseys 029 2025 2024

CARLISLE

Deaf Havana Brickyard 01228 512220 DERBY Leatherface Victoria Inn

01332 740091

EDINBURGH

Kof/Mad Hat McGore Maggie's Chamber 0131 622 6801

EXETER

Lars Fredrikson & The Old Firm Casuals Cavern Club 01392 495370

GLASG(dd/mm/yyyy Captain's Rest 0141 331 2722

Pop Will Eat Itself Garage 0141 332 1120

Song Of Return/The King Hats/ Other People King Tut's Wah Wah Hut 0141 221 5279

ISLE OF MULL

Laura Mariing Aros Hali 01688 302 415

LEICESTER

Jake Morley Musician 0116 251 0080 Treefight For Sunlight Lock 42

LIVERPOOL N-Dubz/Starboy Nathan 02

Academy 0870 771 2000 LONDON

Alasdair Roberts/Olivia Chaney Green Note 0871 230 1094 **Ayah Marar Hoxton Pony**

0871 9624530 Betsy Bilss/Honey Schnapps/ Little Miss Naughty Elixir Bar

020 7383 0925 Damn Vandals/Dog State/The Riptide Movement Dublin Castle

020 7485 1773 The Death Set/Tobi Okandi/Conrad

Black MacBeth 020 7739 5095 The Duke & The King The Lexington 020 7837 5387

Electrelane Scala 020 7833 2022 Foe Old Blue Last 020 7613 2478 The Hit-Ups CAMP Basement 0871 230 1094

Leafcutter John Cafe Oto 08712301094

Lion For Real New Cross Inn 020 8692 1866

Massimo Volume/Joycut 93 Feet East 020 7247 6095

Mug Nambucca 020 7272 7366

Pacer World's End 020 7281 8679 **Polly Tones** Wilmington Arms 020 7837 1384

0870 701 4444 Roy Ayers/Pete Rock Jazz Cafe

Roger Daltrey Indigo @ The O2 Arena

020 7916 6060

Rufus Walnwright/Loudon Walnwright III Royal Opera House

020 7304 4003 She Keeps Bees Borderline 020 7734 5547

The Singing Pictures/Houka Monks/ The Have It Your Ways Hope &

Anchor 020 7354 1312 Sulk/Soldler/Howlin' Circus Monarch 0871 230 1094

The Suzukis Rhythm Factory 020 7247 9386

Swedish House Maffa Roundhouse 020 7482 7318

Totally Gourdeous Inspiral Lounge 020 7428 5875

Vivian Giris/Veronica Falls/Mazes XOYO 020 7729 5959

Vondelpark Shacklewell Arms 020 7249 0810

Warm Brains Garage (Upstairs) 0871 230 1094

Young Rebel Set Monto Water Rats 020 7837 4412

MANCHESTER

Billy Boy In Polson/Not Above Evil Roadhouse 0161 228 1789 **Slash** OZ Apollo 0870 401 8000

NEWCASTLE

Room 94 02 Academy 2 0870 771 2000

The Union Choir The Globe 0191 478 3913

NOTTINGH

Chuck Prophet/The Spanish Bombs Glee Club 0871 472 0400

Skin Rock City 08713 100000 Two Gallants Bodega Social Club 08713100000

OXFORD

Patrick James Pearson Wheatsheaf 01865721156

POOLE **Western Sand/Superlungs Mr Kyps** 01202748945

PORTEMOUTH

John Cooper Clarke/Alan Clayson

Cellars 0871 230 1094

READING Undersmile/Gregorian/

Mutant Zomble Foetus Face Bar 0118 956 8188

SHEFFIELD Fapy Lafertin Library Theatre

0114 278 9789 Guillemots Leadmill 0114 221 2828

STALBANS I **Dream in Colour** Horn 01727 853143

WINCHESTER Thomas White Railway Inn

01962 867795 WOLVERHAMPTON

Judas Priest/Queensryche/Rival Sons Civic Hall 01902 552121

YORK When Manatees Attack/Fragments/ **Santarosa** Fibbers 01904 651 250

FRIDAY

July 22

ABERDEEN

Deaf Havana The Funnels 01224 211121

Bancher 7

Laura Marling Woodend Barn

01330 825 431 BEDFORD

Vintage Trouble Esquires 01234 340120

The Lowly Knights Auntie Annie's

BELFAST

028 9050 1660 BIRMINGHAM

Disciples Of Tone/Urban Spirit

Sunflower Lounge 0121 632 6756 Horse Feathers/Betty & the ID/ Wagon & Horses 0121 772 1403

Johnny Foreigner/Tubelord

Flapper 0121 236 2421 Mr Ben Jam House 0121 236 6677

BOURNEMOUTH Ivyrise/Twenty Twenty/City Stereo Old Fire Station 01202 503888

Tiger Please Ibar 01202 209727 BRIGHTON

Boddika/Parlah/Mele Life 01273 770505

DJ Fresh Audio 01273 624343 LCMDF/The Young Knives/Kinema The Haunt

Smoke Stack World's End 01273 692311

BRISTOL The Black Swan Effect/Yoshi

Mr Wolf's 0117 927 3221 Goan Dogs Croft Main Room

0117 987 4144 Long Tall Texans/The Cheaterslicks/ Fromage En Feu The Lanes

0117 325 1979 Rough Justice Bunch Of Grapes

0117 987 0500 CAMBRIDGE

SECRET GARDEN PARTY Leftfield/ Matt And Kim/I Am Kloot/Nero/

Flux Pavillon 0870 264 3333

CARDIFF

Release The Kraken Bogiez 029 2034 1463

COVENTRY

Chapter VIII Carey's Bar 07714 105091 DERET

Apologies I Have None Victoria Inn. 01332740091

The Casualties Redemption 0113 234 3701

EDINBURGH

Sweep Across Horizons/A Torn Mind/Art Of Privilege Sneaky Pete's

0131 225 1757

EXETER **British Sea Power** Phoenix

01392 667080

Helele Cavern Club 01392 495370 GLASGOW

Alex Smoke La Cheetah 0141 221 4851. A Balcony Scene 02 ABC2

0141 204 5151 The Dead Sea Souls/The Black Rats/ John's Weans King Tut's Wah Wah Hut

0141 221 5279

Godspeed You! Black Emperor The

Eska Stereo 0141 576 5018 **Ewan Macfarlane** Griffin

0141 331 5171 Fash Stewart Liquid Ship 0141 331 1901

GUILDFORD

Arches 0141565 1000

Pegasus Bridge Boileroom 01483 440022

KINGS LYNN

Great Cynics/The Living Daylights/ **Leagues Apart The Wenns** 01553 772 354

LEEDS

Dream Theater 02 Academy 0870 771 2000

Exit Ten Cockpit 0113 244 3446 Kelth Murray/Pakarmz West Indian Centre 0113 262 9496

LEICESTER

Charile & The Martyrs Musician 0116 251 0080

The Death Set Lock 42 Lars Fredrikson & The Old Firm

Casuals Sub 91 **LIVERPOOL**

I Bring The Rain/Your Mourning Glory/Bury The Conscious Zanzibar 0151 707 1558



Lorelel Loveridge View Two 0151 236 9555

LONDON

Analog MacBeth 020 7739 5095 The Band Who Knew Too Much Cable Street Studios 020 77901309 Burning Shapes Nambucca

020 7272 7366 **Cake** Garage 020 7607 1818 Coldplay/The Pierces Roundhouse

020 7482 7318 Cross Wires New Cross Inn.

020 8692 1866 Crypsis/Consecration Old Blue Last 020 7613 2478

Europa Klado/Mindpilot Garage (Upstairs) 0871 230 1094

Foot Village The Dalston Vic. 020 7275 1711 Georgia Barry/Mary Ocher/Houka Monks Constitution 020 7387 4805 Joe Black/Bleak Purple Turtle

020 7383 4976 John Blek & The Rats/The

Scapegoats Dublin Castle 020 7485 1773

Jonny Cola & The A-Grades Enterprise 020 7485 2659 The Kut/Argonaut/The Risk Barfly

0870 907 0999 Lightning Strikes The Empire State/ The Tastebuds/Chioe Swaby Hope & Anchor 020 7354 1312

Lost Horizons Boston Arms 020 7272 8153 Mira Calix/Anna Meredith Wilton's

Music Hall 020 7702 9555 **New Town Kings Prince Albert** 020 8894 3963

The Reasoning Borderline 020 7734 5547 The Riptide Movement Windmill

020 8671 0700

020 7636 0933

Rufus Walnwright Royal Opera House 020 7304 4003 Severin/Vim Buffalo Bar 020 7359 6191

Sound Of Stereo/Wax Motif/Aloosh 93 Feet East 020 7247 6095 Technical Itch/Loxy/Robyn Chaos Rhythm Factory 020 7247 9386

Temp & The Tycoon Bull & Gate 020 7485 5358 Total Slacker/Weird Dreams

Shacklewell Arms 020 7249 0810

Van Susans/Canvas Wali 100 Club

0161 236 1822 MILTON REYNES

Two Gallants Night And Day Cafe

Will Miles/Marmaduke Dando/

Young Rebel Set Club NME @ Koko

3am The William Blake 020 7799 1620

Metropolitan University 0161 247 1162

Dirtblonde FAC 251 0161 27 27 251

Room 94 Roadhouse 0161 228 1789

This is Laura The Lexington

020 7837 5387

0870 4325527

0161 832 6625

07790 060562

01612369266

MANCHESTER

Apitos Band On The Wall

A Dot/SneakBo/Blizzard

Kalserdisco Joshua Brooks

Skinless Finger Alter Ego

Ispystrangers/Scrapbook Heroes Pitz 01908 660392 **Shadow Factory** Craufurd Arms

0871 230 1094 Steve Harley & Cockney Rebel Stables 01908 280800

NEWCASTLE The Additions/Blowout Rodeo/ This City Of Glass Dog & Parrot

0191 261 6998 We Start Partys Riverside D191 261 4386

NORWICH Hello Bears/We Can't Dance/Kill It **Kid** Waterfront 01603 632717

Let's Wrestle Arts Centre

01603 660352 NOTTINGHAM

Jezebei/The Inside Tap & Tumbler 0115 941 3414 Sarah Jarosz Glee Club

OXFORD Rachael Dadd/Ichi/Wig Smith

0871 472 0400

Modern Art 01865 722733 **PORTSMOUTH James Hunter Cellars 0871 230 1094**

PRESTON

The Gekko New Britannia 01772 253 424 RAINTON

DEER SHED I Am Kloot/The Go! Team/Frankle & The Heartstrings/ The Leisure Society/Erland & The

Carnival/Marcus Foster/Tom Williams & The Boat 01845 595 980

READING Ataraxy/Blessing To a Burden/

Echoes Face Bar 0118 956 8188 SHEFFIELD Chip Johnson & The Unforgiven New Barrack Tavern 0114 234 9148

TRAMUNES The Futureheads/ The Duke Spirit/Michael Prophet/ Shooglenifty/Still Corners/The

Millennium Half 0871 230 1094

Chapman Family

STOKE ON TRENT Betrayal Sugarmill 01782 214991 **STALBANS**

Kid Acne/The Heebie Jeebies

Waiting For Katherine/Colour Of August/William Bungus Horn 01727 853143

WOODMANCOTT

GOOD WEEKEND Art Brut/Parker/ Hot Club De Paris/Kurran & The Wolfnotes/Nedry/Worship/Hold Your Horse Is/Pippa Marias WAKEFIELD

Random Hand The Hop 0871 230 1094

WORCESTER Black Russians/Redbook Keystones 01905 731 437

YORK

Gary Numan/Luxury Stranger Barbican Centre 01904 656688

SATURDAY

July 23

ABERDEEN

Laura Mariing Lemon Tree 01224 642230

BIRMINGHAM

Algemon Cadwallader/Well Wisher/ Crash of Rhinos Wagon & Horses 0121 772 1403

Martyr De Mona/CaptainHorizon 02 Academy 3 0870 771 2000 Off The Cuff/dd/mm/yyyy/Hawk Eyes Flapper 0121 236 2421

We Are The Ocean/Veara/Lower Than Atlantis O2 Academy 2

BOURNEMOUTH

0870 771 2000

Random Hand/Junk Champions 01202 757 000

BRIGHTON

Foe Green Door Store 07894 267 053 Summers/Lip Service/Lock'n'Load The Hope 01273 723 568

BRISTOL

Athlete Thekla 08713 100000 Best Friends Forever Cafe Kino 01179 249200

The Casualties/Moral Dilemma/ **Officer Down** Fleece 0117 945 0996 Cheicee Grimes Thekia 08713 100000 The Electric Soft Parade Croft Main Room 0117 987 4144

The Fallen Apples/Graveyard Johnnys/Kunt & The Gang The Lanes

0117 325 1979 Innamorati Mr Wolf's D117 927 3221 Ten Pound Suit Band No 51

07786 534666 Tyler Mae 02 Academy 2 0870 771 2000

CAMBRIDGE

SECRET GARDEN PARTY Mylo/ Guillemots/Sub Focus/Yacht/Dub

Pistols 0870 264 3333 CARDIFF

Reaper in Sicily/Falling With Style/ Breakdown Face Clwb Ifor Bach 029 2023 2199

The Roseville Band/Vanity Fair Buffalo Bar 02920 310312

COVENTRY

The SPG Carey's Bar 07714 105091 DERBY

The Iron Door Club Victoria Inn

01332 740091 The Oppressed Redemption

0113 234 3701

DUNDEE

Bad Name Beat Generator 01382 229226

Deaf Havana Dexter's 01382 228894 EDINBURGH

Alex Smoke Sneaky Pete's

0131 225 1757 Brian Gee Liquid Room 0131 225 2564 Lost In Audio Cabaret Voltaire 0131 220 6176

GLASGOW

Davey Horne/The OK Social Club/ Dead Electrics King Tut's Wah Wah Hut 0141 221 5279

March Violets/Sexbeet Classic Grand 0141 847 0820

Michael Hargan/Preacher Ferry 01698 360085

GUILDFORD

Feed The Rhino Boileroom 01483 440022

INVERNESS

High & Dry Ironworks 01463 718555 LEED'S

Keys To Machinery Cockpit 0113 244 3446



Utoxator Cockpit 0113 244 3446 LIYERPOOL

The If Thief/Howl 02 Academy 2 0870 771 2000

The Kut/Atlantis Code/Clapp Zanzibar 0151 707 1558

LONDON

ATP I'LL BE YOUR MIRROR Portishead/PJ Harvey/Doom/ Company Flow/The Books/Factory Floor/Beak>/dd/mm/yyyy/Foot Village/Helen Money 020 8365 2121 Action Beat/Bilge Pump/Ala Muerte The Dalston Vic 020 7275 1711

BEN & JERRY'S SUNDAE Ocean Colour Scene/Ash/Fun Lovin' Criminals/Steve Cradock/Rise

Kagona 020 7729 8424 Big Audio Dynamite Royal Festival Hall 020 7960 4242 Bleeding Knees Club/The Turn-Offs

Old Blue Last 020 7613 2478 Brave The Moment/Reign Of Fury Hope & Anchor 020 7354 1312 Chuck Prophet/Johnny Green

Garage (Upstairs) 0871 230 1094 Cocadisco/Paul Barkworth/Yam Who? CAMP Basement 0871 230 1094

The Ghost Of A Thousand

Underworld 020 7482 1932 History Of The Trade/The Dacoits/

Always Scarlett Zigfrid Von Underbelly 020 7613 1988 The Jasmine Minks Borderime

020 7734 5547 John Blek & The Rats/Killing Flelds **Of Ontario** Windmill 020 8671 0700 **Machinedrum** Rhythm Factory 020 7247 9386

Madam/Jon Bilbrough/This is The **Kit** Union Chapel 020 7226 1686 Matt Simons/Chris Ayer Slaughtered Lamb 020 8682 4080

Mogwai/Errors Roundhouse 020 7482 7318

Parakeets New Cross Inn 020 8692 1866 Rebel Truce Bloomsbury Bowling

Lanes 020 7691 2610 The Recusants/The Investigation/

Snatch Foster Band Buffalo Bar 020 7359 6191 Robert Hisee & The Sound 100 Club

020 7636 0933 Rufus Wainwright/Janis Kelly Royal

Opera House 020 7304 4003 The Selecter O2 Academy 2 Islington 0870 771 2000

Solsikk/Apparition/Splintered Soul Fiddlers Elbow 02074853269

Taking Hayley Garage 020 7607 1818 Trenchfoot/John Downfall/Rock **Hunter Barfly 0870 907 0999** The Veta Corps/Traps/Conal Herron

Dublin Castle 020 7485 1773 MANCHESTER

Exit Ten Moho Live 0161 834 8180 BEN & JERRY'S SUNDAE Maximo

Park/Gary Numan/The Duke & The King/Stephen Fretwell/Little Comets 0161 654 9899

Room 94 Roadhouse 0161 228 1789 Steve Williams/Most Wanted/ **Dr Truth Band On The Wall** 0161 832 6625

That Sunday Feeling Academy 3 0161 832 1111

Tiger Please Alter Ego 0161 236 9266 **Trophy Husbands** Night And Day Cafe 0161 236 1822

NEWCASTLE

Dirty Roses 02 Academy 2 0870 771 2000

Iron Malden/Airbourne Metro Radio Arena 0870 707 8000 Jamle Jones The Den 0191 261 2211

The Kill Star Inn 0191 222 3111 NORWICH

Hotwired/The Disrupters/Lost in **Plastic** The Stanley 0871 230 1094 New Town Kings Arts Centre 01603 660352

Man Without Country Stealth 08713100000

PORTSMOUTH

NOTTINGHAM

Arry 5tudt Cellars 0871 230 1094 PRESTON

Mog Stanley The Continental 01772 499 425

RAINTON

DEER SHED Caitlin Rose/Admiral Fallow/Matthew & The Atlas/ Lanterns On The Lake /Laki Mera/ Arthur Rigby & The Baskervylles 01845 595 980

SHEFFIE **Greenmac** New Barrack Tavern

0114 234 9148 **Leather Zoo** Dove and Rainbow

Low Duo/Nell McSweeney/David J Roch 50YO 0114 276 7552

TRAMLINES Ash/Ms Dynamite/ Dananananaykroyd/Toddia T/ Trophy Wife/Race Horses/Fuzzy Lights/Guillemots/Monster Island/ Tangled Hair/Nancy Elizabeth STOKE ON TRENT

Robots in Disguise Sugarmill 01782 214991

TUNBRIDGE WELL

My Preserver The Forum 08712 777101

WOLVERHAMPTON **Dream Theater Civic Hall** 01902 552121

YORK

Devilish Presley/Specimen/UK **Delay The Duchess 01904 641 413**

SUNDAY

July 24

BEDFORD

Sweet Felicity Arkwright Esquires 01234340120

BIRWINGHAM

Dananananaykroyd/Flashguns/ Tall Ships Flapper 0121 236 2421 **BOURNEMOUTH**

British Sea Power Old Fire Station 01202503888

Judas Priest/Queensryche International Centre 0870 111 3000 BRISTOL

The Hangmen The Lanes 0117 325 1979 Kryophere Fleece 0117 945 0996 **Strung Out** Croft 0117 987 4144 CAMBRIDGE

SECRET GARDEN PARTY Mystery Jets/The Whip/The Bees/Slow Club/Chew Lips 0870 264 3333 PP Dog Corner House 01223 352047

DERRY Tequila Mockingbird Playhouse

028 7126 4481 EDINBURGH

Broken Few/Shields Up/Citizens Sneaky Pete's 0131 225 1757 Fash Stewart Blue Blazer 0131 229 5030

Not Advised/To Catch A Thief/Eras Cabaret Voltaire 0131 220 6176

GLASGOW

Dotjr/Miniature Dinosaurs King Tut's Wah Wah Hut 0141 221 5279 Lars Fredrikson & The Old Firm **Casuals** Cathouse 0141 248 6606 **LEEDS**

Eden Height HiFi Club 0113 242 7353 Naymedici Milo 0113 245 7101

LEICESTER

Nikki Gillis Band/Jason Vatter Musician 0116 251 0080 Psychedelic Filberts The Donkey 0116 270 50 42

LONDON

ATP I'LL BE YOUR MIRROR Portishead/Grinderman/Swans/ Godspeed You! Black Emperor/ Beach House/Carlbou/Alan Moore & Stephen O'Malley/Liars/The Passion Of Joan Of Arc/Anika/ SCUM 020 8365 2121

BEN & JERRY'S SUNDAE Maximo

Park/Gary Numan/The Duke & The King/Stephen Fretwell/Little Comets 020 7729 8424 Brian Setzer/The Caezars 02 Academy Brixton 0870 771 2000

The Carrier Purple Turtle

The Casualtles/Moral Dilemma/ Girlfixer Underworld 020 7482 1932 Comet Gain/Pete Astor/Amor De **Dias** The Lexington 020 7837 5387 **Dusty Rosko** Dublm Castle

Henry Cluney Bowery 020 7580 3057 Holy State/Kid Pang Old Blue Last

02076132478 **Mallory Knox Barfly 0870 907 0999** Noah & The Whale/Fixers

Roundhouse 020 7482 7318 Roger Daitrey Indigo @ The O2 Arena 0870 701 4444

MANCHESTER

020 7485 1773

BEN & JERRY'S SUNDAE Ocean Colour Scene/Ash/Fun Lovin' Criminals/Steve Cradock 0161 654 9899

Silvery Windmill 020 8671 0700

MILTON KEYNES

Nicky Prince Madcap Theatre 01908320173 Psycho Mojo Woughton Centre

NEWCAST The Scoundreis The Tyne

01908 660392

01912652550 NOTTINGHAM

Room 94 Rescue Rooms

0115 958 8484 OXFORD Athlete 02 Academy 0870 771 2000

PRESTON Leather Zoo Dog & Partridge

01772 252217 Let's Wrestle The Continental 01772 499 425

RAINTON

DEER SHED Tigers That Talked/ Spokes/Let's Buy Happiness/The Neat/Just Handshakes (We're British)/Yonderboy 01845 595 980 SHEFFIELD

Josh T Pearson Leadmill 0114 221 2828 TRAMLINES Los Campesinos!/Rolo Tomassi/The Crookes/Tall Ships/ Koreless/Young Legionnaire That Sunday Feeling/Go-X/ Neon Sarcastic O2 Academy 2

STIRLING

STOKE

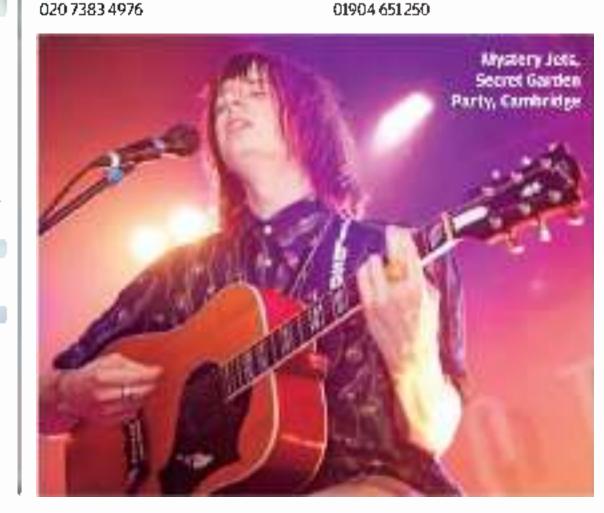
08707712000

Julia & The Doogans Beanscene 01786 451 472

Slash Victoria Hall 0870 9080888

YORK

Robots In Disguise Fibbers 01904 651 250



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MONDAY

July 25



BIRMINGHAM

Leather Zoo Asylum 0121 233 1109 BRIGHTON

Totally Gourdgeous/Spallen Accoraft Latest Music Bar 01273 687 171

BRISTOL

Future Plans/Sonic Sunrise Fleece 0117 945 0996

Lethal Bizzle/Ghetts/Lovelle

Metropolis 0117 909 6655

EDINBURGH Lars Fredrikson & The Old Firm Casuals Cabaret Voltaire

0131 220 6176 EXETER

Nexitva/Bound By Exite Cavern Club 01392495370

GLASGOW

Math & Physics Club Captain's Rest 0141 331 2722

Meursault/Over The Wall/Capitals King Tut's Wah Wah Hut 0141 221 5279 KIRKWALL

Laura Marling St Magnus Cathedral 01856 874894

LEED'S Algernon Cadwallader/1994/Tall Ships The Well 0113 2440474 Godspeed You! Black Emperor

Metropolitan University 0113 283 2600

Slash 02 Academy 0870 771 2000 LEICESTER

Moonlight Sinatras The Donkey 0116 270 5042

LONDON

Adventure Starts Tomorrow/The White Lines Nambucca 020 7272 7366 Anti-Pop Consortium Plan B

08701165421 Apparat/Ghosting Season Scala Q20 7835 2022

Best Friends Forever/The Middle **Ones** Old Blue Last 020 7613 2478

Comet Gain/The Proper Ornaments The Lexington 020 7837 5387

Lang Lang/2Cellos Roundhouse 020 7482 7318 Philip Sayce Borderline

020 7734 5547 Vaughan King & The Dirt Diggers/

Daniel Spilter & The Broken Record Project/Maille 93 Feet East 020 7247 6095

Wolf Gang Barfly 0870 907 0999 MANCHESTER

0161 236 5920

The Carrier Alter Ego 0161 236 9266 Let's Wrestle Night And Day Cafe 0161 236 1822 Never Means Maybe Dry Bar

Robots in Disguise Sound Control 0161 236 0340

Yacht/Lovebites Ruby Lounge 0161 834 1392

MIDDLESBROUGH

Kiss Your Commander Liberty's Bar 01642 860538

NEWCASTLE

Electricity In Our Homes/ Retriever/Cult Image Dog & Parrot 01912 1:498

More Than A Thousand Riverside 0191 261 4386

NORWICH

Fei Comodo/Six Degrees Of Separation/Burn The Headlines Waterfront 01603 632717

NOTTINGHAM

Nick D'Virgilio Rock City 08713100000 READING

Forever August Face Bar 0118 956 8188

SHEFFIELD Iron Maiden/Airbourne Motorpoint Arena 01142 565656

STOKE ON TRENT

First Blood Sugarmill 01782 214991 YORK

Ash The Duchess 01904 641 413

TUESDAY

July 26

BIRMINGHAM

Anti-Pop Consortium Hare & Hounds 0121 444 2081

Ben Drummond/Lexie Green/Gaz

Twist Jam House 0121 236 6677 Mariah Pariah Scruffy Murphy's 0121 333 3201

BOURNEMOUTH

The Casualties/Moral Dilemma/ InCiders Champions 01202 757 000 BALSTOL

Ad Libito Coronation Tap 0117 973 9617

Babe Shadow Thekla 08713 100000 Forgery Lit/Nonpology/Sinestar Project Fleece 0117 945 0996

Kat Marsh/Sarah Waddington/Ed Cesar Croft Front Bar 0117 987 4144 CARDIFF

Mitchell Museum 10 Feet Tall 02920 228883

Town Clab Ifor Bach 029 2023 2199 DERBY

Algernon Cadwallader The Old Bell 01332343701

EDINBURGH

Electricity In Our Homes Sneaky Pete's 0131 225 1757

EXETER

Skylines Cavern Club 01392 495370 GLASGOW

The Seventeenth Century/Endor King Tut's Wah Wah Hut 0141 221 5279 GUILDFORD

Kids Can't Fly Boileroom 01483 440022

INVERNESS

Laura Mariling Ironworks

01463718555

LEEDS Black Country Communion/Michael Schenker 02 Academy 0870 771 2000 Tiger Please The Well 0113 2440474

LEICESTER The Misers Musician 0116 251 0080 LONDON

Aaron Wright Dublin Castle 020 7465 177

Arcane Roots/Verses/Acoda The Lexington 020 7637 5387 A Fine Day For Sailing Wilmington Arms 020 7637 1384

Fesdspar Bull & Gate 020 7485 5358 Lesoh/Ntaglio Purple Turtle

020 7383 4976 Magnetic Man/Alex Clare Roundhouse 020 7482 7318

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Munich/Don't Wait Animate/Model Staggs 93 Feet East 020 72 7 6095 Novonada/Goldrat/Herne The **Hunter** Good Ship 020 **7372 2544** Patricia Vonne Borderline

020 7734 5547 Peter Gordon Band Shacklewell Arms 020 7249 0810

Polock/Pleasure Mob/We Can't **Dance** Old Blue Last 020 7613 2478 Sea Of Bees XOYO 020 7729 5959 Sharliza/Jonny Quits Buffalo Bar 020 7359 6191

Shit & Shine Madame Jojo's 020 7734 2473

Soweto Kinch Queen Elizabeth Hall 020 7960 4242

Tyler Mae MacBeth 020 7739 5095 Vintage Trouble Jazz Cafe

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O2 Academy 0870 771 2000 Room 94 OZ Academy 2 0870 771 2000

SOUTHAMPTON

Malefice Joiners 023 8022 5612 STOKE ON TRENT

The Carrier Harry's Bar

01782 747433 **ST ALBANS**

Drive Horn 01727 853143

01904 641 413

YORK Justin Townes Earle The Duchess





THIS WEEK IN 1993

KURT: INTIMATE, BILLY: INTENSE, PRINCE: IN DISGUISE







CORGAN CALLING

Another great grunge figurehead is gearing up to release a big album: all Billy Corgan and Smashing Pumpkins want to talk about is second LP 'Siamese Dream'. "I don't write 15 songs a week," he says. "All our songs are put together like crazy little operas. It's a lot of work and the best thing we did was show up for rehearsal, and we rehearse a lot, eight hours a day for two months straight. It's really fucking intense, which is why they get defensive if people say, 'You're just Billy's little pawns', because they do work. A lot."

MY NAME IS NOT PRINCE

HELLOTI'M VICTOR AM

NME's Roger Morton has been invited up to Paisley Park, headquarters of Pri... sorry, "Victor", as he's now known

("Maybe chosen for its sexual ambivalence," as one aide has it). There is no interview to be had, with the official line being that "what you'll hear from the band is what he wants to say". Levi, from said band, has this to say: "People think that Prince doesn't have friends and he doesn't like to do regular things. But some days we'll talk for hours just about life."

TEA AND SYMPATHY

ormally, to get remotely close to the most (in)famous rock'n'roll couple of the '90s takes weeks of negotiations through a chain of press officers, managers, personal confidantes and personal prejudices. And now Kurt's a few yards ahead amiably leading me to his home in the middle of the night, and Courtney's happily slumming it sat next to me in my unglamorous wreck. of a car. I or a pair so legendarily unapproachable, things tonight could almost get intimate.."

NME's Brian Willis blagged his way backstage at Hole's show at The Off Ramp, and is shortly to be sipping Tetley tea and watching Kurt butter toast at 5am Oh, and listening to the most anticipated album on the planet what will end up titled 'In Utero', due September 13 - with commentary from its writer and his wife. "It's a method of inducing abortion," says Courtney of 'Pennyroyal Tea'. "I'm going to record it for my album, too."

Courtney then tells a story about a visit from the police: "Me and Kurt started arguing when they asked if we had guns in the house. He said no and I said yes, and we began to fight, so the cops arrested Kurt. I don't want guns in the house, maybe one but not three.

"But we hardly ever fight," she smiles. "No-one could ask for a better husband"

ALSO IN THE ISSUE THAT WEEK

- Cypress Hill's 'Black Sunday' is awarded 8 out of 10, and deemed good enough to "represent the state of the art in US hip-hop".
- Voodoo Queens are talking about new single 'Kenuwee Head'. "A lot of young people like Keans," they say, "so if it gets us into magazines like Smash Hits, there are lots of other subjects we want to talk about."
- At Number One in 'Turn Ons: What's On The NME Stereo' is The Breeders' 'Cannonball'.
- Suede's show at the Clapham Grand proves "they can triumph over the sideshows with real hauteur and rampant excitement".
- Number One in the Indie 45s Chart is the Levellers' 'Belaruse', and in the Network Top 50 it's Take That's 'Pray'.
- · The 'Public NME' gossip page reports a whole host of guests at Neil Young's Finsbury Park show, chief among them Johnny Depp.



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TAXING THE FINEST MINDS IN ROCK'N'ROLL FOR SIX DECADES

Compiled by Trevor Hungerford



A BAG OF NME SWAG



CLUES ACROSS

1+31D The Kills in the hereafter, in the beginning, taking their time (6-6-4)

9+8A "An ending fitting for the start, you twist and tore our love apart", 2004 (4-5-2-3) 10 Can't see Chapel Club doing this number (5)

11 Clor had to use lot in different way (8) 14 A deadly sin to do this Ash number (4) ____, US singer-songwriter and 16 'Weird Al' comedian (8)

17 "But what can a ___ boy do except to sing for a rock'n'roll band", from The Rolling Stones' 'Street Fighting Man' (4)

18 Space for an early '80s indie band to sing 'Things Have Learnt To Walk That Ought To Crawl' (4) 20 You'll need to get a move on for this Manic Street Preachers single (6) 21 (See 7 down)

22 Flowered Up chart single is just part of a hit song

23 Member of Beady Eye has gone into management.

25 (See 4 down)

28 Big Brovaz number is a bit of a joke (2) 29+32A A traitor's confession coming from The Towers Of London (2-1-3)

30 "Good evening, I'm from _____, in case you couldn't tell / My given name is Dickie, I come from Billericay", Ian Dury (5)

32 (See 29 across)

33 1979 act that did the 'Monkey Chop' among the wild anımals (3-1)

34 A thousand for a girl in Hear'Say (5)

35 (See 15 down)

36 in their early years this band were known also known as The Detours and The High Numbers (3)

CLUES DOWN

1+20D Scottish band Copy Haho might somehow carry off loot with this single (7-5)

2 They started off on album declaring 'We Started Nothing' (4-5)

3 Name of Status Quo man in the crossing-out (5) 4+25A "And I'm floating in a most peculiar way", David Bowie (5-6)

5 Member of Beady Eye came out of the band yesterday (4)

6 Metronomy's new disc ruined by heat (3-3) 7+21A Close, but not immediate, neighbours

of the Mystery Jets (3-5-4)

8 Ugly one in new look as a singer-songwriter (4-5) 12 House Of Love song derived from 'C'mon

Everybody' (5) 13 "Nobody knows it, but you've got a , and you use it only for me", 1999 (6-5)

15+35A Oh, cool video turned out by Jimi Hendrix (6 5) 19 '60s American band that was fronted by Mancunian, and ex-Coronation Street child star,

Davy Jones (7) 20 (See 1 down)

24 UK blues singer Long John Baldry with BBC's 1968 Olympics theme (6)

26 Sex Pistols manager Malcolm McLaren delivered his own music in 'Double '(5)

27 Fiona Apple album is part of the lot I'd already heard (5) 29 US alt-rock band The Used performed 'The Taste Of

_' – perhaps someone's penmanship sucks (3) 31 (See 1 across)

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Simply cut out the crossword and send it, along with your name, address and email, marking the envelope with the issue date, before Tuesday, July 26, 2011, to the following address: Crossword, NME, 9th Floor, Blue Fin Building, 110 Southwark Street, London SE1 OSU.

First correct one out of the hat wins a bag of CDs, T-shirts and books!

JULY 2 ANSWERS

ACROSS

1+4A Still Life, 8+2D Baby I'm Bored, 9 My Body, 11+31A You Keep It All In, 13 Earl, 14 Lay, 16 Codes And Keys, 18 Vai, 20 Magick, 24 As, 25 Roll Up, 26 Blood, 30 Alf, 32 Lasgo, 33 Mercy, 34 Sit Down.

DOWN

1 Summer Camp, 3+4D Lady Luck, 5 Fame, 6 Battle, 7 My Way, 10 You Talk, 12 Play It Cool, 15+19D+26D Skin And Bones, 17+28D Big Calm, 18 Vi, 21+23A Good For Nothing, 22 Calgary, 24 Apple, 27 Disco, 29 Moon.

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CORNER

THE STONE ROSES

Call yourself a super Jan? Here are the gents that no Stone Roses obsession should be without



GARAGE FLOWER



This was meant to be the band's first album when recorded in 1985 with

Martin Hannett, but the group decided not to release it as they were unhappy with the quality of the songs and the production. Only two songs from this period - "I Wanna Be Adored' and 'This is The One' - survived when the group got around to releasing their classic eponymous debut.

Need to know: Bassist Mani wasn't in the Stone Roses at this point, but replaced Pete Garner in 1987.

VERY BEST OF

DVD (2004)



The main selling point for this DVD is that it features most of the band's legendary

concert at Blackpool Empress. Ballroom in 1989 on Disc 1. Also here are the band's (admittedly ropey) videos and classic TV performances, like the famous Late Show power fallure and the Top Of The Pops performance of 'Fools Gold' the same night Happy Mondays did 'Hallelujah'.

Meed to know: Members of Oasis, The Smiths and New Order are all reported to have been at the Blackpool show.



Compilation of B-sides and singles from around the time of the

debut album, which did not appear on the record. Many of these songs are far more loved than anything which appeared on 'Second Coming' - the likes of 'Standing Here', 'Elephant Stone' and 'Where Angels Play' were all regulars in the foorpiece's live sets.

Need to know: The band's old label Silvertone released old material while the Roses were prevented from releasing new stuff because of an injunction.

EATEST (1005)



Singles compliation from the Roses' frontman. who has

enjoyed great success since stepping out on his own after the band's eventual split in 1996. This collection runs in chronological order, starting with 1998's 'My Star' and featuring the likes of 'Dolphins Were Monkeys', 'FEAR' and 'Keep What Ya Got', featuring a guest slot from Noel Gallagher.

Need to know: Five months after 'The Greatest' was released, Brown received the NME Godlike Genius Award.

FANMAIL

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

Edited by Gavin Haynes







FACEBOOK.COM/ NMEMAGAZINE



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RIDINGTHESTORM

From: Charli Scally To: NME

I would like to start by saying that I am utterly heartbroken about the narrow-minded view of James Lee on Jim Morrison (NME, 9 July). To me Jim Morrison is a beautiful poetic soul who should be remembered for the good he did. I am not blind to the fact that he had issues with drugs and alcohol but that should not be held against him. His death was a devastating loss to rock'n'roll and no-one will ever live up to his impact. Jim was theatrical and made his performances as spectacular as possible for his audience. Two points annoyed me most about James' article. Firstly, "The End': Jim's poem wasn't about fucking his mother. It was a dig at the conservative lifestyle of many people in the '60s. Secondly, in a caption, it says that Jim 'flashed his wanger' at a performance in Miami, as though it were student japes. But this was a much more conservative era. At a Bloodhound Gang concert a few years ago, I witnessed Jared Hasselhoff drag a box across the stage using his penis piercing and no-one called the police. Times have changed. Things aren't as outrageous as they used to be. Please can Jim be remembered for the musical genius he was and not as a sexually deranged drug addict?

NME's response...

From: NME To: Charli Scally

As the author of the piece against ripping Jim Morrison to shreds (and instead celebrating him for the forward-thinking radical that he was), may laise

point out that any questions regarding his perceived genius can be answered succinctly by referencing to his IQ, which was 149. To be clear; average is 100. Neurosurgeons average an 10 of 135. Measured against

population, IQ is of course a Gaussian distribution, so Jim is way out in front of them to a logarithmic degree, and he is, in point of fact, definitionally a motherfucking genius. Indeed, the great tragedy

of Jim's early demise is that he never lived to see the invention of the Rubik's Cube in the 1970s.

Get in touch at the above addresses, Winners should email letters/anme.com

PEOPLE WRITE STRANGE

From: Marky To: NME

Bravo James Lee: I agree wholeheartedly with you in saying that you hate Jim Morrison, Same here! The guy never made ANY decent music! He was pretty much the worst pop star of the '60s, he looked like a young Homer Simpson and it really annoys me that people always bang on about him as being this genius all the time. The most famous thing he did was get his todger out onstage and then die in a bathroom. Lennon, Lydon, Morrissey ~ these are proper rock stars worthy of heavenly praise, and I'm glad someone out there wasn't afraid of putting the boot in.

From: NME To: Marky

Marky, you must be the thickest man in human history. What did John Lennon ever do? Say he was bigger than Jesus and die on a street corner? Moz? Wear a hearing aid and pick some flowers? It's very easy to be mindlessly reductive about people. Far harder to change the course of the '60s.

From: Tracey To: NME

I really enjoyed your anniversary special on Jim Morrison in the 9 July issue. I think he was a loser as well as a legend in different aspects of his life but ultimately it was Gavin's statement about the alcohol, cocaine and constant revels that caught up with him that made me wonder: did he keep getting the coffee ones? This may have tipped him over the edge.

From: NME To: Tracey

For those of you who don't know your sweets very well and it had to be pointed. out to me - Revels are a chocolate-coated menagerie of different fillings (though apparently some are simply chocolate through-and-through). Historically, the leastpopular flavour of Revel is the coffee-centred one. In fact, in 2008, Mars Inc. held a competition for a Big Brother-style eviction of the least-popular favour. Coffee romped home, with over 50 per cent of the vote. Raisin received approximately 25 per cent, and the rest was split evenly between the other flavours. The coffee flavour was duly replaced with strawberry. So, for Tracey to have deliberately confused the notion of Dionysian 'revels' with the popular confectionery is in fact highly amusing.

TALKING THAT WIKI-TALK

From: Richard Wiggins To: NME

This isn't really a letter, I thought I'd just direct you to Egyptian Hip Hop's Wikipedia entry's 'talk page' - it's slightly funny, awkward and slightly depressing.

From: NME To: Richard Wiggins

Why, it is every inch a letter, Mr Wiggins. There is more joy in its short span than in a hundred homilies to Beady Eye. To summarise, Egyptian Hip Hop's Wikipedia talk page is a ghastly nest of people going: "Somebody keeps editing the examples of other bands included on the NME mixtage to say Kindness and Everything

Everything. Although I feel that The Drums and Ellie Goulding are probably more significant artists than Kindness..."; people allegedly in the band arguing that the whole thing is "bullshit"; and people scrawling rude graffiti about people in the band. Can anyone think of any other compromised Wiki-talk pages? I feel like this would possibly make a neat regular feature. A bit like that man who published the history of the Iraq War's Wikipedia edits as a book: these are the journals of first entry of the history of our age.

NOEL WELL

From: Archie To: *NME*

The Chief is back in town! Fuck Liam, fuck Beady Eye and fuck Pretty Green! No one cares about your stupid parkas, Liam, get over yourself and admit that you're never going to write a song as good as 'The Hindu Times', 'Whatever', 'Cast No Shadow', 'The Masterplan', 'Some Might Say', 'Live Forever', 'My Big Mouth' or even 'Bonehead's Bank Holiday'. Noel, I hope you prosper and everyone can really realise what we've all been missing since Oasis split. That is: truly great songs and proper great Mancunian wit.



From: Sam
To: NME
"This pic is of me and my
friend Ryan with Brian
Fallon, lead singer of The

Gaslight Anthem - what

From: *NME*To Archie

a cool guy"

Androngynous version of 'Falling Down' is one of the few covers in music I'd class as better than the original, so it's certainly going to be interesting to hear what Garry Cobain and Noel can come up with over a whole album together. I mean, who wouldn't be up for a bit of fresh lysergic magic being sprinkled over proceedings?

A JEDWARD FAN WRITES

From: Chloe Evans To: *NME*

I am writing to request that you add the new Jedward track, 'Bad Behaviour' to your playlist. I understand that as artists they may not always be taken seriously

Web Slinging The highlight of this week's NME.COM blogs

CAPTION COMPETITION!



Is this the greatest Stalker pic of all time? Props to Ian Robson for sending it to us at *letters@nme.com* (his mum Sheila is on the left). We put it to *NME*'s Facebook friends to come up with the ultimate caption...

Best of the responses...

After hearing about his brother's solo album, Liam decided to get his own high flying birds. Matt Gillett

Liam Gallagher's John Lennon obsession sinks to a new low after he beds two of Lennon's former groupies. Jämié Gillhäm Liam: "Which one of you is Lady Gaga?"
Rowan Tibbs

Holy shit - the years have been rough on Guigs and Bonehead. William Ryan

Liam: "No, I said two GRAMS!!" Simon Wood Pretty Green's spring/ summer collection 2012... Shuichiro Sakoda

Sugababes go through another line-up change. Ben Davies

Liam comes in second at 'Britain's Biggest Mono-Brow' competition.
Will Griffiths

Shreddies gain a new knitting nassy!
Scharna Hill

"We found it on the side of the road and were wondering if the Antiques Roadshow crew could give us a value on how much it's worth..."

Daniel Linke

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but this is actually a really credible song and I think people would be pleasantly surprised and would help change the public's opinion of them. They have a very dedicated fanbase and we would love to hear their song on the radio. They work so hard and do so much for us as fans so it would be wonderful for them to get some positive publicity and potentially win people over. It would really mean a lot if you could listen to the song and consider playing it on your station.

From: NME
To: Chloe
Hello Chloe. I'm sure
NME Radio will be very
interested in your letter.
As it happens, I have a
station of my own too:
Swanley Railway Station,
where I moonlight as

a revenue protection officer for Southern Railways. I play it every day on the Tannoy while I'm fining schoolchildren. Are you not already aware of how much good work I'm doing in this area? In fact, since I began playing Jedward's 'Bad Behaviour', timely payment of fines is up 12 per cent and Crown prosecutions are down 22 per cent.

T IN THE HEART

From: Kirsty To: NME

I was at T in The Park this weekend and it was just absolutely incredible. When Foo Fighters played 'Everlong' and it was raining it just felt like one of those moments where you feel privileged to be alive. There was an amazing atmosphere the whole weekend, everyone

was so happy and lovely to each other! It's things like this that give you a little bit of hope for the world!

From: NME To: Kirsty

You obviously didn't have to traverse the field armed with courtesy pizzas for the NME crew. My limbs have still not recovered from the Balado faithful's mass rugby tackle...

THE HISTORY OF THE HISTORY OF APPLE PIE

From: Stephanie
To: NME
Ldon't know about

I don't know about everyone else, but I think The History Of Apple Pie are one the freshest sounding bands emerging from London town this year (with a refreshingly outlandish name). The Radar section was excellent exposure for them, it would be great if they could be regularly featured this summer though as I think they will without doubt make an impact on the indie world this year. Thanks again!



STALKER From: Ben To: NME

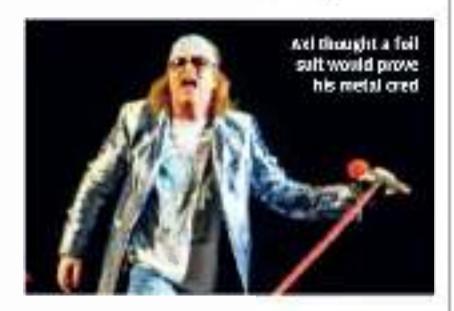
"This is me with Warpaint at a French festival. They were friendly, though Theresa was a little distant. And yes, that is Kirsten Dunst behind us." TESTING MUSICIANS' MEMORIES AFTER A LIFETIME OF ABUSE

This Week

QUESTION 1

How did Axl Rose describe you when you opened for Guns N' Roses in 2006? "And I quote, "What did you all think of the pigeons of shit metal? I feel sorry for the little fella, it's their last night on the tour." Correct. Is it true you still got paid for the whole tour?

"Let me tell you a little story. Axl Rose has got a reputation as a dude who cancels his commitments. So in order for him to do business, he has to pay everyone in full in advance. So yes. They paid us in full. But being disapproved of by AxI is the greatest thing that's ever happened to me."



QUESTION 2

What colour underpants did you pose in with Belgian rockers Black Box Revelation when they supported you on tour in 2009?

"Pink American Apparel underwear." Correct. It takes a brave man to wear pink, surely?

"Well, we're all pink on the inside, my man."

QUESTION 3

What was unique about the gig you played at London's Soho Revue bar in January 2007? "It was ladies only. That was one of the truly craziest fucking experiences. I've played a lot of gigs. I've never really been scared of the crowd. But these chicks... Here's an example. I've always only played songs in my set once. At the end, we played 'The Boy's Bad News' and the front row of girls were like, 'Play it again!' I was like, 'Yeah, right.' They were like, 'No, play it again!' I did not want to fucking say no to these ladies. If I did, I think it might have ended in cannibalism." Correct.



JESSE HUGHES EAGLES OF DEATH METAL

QUESTION 7

Catalogue number CO2001 refers to which Eagles Of Death Metal single? "Er..."

Wrong, 'Shasta Beast', which was given away on the 2006 TV show On The Road With Eagles Of Death Metal.

"That's right! I don't even have one of those, dude. You and I are going to have to get together and go record store shopping."

QUESTION 8

Which pop star did you offer your services to in 2006? "And I've said it every day since. That would be one Miss Britney Spears." Correct.



QUESTION 9

Under what two aliases is Josh Homme credited in 'Peace, Love, Death Metal'? "Carlo von Sexron' or 'Baby Duck".

Correct. How do you address Josh on friendly terms?

"Baby Duck, because when he gets mad he looks like that big giant animated duck [From 1950 cartoon Baby Huey - Cartoon Ed]."

QUESTION 10

You're releasing a new solo album called 'Honkey Kong' under the moniker Boots Electric. How much does a **Boots Electric Steam Steriliser cost** from boots.com? "Ha! £29?"

Wrong, £35.75!

"I'm a huge fan of Boots."

Total Score 8/10

"I tend to have excellent recall. I wasn't aware of the Head & Shoulders advert. And I was too busy checking out the ladies to remember what single we gave away."

Go to NME.COM/blogs to see the full Braincells hall of fame (and shame)

online version, the TV version has

"It works like a charm, my friend."

QUESTION 6

Correct. Does it work?

should be nice to them first."

different music.

Who did you fly over from the States as your guest of honour when Eagles Of Death Metal played Glastonbury in 2009?

"You're serious? My song is in a Head &

Shoulders commercial. That's rad, dude! I did

not know this and I'm very upset because

makes dandruff go away, baby!"

QUESTION 5

your sex tip?

Head & Shoulders, that's the shampoo that

You contributed to the book Sex Tips

From Rock Stars in 2010. What was

"You get further with sugar than with salt.

And if you want girls to be nice to you, you

"Ha ha! My mom." Correct.

