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# ON REPEAT

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



TRACK  
OF  
THE  
WEEK

## LANA DEL REY

Video Games

The words "YouTube sensation" are rarely a good omen. 'Chocolate Rain', Rebecca Black: all destined to be 'liked' into oblivion until they become less funny than getting stuck in a lift with Michael McIntyre. Thank heavens, then, for Lana Del Rey's 'Video Games', the clip for which is currently smashing *NME*'s – and half the internet's – cold dead heart into pieces 30 times a day. Del Rey (aka 24-year-old New York State native Lizzy Grant) calls her music "Hollywood sad core", and the

modern subject matter aside, this gloriously molten ballad could easily ornament the rolling credits of Tinseltown classics. Del Rey herself looks more like the aftermath of modern day

*Del Rey sounds like classic Tinseltown but looks like modern LA*

LA – a sad-eyed Mena Suvari, with huge, ostensibly fake lips.

That's just one of a peculiarly beautiful set of contrasts: delicate harp plumage and weighty piano build to a climax that'll make you weep harder than completing *Halo 3*, yet Del Rey sings about a state of untroubled romantic bliss: "He holds me in his big arms/Drunk and I am seein' stars/This is all I think of". The heart-punching sadness comes from knowing it's fleeting, emphasised by her voice – a flooring, Cat Power-ish pout. We're furiously addicted, and somewhere, in a dark studio, Florence is screaming at herself for not writing this.

**Laura Snapes, Assistant Reviews Editor**



### BATTLES

AM Gestalt

This B-side to single 'My Machines' nails Battles' unnerving combination of glee and hackle-raising fear, like a demonically possessed carousel. It's a stuttering, cymbal-crashing thing with a rhythm like ragtime that's been through a hay-baler. You'll scream, but you'll wanna go faster.

**Emily Mackay, Reviews Editor**

### ROBYN

Every Teardrop Is A Waterfall (Coldplay cover)

It's no surprise that Robyn fills this song with a deep well of disco longing, tearing apart the lyrics with b-girl assuredness. What *is* surprising to note is that when revisiting the original you're struck by the fact that it sounds like Chris Martin & Co are covering a Carlsson original.

**Priya Elan, Assistant Editor, NME.COM**

### WASHED OUT

Wicked Game (Chris Isaak cover)

You've got to have some pretty big balls to cover the sexiest song ever written *and* get away with it. Ernest Greene is obviously packing quite a punch in the trouser department, then, as his swirling cover of the Chris Isaak classic – also featuring his lady wife – is sublime.

**Leonie Cooper, Deputy News Editor**

### LONEY, DEAR

My Heart

Let us elude the idle dilly-dally: Loney, Dear's Emil Svanängen has gently orbited universal acclaim for the best part of a decade, but bafflingly his friend request to widespread recognition is pending. 'My Heart' shoots crystal synths, funk-bop bass and a lugubrious, bloody-nosed wail fireworking skywards to remedy all that.

**Jazz Monroe, writer**

### TODDLA T FEAT ROOTS MANUVA

Watch Me Dance

Toddla T's Sheffield dance-pop may be endearingly naff, but in the shape

of 'Watch Me Dance', it's increasingly in danger of crashing the charts. The sound of 'Fix Up, Look Sharp' if Dizze had discovered pop back then, it proves there's more than just Monkey business going on in the steel city.

**Jamie Fullerton, News Editor**

### THE FLAMING LIPS + LIGHTNING BOLT

I Want To Get High But I Don't Want Brain Damage

No offence to the massively talented Mr Coyne and Lightning Bolt, but judging by this track – the slow sludgy sound of guitars being stretched on the rack while a drug-bent lunatic repeats himself over and over – it might be too late. Kids, do try this at home.

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

### MASTODON

Black Tongue

Only a genius or the criminally insane would release a concept album about a quadriplegic time traveller. The jury's still out on metal behemoths Mastodon, who follow up 'Crack The Skye' with a loopy torture porn re-imagining of 300. "I burned out my eyes/I cut off my tongue", wails Troy Sanders. Yummy.

**Mike Williams, Deputy Editor**

### REAL ESTATE

Barely Legal (The Strokes cover)

In which the New Jersey natives bring The Strokes' dirtiest tune over the Hudson to celebrate its 10th birthday. Cue lots of woozy, mournful guitars and country-tinged vocals. It's part of a bigger covers project doffing its cap to 'Is This It' from Stereogum, and is one of a handful of hits amongst several misses...

**Matt Wilkinson, New Music Editor**



### KASABIAN

Days Are Forgotten

This louche jam is classic Kasabian – embracing psychedelia from a safe distance – but in sepia tones, all burnished brown leather and pagan swagger. Any fears that this signals the band growing up on new album 'Velociraptor' are neatly assuaged by a line about "chewing on monkey brains".

**Dan Martin, writer**



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# UPFRONT

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

Edited by Dan Martin

## 'NEVERMIND', 20 YEARS ON: "THAT'S YOUR LOT!"

*The super-deluxe edition of 'Nevermind' promises a bonanza for hardcore Nirvana fans, but Dave Grohl warns he's clearing out the vaults to make this the landmark record's last hurrah... Just don't call him a redneck, okay?*

### MAIN EVENT

When grunge classic 'Nevermind' is reissued for its 20th anniversary in September, it promises to take fans to a different kind of Nirvana

entirely, with a mouth-watering arrangement of extras. But, Dave Grohl has warned *NME*, the deluxe and super-deluxe versions really will mean the end of the story.

Out on September 26, the special edition will contain a massive haul of previously unreleased material, including producer Butch Vig's pre-album demos, the Smart Studio Sessions and the Devonshire Mixes, an alternative take on the album from engineer Andy Wallace's final version mixed by Vig, alongside B-sides, BBC sessions and live tracks.

On his recent whirlwind visit to the UK, Grohl sat down with *NME* to reveal his plans for the landmark anniversary. Getting the package to bulge sufficiently was, he admits, a stretch.

"Unfortunately Nirvana didn't have enough time to record album after album of unreleased material, so we really have to try to find things in the vaults that become really special. For a hardcore Nirvana fan, the unreleased stuff is usually a welcome surprise in that 'collectors' type of vibe. But at this point, I think whenever we release something, it's most important that it shines a true light on that memory or that legacy of the band."

Two decades and a stadium rock career all of his own since 'Nevermind' changed the musical landscape forever,

Grohl readily admits that 'Nevermind' has become something beyond the control and comprehension of even he, a man who eats stadiums for a living. "After Kurt died and the band was finished, it sort of became something else, you know? It's different now from what it was, it represents something that sometimes I don't really recognise."

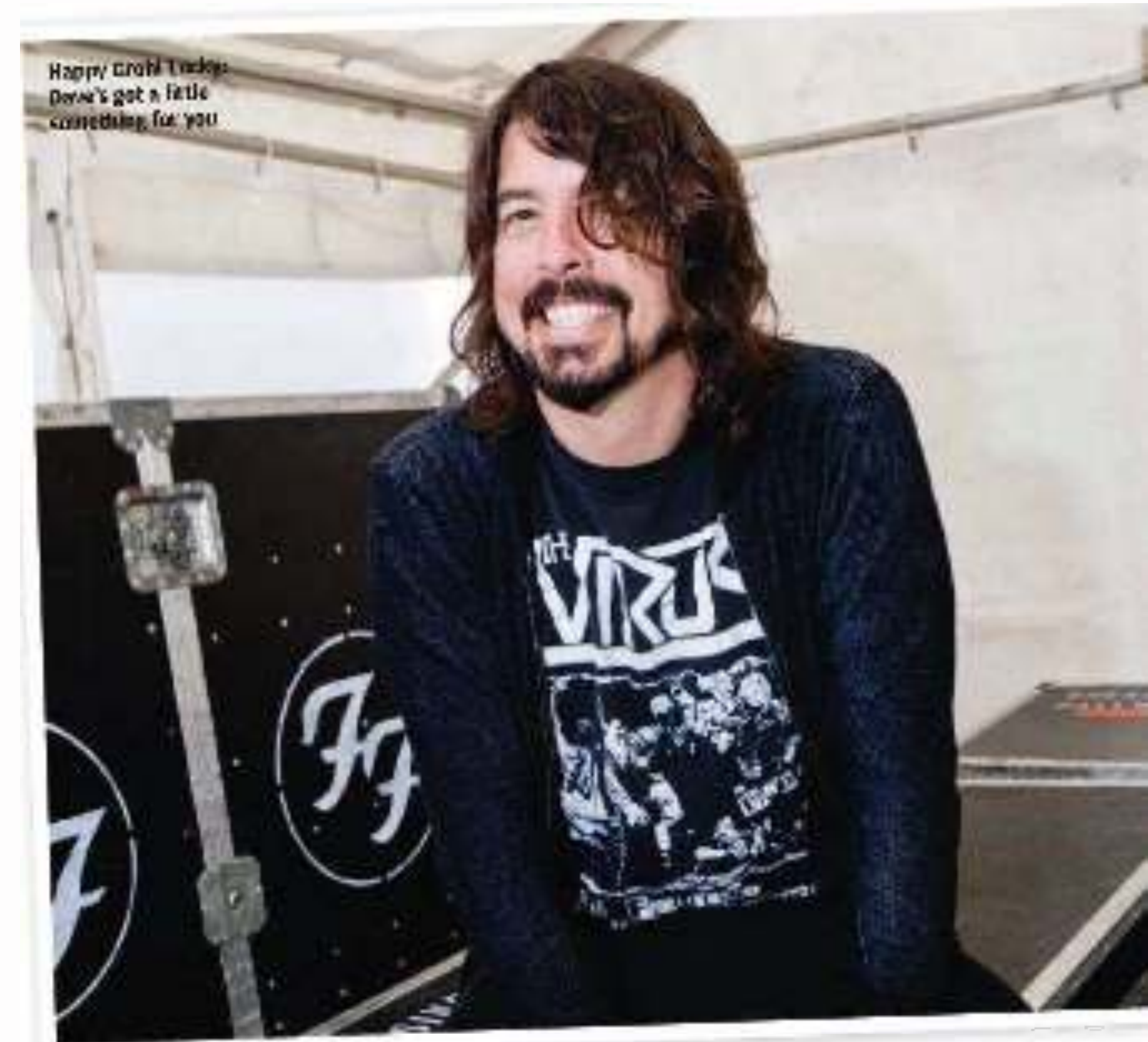
Having reconvened with former bandmate Krist Novoselic for the track 'I Should Have Known' on the Foo's' current album 'Wasting Light', Grohl was keen to play down his involvement, and play up the bearded one's. He said: "Krist Novoselic, I really believe, was just as much an architect in Nirvana as Kurt, because Krist has a certain mentality and aesthetic that is entirely Nirvana. So whenever I think of Nirvana I don't just think about Kurt, and I don't just think about 'Smells Like Teen Spirit'. The identity is so much deeper than that and deeper

***"It's important that the release shines a true light on the legacy of the band"***

**DAVE GROHL**

in its chaotic fucking bizarre world that we were surrounded by and lived inside."

Instead, Grohl remembers the band as a bunch of redneck weirdos. "The sense of humour that the band shared, nobody really else had," he added, "and so [people] just thought we were weird. There were a few bands that Nirvana



felt akin to, like the guys in Mudhoney or the guys in Frogs or a lot of the Olympia bands, and Mark Lanegan.

But it was this really bizarre sort of redneck-meets-subculture vibe. The two of them grew up in a really small logging town. So to hear them talk about their childhood, it

was some *Twin Peaks* shit, it was some backwards logging town shit. But you've got Krist, who was totally politically motivated, and then you've got Kurt, who was just such a brilliant artist, that it was that weird conflict or dichotomy or whatever it is. Those two things shouldn't really co-exist in a way, so whenever something's released,

usually to me it's only authentic if it comes from Krist Novoselic. He still maintains [that spirit]. We haven't changed too much as people, a lot has happened but we're still the same. He hasn't changed a bit, so to hear him speak or to hear him tell stories or to hear him talk about Nirvana, it really brings back the feeling of being in the band because it's just part of his soul."

What happened to Nirvana, of course, is a less likely story than anything even David Lynch dreamt up for *Twin Peaks*. But at a safe distance away, he's ready to enjoy it. "We've talked a lot about what to do this coming September to make things special for kids, and you'd be surprised at some of the things we've talked about doing," Grohl snarls with his trademark toothy grin, the tease, "and it'll probably draw a lot of attention. It'll be fun!"

WORDS: DAN MARTIN PHOTOS: RICHARD JOHNSON, CHRIS COFFARO





## NEVERMIND: THE TREASURE TROVE

### SMART STUDIO SESSIONS

The pre-album warm-up sessions from an era BG (Before Grohl) in the wilds of April 1990. Chad Channing was still on drums, 'Breed' was called 'Immodium', 'Polly' was called 'Poily Peculiar' and perennial rarity 'Sappy', occasionally known as 'Verse Chorus Verse', was still in line for inclusion on the record.



### BOOMBOX REHEARSALS

Stalkers will no longer have to waste hours trawling the 'dark web' to hear scratchy versions of 'Smells Like Teen Spirit' gestate within a pregnant band. In fact, all these versions, including 'Territorial Pissings', 'Come As You Are', plus rarities like 'Old Age', are previously unreleased.

### THE DEVONSHIRE MIXES

This version of the album was mixed by Butch Vig and differs from Andy Wallace's eventual treatment. We don't know how yet, but considering he formed Garbage not long after, we're wondering if it puts a 'robot sex' shine on proceedings.

### LIVE AT THE PARAMOUNT THEATRE (DVD)

This Seattle Halloween show from 1991 is apparently the only Nirvana gig ever to have been filmed. Apart from Reading 1992. Oh, and MTV Unplugged. Still, Nirvana were meant to be quite good live so this will probably be alright.



The  
super deluxe  
edition



The swirl of flowers, cards and gifts outside Amy's Camden



# AFTER THE SHOCK, THE WORLD REMEMBERS AMY

*From street parties and private memorials to lavish tributes from one of the late singer's biggest heroes, celebrations of the 'Back To Black' star's life are still continuing*

**A**s the reality of Amy Winehouse's untimely death sunk in last week, the world set about working out the most fitting ways to remember her.

With the inquest into her death postponed until the autumn, her family and friends were able to keep her funeral as private as possible, the intimate ceremony taking place at Edgwarebury Cemetery in Edgware, north London. Mark Ronson and Kelly Osbourne were among the mourners at the traditional

Jewish service, where her father Mitch read a eulogy which concluded with the now famous words, "Good night my angel, sleep tight. Mummy and Daddy love you ever so much."

But while the funeral provided a moment of private mourning, her fans, and the wider world, were compelled to remember Amy in their own personal ways. As her albums 'Frank' and 'Back To Black' climbed the charts on both sides of the Atlantic, Amy's stomping ground of Camden played host to all kinds of impromptu memorials. As night fell on

Tuesday the neighbourhood hosted a street party, as fans lit tea lights, drank beer, and belted out renditions of 'Tear Drop On The Ground' and 'Stronger Than Me'.

And this was the way the week would progress. The following night, Mark Ronson kept his booking at the Old Royal Naval College in Greenwich, turning the show into a musical celebration of Amy's life and legacy. "The genius in that woman and what she shared with us is pretty special," he told the crowd "I'm not going to get all morbid on you. It's just

nice to be playing music to people who like good music. She is my sister, wherever she is."

Ronson was joined by Zutons frontman Dave McCabe to perform 'Valerie', the song that Amy turned into a global hit. McCabe told NME: "It was more of a happy atmosphere than a sad one. It was more of a wake attitude, when you celebrate someone's passing rather than standing there crying. It's not like 'Valerie' is a sad song – it's quite upbeat."

It was all in the spirit of a week that saw the world uncertainly working out the

WORDS: DAN MARTIN/LEONIE COOPER PHOTOS: PHOTOSHOT/ALPHA/BIG/GETTY, WIREIMAGE





Mark Ronson and The Zutons' Dave McCabe perform 'Valerie' in Greenwich, London

Kelly Osbourne at Winehouse's funeral

Mark Ronson arriving at Edgwarebury Cemetery



Photographers gather outside Golders Green Crematorium



Mitch Winehouse gives out Amy's clothes to her fans as gifts



Kelly Osbourne outside Soho's Jazz After Dark

## HOW MUSIC MOURNED

*You couldn't go to a gig last week without hearing a heartfelt dedication to Amy*

In the days following Amy Winehouse's death, there wasn't much her fellow pop stars could do to show their concern and support, aside from simply carry on doing what they do best: getting up on stage and singing some songs. The loss of one of their most talented and vibrant peers affected even those who didn't know her personally, and a whole host of artists dedicated moments in their sets to the Londoner. Tributes to the singer immediately went global, played out in gigs in clubs, halls, arenas and stadiums right across the world.

A black-suited Rufus Wainwright belted out a stunning a cappella 'Candles' at London's Royal Opera House, saying simply, "This is for you, Amy". The Faces dedicated their gig at Surrey's Hurtwood Park to her memory, with guitarist Ronnie Wood calling her their "talented friend". Over the pond, onstage in Atlanta, Ellie Goulding sang her version of Elton John's 'Your Song', telling the cheering crowd that "someone very special passed away today".

The world of soul gave

her a shout-out too, with one of Amy's idols, Erykah Badu, dedicating a song in her Wiesn, Austria, show to her, while Prince went one step further and sang her 'Back To Black' track 'Love Is A Losing Game' in Amsterdam. Despite the fact that a typically mouthy Amy once heckled Bono at an awards ceremony, U2 performed 'Stuck In A Moment You Can't Get Out Of' for her at their huge stadium show in Minneapolis.

Stars took to the web to pay their respects, too, with Big Boi of Outkast posting a previously unreleased Organized Noize/Dungeon Family remix of 'Tears Dry On Their Own'. MIA headed to Soundcloud to make the demo to her song '27' available. It was written before Amy's death but, she said, was "dedicated to all my friends who died at 27".

correct way to celebrate an icon, while mourning a young woman. "I was worried it would look like I was milking it," McCabe continued, "but I think it means a lot to Mark. I didn't know Amy personally, but I could tell that if anyone was emotional it was Mark. It wasn't really for the crowd – that might sound up its own arse but that was what it was like. I can't sing that song with a sour look on my face."

That sense of closure continued into the week. Wednesday saw Amy's father Mitch spend the afternoon presenting fans with his daughter's clothes as mementos outside her house in Camden. That night, he and Amy's mother Janis joined Ronson, Osbourne, Eliza Doolittle and Amy's boyfriend Reg Traviss at the singer's favourite bar, Jazz After Dark in Soho, for an informal send-off.

Meanwhile, tributes continued to pour in from fellow musicians, led by Amy's hero Ronnie Spector, who posted her own version of 'Back To

Black' alongside an emotional message. "Every time I looked at her, it was like I was looking at myself," she wrote. "She had my beehive, my eyeliner, my attitude. She had such a great soul in her voice and her lyrics were so amazing that I couldn't help but sing one of her songs. I was so happy to see an artist like Amy, because she reminded me of my youth. She loved girl groups. Damn it! I thought she would carry on."

Lady Gaga tweeted: "Amy changed

heard anything apart from, 'She's brilliant.' That is so, so rare. It's so sad that people get sucked into whatever it is, that people have problems they can't work out. She's young, she's hugely successful, she's incredibly talented and that's what everybody wants. She was cool, a nice girl, whatever circus was going on around her, she was cool."

Anna Calvi continued on a similar theme. "She was a true artist. You could tell it was real. With some

people you're not sure, but it's undeniable she was."

The impact Amy had on the world means that the reverberations will continue for a long

time to come. By the end of the week, talk had already turned to the material she had recorded for a third album, and if and when this should be released. But that's a worry for the future. On Sunday, 'Back To Black' had climbed back to the top of the albums chart, which is perhaps the most fitting tribute of all

*"She had such a great soul in her voice"*

**RONNIE SPECTOR**

pop music forever. I remember knowing there was hope, and feeling not alone because of her. She lived jazz, she lived the blues."

In turn, the tributes and dedications turned more celebratory. Razorlight's Johnny Borrell told *NME*: "I've never spoken to a musician about Amy and ever

Prince sang 'Love Is A Losing Game' in honour of Amy







# “WE’RE SHOOTING FOR THE STONE ROSES, KATE BUSH AND DAVID BOWIE!”

Brighton indie favourites *The Maccabees* aim high on the follow-up to ‘Wall Of Arms’, while trying not to sound too “too LL Cool J”...

## IN THE WORKS

Upstairs in The Maccabees’ rehearsal den in Elephant and Castle, south London, the music is blaring at maximum volume. It sounds like McFly, it’s entitled ‘Going Commando’, and features the lyric “I think I’ll leave my T-fronts in the drawer”.

Sadly, this isn’t the five-piece’s new direction – they’re blasting out a tune by an old friend, collapsing into giggles as they slurp red wine. But they do have new music of their own to unveil. After the guffaws die down the band slice through newie ‘Feel To Follow’, waves of bass making the windows rattle.

The tune is set for the follow-up to 2009’s lauded ‘Wall Of Arms’. It showcases a new patient build for the band, with squally U2-esque guitars fired from Felix White’s FX pedalboard – with long hair snaking over his shoulders, he’s a more introspective figure these days. “I’ve got a lot more pedals now!” he laughs. “When I get shown videos of us a few years ago I think I’m a totally different person now. I had total blind enthusiasm... now there’s more musicality to us.”

The Maccabees are gaining more layers, it seems. Recorded in Wales with

UNKLE’s Tim Goldsworthy and production partner Bruno Ellingham, the album was drawn together through independent

writing sessions, the band all bringing their individual efforts forward before honing “We’d say ‘That’s good, but a little too LL Cool J’, so we’d turn it into something that works for The Maccabees,” singer Orlando Weeks laughs.

Felix ambitiously points towards The Stone Roses’ first record, Kate Bush’s debut ‘The Kick Inside’ and ‘Low’ by David Bowie – not necessarily in terms of sonics

## THE DETAILS

**Title:** TBC  
**Released:** January  
**Songs include:** ‘Grew Up At Midnight’, ‘Child’, ‘Feel To Follow’  
**Producers:** Tim Goldsworthy and Bruno Ellingham  
**Recorded:** Rockfield Studios, south Wales



but in the “environment” they create. While the album’s under lock and key for now, a tour is planned for October and a single should be out soon after.

“You grow up,” Orlando outlines. “Every girlfriend you have, every relationship, whatever, you learn how to adapt and mature. That’s exactly the same in a band.” We’ll find out in January exactly how big The Maccabees’ balls have grown.





Rebekah Brooks  
put on her best  
'I'm sorry' face

## BJÖRK OPENS UP ON 'BIOPHILIA'

Last week Björk gave NME.COM an exclusive 'Twinterview'. How we've missed her soundbites

As Björk limbered up last week to release her immersive multi-platform 'happening', 'Biophilia', through song, dance and iPad, she revealed all to the users of NME.COM through a special 'Twinterview'. How terribly modern. It did involve her saying things like "nature is in algorithms inside the touchscreen which you play with a finger", but she also said some things that made sense. Here were the highlights...

### ON ART VS NATURE VS TECHNOLOGY

"I've always been interested in it, and I've explored this before with songs like 'Homogenic', where I distorted beats to sound like volcanic eruptions and a string octet together, so the acoustic, electronic and nature are together."

### ON WHETHER 'SINGLES' AND 'VIDEOS' EXIST IN HER BRAVE NEW WORLD

"I don't know. In a way, the apps are more a natural visual to the project than videos. But I love working with people like Michel Gondry. We'll have to see!"

### ON ALIENATING PEOPLE WITHOUT IPADS

"No, because for me the album is the most important component. I've tried the hardest I can to make the album in a way that it can stand on its own, or be connected to apps. I like to encourage the fans to buy only what they want."

### ON THE MATHEMATICIAN FIBONACCI AND HIS 'SEQUENCE'

"The only things that are influenced by it are the time signatures of the song. Mostly prime numbers. But I did it in a more impulsive way so it's not rigidly attached to any model."

### ON THE IPAD BEING THE FUTURE... OR NOT

"People get scared when the new thing is invented because they think it will erase the previous one, but they all co-exist. These formats are made by humans, so more variety will help more people express themselves."

For the full interview, head to NME.COM

### DOING IT FOR THE KIDS

Last week Franz Ferdinand's Nick McCarthy (below) announced he'll be performing a live soundtrack to a puppet show in September. Here are more sprog-friendly acts in the pipeline...

#### EMINEM'S POSTMAN STAN

Royal Mail worker records messages for his black and white cat before driving off a bridge

#### BOBBY G'S BABY TALK

Replacing Kylie's Disco Bus, the frontman tells kids that if they want to see Rainbow they "should have been here 15 years ago, you lazy bastards"

#### KANYE'S IMMA LET YOU FINISH

West asks kids their ambitions, then cuts them short with a list of his own successes

#### ALEX TURNER'S HUMBUG

The Monkeys man plays the surly owner of a sweet shop. No kids, and no browsing

#### RED HOT CHILI PEPPERS' SOCK HORROR

Terror ensues when kids realise Flea and co's colourful cast of sock puppets aren't 'hand-powered'



## WIN TICKETS TO READING AND LEEDS

Reading sold out last week, but that's no reason to panic. NME is here to resolve all your outdoor guitar-band issues this August. Whether you're wanting to fret over the impending end of the universe with Muse, pose in an ill-fitting leather jacket and shades with The Strokes or dick about with Technicolor rayguns while My Chemical Romance headline, we have the answer. Because we care, we have five pairs of weekend tickets to give away for each site. You may also have to give £20 to charity, don't say we didn't warn you. Head to NME.COM/win to enter and for full terms and conditions.



Grannie hates  
it when Corey  
sails the sherry

## COREY TAYLOR: "I NEVER HACKED ANYONE'S PHONE!"

The Slipknot man didn't have to play dirty to write a bestseller

Corey Taylor has discovered that nice guys finish... second. For his literary debut, the confessional *Seven Deadly Sins*, he's hit Number Two in the Sunday Times Bestseller List – all because he didn't want to be like a certain Mr Murdoch.

"I didn't want to rag on my friends," the Slipknot and Stone Sour frontman said when NME called to congratulate him. "I didn't want to write this book in a Rupert Murdoch sort of way. I didn't tap anyone's phone. Thing is, and this is weird, I'm sort of seen as a father figure, which I am totally OK with, but people have got to see there's some rust on the grill, that I've lived a crazy life. There's stuff I'm not proud of."

Unlike the media baron, Taylor reserves the worst of the public humiliation for himself. "I made sure people see all sides of me," he says. "I mean, there's the chapter about my time in Waterloo [his Iowa hometown], which I knew would be hard for my parents to read. But if anyone wants to know where the anger that I bring to Slipknot and that I had when we first started comes from, then they should read that because it completely sums it up."

Yet Mr and Mrs Taylor will be proud of the end result, which sees their son move in more refined circles than his life normally allows. "If I'm going to be second [on the chart] it'd better be to someone like Bear Grylls, who can kill bears and then, like, eat them straight away. I'll take that."

And it sounds like he's got the bug. "I want to write four or five more, easy. I mean, there's a lot more to tell."

Don't be surprised when he reveals his next stage costume: a tweed jacket and round spectacles.



# PIECES OF ME ANNA CALVI

*She loves Bowie, Leonard Cohen and Gus Van Sant – but most of all, the flamenco-influenced solo star is up for going to bed*

## *My first album*

**'ALADDIN SANE' BY DAVID BOWIE**

"I was eight when I bought it. It's just got incredible songs, and it has a lot of depth to it. It's a really intelligent record. I still listen to it a lot – it's one of my favourites even now."

## *My first gig*

**SILVERCHAIR, LONDON ASTORIA**

"I know it's not very cool. I think I was like 14 when I went. I couldn't see anything because I was too small, which is still the case when I go to gigs unfortunately."

## *The first song I learnt to play*

**'PIPELINE' BY THE CHANTAYS**

"They're a surf-rock band. I was about eight when I learned to play it. I was experimenting with my guitar – it took me a couple of days to figure out."

## *My favourite lyric from a song*

**'HEY, THAT'S NO WAY TO SAY GOODBYE' BY LEONARD COHEN**

"I particularly like the line, 'Your hair upon the pillow like a sleepy golden storm'. I just like the way that Leonard Cohen was able to capture the feeling of something so perfectly. It's really beautiful."

## *The book that changed me*

**THE POISONWOOD BIBLE BY BARBARA KINGSOLVER**

"It's set in the Congo in 1959. It's just really poetic, and beautifully written. I first read it when I was 18, and I've read it twice."

## *My favourite painting*

**MILKY WAY BY PETER DOIG**

"He's one of my favourite artists. His work is really expressive. The more you look at it, the more the story unfolds. It's very dark, but it's very beautiful, too. It's just of the sky and the forest at night. There's something majestic about it."

## *Right now I love*

**ALICE AND THE COOL DUDES**

"They supported me at my album launch. They're a great band, and the singer, Alice Grant, is a great songwriter. They're unique. I like their song called 'The Truth' – it's so beautiful."

## *My favourite possession*

**MY NECKLACE FROM BARCELONA**

"I've got a necklace that I bought in a market in Barcelona about five years ago. I always feel like I have to wear it when I play because it brings me good luck. It's gold, and it's got an intricate round



medallion. It looks kind of like a shield. I don't know why I think it's a good luck charm, I just got attached to it, and it feels like it has history behind it."

## *My favourite film*

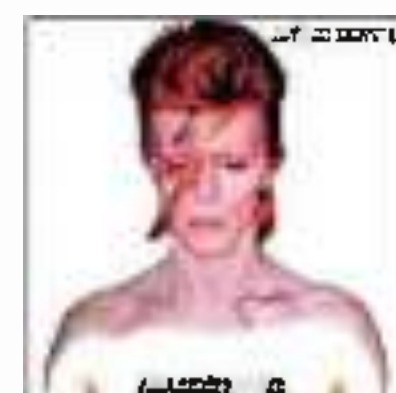
**MY OWN PRIVATE IDAHO**

"Gus Van Sant is one of my favourite directors of all time, and *My Own Private Idaho* has this genuine sense of humour. I also think *River Phoenix* is really incredible in it."

## *My favourite place*

**MY BED**

"Right now, I'd say it's my bed because I never get to sleep when I'm on tour!"



Clockwise from main: Ms Calvi, complete with her lucky necklace; Daniel Johns of 'not very cool' Aussie rockers Silverchair; Leonard Cohen; Bowie's 'Aladdin Sane'; 'Pipeline' by The Chantays; *The Poisonwood Bible*; River Phoenix and Keanu Reeves in *My Own Private Idaho*



VERSUS

# PETER ROBINSON'S COLE ALEXANDER

*The Black Lips guitarist serves us a nice cocktail of pigs' blood, godly spunk and severed members*

**Hello, Cole.**  
"Is that GQ?"

**It's NME.**  
"What's going on?"

**I'm looking out of a window.**  
"GREAT, MAN! How've you been?!"

**You know, Cole, ups and downs.**  
"We're in France. We're gonna hang out at the beach. I'm gonna eat seafood. I like raw oysters."

**You need to be careful with oysters. You don't want to be up all night shitting.**  
"I never think about that, I just eat it. A good oyster tastes like Poseidon just jizzed in your mouth."

**I see. How does a bad one taste?**  
"Well, it tastes like Poseidon's smegma. Do you know smegma? We don't have that in America, we have circumcision. I'll say this about circumcision: he circumcised me, and the next week he did these twins and cut up all their penises. So I almost have no penis. I could have been one of those cool transsexual artists."

**If you did only have half a penis would you let everyone know?**  
"I don't know what I would do."

**Right.**  
"We might be coming to the UK in September, or October."

**I would advise October. September can be changeable weatherwise.**  
"Is this an interview?"

**It's more of a chat, to be honest.**  
"Just checking in? OK, cool! We got right to chatting. Well, we have our 'New Direction' video out this week and another video for 'Family Tree' out soon. It's based on this art movement, these artists who kill chickens and paint with their blood and roll around naked and get in trouble a lot. We slaughter a pig and get pig guts thrown all over us. And there's some nudity..."

**What does it feel like to kill a pig?**  
"Disgusting. I still have chunks of blood stuck in my armpit hair. It's congealed and won't come out. We really don't like using fake blood. GWAR and Kiss, they use fake blood. When we bleed, rest assured it's always real. Also, Ian gets his guitar and cuts it in half while it's still burning."



**That's extremely impressive.**  
"Yes."

**Chainsawing a guitar is one thing. And setting fire to it is another. But doing both at the same time is quite literally a third thing.**  
"Yes!"

**Are you sure that when you do both things at once they don't cancel each other out?**  
"I hope there's not too many double negatives in there."

**Why are other bands still making songs longer than three minutes? These songs that go on forever: three and a half minutes, four minutes... Don't they know that people are busy?**  
"I've always thought that quick and good leaves more to the imagination. Everyone always raves about tantric sex that lasts 24 hours, but I'm, like, do it quick! A song should come in a quick spurt of high energy. Like a Tour de France."

**When you do unpredictable things on stage, how far in advance have you planned them?**  
"How far in advance do we plan to be unpredictable? (Laughs) You do something spontaneous, then you work it into your formula. That's a trade secret. We don't like to share a lot of trade secrets but NME is one of my favourite magazines so I'm happy to share that secret with you."

**Do you share secrets with other bands?**  
"We shared secrets with another band the other day but I can't remember who it was, and if I could I wouldn't be able to tell you. Sorry."

## THIS WEEK'S TOP 20

## THE NME CHART

- 1 THE STROKES 'MACHU PICCHU' (Rough Trade)
- 10 WILD BEASTS 'BED OF NAILS' (Nonesuch)
- 24 DONTIVER 'CALGARY' (Rough Trade)
- 21 FOO FIGHTERS 'WALK' (Capitol)
- 14 THE JOY FORMIDABLE 'A HEAVY ABACUS' (Arista/Capitol)
- 2 DRY THE RIVER 'NO REST' (Capitol)
- 35 BOMBAY BICYCLE CLUB 'SHUFFLE' (Nonesuch)
- 7 METRONOMY 'THE BAY' (Polygram)
- 12 FRIENDLY FIRES 'HAWAIIAN AIR' (A&M)
- 15 CHAPEL CLUB 'BLIND' (Capitol)
- 6 MILES KANE 'INHALER' (Capitol)
- 5 FOSTER THE PEOPLE 'CALL IT WHAT YOU WANT' (Capitol)
- NEW 13 AMY WINEHOUSE 'BACK TO BLACK' (Nonesuch)
- 25 INCUBUS 'PROMISES, PROMISES' (Arista/Capitol)
- 27 COLDPLAY 'MAJOR MINUS' (Parlophone)
- 28 KASABIAN 'SWITCHBLAD SMILE' (Capitol)
- 37 WULF 'DIRT' (Capitol)
- 22 FITZ AND THE TANTRUMS 'MONEYGRABBER' (Capitol)
- 9 TRIBES 'SAPPHO' (Nonesuch)
- 31 THE HORRORS 'STILL LIFE' (A&M)

## NME RADIO

Hear the chart rundown first every Monday at 7pm on NME Radio  
[NME.COM/RADIO](http://NME.COM/RADIO)

## NME TV

Watch the Top 10 video chart countdown every weekday on NME TV  
SKY CHANNEL 382  
Freesat CHANNEL 516

## NME.COM

Listen to the Top 40 and learn more about each artist online  
7PM EVERY MONDAY  
AT [WWW.NME.COM/CHART](http://WWW.NME.COM/CHART)



**NEW TO NME RADIO PLAYLIST**  
THE VACCINES  
'Norgaard'  
BENJAMIN FRANCIS  
LEFTWICH  
'Atlas Hands'  
SUMMER CAMP  
'Better Off Without You'  
FOO FIGHTERS  
'Arlandria'  
FRANK TURNER  
'If I Ever Stray'  
THE DUKE SPIRIT  
'Surrender'

The NME Chart is compiled each week by NME Radio and is based on how many 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*

"Where's the pork scratchings at?"

(l-r): Nick Stephan, Kirby Campbell, Tiff Lamson, Josh LeBlanc, Taylor Guarisco



ABOUT  
TO  
BREAK

## GIVERS

*The five-piece are cooking up a preppy storm with sounds and flavours of their native Louisiana*

**L**ouisiana's sparkle-brained jam squad Givers are assembled in the Bowery Ballroom's main dressing room, overlooking NYC's Lower East Side. But the talk is of home turf as they rattle through their stamping ground's many food-related festivals. "There's the crawfish festival, that's the big one," drawls drummer Kirby, knowingly. "There's the cattle festival, and the strawberry festival," offers bassist Josh.

"The omelette festival, the frog festival, the crackling festival..." joins in singer/percussionist Tiff.

Yup, that's right, they even have a pork scratching festival in Louisiana. Round them parts, they like celebrating food – or rather, they just like celebrating. And while you'd be hard-pressed to identify a passion for sweaty pork snacks in Givers' tunes, there's no shortage of celebration there. Tonight, the five-piece play to a jammed throng with the kind of limitless intuition that comes with years of jazz training – most of the band did stints at New Orleans music college – and an

unquenchable thirst for joyous zoned-out abandon. It's not easy pinning down the roots of their post-pop racket, so ringleader Taylor helps us out, explaining, "I was the only white guy in a Zydeco band for a while." Zydeco's a sound that's native to Louisiana, developing out of local Creole culture with influences from gospel, blues, jazz and cajun folk music, which has its roots in Canada. Their home state's distinct cultural melting pot powers Givers, both stylistically and in spirit.

"As soon as we started touring we realised what a special place we grew up in," explains Tiff. "The vibe is just so relaxed and sincere. I don't know a single person in Louisiana that doesn't love music. Music's more like food there."

So music's like food, but they throw festivals for the grub? Go figure. "People live to love their family and celebrate life in Louisiana," says tousle-haired frontman Taylor. "We're just trying to offer up as big a slice of that as we can, every night." *Alexander Eaton*

### NEED TO KNOW

**BASED:** Lafayette, Louisiana  
**FOR FANS OF:** Vampire Weekend, Flaming Lips

**BUY IT:** 'Up Up Up' is available to download now, while debut album 'In Light' is released in the UK in October

**IN THE UK:** They tour here throughout August, kicking off in Dublin and London this week

**BELIEVE IT OR NOT:** Tiff has invented her own genre of music, called 'Swell Rock'. Apparently, it sounds like "Sigur Rós on grits"



# The Buzz

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



## 1 SPECTRALS GET BUSY

It's been a heck of a long time coming, but Spectrals have finally announced an album deal with Wichita. The Leeds-based entity headed up by Phil Spector-obsessed mainman Louis Jones will release their debut album through the label in October, produced by Richard Formby (Wild Beasts/Spaceman 3). With stints in Ducktails' backing band as well as earlier frolics with Captured Tracks and Moshi Moshi already under his belt, Jones has certainly paid his dues over the past 12 months, and now it looks as if all those secretive, angsty, reverb obsessions have finally come good. What's more, he's just honed a new backing band for forthcoming live duties, including London's Field Day on August 6. All systems go...



## 2 UNDERCOLOURS' 'SPIRIT THE GHOST'

With an apparent allergy to all things indie-schm indie, these Aussie-come-latelies arrive armed with stadium-sized ambitions on their debut single – a tune so rafter-rattlingly massive Bono himself might blush. No word of rooftop gigs yet, but someone might want to put the permit office on notice.



## 3 WIDOWSPEAK'S WICKED RETURN

First, the Brooklyn trio wooed the fuck out of everyone with a super-sultry cover of Chris Isaak's 'Wicked Game'. Now, with a self-titled debut album out on August 9, they're pushing 'Nightcrawlers'. Sure, it's as smoky as ever, but it's the ace guitar freakout at the end that'll really drop your jaw.



## 4 OMI PALONE'S SOUNDCLOUD

Londoners Omi Palone ('effeminate men' in Polari, an old form of gay slang) have had us digging hard on their engaging mix of Feelies-style jangle and slacker-rock shtick lately. The recently formed quartet have yet to release anything, but just uploaded a fresh batch of melodic goodness onto their Soundcloud.



## 5 ZOOEY'S EP

French couple Marie Merlet and Matthieu Beck have been making gloriously pretty dream-pop under the Zooey moniker for a few years now, but they've so far remained an undiscovered gem. Hopefully, this will all change with the release of their wonderful, four-track 'Time to Meet Outside' EP. It's out now on Recorder Records.

## BAND CRUSH



*Howler's Jordan Gatesmith on his favourite new act*

"Christmas Island are pretty awesome in my world. They are this two-piece band originally from San Diego, California. They write really cool, surfy pop songs that are a little bit garage rock too. They're on In The Red, which is one of my favourite labels – you can really trust pretty much everything that they put out."



## EMERGE NME RADAR TOUR 2011 IS GO!

*Wolf Gang, SCUM, Niki & The Dove and DZ Deathrays confirmed for October jaunt*

CAUGHT LIVE

Wolf Gang have been confirmed as the headliner for this October's Emerge NME Radar Tour. The Max McElligott-

fronted band – who released Bowie-esque debut album 'Suego Faults' last month – will be joined by SCUM on all nights of the 14-date UK jaunt, which kicks off at the Exeter Phoenix venue on October 2.

Every gig will also feature a third act on the bill, with Niki & The Dove and DZ Deathrays splitting the honours between them before all four acts combine for the tour's final two dates at Brighton's Concorde 2 (October 17) and London's KOKO (18).

Previous years have seen the likes of Hurts, La Roux, Crystal Castles and Friendly Fires kick up a fuss while on the tour, and McElligott told *Radar* he's got a plan to deal with the pressure of headlining: "We'll basically be getting drunk every night. That, and we're gonna stock up on boxers and socks. I'll

be drinking herbal teas as well – they're good hangover cures. It will be a blast."

Tickets for the tour are on sale now from [NME.COM/tickets](http://NME.COM/tickets).

**The Emerge NME Radar Tour 2011 calls at the following venues:**

**Exeter Phoenix (October 2) \***  
**Bristol Thekla (October 3) \***  
**Portsmouth Wedgewood Rooms (October 4) \***  
**Nottingham Rescue Rooms (October 5) \***  
**Birmingham O2 Academy2 (October 7) \***  
**Manchester Club Academy (October 8) \***  
**Newcastle O2 Academy2 (October 9) \***  
**Glasgow King Tut's Wah Wah Hut (October 10) \***  
**Leeds Cockpit (October 12) \***  
**Norwich Waterfront (October 13) +**  
**Oxford O2 Academy2 (October 14) +**  
**Stoke Sugarmill (October 16) +**  
**Brighton Concorde 2 (October 17)\* +**  
**London KOKO (October 18) \* +**

**\* Niki & The Dove (all dates except October 13-16). + DZ Deathrays (all dates except October 2-12)**



Archie from King  
Krule realises he's  
run out of weed



# MIDI FESTIVAL

HYERES, FRANCE FRIDAY, JULY 22 - SUNDAY, JULY 24

## RADAR LIVE

Last year's Midi Festival, featuring the then unknown WULF, Yuck and Egyptian Hip Hop, saw a select few Brits

journey to France's rustic southern coast to be among the 800-capacity crowd. The setting? A crumbling artisan hangout once favoured by Dalí and Picasso. The vibe? Woozy and ultra laidback, with security almost non-existent (and all the better for it).

This year, the three-day bash is teeming with A&R managers, lawyers, promoters and publishers – all either eyeing up their own newly acquired talent or on the lookout for the next big buzz. And rich pickings it is for everybody too.

Brighton's Gross Magic, playing their fourth gig ever (first abroad) are a million miles more assured than at their London debut a few weeks back, with a gang-like coolness that defies their still-apparent bewilderment at the mass attention heaped upon them since details of their 'Teen Jamz' EP (out on Monday) emerged back in May. Singer Sam McGarrigle's

high pitched shriek of a voice – up there with Death Grips' MC Ride in the most arresting of 2011 stakes – slots into place just fine over the ELO via Nirvana racket his band make, while signature song 'Sweetest Touch' gives the festival its first singalong moment.

Stay+ are equally improved compared to the last time *Radar* saw them, at Brighton's Great Escape back in May. Here, they enter the stage by walking *through* the crowd, before filming the audience, bagging a load of random French kids as honorary one-night-only members by getting them to stand onstage wearing branded T-shirts, and fleshing out 30 minutes of doomy, Orb'n'Crystal Castles-inspired beats while a montage of doomy reality TV-inspired visuals play behind them. You get the feeling that this won't be the last Euro festival they slay.

Keeping with acts big on the down-low, King Krule make a rare live appearance at the bash too. Formerly known as Zoo Kid, the weed-obsessed, hellishly young four-piece (average age 16) play the main slot and don't disappoint one bit.

Sounding bullish and like a young Paul Weller – but singing songs that sound nothing like him, we should stress – leader Archie Marshall is as enigmatic and characteristic a frontman as you'll

see all year. Sure, he'll get compared to early Jamie T but there's something way more musically varied going on here, with tracks teetering on the edge of jazz funk, dubstep and afrobeat. Every song seems to be about hate, or death, or both, but they're strangely anthemic – not least on set-closer 'Out Getting Ribs', which is greeted by the crowd like an old friend.

Straight after, Dirty Beaches' one-tortured-man band sees Alex Zhang Hungtai stare them down with the persona of a demonic, lost-it Jim Jarmusch character. He

plays most of his scratchy, sample-based debut album 'Badlands' and ends with the sublime 'Lord Knows Best'.

It looks and sounds like the Velvets, Jack White and Elvis rolled into one.

Elsewhere, Puro Instinct roll in late, play their Go-Go's-inspired pop loud and skin up loads, with frontwoman Piper Kaplan cutting it super-fine as the ultimate flirt by Debbie Harrying the audience straight into next week, while Wild Beastian harmony freaks Alt-J (formerly Films) even go as far as to debut a completely new song they tell us they've written especially for Midi. See, it's *that* kind of festival... **Matt Wilkinson**

## Why Is Midi So ACE?

It's only been going since 2005, but the French festival has built a reputation as being a major spotter of new talent, putting on mega-early shows by the likes of Girls, Ariel Pink and WULF in the past. It's also corporate-free, intimate and set in one of the most picturesque locations imaginable – a surrealist house atop a huge hill overlooking the Côte d'Azur. All for £50!



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THIS WAY OUT... L.A. WOMAN  
& THE LAST RITES OF JIM MORRISON

**EVILS**  
MILES DAVIS  
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**INSANE!**  
DAVID BOWIE  
lets himself go

**NICE!**  
The Old Grey  
Whistle Test  
revisited

**ALL-NEW INTERVIEW**  
BLONDIE  
THE JAYHAWKS  
LINDSEY BUCKINGHAM  
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# REND



With their mindblowing new album 'Skying' **They** are finally getting the wider recognition they deserve. **They** joins them on the crazy weeks around its release to uncover its secrets – and to get branded a “dickhead” by Far

PHOTO: DEAN CHALKLEY





It sounds too glib to be true, in this world of David Guetta, but it's a simple formula. "You don't have to compromise to connect with people," Faris Badwan assures us. And yet this unrevolutionary non-manifesto has brought us the unlooked for triumph of a Top Five chart placing for The Horrors' third album, 'Skying', following the equally miraculous appearance of single 'Still Life' on the Radio 1 A-list.

We half expect Faris, when we speak shortly after the album first charts, to be all "Chart placings? Ha! I care not for such fripperies, morra!", but he and the rest of the band are touched. "We're really happy about it," he tells us. "We've never really been that bothered about it before, but it feels like a step forward for us, you know? And that's the most important thing for me with The Horrors. I want us to be always moving forward."

The past few weeks have seen unprecedented leaps and bounds. Join us at the end of June and we're with them at London's York Hall, a grand boxing venue in London's East End that combines old style elegance with hints of grim ferocity, to hear the live incarnation of 'Skying' for the first time. A weirdly premonitory crest perches bravely above the teal-and-gold curtained stage of their big London comeback. Depicting a bottle green scaled and hissing dragon and a bold English hound, it bears a legend Faris would surely approve of: 'From Great Things To Greater'.

As The Horrors soundcheck for the third in a short run of pre-festival shows, the greatness of 'Skying' is already clear. 'Still Life', the glowing, gracious track that gently ushered the album in, fills every corner of the 1,200 capacity room as venue staff, managers, roadies and photographers gawp limply before it.



"We'll see," mutters Faris darkly when we tell him about the crest. But despite the singer's tersely self-deprecating sense of humour (when we comment that the stark light and cheap veneered table in the small room backstage makes us feel like we're giving him a job interview he quips: "I'm not going to get it") a few short weeks later, we very much *have* seen. The band's Glastonbury set finds the crowd singing along to 'Still Life' before the album has even been released.

"I couldn't believe it," says Faris. "We've done maybe seven or eight shows now with the new stuff, and 'Still Life' always feels like a unifying moment. It really does feel like people are in it together." London's Wireless, too, finds them looking less out of a place



sharing a line-up with The Black Eyed Peas and Tinie Tempah than ever before. Well, alright, a bit. So what's different? Why do The Horrors suddenly find themselves in the odd position of shifting units?

"It's just a better record, really," argues Faris. "Although, if I think about it honestly, the biggest difference is getting that radio play that we haven't had before. People almost automatically listen to Radio 1, because that's supposed to be the young person's radio."

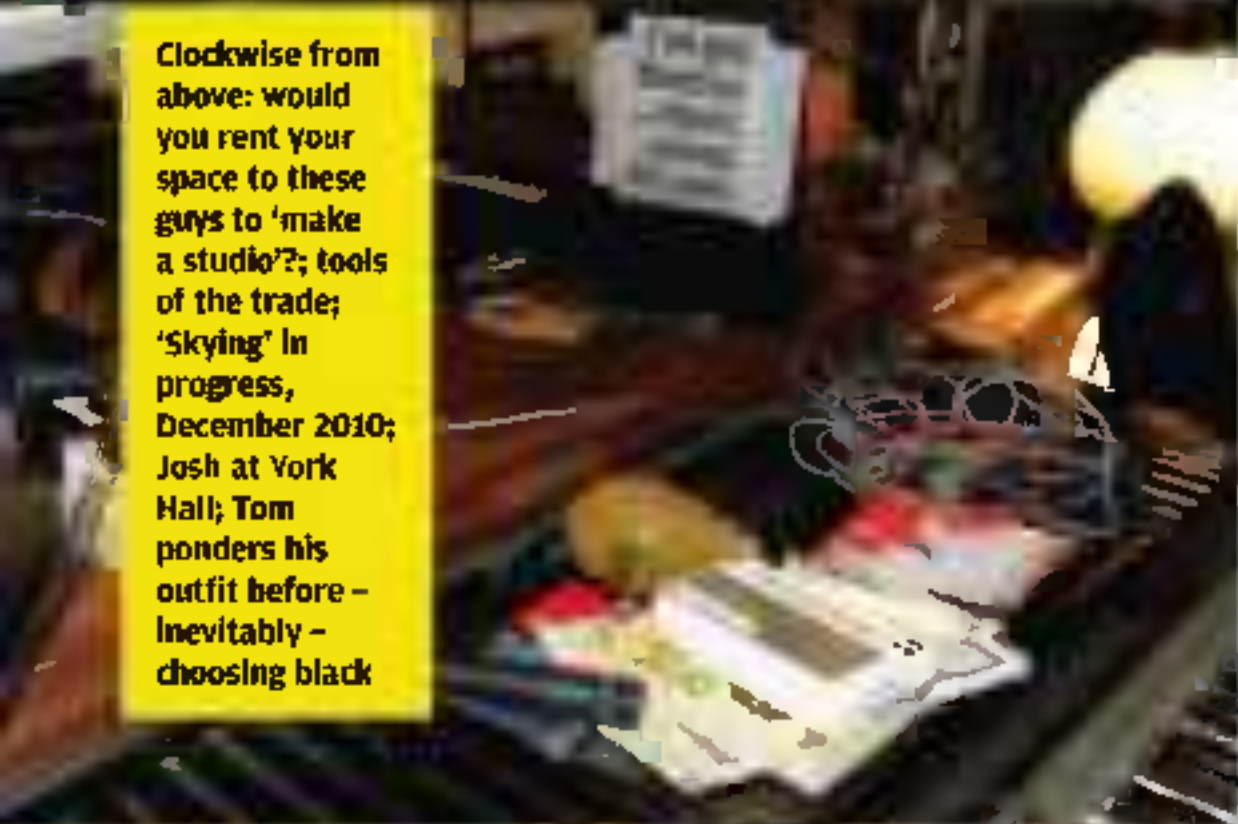
"NO-ONE WILL KNOW WHAT  
THE HORRORS SOUND LIKE  
UNTIL THE NEXT ALBUM"

FARIS BADWAN





Clockwise from above: would you rent your space to these guys to 'make a studio'?; tools of the trade; 'Skying' in progress, December 2010; Josh at York Hall; Tom ponders his outfit before - inevitably - choosing black



So more people heard our single. I wish it didn't depend on that, but it does. And I think that this record is by far and away our best, but there are songs on 'Primary Colours' that are accessible and melodic that would probably have reached a lot more people if they'd been given a push by radio."

'Skying' isn't just the first album The Horrors have produced themselves, but is born of a band truly taking control of their space, their time, and their sound, indulging it to the very greatest degree by fulfilling their long harboured dream of building their own studio.

Their decision to take control came from 'Primary Colours' producer and Portishead head honcho Geoff Barrow. "We were having some food one evening towards the end of the sessions and he said, 'You know, you should just do the next one yourself,'" recalls bassist

Rhys Webb at York Hall, thin, polite and earnest in loose black trousers and slim shirt, hands clasped as he leans forward in a rickety folding chair. "I think there's a real difference between a musician's personal studio and a commercial studio. When we went into Edwyn Collins' place to do the first two singles, he had this amazing desk and loads of keyboards and all of his guitars that he's had since God knows when. And we went to Damon's place when we worked with Gorillaz... he had all these fantastic machines, keyboard and weird things."

Last year, after some less-than-successful sessions in Devon, the band finally found a space that suited their purposes in a converted textile factory and set about adapting it to their needs, putting up a wall, building a drum cage and making it generally studio worthy. So excitable was their nest-building, they couldn't wait to finish cleaning before they'd retrieved their mammoth collection of instruments out of storage, and the first weeks mixed synths and sawdust in equal measure.

Along with allowing the band to have their hoard always ready to hand, the space inspired guitarist Josh Hayward to turn inventor. It was him who came up with the phaser that partly shares the album's name, the Grandmaster Skyer Mk V ("It gives you five times as much phase as any other phaser ever," he laughs), and he's constructed a system for controlling a modular synth through a guitar that he believes to be unique. "I've got to patent that," he says. The mad scientists' lab is growing, too. "I was in there the other day and Josh was shearing metal," says Faris.

What was it for?

"Oh God knows. You're just always going in there and something new will have appeared."

"Everything's covered in dust," Rhys adds.

"No it isn't" protests Josh.

"Yes it is. I was like, what's going on here? What the fuck is this shit? Over every single keyboard, amplifier, guitar... one of our techs had been there, fixing my bass cab and I was like, 'How can this simple job of fixing the wheel that fell off from dragging it around for two years have covered everything with dust?' And then Tom [Cowan, synths] sent me a photo from his phone of Josh in full-on metal worker mode, sparks flying out about a metre across the room..."



# BENEATH 'SKYING'

*The band pick out some of the more unusual influences on the new album*

## NIKOLAI TESLA

Josh: "He's my favourite scientist. He's the guy who discovered AC electricity and invented the radio... he was an amazing, amazing man, with a very, very scientific approach in competition with

contribution to the album was how much time I was spending on my own. I found that probably I'm most creative when I'm on my own. I demoed a lot of vocals at home, and I wrote most of the lyrics on my own. Even when we were in Devon, everyone had their own little spaces, their own workshops. Josh had his guitar world where he was building his monstrosity, and then I had my own monstrosity upstairs. It's a record made by a band but there are parts that are quite isolated."



Edison, who was just an experimenter. Edison invented the electric chair to try and disprove Tesla. But Tesla just tried to make inventions to see what would happen. So I found him inspiring to me to carry it on and try new things. And work with electricity."

## DRUGS AND OTHER STUFF

Rhys: "It was also massively inspired by taking loads of pills, loads of ecstasy... but it's also not necessary at all, we just wanna make music that people can enjoy and lose themselves in. You can listen in any situation, it can just be waking up in the morning and sticking a record on. It doesn't matter where you are or what you're doing, the thing we like is trying to take you somewhere else. To remove you from... wherever you are."

## ISOLATION

Faris: "I guess it sounds weird, but the biggest influence on my

## THE ART OF ELECTRONICS

Josh: "It's pretty much the Bible of electronic engineering. I kind of took on the engineer's role and became very scientific, I think. A psychotic start and a scientific end. Thank God Rhys was there to smack me round the back of the head if I became too mad-scientist, and remind me to use my ears again."

## THE BAND THEMSELVES

Rhys: "This record was all about us being able to inspire ourselves and do our own thing without necessarily having to rely on anything we'd listened to. It was just about us doing the best job we could do, and our time being in a band has taught us enough to know exactly what we want to do. Having a studio was all we needed to be inspired."







Faris:  
Knockout  
at York Hall

'Angle-grinding,' grins Josh. "Metalwork's in my blood. I felt like it was time that I should return to it."

Some weeks before the York Hall gig, we're lucky enough to visit the band's Dalston lair to be played 'Skying' for the first time. All The Horrors minus Faris (who was off playing football, presumably for Hades AFC) sit around in natural-light-free murk as an oil-wheel projector oozes trippily over walls, flight cases, synths and unidentifiable boxes.

In the dark, with the tumbling colours, 'Changing The Rain' sounds like a mental vista full of light and space. Someone skins up and time stretches as the loose, loping new sound of The Horrors bursts in pulses behind our eyes and Faris croons lines like "*The sky clears, the sun hits/I'm here, waiting... it's happening*". This studio is a place to lose days in, nudging sliders and gently tweaking dials, soldering strange parts together and then listening to the results as odd shapes form on the walls. And, fittingly, 'Skying' is an album to totally lose yourself in.

Josh estimates the longest stretch they've ever spent in the room at 20 hours. "If you arrive at midday it may as well be like, midnight," chuckles Rhys. "So it's always quite pleasantly surprising when you leave and the sun's still shining. Which doesn't happen very often."

As a result, 'Skying' sounds like an obsessive, indulgent album made by a band who no longer have to watch clocks, in the best possible way. Its more gentle, wide-ranging grooves, though, are a long, *loooooong* way from The Horrors' early spikiness. Did they ever fear that they'd lose track of who they were? Get *too* loose?

"WE'RE INTO  
PSYCHEDELIC  
MUSIC MESSING  
WITH YOUR HEAD"

RHYS WEBB

"Oh, no *way*," says Rhys. "I mean, we're constantly wanting to move forward anyway, but definitely not. 'Primary Colours' was very frantic – although it had this massive, spacious sound it was still kind of a *wall* of sound, still really intense and disorientating. I think with 'Skying' we wanted to explore all those things that we found really exciting and take them even further, pulling out the rhythm and experimenting with it and making it more groove based."

"Like, 'Sheena Is A Parasite' that drumbeat came from the Amen break, which was the stock sound of drum'n bass and jungle music. And that was why Chris Cunningham [the video director who did additional production work on 'Primary Colours'] picked up on it. When we were all living in Essex and all doing our different things, Joe [Spurgeon, drums] was going to the drum'n bass clubs while we were all going to the garage and psychedelic clubs. That idea of rhythm has always been important and, this time around, we really wanted to see what we could do with it."

"We're still defining what it is that The Horrors sound like," says Faris. "And we're getting closer with each record. The idea that we could sound like any other band would be based on misconception. No-one will really know what The Horrors sound like until maybe the end of the next record. 'Primary Colours' was still us learning, and this album is, too. And I hope that we are still learning, otherwise what's the point?"

If they're still defining themselves, there's one definition Faris is definitely not having. Yup. The b-word. Get behind a piece of furniture, readers...

"No-one's called the album *baggy* except the NME and its dickheads," he informs us with imperious disdain.



To be fair we've heard other people at least *say* it, we meekly gambit.

"Well, which records do you mean? Do you mean 'The Stone Roses'? It doesn't sound anything like that."

Well, er, sort of more like 'Some Friendly'-era Charlatans in places. Early Primal Scream...?

"Well *that* sort of thing's not baggy. That's like a precursor to that."

Faris is displeased, we feel. "I've never understood this autistic need to put things in boxes. Why do you need to compare it to other bands? Someone said it sounded like Simple Minds!"

Never have we been more grateful for our lack of knowledge of Simple Minds' back catalogue. Rhys and Josh are more philosophical about the whole 'baggy' thing, but equally determined that revival was the last thing on their minds.

"The thing is for us," says Rhys, "is that we're into making psychedelic music that messes with your head, and also music you can dance to and enjoy. And I guess the inspiration at that point in history, with bands like The Verve, was West Coast psychedelia and mixing it with rhythms, like James Brown. We all love great British bands like The Stone Roses. That first album is beyond great. But at the same time it's massively inspired by 'The Notorious Byrd Brothers' and various other things, and we listen to those records too. They're all important. But what we want to do, which is what those guys have done, is do something that's *new*."

The band described the sound of 'Primary Colours' as "like going to the top of a really tall hill with your best friends on the most beautiful summer's day and taking a load of good F and then running down the hill really fast". How about this one?

"This one's like running up the same hill, but effortlessly, admiring everything," grins Josh.

"I dunno, running up hill effortlessly seems like a hard slog to me," protests Rhys.

"Maybe you just get to the top and you keep running. You don't actually go down..."

From high things to higher, and the York Hall show is a high thing indeed; Faris becomes a better frontman all the time, master of the baleful stare and the vindictive, explosive shape-throw; his black dramatics jostle and tumble through pulsing kraut rhythms, post-punk riffs and rippling, loping grooves.

The crowd seem torn between dancing and merely standing open-mouthed. 'Still Life' is lushly, hypnotically romantic, and sits beautifully alongside the more *Sturm-und-Drang* likes of 'Mirror's Image'. Perhaps best of all, though, is 'Endless Blue' during which the band, black mops shaking, lull you into a fluid trance before snatching you up in surging riffs and carrying you into the deeps.

They close with the neurosis-odyssey of 'Moving Further Away', coloured lights flashing it to its beautifully fraught climax.

Then, after the triumphs at Glastonbury and Wireless, the band celebrate the launch of 'Skying' with a closer-to-home

# ROTTER JOURNEY

*The Horrors, album-by-album, look-by-look*

## 'STRANGE HOUSE'

The Horrors do their best Addams Family poses for NME's Radar shoot in August 2006 ahead of their 2007 debut album.



## 'PRIMARY COLOURS'

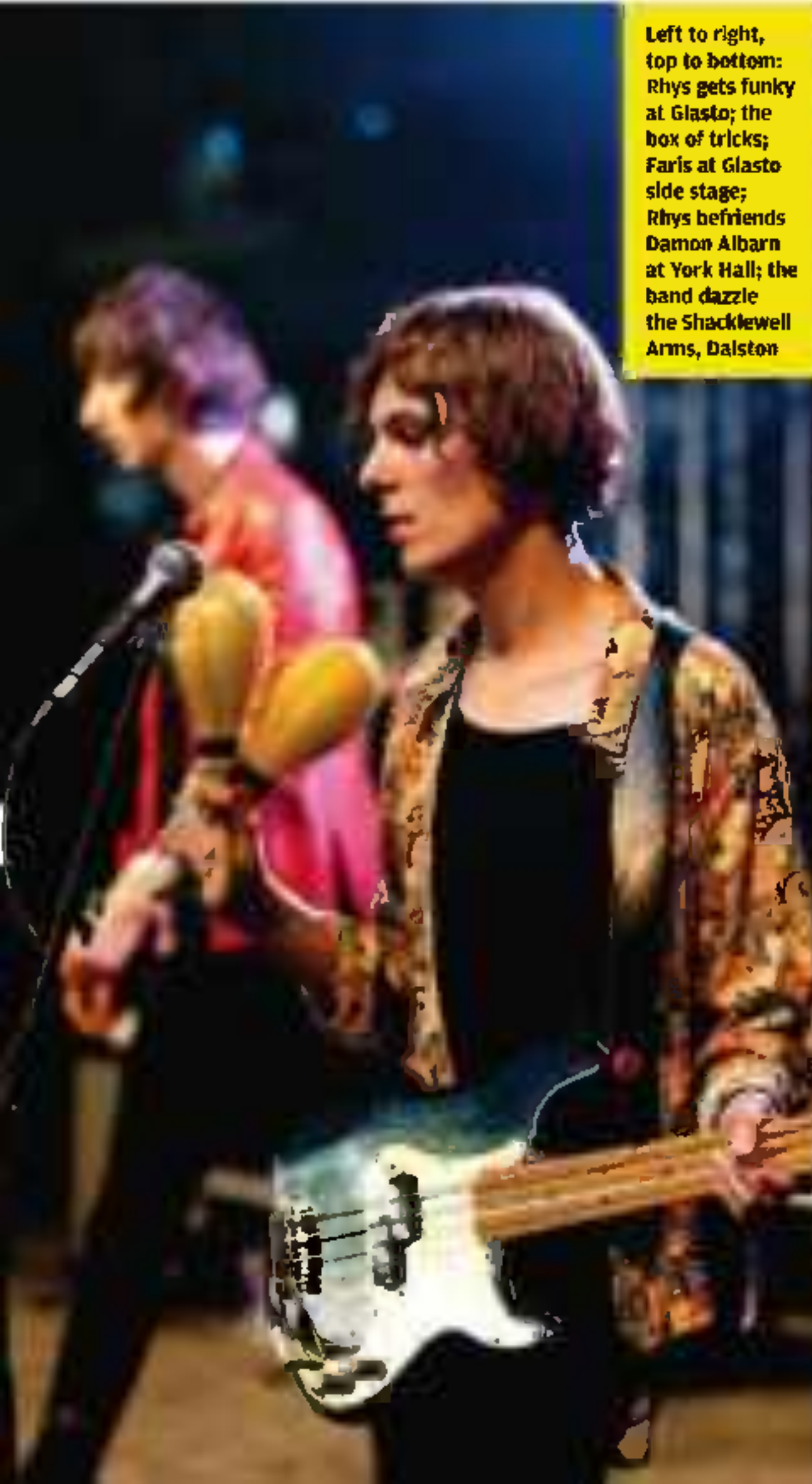
Their 2009 second album was hailed by many as a masterpiece. So a still black-clad Faris got to hang with Flo at the Mercury Awards.



## 'SKYING'

Hazy colours and Hipstamatic-style filter effects come in for the band's first 'Skying' shots hailing 'Still Life' as the first song from the new album.

Left to right, top to bottom: Rhys gets funky at Glasto; the box of tricks; Faris at Glasto side stage; Rhys befriends Damon Albarn at York Hall; the band dazzle the Shacklewell Arms, Dalston



gig at their favoured haunt, The Shacklewell Arms.

"I miss gigs like that, where you're in people's faces," says Faris. "People came from all over the country without a lot of notice. The Horrors are about inviting people into the world of the band; we couldn't have done it anywhere else."

More people than ever before are entering that world. Will their fanbase, we wonder, keep expanding as they continue to define what The Horrors, and so what a Horrors fan, actually is?

"I don't think we plan things in that way," says

Faris. "We wanna reach people, but as a by-product of making a great record. The next record I make I want to blow this one out of the water."

From greater things on to greater still, then; as long as they have each other and their sense of invention, it's ever forward, and not even 'Skying' will be the limit for The Horrors.

*How rock'n'roll are The Horrors? Find out at [NME.COM/video](http://NME.COM/video)*



From left (l-r):  
Darius, Jerry  
[unintelligible] [unintelligible]





# IN BLOOM

Having won over the UK with their scintillating debut album, **Yuck** have headed to America to try and repeat the trick. But how will they fare selling their slackery guitar fuzz to its birthplace? **Dan Martin** joined them in Seattle to find out how grunge they can go - and how they manage to get over poisoning a dog along the way...

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PHOTOS: PIETER M VAN HATTEM

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**I**n the driver's seat of the van, a heavy metal vest-wearing Brooklyn Korean tour manager named Lewis Lovely (his real name) sits. Behind, gregarious big-haired Jersey boy Jonny Rogoff and silent-but-deadly Mariko

Doi battle it out on Xbox *Lego Batman*.

Behind them, flirtatious guitarist Max Bloom manipulates the band's various social networks on the vehicle's in-built Wi-Fi. Next to him, Daniel Blumberg reads *War and Peace* on a Kindle. Driving out towards the Canadian border, away from the condo homes of Seattle, the Sprinter van named (for reasons unclear) after Kurt Russell's *Escape From New York* character 'Snake Plissken' houses a strange little family.

We've been having the jolliest of times, yet there is a tension in the air. The previous night, after their show at the Capitol Hill Block Party back at the motel (the kind where men go to kill prostitutes) there was an altercation. Over Reese's Peanut Butter Cups washed down with iced Razzleberry Tea, Daniel asked us: "I thought you guys were doing this in Minneapolis? Why did you pick Seattle?"

Er... well, we would've thought that much was obvious.

"How d'you mean 'obvious'?"

Well, because you're basically a Seattle band from the early '90s.

There, Daniel fixed us with the expression of a cat trying to focus on a moving object. "But I don't know any bands from Seattle. Apart from Nirvana. We don't sound like Nirvana, do we?"

**O**f course, trying to convince Yuck that they have anything in common with the seminal grunge and college rock bands of the Pacific Northwest is like telling My Chemical Romance they were emo back when they were emo. They're just not going to see it from the eye of the storm. So our wheeze is to join them on their first headlining American tour, as their seethingly brilliant album takes belated flight.

With the multicultural indie faves in their spiritual home, we figured the universe would align and the gods of '90s angst would transport us all into the storyline of *Reality Bites* or *somesuch*. In case you don't know the plot of the grunge-based Ben Stiller rom-com, this transformation would have involved somebody from the band's parents going through a traumatic divorce, somebody would be gay and unable to handle it, somebody would have a secret smack habit, somebody would be battling an eating disorder. And at the end we'd all go back to a poetry jam in a coffee house and talk about our issues while photocopying fanzines and making short films. Winona Ryder would appear to us in a flood of white noise and make everything better. It would have been amazing. Yet what actually did happen wasn't so far removed...

Whether Yuck play along or not, the Capitol Hill Block Party, a Camden Crawl-style three-dayer in the hipster district of Seattle, is frozen in time anyway.

## ON BOARD 'SNAKE PLISSKEN'



### Yuck's van rituals exposed

#### THE GAME

Jonny: "I love *Lego Batman*. I can't read in the van because I get carsick and we're blessed with a nice HD screen, and we were given *Lego Batman* and a *Bumfights* DVD. *Lego Batman* was a really good way of not watching the *Bumfights* DVD."

#### THE DVD

Max: "It wasn't only a *Bumfights* DVD. There were bumfights, knife fights, police riots, girls shaking their booty. It's like a cross-section of life in southern Florida, you had fights interspersed with ladies. That entertained us for half an hour."

#### THE BOOK

Daniel: "I'm trying to finish *War and Peace* before they finish *Lego Batman*. I'm 16 per cent in so far. It's not so daunting. It's pretty straightforward language. There's just lots and lots of characters."

#### THE RULES

Jonny: "Shirts off after 9pm. The van had internet for a while but I'm actually glad it's not working because we can enforce the 'no porn before 10pm' rule. And if you fart, you have to sniff it up yourself."

man named Christopher shuffles awkwardly up to us. "I couldn't help but hear you talking about music and art and stuff? I'm a local artist, would you guys be interested in me doing some flyers for you? I just

Alongside a line up- featuring Cults, Fucked Up, Thurston Moore and TV On The Radio, Yuck are the only British based band on the bill.

We meet them after a 30-hour drive from Minneapolis, frazzled but buoyant. "Nothing really bad's happened yet!" beams the energetic and gregarious Jonny. "Trouble usually follows us around over here. Last time a policeman shot a dog in the face. All that's happened so far is Mariko fed chocolate to a dog. She didn't realise it poisons them."

Awaiting load-in, Daniel is telling us how he's still scared of America. How he's just deleted everything from his iTunes except for Smog, Red House Painters and Galaxie 500. He also gleefully explains the intricacies of their record deal whereby if the major label who have funded this tour upset their sensibilities one single iota they can walk away at any moment.

As their call for load-in arrives, a bearded, awkward, stuttering

did Queen Elizabeth as the devil with smoke blowing out of her nose!"

We explain that Daniel does that stuff himself. Christopher looks downcast. "That's too bad. I guess I'll just wait here for Thurston Moore to come out. I drew a T-shirt for him!" He writes down a link to his art page, careful to write down the 'http'. Daniel returns and grins with delight: "As soon as he wrote the http I knew that was going to be genius!"

That's not unusual of Daniel. A 21-year-old with a mop of Sideshow Bob hair and the jawline of a young Bob Dylan, his swagger looks at curious odds with his own physicality. Despite having the air of an evil genius, he's somebody that the world simply seems to happen around, giving the impression that he's never completely engaged with any of it at all.

Nicknamed 'Slumberg' and 'Slo Mo' by his bandmates, he vanishes for a good hour to scour independent bookshops. And as night falls, Daniel befriends a booze-ravaged amateur photographer named Don, who despite not appearing to have a home, buys their CD anyway. "When I have an address it's easier for me to get my photographs to people, but I'll find a way," he croaks. "Things haven't been going so well for me. But hey, heroin's a bitch!"

Showtime arrives, and Yuck pour their righteous fuzz on a hysterical Nuemos to a crowd of thrift-store hipsters. Daniel proves every bit the fanzine anti-star, Mariko channelling every great slacker-girl bassist ever, Max the apologist for stage banter, Jonny imbuing the songs with more hellfire than the album.





'TROUBLE FOLLOWS  
US AROUND OVER  
HERE. LAST TIME  
A POLICEMAN SHOT  
A DOG IN THE FACE'

Jonny Rogoff

Clockwise from  
main: Max tries  
hard to ignore  
that Seattle  
stagediver's  
terrible shorts;  
Daniel meets  
'photographer'  
Don, and then  
recovers with  
a fag; Mariko  
chills out



Physically they're a perfect rendition of the heritage of this region even before 'Suicide Policeman' unfurls delicately across the room, before the epic 'Rubber' moves people who have never heard this band to stagedive. Whatever they say (they didn't think they were all that), it's an electrifying performance. And yet the money-moment happens after that, when a red-haired documentary filmmaker named Angel has them contribute to her documentary about the threat of the internet to indie bands and their fanzine worlds.

She has missed that memo that you should never, ever attempt to grab Yuck for anything approaching a sit-down interview. She asks the band whether they are still enjoying themselves, to which a confused Max responds that, yes, they do rather enjoy themselves a lot of the time. She suggests the biggest-selling album of 2011 has sold 22,000 copies, and Daniel declares that *even they* have sold more than that.

Things deteriorate from there. Daniel hoists his denim shirt above his hair, declares, "I can't do this"

and rocks from side to side in his chair, on camera, as the interview continues. It's a spectacularly awkward indie-rock television encounter. Seattle may just be a symbolic heartland for their ways, but clearly and unwittingly, Yuck are so grunge they can barely even function.

**V**ancouver, the following day. On crossing the Canadian border, Yuck, the scamps, had managed to convince us that we would be searched for drugs anally. So with ice sufficiently broken, we ignore our own advice and ambush the band for an interview.

**NME:** Have you enjoyed your US tour?

Max: "It's good. I've been very surprised about the turnout. More people have been coming than I thought so it's been a pleasant surprise."  
**Things are building up over here for you, right?**  
Max: "It's so hard to know what's going on 'cos, like, we don't live here so the only way you know if things are going well is when you play gigs and people come." You share a lineage with the Pacific Northwest, so the idea of you playing Seattle is funny. Do you feel any affinity with that city musically at all?

**Daniel:** "I don't really know any Seattle bands."

**Max:** "I wouldn't say that music is necessarily about the place where you come from or whatever."

**Do you get why people would think that?**

**Max:** "It depends what song you listen to on our album. Maybe if I knew more about Seattle. I know Nirvana are from Seattle but I don't feel too much... They've never really been that important to me."

**Why are you afraid of America?**

**Max:** "I don't think I'd be able to follow that through in an articulate way. The music's very nice here. The music's very nice."

**What have you learnt from this American tour?**

**Have you grown as people?**

**Daniel:** "We've done the opposite, by sitting in the van and not making songs."

And that is as good as things are going to get from Yuck with a tape recorder. Which, of course, is part of their charm: heroically pre-internet, pre-self-analysis. Oh, they're great fun to be around (although no dog is safe). But give them the slightest prod and they will retreat, figuratively and physically, to a foetal position.

And as we wave them off after another epic performance at the Biltmore Cabaret, we're struck that it's this that is the grungest thing about Yuck. They are completely unaware of, and perhaps unequipped for, the glory that awaits them.

Check out a playlist of our top grunge tracks at [NME.COM/blogs](http://NME.COM/blogs)



Daniel and Mariko onstage in Vancouver and (top) Max and Jonny try to kill yet another unsuspecting dog





Meet the bus-kers  
(l-r): Michael  
Spearman,  
Jonathan Higgs,  
Jeremy Pritchard,  
Alex Robertshaw





*Igniting 2011's festivals and up for the Mercury Prize, **Everything Everything** are now steaming ahead on their new album – you might even be able to understand the words this time*

WORDS: ALEX DENNEY

In the throcs of London's rush hour, four of the nominees for this year's Mercury Prize are flouncing down Oxford Street in grey boiler suits. You possibly wouldn't get PJ Harvey or Tinie Tempah doing this, but for unassuming pop fabulists Everything Everything, looking slightly daft is all in a day's work.

"We're used to it," says bassist Jeremy Pritchard as they saunter past Boots. None of the weekday shoppers bat an eyelid at them, probably assuming they're off to fix a drain rather than headline the 100 Club in a few hours.

Still, Jeremy's more interested in chatting about the response to their nomination than trying to steal attention from the nearby buskers.

"When reports came out about the Mercury shortlist in the papers this morning it's like they [the press] were trying to hold us at arm's length, as if we were just these wankers who put too much sugar in their cereal and didn't know how to calm down," he laughs – clearly not fussed by not being taken as seriously as the likes of PJ. "It's fine, obviously."

It's been almost a year now since the Manchester four-piece first unleashed what they will later call their "ridiculous, gurning pop tunes" to the wider world. Taking spangly, synth-dusted R&B along with bits of Field Music, Devo and Sparks, debut LP 'Man Alive' won our hearts as a fizzing, sensory overload in the best possible sense. We've seen the band simmer onwards

and upwards since early 2010 – the NME Radar Tour alongside Hurts and Darwin Deez along the way. Now their second festival season has kicked in and they've stepped things up again, playing packed out shows that culminated in an appearance at last month's Latitude that straggling fans couldn't get near. Then came the Mercury nod and the boozy five-day 'celebration' that followed. The boys are sceptical about their chances of winning, although drummer Mike Spearman rather sheepishly proposes they "wouldn't be robbing anyone" by lifting the gong. Mostly, however, it's to the future Everything Everything are now looking and, after hearing of a clutch of new material already in the bag, we hook up with the band before an intimate one-off performance at the 100 Club to find out how phase two is being blueprinted.

"I think two albums of *that* would start to piss me off," says helium-voiced frontman Jonathan Higgs, in reference to the oft-stated ADHD nature of the music on 'Man Alive'. We're now backstage before the show, and the dressing room's flaky red paint and PE benches make us think we should be giving the band the half-time hairdryer treatment instead of an interview.

"Looking back, the 'quirkiness' was pushed a bit too hard on the first album," he continues. "I mean, we've been playing these songs for a while now and when you're in the middle of a project you can't really tell what it's like until you get a bit of perspective on it. But certainly in future I'd like for people to think that we've got more strings to our bow." ▶





The band soundcheck at the 100 Club (above), then don their suits for the evening's gig



"It's quite easy for us to forget what our public perception is," adds Jeremy. "Often that just means what people are hearing on the radio and, unless you spend a bit more time with the record in depth, you'll know us for our ridiculous, gurning party tunes. And it's not that we're ashamed of those songs by any means, but that's not what we do exclusively."

"We're more likely to latch onto the serious things now," says Jonathan. "The stuff we find we're coming back to is just more mature. I mean, it's three years now since some of the songs off the last record were written and we've all grown up a lot. They're quite diverse-sounding, though none of them are what we've done before exactly."

"I see people struggling along in the crowd at shows, trying to sing as high or as fast as me. I just want to have songs where people can say, 'I know exactly what you're saying and I'm gonna sing it back to you'. There needs to be a stronger connection."

R&B is an influence the band have talked up, and it still exerts its pull. Along with the likes of Metronomy and Friendly Fires, Everything Everything are part of a new vanguard of indie performers who draw more from contemporary pop and soul sounds than they do from, say, Beady Eye.

"The Beatles were a futuristic pop group back in the '60s, and they did that by keeping their ear to black America," says Jeremy. "We try to do the same thing, basically. But, ultimately, we just enjoy the music, it's not hugely thought-out with us." The band also cite recent

## "YOU CAN'T PIN OUR SOUND DOWN, SO WE'VE GOT FREE REIN"

*Jonathan Higgs*

records by Radiohead and Wild Beasts as key in developing a greater sense of space and restraint in their sound (Jeremy says the video for 'Lotus Flower' is a recent fave: "Just great, he [Thorn Yorke] wouldn't have had the guts to be so direct in 1995"). Meanwhile, Jonathan has been stockpiling lyrics which he says touch on the theme of escape: "From yourself, from shit jobs, from humankind itself."

So, plans are being drawn up for a new and-improved Everything. "No-one's expecting us to do a particular thing so we can't piss anyone off," says Jonathan. "We've got free rein to do what we want really, and we won't be alienating anybody 'cos you couldn't pin our sound down in the first place."



## BOILER SUITS YOU

The must-see moment of boiler suits in popular culture

### DEVO

Pioneers of the short-lived 'boiler suits with plant pots as hats' craze of the late '70s, the original wonk-rockers have been ceaseless in their championing of the humble all-in-one item as high-fashion statement.



### BEASTIE BOYS 'INTERMEDIATE LACTIC' VIDEO

Proof of the equation that great song + boiler suits =

**EVEN GREATER SONG.** Bonus points for the high-visibility stripes.



### A CLOCKWORK ORANGE

If criminality's your thing, Malcolm McDowell's boiler suit-and-bowler combo could be the ticket!

Side effects include: personality erasure, inability to close eyes during televisual distress.



### GHOSTBUSTERS

If they remade *Ghostbusters* now Bill Murray's Peter Venkman would be decked out in a carbon fibre bodysuit with embossed nipples à la George Clooney in *Batman* - and no-one wants to see that.



Later, it's showtime, and the whole gig is a joy, fans lurking in the venue's peripheries at the start drawn in by the band's manic energy by the time it draws to an end. Only one new song gets an airing (working title: 'Kemosabe'), which the band outline as "more R&B than anything we've ever done", and by the sound of it, inspired in part by Rihanna's ode to stiffs, 'Rude Boy'. They wrap up with 'Photoshop Handsome', the crowning moment of Everything Everything's momentous past 12 months and hopefully a sign that there's plenty more exciting stuff to come from this lot. But first,

backstage again, we can't resist the cliché question: Jonathan, if you won that Mercury, how would you spend the prize?

"A fan of ours told us they'd dreamt we won," he replies. "They said we bought vintage bomber planes and bombed Britain. Which we hadn't thought of, admittedly, but I'm happy going with that." PJ or Tinie probably wouldn't do that, either.

Watch some exclusive video interviews with the band at [NME.COM/video](http://NME.COM/video)



NME

Photo: Roger Sargent

HURTS





# THE HORRORS

Photo: Dean Chalkley

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KASABIAN



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# WHAT'S THEIR STORY?



The group group  
(l-r): Ben Curtis,  
Scott Marston, Max  
Goldberg, David  
McDonnell



# One of these men is the spine of Noel Gallagher's High Flying Birds. Collectively, they're responsible for one of 2011's most incredible records. So how come you've never heard of **The Sand Band**, Liverpool's great undiscovered secret? **Barry Nicolson** explains all (and asks what Noel's record sounds like...)

**T**hat must be Noel," David McDonnell says. Caught in one of the long, thoughtful and very frequent pauses that punctuate our interview, the soon-to-be High Flying Bird's phone has just chirped in his pocket, momentarily breaking his concentration.

We'd just asked what his new employer's solo album sounds like, so he's whipped out his phone to ask the man himself what we're allowed to know. The text makes its way up the chain, from Dave, to Noel, to Noel's management, and five minutes later the one-word reply makes its way back down.

"I can tell you that it's 'genius'," he grins.

If you're wondering who David McDonnell is, and how he came to have Noel Gallagher on speed dial, you obviously haven't heard The Sand Band. You wouldn't be alone in that, either. Back in January, guitarist and vocalist Dave – along with pedal steel player (and musical soulmate) Scott Marmion, guitarist Max Goldberg, bassist Ben Curtis and (now departed) drummer Jay Sharrock – released arguably one of the albums of the year in 'All Through The Night': 10 heart-stoppingly beautiful songs of relaxed melancholia, musically akin to Spiritualized or Calexico, but with lyrics wrought from Dave's own tussles with depression.

Musicians including The Coral's James Skelly, Doves' Jimi Goodwin and, of course, Noel sang their praises, but still the album flew under most folks' radar, which is why Dave describes his upcoming sabbatical with Gallagher as "a purely positive thing. There'll be no disruption – while I'm off with Noel, the rest of the lads will be finishing the second album and working on the third. And hopefully, loads of people who never knew we existed will discover that we do."

For a band whose music Dave himself admits "never seems to progress towards happiness" that's certainly one reason to be cheerful. We meet at his home studio in a sleepy Liverpool suburb, roughly 20 minutes' walk from the house which John Lennon grew up in. The

front room of the house – the studio where The Sand Band have just finished recording their second album – is filled with all manner of musicianly clutter: photos of Bob Dylan and The Beatles adorn the walls, stacks of old magazines present constant trip hazards, a host of weird and wonderful instruments are strewn everywhere, a battered Zetons flight case sits in one corner and a kaleidoscopic array of exotic guitar pedals carpet the floor. You can tell that this room is rarely vacant.

## THE SAND BAND STORY SO FAR

**THE DEBUT**  
The band's first album 'All Through The Night' came out last January and was hailed, with an 8/10 review in NME, as boasting "immaculate harmonies and psychedelia-tinged acoustic guitar-driven tunes that recall Shack". "Song That Sorrow Sings" was picked out as being "as good as any song that's come out of Liverpool in 20 years".

**THE FOLLOW-UP**  
The band plan to release their second album in early 2012. 'When We Kiss' and 'Some Embers' are two songs set for it, while 'Downtown' is a grimly hilarious portrait of Saturday night human detritus. The tunes are grander in sound and scale than those on their debut, though still in keeping with their generally doombeat aesthetic.

**T**he Sand Band have their roots in Dave's stint as a touring guitarist for both Richard Ashcroft and The Coral. He and Scott were making music together on and off as The Hills Of Mexico until, towards the end of his final Coral tour standing in for Bill Ryder-Jones, he says he "kind of reached the point where I was ready to properly get into it. I could feel music flowing through me, there were songs all around me, you know? I spoke to James [Skelly] and the other lads, and they were really supportive of me, so I just went off with Scott and made the album."

It's a very dark, very disconsolate-sounding record. Is that really what you're like as people?

"We've got dark hearts, definitely!" he laughs. "I mean, as people we don't mope around or anything like that. But when we pick up our instruments, everything that comes out has a sort of melancholic underbelly to it. I don't think that's a bad thing. You can only be honest, can't you? You can only be true to yourself."

It sounds like the sort of record that could only be written from first-hand experience.

"Yeah," he sighs. "They're definitely not songs for songs' sake. Some of them were definitely... remedies, I suppose, for certain feelings that I had. I went to some pretty dark places on that album and I dragged Scott through them all with me. Now I'm dragging Ben and Max along on the second one and it's only getting heavier! I wasn't in a good place when I wrote it, but the process of writing led me to a good place, so ultimately, I'm glad I did it."

What are we talking here? Heartbreak? Self-doubt? "Keep going, keep going! Heartbreak, self-doubt, self-loathing, depression... the scariest thing was that there were never any drugs involved. It was all internal, and I'm not sure that's a good thing. Some people don't get those feelings, but I've discovered that the songs really resonate with the people who do. So I'm not alone, I know that."

**D**ave is now even further from alone – which brings us to High Flying Birds. You might think it was the musical DNA they share with fellow Liverpoolian tunesmiths Shack that first brought The Sand Band to Noel's attention, but he and Dave actually go way back, to that aforementioned Coral tour which included support slots with Oasis.

"He lent me one of his amps!" Dave explains. "We became friends from there. He's a very personable guy, and he's into good music, so there's a lot to talk about with him. He put out the last Shack album, he took our mates Free Peace on tour – he's got his ears open, you know? And I think that leads on to him being a solo artist. No-one's gonna be disappointed with this album. He hasn't saved any bad songs, put it that way. Everything he's about to do is gonna be a step on from Oasis. He's a talented songwriter, in the broadest sense of the word, not just within the style of Oasis. And I think people will really hear that when the album comes out."

As a massive Oasis fan, though, it must've been a dream job offer. How did it come about?

"I've gotta be careful what I say here," he replies.

"Basically, he came to a show and asked me if I was busy. I'm still very much in The Sand Band, and it doesn't really affect us as much as you might think

because we've already done the second record and we don't play live all that often. But who could say no to that? The songs are brilliant, as people are going to find out shortly. And the guitar parts are fucking amazing!"

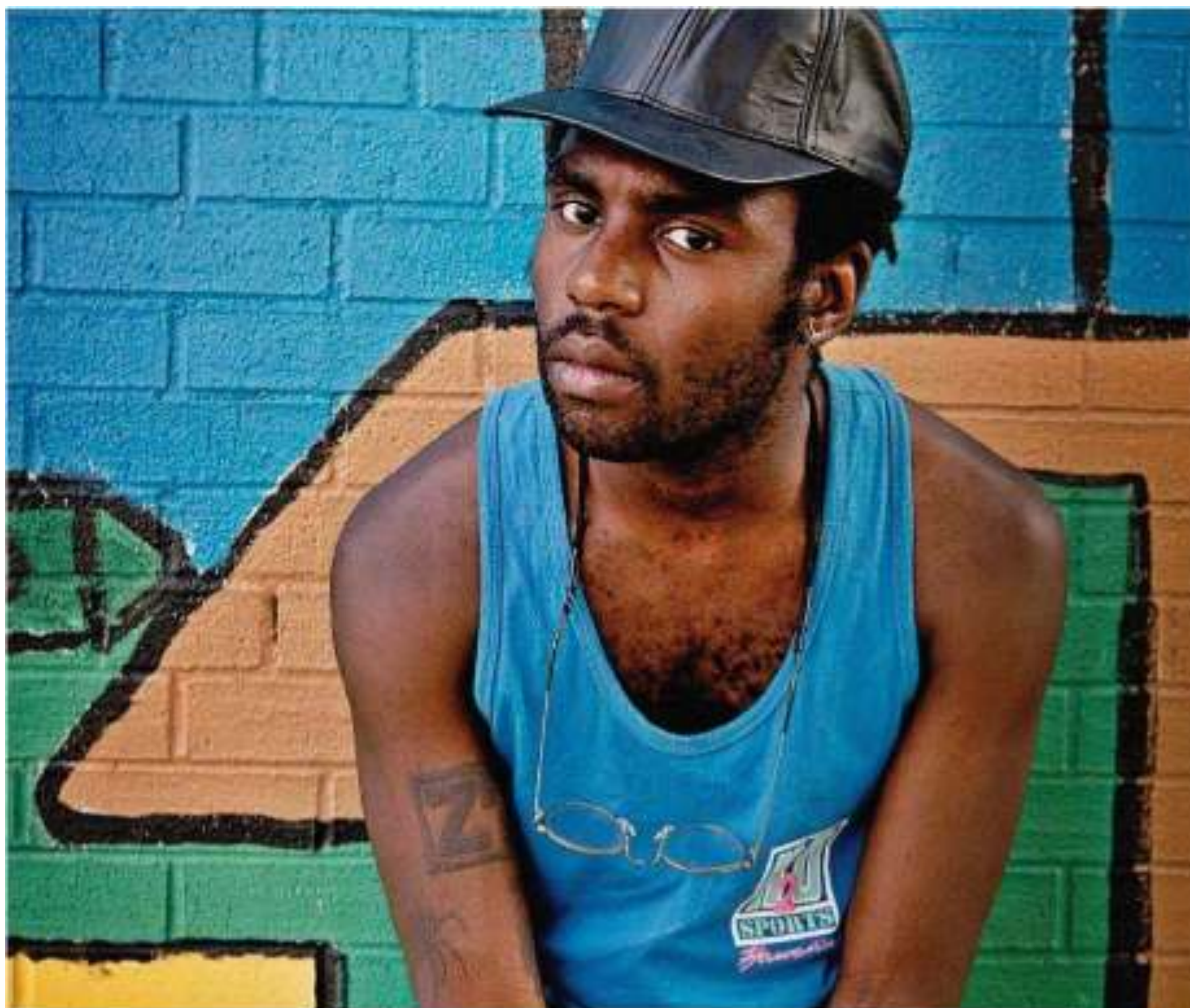
Yet, even if Noel's High Flying Birds do – ahem – take off (and rehearsals begin in earnest this week), it will always be The Sand Band that is closest to Dave's heart – and now's the time to embrace them to your own, if you haven't already. But please, no pithy 'new Bonehead' quips. David McDonnell is much, much more than that.



# REVIEWS

SUPER 8, HOWLER, BATHS

Edited by Emily Mackay



## BLOOD ORANGE

COASTAL GROOVES DOMINO

*Dev Hynes dons yet another disguise for this soulful set of songs tinged with the glamour and drama of New York's decadent '80s underground*



**O**f all the imagined New York Cities past, present and future, it's the one of the early '80s that lingers longest in the mind's eye. Just imagine! Outrageous drag balls, bumpin' block parties and no-wave freakshows over a backdrop of crumbling tenement blocks and copious neon. This is city living at its most vital, the creative impulse rubbing up suggestively against sidewalks streaked with filth, and leather-clad hoodlums lurking at every turn.

It's precisely this NYC that Essex boy Devonté Hynes went off in search of when he moved out to the Big Apple in 2008. Here, the seeds of solo project Blood Orange were sown in between working with wildly disparate folk like Diana Vickers and Theophilus London, recording under the more familiar Lightspeed Champion moniker and – more brilliantly – becoming a consultant for Jay-Z's fashion brand, Rocawear.

'Coastal Grooves' is inspired by the tragic, street-tuff transvestites of Jennie Livingston's

seminal NYC doc *Paris Is Burning*, cited as an influence by everyone from Madonna to Lady Gaga. Says the man himself, "I was trying to write songs that could be sung by a drag queen", and it's an ambition matched in the opening lyric of very first track 'Forget It'. Propelled by pattering, funky guitar the song gives way to doomed romance in the chorus ("I am not your saviour"), revealing a thin, gauzy vocal from Hynes that's notably less estuary-accented than before. 'Sutphin Boulevard' is even better, with a kerb-crawling swagger that brings to mind campy gang-flick fave *The Warriors*. It also dovetails well with the tranny love theme, grooving with all the train-wreck confidence of the guys'n'gals that populate *Paris Is Burning*. By contrast, 'I'm Sorry We Lied' rushes by like it has seen something lurking in its peripheral vision, Hynes picking up the pace as an electric guitar plays high and lonesome and panicked arpeggios flutter round his urgent vocal.

'Can We Go Inside Now?' ("I was a lonely girl, I grew up fast") does Chris Isaak gone New York noir, and 'S'cooled' is an electro-house tinged, Catman groove surfing a bassline that sounds like the thick layer of grease coating a nightclub wall. It's more of a jam than we're accustomed to from Hynes, but pretty cool all the same. 'Complete Failure', meanwhile, sounds like a Western showdown in a garbage-strewn back alley, backed by a choir of angels with dirty faces. 'Instantly Blank (The Goodness)' sounds like a loved one disappearing through the steam from a manhole cover, and 'The Complete Knock' is a murky, middling disco caper that could be Foals wandering about in their sleep. The melancholy aspects of Hynes' vision come to the fore on closing pair 'Are You Sure You're Really Busy?' and 'Champagne Coast', despite the former boasting the deliciously feisty opening couplet "What's in this for me?/Just get the fuck out of my house". It's nice that Hynes has emotionally invested in what could easily have wound up a pretty narrow conceit, but it's still here that the album comes slightly unstuck.

Ultimately, 'Coastal Grooves' can't quite transcend its identity as the solid handiwork of a talented journeyman, whatever its attempts at pathos. The record leans at times too heavily on its basic formula of pizzicato electric guitar and seedy, somnambulant basslines. Still, as a slice of squalid glamour with a beating heart under its rusted exterior, 'Coastal Grooves' deserves your attention. **Alex Denney**

**DOWNLOAD: 'Sutphin Boulevard', 'Forget It', 'Complete Failure'**

7

PIETER VAN HATTEN

**THIS IS HARDCORE**  
what our numbers add up to

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

**AROUND THE SUN** 100% RECORDS



It almost feels as if Monarchy have missed their bite at the apple. The Australian duo appeared two years ago hawking their slick brand of euro-pop along with Hurts and Sound Of Arrows. Now, after precursory releases through Kitsuné and Neon Gold, they're finally releasing their debut album - but is it all a bit too late? While 'Jealous Guy', with its The Rapture-via-Tears for Fears disco-funk, and the future-disco echoes of single 'Gold In The Fire' still sound fresh, other tracks, like 'Floating Cars', err on the wrong side of Eurovision, with climbing synths and detached vocals. Equally, new track 'Maybe I'm Crazy' hints at Steps rather than Soft Cell - more's the pity. **Ailbhe Malone**

**DOWNLOAD: 'Jealous Guy'**

5

## JONATHAN WILSON

**GENTLE SPIRIT** BELLA UNION



It's never fair to prejudge a singer-songwriters by their titles, but with Jonathan Wilson's astonishing debut, full of tracks called things like 'Ballad Of The Pines' and 'Canyon In The Rain', the fact he's a Laurel Canyon-leaning, old-guard LA acoustician is blindingly obvious. What you don't get from the names, though, is quite how well he pulls off his CSNY, James Taylor and Matthews' Southern Comfort-inspired grooves, chucking in healthy shakes of Pink Floyd, Elliott Smith and sunset psychedelia to create some of the most luxurious folk of the year. As California dreamin' goes, this is almost as good as heading for the hills, reaching for a hand-tooled native American bong and calling yourself Moon Unit. **Leonie Cooper**

**DOWNLOAD: 'Desert Raven'**

8

## BATHS

**POP MUSIC/FALSE B-SIDES** ANTICON



The problem with chillwave is it needs a good fucking scare. It's the kind of music that needs to narrowly miss getting hit by a lorry to make it *focus*. Baths' 2010 debut album 'Cerulean' was heralded for just that reason: it took the genre's starcloud radiance and retro reveries and animated them with a faster, nervier bpm. This isn't a follow-up, more a ragtag collection of bits and bobs, so you wouldn't expect it to be a statement. It is worrying, though, that bar the crisp, sparkling 'Pop Song', the creepily Björk-ish 'Tatami' and the rippling, reptilian 'Flux', there's more (ick) *ambience* than energy. The last thing Baths need to be doing is getting more lukewarm. Less chill, more waves please. **Duncan Gillespie**

**DOWNLOAD: 'Tatami'**

5

## LOWLINE

**LOWLINE** DEAF RADIO



Bands like Everything Everything banging on about how they want to completely ignore Manchester's vast music history have got it wrong: yes, fair enough, the city's musicians shouldn't trade on former glories, but there's absolutely nothing wrong with taking what has come before as inspiration and taking it to fresh new places. And this is exactly what Lowline - for a long time now a huge draw in their hometown - do very brilliantly indeed. Because if in the likes of 'Gun In My Side' or 'Sound Of Music' there are unmistakable echoes of Joy Division/New Order, there is also the sense of a band who don't even know how to spell 'nostalgia'. **Liam Cash**

**DOWNLOAD: Gun In My Side**

7

## FACES TO NAMES...

*What the reviewers are doing this week*



**ALEX DENNEY**

"Took a child's tent up a mountain and got drunk on Captain Morgan rum. Succumbed to the charms of one-woman 'swag tsunami' Kreayshawn. Annoyed by the Mercury's bullshit Wild Beasts snub."



**AILBHE MALONE**

"I have been making cheesecakes and watching *Arrested Development* from the start again. I've also been majorly crushing on the ace Tom Tom Club-indebted Tieranniesaur."



**OWEN NICHOLLS**

"I've been celebrating news that Omar Little from *The Wire* is due to appear in *Community* by rewatching his best moments, ripping and running."

# HOWLER

**THIS ONE'S DIFFERENT** ROUGH TRADE

*Like your music clever, eclectic, a little bit difficult? Bigger off then, and let the rest of us enjoy ourselves*



Right, forget music. I want you to think about food. I want you to think about *pizza*. If you're hungry, and someone offers you a slice of pizza, do you a)

reach your hand out, but then check yourself, thinking, 'Well, I *do* like pizza, but it's a bit obvious, isn't it? A bit... cheesy', and then order salmon en croute with apricot confit and fondant potatoes instead so everyone knows what a discerning palate you have? Or do you b) eat the fucking pizza?

Howler are musical pizza. They're not a band you define yourself by. They're a band you dance to. Which is not to say that Howler are stupid, or people who like Howler are stupid. They just don't feel the need to prove that they're clever.

The title of this first EP by Rough Trade's most recent signings is both misleading and spot on. There's nothing much different about these Minneapolis boys at all, with their sexy bedhead hair, skinny limbs and small-child-romping-at-a-family-wedding goofy energy. Their bratty guitar pop is as familiar as skin, but also as warm and lovable. But then, how many

flat, formulaic takes on this same sound are also-running around out there? Howler *are* different because they make commonplace components fly with a brilliant nonchalance.

"It's all fine and it's all great/I'm easy to love and I'm easy to hate," as they so neatly put it in the scrappy, moody garage brawl of 'For All Concern'. '14 Days' is like a young William Reid of The Jesus And Mary Chain fronting first-album Strokes, while 'You Like White Women. I Like Cigarettes' bares the teeth of a ferocious mean streak, frontman Jordan Gatesmith howling "I'm so bored of making out" like the embodiment of surly alienation. The crowning glory though, is the sweaty clinch between Jay Reatard and early Razorlight that is 'I Told You Once'.

So keep your *coq au vin*. 'This One's Different' is a 12-inch, stuffed crust, meatball-spangled extravaganza of an EP whose five tracks we'll be feasting ourselves on for months. Come their debut album (and it can't come soon enough, frankly) they're gonna need a bigger pan. **Emily Mackay**

8

**DOWNLOAD: 'I Told You Once' 'You Like White Women. I Like Cigarettes', '14 Days'**







FILM  
OF THE  
WEEK

# SUPER 8

Mixing Spielberg-ian pathos with monster thrills, this is a blockbuster with real heart



Coming-of-age stories are a staple of the recent decades of American cinema. The most that our pubescent heroes usually have to cope with, though, are girl troubles, parent troubles and – occasionally – a killer-bee attack.

Loosing monsters on them as well as acne just seems unfair. Anchoring the heart of this particular grower-upper is Joe (Joel Courtney), a middle-American kid struggling to cope with the loss of his mother. Joe finds solace in his friends, a rag-tag mix – there's the fat spoilt kid, weird pyro kid, scaredy cat kid – who find joy in making movies. When a shoot is interrupted by the most spectacular of train derailments, things take a turn for the B-movie, as... *something* escapes from the wreckage.

It's at this point that *Super 8* becomes two features, one a touching *Stand By Me*-like

tale of friendship, the other a balls-to-the-wall monster movie. Sadly, the second fails in comparison to the first. Perhaps it's testament to how good the youngsters are, but every time we check in with the dastardly military (Noah Emmerich) or the Police Chief Brody-esque sheriff (Kyle Chandler) we're left wanting.

Speaking of *Jaws*' nemesis Brody, *Super 8* owes a hell of a debt to Spielberg. *ET*, *Close Encounters*... hell, even the second *Jurassic Park* and *Saving Private Ryan* get nods. If director JJ Abrams had found a way to crowbar Oskar Schindler in you can bet he would have.

This affection pays off beautifully. Shots are given length, images meticulously constructed and, compared to the wham-bam style of most blockbusters, *Super 8* is gloriously crafted.

The finale, too, captures the Spielberg sentiment perfectly. Sugary, sure, but it earns it. A film where a father's hug or the close-up of two kids holding hands can bring a tear to your eye is a rare thing in a blockbuster and should be cherished. *Owen Nicholls*

8

## UNKNOWN MORTAL ORCHESTRA

UNKNOWN MORTAL ORCHESTRA  
TRUE PANTHER

Most people sleep in their bedrooms. Some, like Ruban Nielson, create genius albums in them. The Portland-based Kiwi's confessed 'hobby' is almost unwillingly accomplished, a scruffy blend of shuffling funk and psych nostalgia that feels a lot more right than it should. Even the Dictaphone-style production works, giving this debut a Haunted Graffiti-esque mugginess, clipping the claws of the guitar hooks. Nielson probably didn't know what he was getting into when he started UMO and is probably still figuring it out now. If that means more sleepless nights for him, all the better for us. *Neil Condron*

DOWNLOAD: 'Thought Ballune'

8

## SAM DUCKWORTH THE MANNEQUIN

COOKING VINYL

It really was that easy. The former Get Cape. Wear Cape etc etc etc drops the name culled from a Batman computer game, and the rage and trauma of Gotham is exorcised. Also gone are try-hard international kitchen sinks, revealing Southend's chief tubthumper as the tender, full-blooded songwriter we always knew he secretly had the potential to be. Which isn't to say that 'The Mannequin' isn't literate and conscientious – it's just that it's those things in the good ways, like, say, Bright Eyes. The best moments, like the great 'Angels In The Snow', actually scale those heights. *Dan Martin*

DOWNLOAD: 'Angels In The Snow'

7

## THE RIDER

What we're watching, reading and plugging in this week



Film

Meek's Cutoff

With *Dawson's Creek* a long time ago, Michelle Williams gets all seriousface in Kelly Reichardt's film, a tale of trust – and lack of – in the mid-19th century Pacific Northwest. Out on DVD, August 8



Book

Electric Eden: Unearthing Britain's Visionary Music

Ideas of folk music have always been in flux, from ye olde Celts to Sandy Denny and Kate Bush. Trace its transformation in this reprint of Rob Young's intrepid tome.



Headphones

Bowers & Wilkins C5

Face it, one blob of earwax and your little white iPod headphones are fucked. These fancy in-ears not only have a little loop to stop them falling out of your lugs, but promise concert-quality sound to boot.

## THIS WEEK'S SINGLES

reviewed by NME's  
HAMISH  
MACBAIN



## ELBOW

LIPPY KIDS FICTION

Good on Elbow and all that, but fuck me backwards, their Glasto set was nauseatingly pleasant. This is the one off the new album from which all the gushing reviews have quoted the "never perfected that simian stroll" line to emphasise Guy's everyman un-Liam-ness. Sorry, but I would have spent more time on the walk, less time on the talk.

## WRETCH 32

DON'T GO MINISTRY OF SOUND/LEVELS

This will be as massive a hit as the last one, but it sure as hell won't have anything to do with me.

## CHARLIE SIMPSON

PARACHUTES PIAS

Oh, he's alright, this chappie, isn't he? He's been true to his commitment to making serious music for serious people (rather than making teenage girls scream), to the point where he can now quite rightly call people who even mention his Busted past "boring". Fightstar have done three albums, three-out-of-five-type affairs. Now comes the solo one, and this second single, which is even more serious and features Charlie seemingly styled by Marcus Mumford in the video. Does there ever come a point where he realises there's more to life than proving you're serious about music? Unlikely.

## TOM VEK

AROUSED ISLAND

Here's someone who doesn't have to prove he's serious about music. His comeback was truly hysterical: after about 20 years, release music that sounds just like your last lot, watch the 10 people who care (all music journalists) start dribbling... then do nothing again. 'Aroused' is not rubbish. It's got a nice-ish groove, but basically sounds like soup being microwaved, except without it bursting all over the inside, like soup seems to do. Tom Vek – literally and figuratively – is never going to burst.

## KLAUS

CYPHER R&S

One website I went on described this as "pensive, minimalist dubstep". How can I top that for nonsense-speak? Probably best just to stick to plain English. Here goes: nothing happens, thus it's boring. Sorry if that makes me unsophisticated or whatever. It made me feel the need for sugar. And 'Brown Sugar'.

## CLAP YOUR HANDS SAY YEAH!

SAME MISTAKE V2

It's the return of Marmite-voice man! Except, er, someone appears to have de-Marmited his voice, so that it's not lovable, or hateable, but anonymous. Weird. Plus, the music has gone all polite and – God, I hate this word – widescreen. At the end, he yelps about an "open road", which is normally a can't-lose scenario, but here just feels like a drag.



# LIVE

TRUCK, JOANNA NEWSOM, VIVIAN GIRLS

*Edited by Emily Mackay*



## MAXIMO PARK

**THE CLUNY, NEWCASTLE** THURSDAY, JULY 21

*The northern mavericks get their velocity back with a secret, electric hometown show*

**T**he return of the northeast's star-jumpiest sons might seem a bolt from the blue, but Paul Smith and the boys have been tweeting teasingly about new songs, studio antics and lyrics inspired by, apparently, "Roxy Music and Richard Yates". 'MAXIMO PARK IS WORKING' declares their website. Enigmatic, maybe, but it's been enough to inspire a queue of hungry fans to congregate outside longtime stamping ground The Cluny for this surprise comeback gig, announced the previous day. They're rewarded for their patience by the sight of Smith who, as ever, looks like he's starring in a one-man conceptual reworking of *The Fly* based around a chance meeting between Ian Curtis and Inspector Gadget.

We're sticking to our line that he's one of the most underrated frontmen going.

In a taxi after the gig, the driver asks who we've been to see tonight. The name 'Maximo Park' draws a blank, and all the clever things we'd wanted to say about the band being held dear by everyone in Newcastle slowly deflate with what must be an audible wheeze. Still, while Maximo might not be as front-cover famous as they were back in 2006, they remain enduringly, queue-formingly popular. You might theorise that this is down to their ability to remind people of a very specific time in their lives, but Maximo themselves are certainly not

staying stuck in the glory days. The new tracks played tonight, 'Banlieue' and 'Waves Of Fear', sound kinda like Serge Gainsbourg produced by Dave Sitek, combining Smith's quasi-crooning

*During a moody 'Graffiti' the hormone level in the room hits critical*

vocals with some of Duncan Lloyd's most outlandish guitar parts yet to impressive effect.

Inarguably an indie band in essence, tonight there's something much more than that to Maximo Park: the charged atmosphere at The Cluny would find its closest comparison at the first home

game of the season, complete with chants of, "Max-ccc-moi!" There's something to believe in with this band that brings people back album after increasingly difficult album. From the opening bars of 'Girls Who Play Guitars', they have the small audience in the palm of their hands. During 'Our Velocity' Smith's vocals are all but drowned out and the hormone level in the room hits critical sometime around a moody and breathtakingly well-aged 'Graffiti'. Nearing the end of their set, 'Limassol', the album track that could have been a hit single, brings the house down. "We didn't know how many people would be here because we only announced it one day ago," says Smith. "Bollocks!" comes the reply from the audience, and quite right too.

*Rebecca Robinson*

### THE SETLIST

- Girls Who Play Guitars
- Wraithlike
- The Coast Is Always Changing
- Our Velocity
- Questing, Not Coasting
- Postcard Of A Painting
- The Kids Are Sick Again
- Graffiti
- Hammer Horror
- Banlieue
- Unshockable
- The Penultimate Clinch
- Limassol
- Books From Boxes
- Going Missing
- By The Monument
- Waves Of Fear
- Apply Some Pressure





## JOANNA NEWSOM

MARLAY PARK, DUBLIN SUNDAY, JULY 24

*The almost perfect accompaniment to an evening in the park; we won't harp on about it*

Lit by fairy lights and the dying embers of the evening sun, Dublin's Marlay Park seems a world away from the scuzzed-up indie rock shows taking place in the city centre. Attractive young couples lounge languorously in floor-sweeping dresses and three-piece suits on the verdant lawns, before meandering into the cool of the sprawling marquee for the opening act. Bewhiskered, silken-lunged Irish folkie James Vincent McMorrow is a fitting opener for Joanna Newsom's pastoral charms, delivering dusky vignettes on "unseen and wondrous magic", sailing down rivers of gold on boats, lover in tow. It may have all been done before, but that doesn't make this brand of naturalistic wonderment any less beguiling – the mellifluous poetry of 'If I Had A Boat' stands out as a particular highlight.

Don't let the floaty dresses and Rapunzel locks tumbling down to her arse fool you – a feeble fairy princess Joanna Newsom ain't. Her seven-year career has been marked by a resolute hardness, spanning 17-minute epics, famously intense two-hour performances broken only by Newsom slathering bleeding

fingers with superglue (to retain calluses formed by hours of harp practice).

The sheer audacity of Newsom's musical range is breathtaking. She oscillates from the spare, glittering opener 'Bridges And Balloons' to latest album 'Have One On Me's' title track, which takes life in a kaleidoscopic harp flutter before blooming into a bolshy bar-room clatter.

The set's best moments are the most swoonsome, including 'Good Intentions Paving Company', which finds Newsom cooing "I will love you 'til the noise has long since passed!" over piano and off-kilter choral arrangements.

The maturation her voice has undergone is striking; an operation on Newsom's vocal chords in 2009 has smoothed her tics, enriched her voice, worked to its finest on the gossamery 'Cosmia'.

It is by no means a perfect set – encore and would-be highlight 'Baby Birch' is marred by some dodgy, Enya-ish reverb and arranger Ryan Francesconi's over-enthusiastic guitar – but it comes close, an unabashed theatre of excess that revels in its own overwrought lushness. **Katherine Rogers**

### BIG MOUTH

*What the punters thought*



**John, 24, Dublin**  
"I had never even heard of Joanna Newsom before! But the show was absolutely spellbinding – the musicianship was incredible. I have no idea how they knew exactly what time to come in, and what they had to play. I've been totally converted!"

### MY BEST EVER GIG



**Max McElligott, Wolf Gang**

"It was a couple of years ago in Berlin, a jazz quartet playing in a smoky bar somewhere in the east of the city. I just stumbled on it with a friend, but the atmosphere was amazing, small but rammed. The musicians were these über-cool men in their fifties, I'm pretty sure the drummer even had a mullet. The saxophonist was incredible, there was loads of reverb... the notes would just float in your ears and vibrate the soul. Can't remember what they were called, though. Me and my mate fell in love with the waitress too, she was amazing – she completed the night."

## ELECTRELANE

SCALA, LONDON THURSDAY, JULY 21

Suspicion is rife in the bar before tonight's show. Strangers look strangers square in the eye as if to demand, "But do you really love them as much as me? Did you miss them as much as I did?" After releasing four albums – sometimes driving, wordless krautrock that had no horizon in sight, sometimes sad, sexy, literate pop songs – Brighton four-piece Electrelane went on hiatus in 2007. In February this year, they announced that they would be reforming just for the summer, which, frankly, was more welcome than news of Oasis, The La's and the remaining Beatles getting together to form a supergroup and play 'Up The Bracket' from start to finish.

And my, how worth the wait it was. They still play like their last gig was yesterday (of course, technically, it was – the tour started two days ago, but you know what I mean), switching tempo as easily as adapting to breathing in a different time zone. 'If Not Now, When?' is bloodsport for guitarist Mia Clarke, bassist Ros Murray and Verity Susman on keyboards, held tight by Emma Gaze's metronomic, unflappable drumming. A cover of Leonard Cohen's 'The Partisan' draws tears, and to Verity's surprise, the crowd match every whoop of vibrant encore opener 'Oh Sombra!' (sung in Spanish). They seem truly humbled, like they never expected this kind of reception, and the suspicious looks in the crowd turn to shared beams. **Susana Pearl**

## EMA

GLASSLANDS, BROOKLYN WEDNESDAY, JULY 20

It doesn't matter how harrowing or tortuous the personal experience behind a song is – singing it night after night means that even the most cathartic of onstage moments for a singer or band can be invaded with errant thoughts about what kind of sandwich to have after the gig. The same must surely go for EMA but, for now at least, every dark recess of the South Dakotan's soul appears to come to the surface when she performs. Her face often seems to contort as she thrashes around to tunes like the early-Sonic Youth-indebted 'Butterfly Knife', or the nakedly

splenetic rant that is 'California'. When these movements are combined with her band's dissonant backdrops, it makes for a tough but thrillingly intense listen. Even the slower, more doleful moments like 'Breakfast' have a simmering nihilism. If EMA is secretly weighing up tuna salad versus egg and cress underneath all this emotional venting, then she's doing a damn good job of hiding it. **Hardeep Phull**



## DAVE ID

ELECTROWERKZ, LONDON WEDNESDAY, JULY 20

A maze of tunnels and antechambers coiled around the posterior of Angel underground station, Electrowerkz has long been a favoured haunt of London's goths, who roost here, hidden from the light. Makes sense, then, that Dave ID – aka south Londoner David Andrew Hedges – has chosen this venue to launch his brooding debut album, 'Response'. Much has been made of ID's elusive nature, although as he and his two bandmates take to the stage, he looks anonymous in the wrong sort of way, a downbeat-looking man in a featureless black suit, less horseman of the apocalypse than its luxury chauffeur, fresh off shift.

It does not start well. 'Everything Is In Its Place', on record a thing of spiky, arachnid terror, like an offcut from Massive Attack's 'Mezzanine', comes off a bit of a shambles, and ID's voice, while a thing of cold soulfulness, seems prone to hitting the wrong notes. Things improve when the band embrace a more roughshod, industrial quality, the tie-dyed dude unleashing sheets of poisonous Korg, or the drummer hammering martial rhythms on his scrap-metal-augmented toms. A yearning 'Oil' wraps windswept, Hurts-like electro-balladry in clouds of thick fog, while 'There's A Kingdom For That', amusingly, commences with ID wailing the Kenneth Williams line "Infamy! Infamy! They've all got in for me!". Infamy might be a little out of his league, but fine-tune the darkness and a sort of murky notoriety should at least be within reach. **Louis Pattison**



# TRUCK FESTIVAL

HILL FARM, STEVENTON, OXFORDSHIRE  
FRIDAY, JULY 22 - SUNDAY, JULY 24

*From deep in the heart of Cameron country comes the family-run festival full of furry hugs*

**Y**ou could throw an effigy of Rebekah Brooks into the back garden of David Cameron's constituency residence from the Truck Festival site. But that would not be in the spirit of things, for Truck is not like the Chipping Norton set or the Conservative Party. It is small and fun and lovely and everyone is nice.

The festival's mascot, the hairy, horned Truck Monster, has a super-power: hugs. The organisers have gathered together many clean, pleasant young people with well nourished faces. Tribes are full of the vigour of youth, rollicking and romping like tin cans in a washing machine. As 'Coming Of Age' ricochets around the tent, we're glad we're old enough to celebrate our memories of early adolescence by jumping about absent mindedly in fields staffed by real farm animals. It's good stuff, progress. Pete And The Pirates strongly resemble the sensible, upright young gentlemen their mothers wanted them to grow up into. They croon with a gawkiness that only makes them more loveable. And Justin Townes Earle's ample sartorial nous is bested only by his guitar, which somehow mutates into a chorus of busily worked guitars pulsing with the wisdom of father Steve.

Less well-groomed are Islet, who overflow with ideas and key and time signature changes, and storm about the stage in a psychotic frenzy. They leap from euphoria to thrashy anger and back again, reversing with a flourish the mood of a song, or suddenly switching instruments. They are Animal Collective with more metal and fewer Beach Boys records in their collection. They have got the fear of god in them, and they are making good use of it.

As dusk beckons, seasoned Super Furry Animal Gruff Rhys bursts forth with an endearing 12-minute two part Welsh language epic entitled 'Pwddin Wy' that details the peaks and troughs of the relationship between Truck Festival and an egg pudding. And, by twilight, swanky jazzsters The Original Rabbit Foot Spasm Band storm into a brass-heavy 'Valerie' as news of Amy Winehouse's death filters through.

A unifying moment of a less sad kind comes at the festival's close, when Truck's *dramatis personae* - including '90s house poppers Saint Etienne and The Magic Numbers - unite to perform Fleetwood Mac's 'Rumours'. 'The Chain' causes us to ululate wildly, and for the first time in his furry life, the Truck Monster is overwhelmed by embraces. *Adam Bouyamorn*



Tribes get Trucked out of their heads

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*

**I**f there's one place you don't want to be lumbered with heavy equipment, it's at a festival like Sonisphere. After all, it's hard enough not slipping over/showering under a tap/figuring out how you're going to work around your favourite bands clashing - which means that when it comes to capturing those memories, you'll need something seriously compact, but sharp enough to document every streak of mud down your jeans. With its award-winning Exmor R™ sensor, nifty focusing and ability to create high quality images

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### THE PRO LOWDOWN

NME's snappers have been testing out the Xperia™ neo's gig-perfect shooting abilities. This week, Danny North braved metal fest Sonisphere to see if the Sony Ericsson Xperia neo can handle the rawk - here's his verdict:

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all these features, I was pleasantly surprised at how long the battery lasts, and how little it weighs."



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Nick Cave is  
inseparable  
from his iPad

# I'LL BE YOUR MIRROR

**ALEXANDRA PALACE, LONDON** SATURDAY, JULY 23 - SUNDAY, JULY 24

*Who needs holiday camps when you can get your brain-battering sounds much closer to home?*

**A**s much fun as it is to go charging around kitsch costal holiday chalets after a blissful barrage of experimental sounds, it is nice to go back to your own bed after a day on the receiving end of battering, brain-expanding sonics. We know this, you know this, ATP know this.

So, instead of packing us off to Butlins, as per usual, they've taken over the site of 1967's infamous Pink Floyd headed-up hippy love-in The 14 Hour Technicolor Dream, London landmark Alexandra Palace. Not only does that mean that capital-based music fans can hop on the bus and scale the glorious, semi-bucolic summit in the unlikely setting of Wood Green, but also that instead of just gigs, ATP can indulge their famed love of extra-curricular activities. As such

there's a cinema room, a quiz, a musician in the Rose Garden, bingo-a-go-go and also an opportunity to float around on a swan-shaped pedalo in Ally Pally's boating lake. Appropriate enough, considering we were just about to go and check out Swans' set.

Curating the event and headlining both nights are the comeback kings and queen of the dark groove, Portishead, who've stacked up an ever-so-slightly gothic-leaning line up for two days of uneasy listening, setting the stage for their two atmospheric sets, which run the gamut from stomach turningly caustic to celestially shimmering.

Switching her white gown for jet-black mourning robes and memento mori

headdress, PJ Harvey clutches her autoharp to her chest like June Carter Cash after a trip to the Whitby weekender, simultaneously channelling Bollywood warbler Asha Bhosle as she fleshes out the bones of the harrowing

*Grinderman are knicker-twangingly dirty and as stupidly fun as can be*

'Let England Shake'. At first the daylight drifting through the venue's vast glass ceiling draws away from the drama, but as she yelps "*death was everywhere*" on 'All And Everyone', following the day's catastrophic news of the Norwegian massacre and Amy Winehouse's tragic

demise, it sends monumental shivers down the spine of the huge hall.

Cursed daylight also puts an initial dampener on SCUM's set, which sees them drifting onto stage at some ungodly hour before Sunday lunch o'clock. At first their foppish squeals, rounded off by Thomas Cohen's juddering baritone, seem to be all about creating *My Bloody Dystopia*, while forgetting about the tunes. However, they prove they are more than capable of fantastic melodies with the hedonistic Hacienda throw down of 'Whitechapel'.

In a pitch black room, *Godspeed You! Black Emperor's* almost two-hour long filmic freakout redefines intense, with a stoic but enraptured crowd stood dumbstruck under their seriously heavy blanket of noise. It's then back into the sunshine where *Liars* are being blown







Hosts with  
the most:  
Portishead



Liars' Angus  
Andrew realises  
the full extent of  
his mullet



SUNN O)))  
backcomb in  
the future

away by the towering venue. "It sounds like we're underground, but it's daylight. It's so huge, I don't know what we're doing here," mutters Angus Andrew over their trademark pulsing drums and hypnotic guitar noodles, before doing his best Donna Summer and Iggy Pop impressions. "It's like maybe we're in a parachute up in the sky right now, or something." Indeed.

Swans are as brutal as they come, with the craggy Michael Gira leading his band through the loudest thing to happen to Ally Pally since its last fireworks bash. Across the room earplugs are donned with swiftness. Then, wizardly of beard and spangly of robe, graphic novel overlord Alan Moore intones a conceptual monologue over Harry Smith's cult 1962 proto-Python animation *Heaven & Earth Magic*, his authoritative words full of allusions to vulva-shaped flowers, phallic

wands and steampunk magic. As he talks, Sunn O)))'s Stephen O'Malley takes a violin bow to an electric guitar, loosening bowels across the room in the process.

### VIEW FROM THE CROWD



**Erin McQuinn,  
Detroit**

"Why am I here?  
Well, the guy I'm  
seeing had a ticket.  
I don't like to plan  
too far in advance.  
Godspeed were  
amazing, they're a  
bit spiritual, y'know?  
I liked Angus from  
Liars' dancing - and  
Grinderman are  
just unreal."

Grinderman's set is the performance equivalent of taking a scalpel to the tree trunk of everlasting awesome bands, and carving their name deep into the bark. Warren Ellis shakes his maracas like a bad man on a ferocious 'Get It On', before Nick Cave enthusiastically ravishes the air during 'Heathen Child' and then utterly loses it, ranting and raving during an unhinged 'Kitchenette'. Their set is as testosterone-packed, knicker-twangingly dirty and as stupidly fun as it can possibly be. There's little more that they need to do than to make a new album. Failing that, we'll take a fresh Bad Seeds cut, we're not fussy. **Leonie Cooper**

# TRAMLINES

**VARIOUS VENUES, SHEFFIELD**

FRIDAY, JULY 22 - SUNDAY, JULY 24

## Corporate sponsorship keeps things on track

It's hard to believe for a city whose most famous sons are currently playing one of the most rapturously received comeback tours in years, but Sheffield's music scene often finds itself the unfair beneficiary of lip-curved sneers from neighbouring Manchester and Leeds. Yet as *NME* tramps up and down Division Street over three days, inching inside heaving bars and clubs, disappearing down side-alleys to find odd psychedelic bands playing crumbling pubs, it's clear that neither of those cities have a festival that feels all-inclusive of their entire population like Tramlines. And it's free.

At a festival heavily funded by Nokia, tight-collared indie elitists might moan at the Main Stage bookings of Ollie Murs and Pixie Lott. However such draws mean that Capac and Ghosting Season get the sweaty club atmosphere that their twilight electronica deserves, while Nedry's glitchy sounds burst out of their dark enclave onto hundreds enjoying the afternoon sun on the outdoor New Music Stage. Heck, even the oddball mixture of breakbeats and orchestration of *The Legend Of The 7 Black Tentacles* converts a good few who've found their way off the beaten track to the intimate Shakespeare. Many this weekend won't have a better opportunity to cross over on at least some scale.

The aforementioned Capac and Ghosting Season see The Harley taking the plaudits on Friday. Saturday, meanwhile, is overshadowed by the death of Amy Winehouse - Young

Legionnaire frontman Paul Mullen dedicating a song to the deceased singer during a spikily aggressive half-hour set. *Dananananaykroyd* though, soon have bodies careering again, an ebullient delivery of tracks from new album 'There Is A Way' colliding joyfully with the old, culminating in the buzzsaw of 'Pink Sabbath'.

Saturday's true highlight comes in the City Hall's lavish basement ballroom. Taken over by improvisational ensemble *I Monster Awkestra*, featuring Cabaret Voltaire's Stephen Mallinder, the group make the venue's sturdy pillars and looming structure melt away amidst richly textured, motorik-driven freeform psychedelia, an immersive experience that licks and emboisens the senses, bodies left writhing by its finish.

It's left to a homecoming *Rolo Tomassi* to make the Sunday theirs. Curating the New Music Stage for the second consecutive year, the mathcore five-piece first bring forth a mouthwatering bill - including *Three Trapped Tigers*, whose syncopated whirl of polyrhythms, synths and guitar bluster is aligning together more successfully with each set - before slaughtering them all in a thunderous display that sees vocalist Eva Spence bewitch the crowd within the first bone-juddering rumbles of 'Agamemnon'. As the prog-odyssey of 'Cosmology' draws our Tramlines to a close it's clear there's an extra fire in the group today, a pride in their hometown. We recognise it well, for we've seen it in the eyes of everyone this weekend. **Simon Jay Catling**



Rolo Tomassi's Eva  
Spence in full  
effect



# ON THE ROAD WITH VIVIAN GIRLS

*There's late-night frights, skipping-rope action and tales of candy vandalism as New York's fuzz-pop queens share the joy with the UK*

## THE FLEECE & FIRKIN, BRISTOL WEDNESDAY, JULY 20

After a year of side-project activities and, finally, the release of third album 'Share The Joy' in April, Vivian Girls are primed for action, backstage at Bristol's Fleece. They're chatting excitedly – not about post-gig partying, but in anticipation of heading back to their hotel to watch *Paranormal Activity*, the latest horror flick in a series that's become a ritual of the tour so far. First, however, there's the small matter of playing the fifth and penultimate show of the UK leg of their European jaunt.

During their year apart, the sound they helped popularise with their blog-conquering debut – loosely, a reverb-drenched, '60s girl group-inflected strain of garage pop – has been ridden into the mainstream by the likes of Dum Dum Girls and Best Coast, both of whom the Vivians have lost drummers to. It's not a subject singer/guitarist Cassie Ramone is keen on discussing. Later, she gets indignant about interviewers quizzing them about their line-up shifts: "I'm like, 'Fuck you, I don't want to talk about this!' Bands change members. What's the big deal?" Still, the popularisation of their sonic approach makes their personal quirks shine through all the more. From the insistent thrash of 'Survival', ushered in by the trio comically shhh-ing the audience into silence, to more reflective moments, they're grittier and more ferocious than their hazy records would suggest. There's something in the way that Ramone's face contorts as she enunciates her tales of love and betrayal that calls to mind the bloodletting performances of Babes In Toyland's Kat Bjelland.

Reassuringly, the cuts from 'Share The Joy' are the ones that stand out. Shangri-Las-esque call-and-response extravaganza 'Take It As It Comes' drives the cutesy-o-meter into the red, cheeky and irresistible.

Back at the hotel, red-headed bassist and second vocalist Katy Goodman rearranges the beds into a sofa shape and set up the late-night viewing on a laptop. A bottle of Jack Daniel's is passed around as Katy and drummer Fiona Campbell flinch at the inevitable scares.



Girls on tour  
0-11 Katy,  
Fiona, Cassie

## XOYO, LONDON THURSDAY, JULY 21

Morning arrives and the band set off for the capital, Katy passed out in the back. "She didn't get to sleep until it got light," laughs Fiona. "She thought I was standing over her bed staring at her all night, like the girl in the film."

Unfortunately, there's no time for astrology fans Cassie and Fiona stop off at Stonehenge as was planned. Instead, the party makes do with a brief service station stop, instigating an impromptu football kick-around smack-bang in the middle of the exit road, much to the bemusement of passing truck drivers. The girls ponder over a magazine article, purporting to detail 30,000 sex secrets. "Well, I suppose it's possible, if you count every different stroke of a hand job," concedes Cassie.

In their home country, the group's quick rise to success and dedication to the local music scene has seen them labelled scenesters. "We don't just play music, we take part in the music community in the places that we live, putting on shows, playing in bands, putting out records, doing all sorts of jobs. We even put off having a

booking agent for over two years after being asked. "We were like, 'That's crazy!'" Katy points out.

Fiona continues, "Punk is what we grew up on and it's why we're here. It's a DIY thing, about more than just a sound. We want to keep it going, make sure people know they don't have to do things a certain way."

On arriving in London, the band take interviews and head out for a video session. While they wait for an acoustic guitar to be sourced, they engage in what can only be described as 'extreme pat-a-cake', a pastime involving hand movements so frantic a misplaced slap could quite foreseeably inflict a nasty black eye. Against all odds, everyone escapes unharmed and they cheerfully recall tour war stories, including the time an unwise member of reception staff refused Katy and Cassie entrance to a room booked under their tour manager's name.

"We were too drunk for him to be making us so mad," says Katy, bursting into giggles. "There was a candy dish and Cassie started dumping candy everywhere." Cassie cuts in gleefully, "I was like 'I'm so sorry, my bad'. Then we were spitting on the floor and throwing couch cushions everywhere. They called the cops on us. We got into a taxi and we were like 'Just drive!'"

Between soundchecks, the band indulge in some impressive skipping-rope action, drawing in bystanders and inadvertently (perhaps) revealing NME's total lack of co-ordination.

Over Vietnamese food, the subject of celebrity encounters arises and Fiona reminisces about her time as a professional masseuse. One of her first jobs upon moving to New York from her native New Zealand was with none other than one Ms Mariah Carey. "I had to work on her for eight hours," she remembers. "They told me not to break contact at any point, and I wasn't allowed to look at her the whole time in case she went to sleep then woke up and was freaked out because I was a stranger. When I finished, she was asleep and I had a fight with one of her maids because

they wanted me to wake her up. I was like 'No thanks, you do it!'"

The group return to a packed club to hang out with former tour buddies Veronica Falls and Male Bonding. They rock even harder tonight, and 'I Heard You Say' goes down particularly well, with its rumbling start and spectral refrain: "You'll never see the light again in his smile..."

First thing tomorrow, the band jet off to Spain for a festival. It's been a brief fling in the UK, but one they've relished. "It's great coming back to London and playing a bigger place each time," says Katy. You can take their drummers, you can their hotel rooms, but you'll never take their punk spirit. Inch by inch, venue by venue, album by album, Vivian Girls keep getting better. **Tom Edwards**

## VIEW FROM THE CREW



**Bram, tour manager**

"I've toured before with girl bands. It's different from being with boys all the time. We get treated better and it's way calmer because they don't want to get wasted every night. When we're finished they always clean up the stage right away so we can leave for the hotels and chill out."





**Bristol, Wednesday, 10pm**  
Footwear optional, as Katy and Fiona share the joy with the West Country



**Bristol, Wednesday, 10.30pm**  
Bored of the stage, Katy tries out the view from the front row



**London, Thursday, 11.30pm**  
Hey, scenesters: the Vivs hang out



**London, Thursday, 10.30pm**  
"Anyone up for a game of jump rope?"



**London, Thursday, 11.20pm**  
Cassie makes a diligent job of guarding the rider



**London, Thursday, 10.15pm** Let's riff: Cassie turns up the fuzz



**Bristol, Wednesday, midnight**  
Something went bump in the night: Katy and Fiona keep an ear out for paranormal activity at their hotel



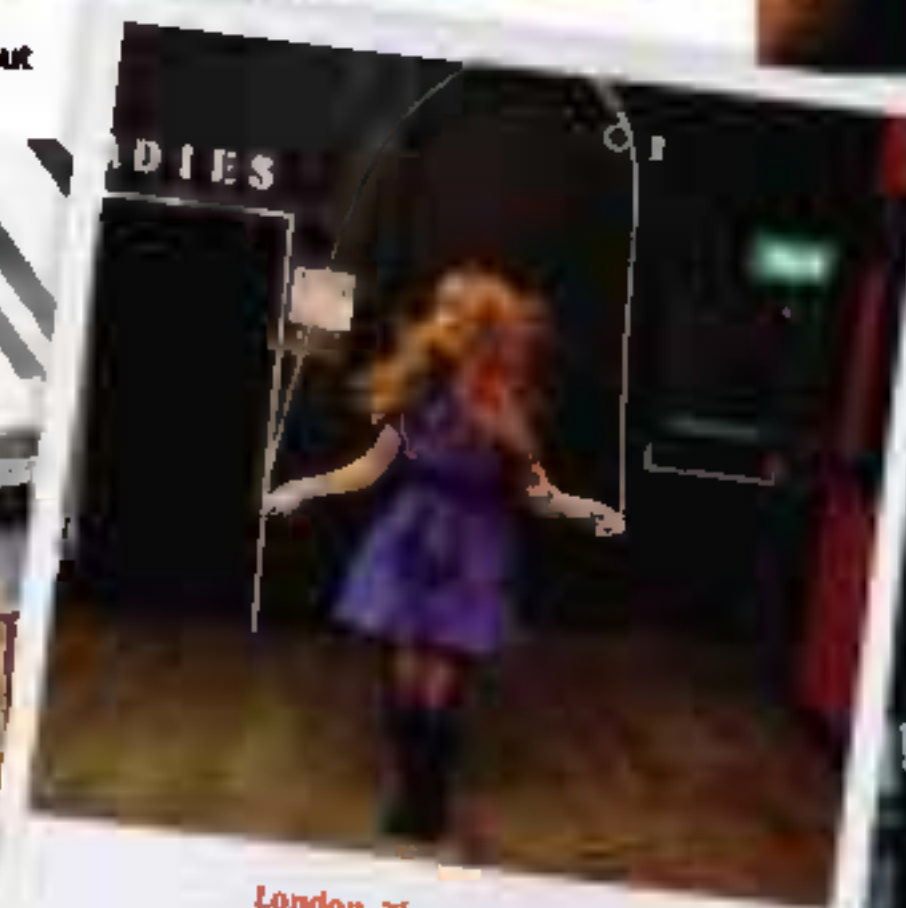
**London, Thursday, 9.20pm**  
Fiona's boyfriend made her a campfire



**London, Thursday, 9.40pm**  
Just time for a quick pre-show boogie in the dressing room



**London, Thursday, 3.45pm**  
Cassie, Katy and Fiona cut out the fuzz and bust out the acoustic outside VICE HQ in Shoreditch



**London, Thursday, 7pm**  
Next up, conkers, hopscotch and a game of kiss chase

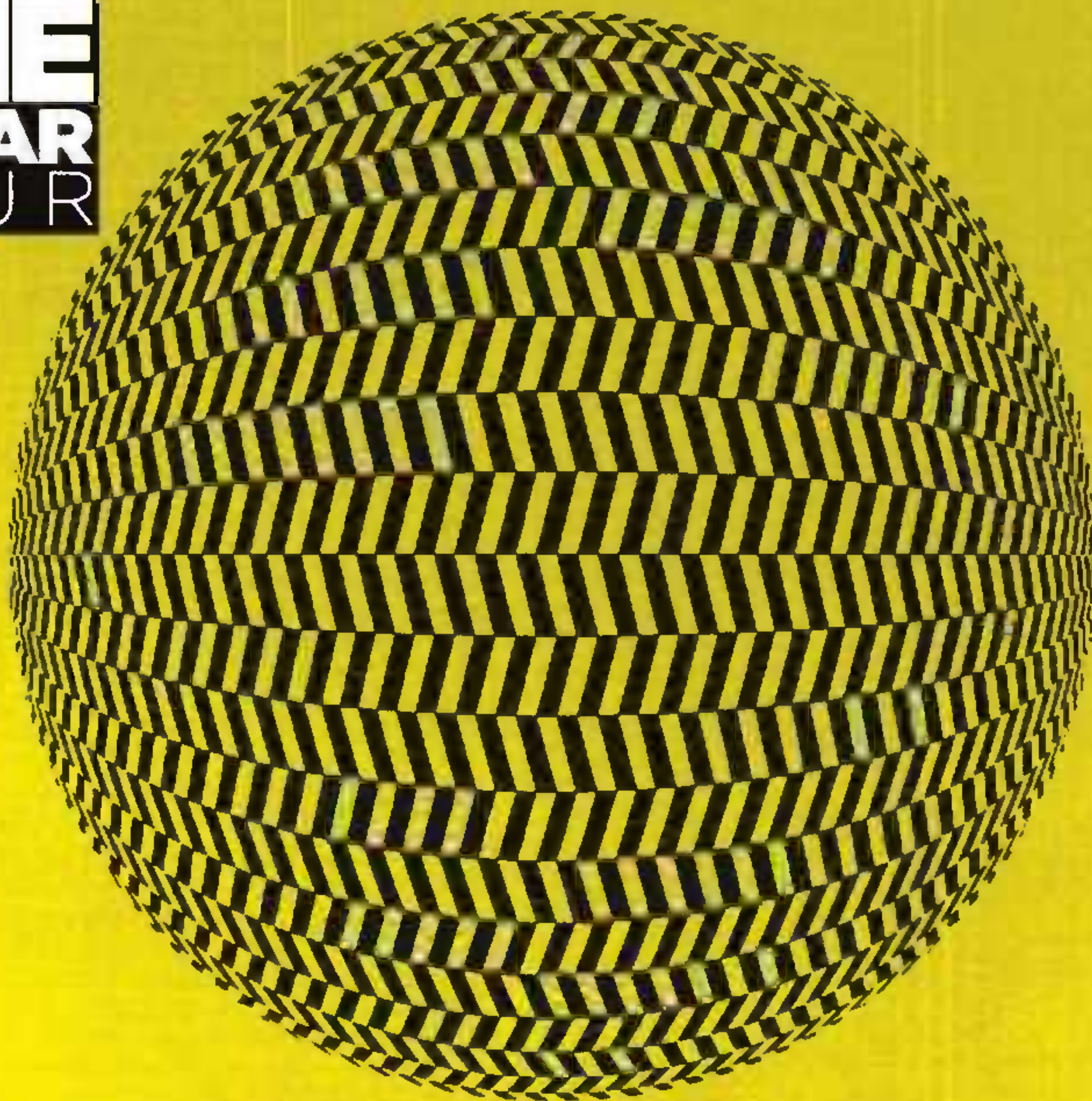


**London, Thursday, 4.30pm**  
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intro  STAGE

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THU	15	ACADEMY	SAT	15	SWINDON O <sub>2</sub> ACADEMY
FRI <td>16 <th>WIMBORNE MONTFORT HALL</th> <td>MON <td>17 <th>LEEDS O<sub>2</sub> ACADEMY</th> </td></td></td>	16 <th>WIMBORNE MONTFORT HALL</th> <td>MON <td>17 <th>LEEDS O<sub>2</sub> ACADEMY</th> </td></td>	WIMBORNE MONTFORT HALL	MON <td>17 <th>LEEDS O<sub>2</sub> ACADEMY</th> </td>	17 <th>LEEDS O<sub>2</sub> ACADEMY</th>	LEEDS O <sub>2</sub> ACADEMY
SAT <td>18 <th>WIMBORNE LIFES PAVILION</th> <td>TUE <td>19 <th>LEEDS O<sub>2</sub> ACADEMY</th> </td></td></td>	18 <th>WIMBORNE LIFES PAVILION</th> <td>TUE <td>19 <th>LEEDS O<sub>2</sub> ACADEMY</th> </td></td>	WIMBORNE LIFES PAVILION	TUE <td>19 <th>LEEDS O<sub>2</sub> ACADEMY</th> </td>	19 <th>LEEDS O<sub>2</sub> ACADEMY</th>	LEEDS O <sub>2</sub> ACADEMY
MON <td>20 <th>WIMBORNE MOUNT</th> <td>WED <td>20 <th>SHEFFIELD O<sub>2</sub> ACADEMY</th> </td></td></td>	20 <th>WIMBORNE MOUNT</th> <td>WED <td>20 <th>SHEFFIELD O<sub>2</sub> ACADEMY</th> </td></td>	WIMBORNE MOUNT	WED <td>20 <th>SHEFFIELD O<sub>2</sub> ACADEMY</th> </td>	20 <th>SHEFFIELD O<sub>2</sub> ACADEMY</th>	SHEFFIELD O <sub>2</sub> ACADEMY
TUE <td>21 <th>WIMBORNE MOUNT</th> <td>THU <td>21 <th>GLASGOW O<sub>2</sub> ACADEMY</th> </td></td></td>	21 <th>WIMBORNE MOUNT</th> <td>THU <td>21 <th>GLASGOW O<sub>2</sub> ACADEMY</th> </td></td>	WIMBORNE MOUNT	THU <td>21 <th>GLASGOW O<sub>2</sub> ACADEMY</th> </td>	21 <th>GLASGOW O<sub>2</sub> ACADEMY</th>	GLASGOW O <sub>2</sub> ACADEMY
THU <td>13 <th>LIVERPOOL UNIVERSITY</th> <td>FRI <td>22 <th>GLASGOW O<sub>2</sub> ACADEMY</th> </td></td></td>	13 <th>LIVERPOOL UNIVERSITY</th> <td>FRI <td>22 <th>GLASGOW O<sub>2</sub> ACADEMY</th> </td></td>	LIVERPOOL UNIVERSITY	FRI <td>22 <th>GLASGOW O<sub>2</sub> ACADEMY</th> </td>	22 <th>GLASGOW O<sub>2</sub> ACADEMY</th>	GLASGOW O <sub>2</sub> ACADEMY
FRI <td>14 <th>LONDON O<sub>2</sub> ACADEMY BRITON</th> <td>SAT <td>22 <th>GLASGOW O<sub>2</sub> ACADEMY</th> </td></td></td>	14 <th>LONDON O<sub>2</sub> ACADEMY BRITON</th> <td>SAT <td>22 <th>GLASGOW O<sub>2</sub> ACADEMY</th> </td></td>	LONDON O <sub>2</sub> ACADEMY BRITON	SAT <td>22 <th>GLASGOW O<sub>2</sub> ACADEMY</th> </td>	22 <th>GLASGOW O<sub>2</sub> ACADEMY</th>	GLASGOW O <sub>2</sub> ACADEMY

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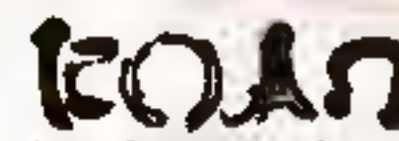
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GAY: 0871 908 9944

18+, Helpline 0844 944 0844.  
0871 = 10p per min. Network extras apply. Live calls recorded. SP: 4D.  
**WOMEN CALL FREE\***  
**0800 075 9128**  
\*0800 = Free from BT Landline

**CHAT OR DATE**  
**10p**  
PER MIN  
**0872 1002**  
18+ Helpline 0844 944 0844. Network extras apply. Live calls recorded. SP: 4D.

**GAY CHAT**  
10p  
PER MIN  
Call now and start chatting!

18+ Helpline 0844 944 0844. Live calls recorded. 0871 = 10p per min. Network extras apply. SP: 4D.

**FREE TEXTCHAT**  
Text 10p per min. Network extras apply. Live calls recorded. SP: 4D.  
18+ Helpline 0844 944 0844. Network extras apply. Live calls recorded. SP: 4D.



# GIG GUIDE

THE UK'S BIGGEST GUIDE TO THE WEEK AHEAD

Edited by Laura Snapes

## BOOKING NOW



### TRIBES

**STARTS:** Norwich Arts Centre, Oct 17

DON'T MISS

"How do you tell a child that there's no god up in the sky and it's all a lie?" querrics Tribes singer Johnny Lloyd on their excellent new single 'Sappho'. We're not sure, so let's cross that bridge when we come to it, and instead celebrate the advent of north London's most exciting new guitar gang. Pairing Yuck-esque grungy slacker vibes with a bratty, Britpoppy energy, they've already played with the Pixies, blocked Camden High Street with an impromptu rooftop gig and said up yours to Myspace before forming highly trained and tenacious regional street teams to spread the word instead. Plus, every single scruffy note we've heard from them has been brilliant, and their debut – out just before this tour – promises to be just as mindblowing...  
[NME.COM/artists/tribes](http://NME.COM/artists/tribes)



### SUMMER SUNDAE

**STARTS:** Leicester De Montfort Hall, Aug 12  
The Maccabees, Coxon, Warpaint, Everything Everything, Factory Floor and more play the ice creamy festival.  
[NME.COM/festivals](http://NME.COM/festivals)



### CHAD VANGALEN

**STARTS:** London Cargo, Aug 16  
The Canadian lo-fi stalwart leaves 'Diaper Island' to tour his fourth album.  
[NME.COM/artists/chad-van-gaalen](http://NME.COM/artists/chad-van-gaalen)



### TASSEOMANCY

**STARTS:** London CAMP Basement, Aug 30  
Austra's mysterious twins break free of the synth pop coven to tour their new album 'Ulalume'.  
[NME.COM/artists/tasseomancy](http://NME.COM/artists/tasseomancy)



### WAREHOUSE PROJECT

**STARTS:** Manchester various venues, Sep 17  
Highlights include DJ Shadow, The Horrors, Factory Floor, Aphex Twin and heaps more.  
[NME.COM/festivals](http://NME.COM/festivals)



### ZOLA JESUS

**STARTS:** London Toynbee Hall, Sep 26  
The diminutive be-cloaked one stows new album 'Conatus' in her cauldron and lugs it off to Ye Olde England.  
[NME.COM/artists/zola-jesus](http://NME.COM/artists/zola-jesus)



### SNOOP DOGG

**STARTS:** Liverpool Echo Arena, Oct 6  
The Doggfather's making the most of that UK visa, and playing four – yep, four – British megadomes this October.  
[NME.COM/artists/snoop-dogg](http://NME.COM/artists/snoop-dogg)



### TUSK FESTIVAL

**STARTS:** Newcastle various venues, Oct 7  
Grouper, Hype Williams, Rhys Chatham, Hiss Golden Messenger and more besides play the beard-stroking fest at two Tyneside venues.  
[NME.COM/festivals](http://NME.COM/festivals)



### DALE EARNHARDT JR JR

**STARTS:** London Proud Galleries, Oct 12  
The Motown-influenced, Beatles-y skronk-poppers hit British shores for the very first time ever this October.  
[NME.COM/newmusic](http://NME.COM/newmusic)



### WU LYF

**STARTS:** Newcastle Other Rooms, Oct 17  
With the shadow of darkness lifted, the WU are finally ready to own that acclaim on this hefty autumn jaunt.  
[NME.COM/artists/wu-lyf](http://NME.COM/artists/wu-lyf)



### HUDSON MOHAWKE

**STARTS:** London XOYO, Oct 19  
Following new EP 'Satin Panthers', HudMo plays his first London headline show.  
[NME.COM/artists/hudson-mohawke](http://NME.COM/artists/hudson-mohawke)



### THE VACCINES

**STARTS:** Glasgow Barrowlands, Nov 19  
Yet more headline dates for The Vaccines; truly, the nation's love of the four cannot be sated.  
[NME.COM/artists/the-vaccines](http://NME.COM/artists/the-vaccines)



### MAXIMO PARK

**STARTS:** Newcastle Cluny, Jan 21  
After Paul Smith's brief solo excursion, the bookish northeast band reunite. Rejoice!  
[NME.COM/artists/maximo-park](http://NME.COM/artists/maximo-park)

# PRIORITY

Our customers can get Priority Tickets to thousands of gigs across the UK up to 48 hours before general release.

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# PICK of the WEEK

What to see this week? Let us help



## FIELD DAY

STARTS: London Victoria Park, Aug 6

NME  
PICK

The flyer for this year's Field Day might as well be daubed in massive letters with 'SORRY BANDS NOT PLAYING, RACK OFF BACK TO LOSERVILLE', such is the glowing cool of its line-up. At the head of the bill are The Horrors who, despite being Fearnie Cotton-bothering Top Five stars, are still practically the head boys of east London, leaving lesser bands to scavenge in their wake for a bit of borrowed cred. SCUM have it by genetics and Factory Floor and Creep plunder similarly dark crevices. Returning krautpoppers Electrelane, new Belfa Union signees Veronica Falls and Jamies Woon, xx and Blake are all playing too, with DJ sets from the painfully hip Double Denim and No Pain In Pop. Other bands, if you're not on the bill, there's, er, always next year...

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



Everyone's Talking About  
**BIG CHILL**  
STARTS: Eastnor Castle, Aug 5

Let's not beat around the bush. Yes, it'll be great to see Metronomy for the fifth time this summer, and to catch Janelle Monáe riding a post-Glasto wave, but this year's Big Chill is all about one man: Kanye freaking West. We don't know who they blew to get him, but we owe them one for doing so.  
[NME.COM/festivals](http://NME.COM/festivals)



Don't Miss  
**KAI FISH**  
STARTS: London St Pancras Old Church, Aug 3

Another day, another solo project. But before you reach for your untouched copy of Paul Smith's 'Margins', wait! Mystery Jets' Kai Fish's debut solo single, 'Cobalt Cheeks', recalls Grizzly Bear, and feels like a real side-project, not a weak photocopy of the day job.  
[NME.COM/artists/mystery-jets](http://NME.COM/artists/mystery-jets)



Radar Stars  
**ONEOHTRIX POINT NEVER**  
STARTS: Edinburgh Sneaky Pete's, Aug 7

Half of '80s synth fetishists Ford & Lopatin, Daniel Lopatin delves into darker depths as Oneohtrix Point Never, whose last album 'Returnal' was one of the most brain-melting releases in recent memory. Bring earplugs, or submit yourself to his eddying drones.  
[NME.COM/artists/oneohtrix-point-never](http://NME.COM/artists/oneohtrix-point-never)

# WEDNESDAY

August 3

## BELFAST

Iron Maiden/Dragonforce Odyssey  
028 9073 9074

Nathaniel Rateliff/Southern  
Stiff Kitten 028 90238700

## BIRMINGHAM

The Datsuns Rainbow 0121 772 8174  
Michelle Lawrence/The Equators  
Jam House 0121 236 6677

## BOURNEMOUTH

Silent Screams Champions  
01202 757 000

## BRIGHTON

Ghostlimb Prince Albert  
01273 730499  
Matt Urmey Hector's House  
01273 681228

The Midnight Beast/Joe Setz  
Concorde 2 01273 673311

## BRISTOL

Know Buses/COI/Bravo Sierra  
Fleece 0117 945 0996  
Marshal Town/Crinkle Cuts  
Croft (Front Bar) 0117 987 4144

## CARDIFF

Wibldi Clwb Ifor Bach 029 2023 2199

## DERRY

The Illegals Playhouse 028 7126 4481

## EXETER

Abel Archer Cavern Club  
01392 495370

## GLASGOW

The Jayhawks O2 ABC  
0870 903 3444  
The Mouse That Ate The Cat Flat 0/1  
0141 331 6227

Paws/Lady North/Hairy Area  
Captain's Rest 0141 331 2722

## LEEDS

Ell Paperboy Reed & The True Loves  
Brudenell Social Club 0113 243 5866

## LIVERPOOL

Urusei Musician 0116 251 0080

## LONDON

Allie Moss/Alex Wong/Alex Berger/  
Beau & The Arrows Old Queen's Head  
020 7354 9993

The Angry Years/Collision  
Cascade/Stray Dogs New Cross Inn  
020 8692 1866

Baaneex/Shake Rag MacBeth  
020 7739 5095

Blitz The Ambassador/The Stepkids  
Cargo 0207 749 7840

Bouncing Souls O2 Academy 2  
Islington 0870 771 2000

Crowns/Gunning For Tamar/Dale  
Grundle The Bowery

020 7580 3057

Cubic Zirconia The Lexington  
020 7837 5387

Dead Prez Garage  
020 7607 1818

Francis Neve Monto Water Rats  
020 7837 4412

The Havenots/Tyrannosaurus Alan  
Nambucca 020 7272 7366

Kal Fish St Pancras Old Church  
020 7424 0724

Laetitia Sadler Cafe Oto  
0871 230 1094

Pilots/New Manhattan/The  
Mourning Laughter Barfly

0870 907 0999

Radio Dead Ones Boston Arms  
020 7272 8153

Six Storeys High/Cousin Avi/  
Common Sounds Dublin Castle

020 7485 1773

Stealing Signs/Sweetie Pie & The  
Gutter Men/Noise Frame 93 Feet

East 020 7247 6095

Tom Baxter Slaughtered Lamb  
020 8682 4080

The Trippers/Swim Into Scarlet  
Good Ship 020 7372 2544

## MANCHESTER

A Wilhelm Scream Moho Live  
0161 834 8180

Better Left Alone/Kiss Corona  
Dry Bar 0161 236 5920

New Town Kings/Jeremiah Ferrari  
Gullivers 0161 832 5899

## NEWCASTLE

That Sunday Feeling O2 Academy  
0870 771 2000

## NORWICH

Crystal Stilts/Tawny Owl Arts Centre  
01603 660352

## OLDHAM

Bleeding Knees Club The Castle  
0161 345 6623

## OXFORD

Ian McLagan Bullingdon Arms  
01865 244516

Jeffrey Lewis & The Junkyard Cellar  
01865 244761

## READING

The Exposed/The Roughneck Riot/  
Daisy E & The Unsteadles Face Bar

0118 956 8188

## STOKE ON TRENT

Cuba Cuba Underground  
01782 219944

## SWANSEA

Easy Star All-Stars Sin City  
01792654226

## WOLVERHAMPTON

Lucy Rose Slade Room  
0870 320 7000

## YORK

Ed Sheeran The Duchess  
01904 641 413



RICHARD JOHNSON, GETTY, DAN DENISON, TOM MARTIN, ANDY WHITTON, JOE WALONEY, ALYSON BLANCHARD, HALLIE NEWTON



## THURSDAY

August 4

**BATH**

The Family Rain/Parrington Jackson/Centrefolds Moles 01225 404445

**BELFAST**

The Dillinger Escape Plan Spring & Airbrake 028 9032 5968

**BIRMINGHAM**

Sienma/Everybody Looks Famous/The Bridges 02 Academy 3 0870 771 2000

**BRIGHTON**

Analogue Underground Radio Cobblers Thumb 01273 605 636  
Cubic Zirconia Green Door Store 07894 267 053

John Crampton Mesmerist 01273 328542

Rachael Dadd/Rozl Plain/Ichi Cartons Arms 01273 725 866

**BRISTOL**

Karma To Burn/The Black Spiders/Gentlemen's Pistols Fleece 0117 945 0996

The Light Divided/Neotropics Louisiana 0117 926 5978

Sean Paul/Mz Bratt/D Double E 02 Academy 0870 771 2000

The Snails/The Woodlice/Locks Colston Hall 0117 922 3683

**CAMBRIDGE**

R Stevie Moore Portland Arms 01223 357268

**CANTERBURY**

We Cry Hero/Screamdontwhisper/The Bottlenex Beer Cart Arms 0871 230 1094

**CARDIFF**  
Asss/Meddicine 10 Feet Tall 02920 228883

Wibidi The Globe 07738 983947  
Wizz Jones/Euros Childs/Spencer McGarry Season Clwb Ifor Bach 029 2023 2199

**DUNDEE**

Reuben Sean Doghouse 01382 227080

**EDINBURGH**

Easy Star All-Stars Electric Circus 0131 226 4224

**ELI Paperboy Reed & The True Loves**

Liquid Room 0131 225 2564

**EXETER**

Above Them/Years Cavern Club 01392 495370

**GLASGOW**

Dam Mantle Nice'n'Sleazy 0141 333 9637

The Datsuns King Tut's Wah Wah Hut 0141 221 5279

Echofela Box 0161 236 4355

Nathaniel Rateliff Captain's Rest 0141 331 2722

Vintage Trouble 02 ABC 0870 903 3444

**LEICESTER**

Ian McLagan Musician 0116 251 0080

**LIVERPOOL**

Entropy/Ei Schlong/The Bandal Interlude Zanzibar 0151 707 1558

**LONDON**

Alice Gold The Lexington 020 7837 5387

Bouncing Souls 02 Academy 2 Islington 0870 771 2000

Drop The Lime Old Blue Last 020 7613 2478

Grimes Hoxton Square Bar & Grill 020 7613 0709

Hieroglyphic Being The Victoria 0871 230 1094

Ivrylse/The Suburbians Barfly 0870 907 0999

Millions Of Dead Cops Purple Turtle 020 7383 4976

The Music 02 Academy Brixton 0870 771 2000

Passenger Slaughtered Lamb 020 8682 4080

The Singing Pictures/Madskull Dublin Castle 020 7485 1773

Solstice/Slough Feg Garage 020 7607 1818

Under The Influence/Today We Fight/Loose Cannon Bull & Gate 020 7485 5358

Vita & The Vicious Nambucca 020 7272 7366

World Service/Dan Leno CAMP Basement 0871 230 1094

**MANCHESTER**

The Jayhawks Academy 3 0161 832 1111

The Union Choir Dry Bar 0161 236 5920

**MILTON KEYNES**  
She Keeps Bees Craufurd Arms 0871 230 1094

**NEWCASTLE**  
Borgore The Cut 0191 261 8579

Dead Like Wolves/Revolver/Rain Box Head Of Steam 0191 232 4379

Eddie Spaghetti Trillians 0191 232 1619

**NORWICH**

Quantic & His Combo Barbaro Arts Centre 01603 660352

**NOTTINGHAM**  
The Dogbones/The Smeears/Plague Of Ares Maze 0115 947 5650

**OLDHAM**

Jonnie Common/Master Of None The Castle 0161 345 6623

**PRESTON**  
Ed Sheeran Mad Ferret 07919 896 636

**READING**  
Lower Than Atlantis Face Bar 0118 956 8188

**SOUTHAMPTON**  
Talanus Joiners 023 8022 5612

**STOKE ON TRENT**  
The Eyes Of A Traitor Harry's Bar 01782 747433

**ST ALBANS**  
Set Your Sights/As Elephants Are/The Electric Modern Horn 01727 853143

**WOLVERHAMPTON**  
Gunnrunner Robin 2 01902 497860

**YORK**  
CW Stoneking/Fox North Coalition/James McCaffrey The Duchess 01904 641 413

Drowned In Flames/View From A Burning City Stereo 01904 612237

Rebekah Findlay Black Swan Inn 01904 686 911

## FRIDAY

August 5

**BELFAST**

Downhill Oh Yeah Music Centre 028 90 310 845

Feldberg Auntie Annie's 028 9050 1660

**BIRMINGHAM**

Blizzard Of Ozz Eddie's Rock Club 0121 643 2093

Elysium Flapper 0121 236 2421

Forever Fallen/Grace & Favour HMV Institute 0844 248 5037

Madison/Fight The Bear/Ramblin' Goblin Asylum 0121 233 1109

The Red Lemons Jam House 0121 236 6677

That Sunday Feeling 02 Academy 3 0870 771 2000

**BOLTON**

Dodgy/Dirty Feet Kico 01204 395 391

**BOURNEMOUTH**

Bos Angeles 60 Million Postcards 01202 292 697

Pennywise 02 Academy 01202 399922

**BRIGHTON**

World/Inferno Friendship Society The Hydrant 01273 608313

**BRISTOL**

Ben UFO Thekla 08713 100000

The Dickles/Mike TV/2 Sick Monkeys Fleece 0117 945 0996

Foot Village/Fairhorns/Zodiac Toys Croft (Main Room) 0117 987 4144

Howlin' Lord Canteen 0117 923 2017

Off!/Trash Talk Thekla 08713 100000

**CARDIFF**

Paper Aeroplanes Millennium Centre 029 2063 6464

**CARLISLE**

The Lucid Dreams Brickyard 01228 512220

**DERBY**

The Dogbones/The Smeears/Causeway Lane The Old Bell 01332 343701

Mark Morris The Victoria Inn 01332 74 00 91

**DUNDEE**

Balaclava Models Doghouse 01382 227080

Andy McKee Cabaret Voltaire 0131 220 6176

CW Stoneking Electric Circus 0131 226 4224

**EXETER**

The Magic Hatstand Cavern Club 01392 495370

**GLASGOW**

The Dillinger Escape Plan Garage 0141 332 1120

Eddie Spaghetti Captain's Rest 0141 331 2722

Kontroband Oran Mor 0141 552 9224

Proud Mary/Strange October/Holy Pistol Club 02 ABC2 0141 204 5151

The Tangent Ferry 01698 360085

**LEDBURY**

Big Chill Chemical Brothers/Empire Of The Sun/Neneh Cherry/Wild Beasts/Ariel Pink's Haunted Graffiti/Here We Go Magic/Electrelane/Chipmunk/Aloe Blacc/Hercules & Love Affair/Konono No 1/Ghostpoet 0207 009 3001

**LEEDS**

The Hysterical Injury Milo 0113 245 7101

The Music 02 Academy 0870 771 2000

**LEICESTER**

Blueswamp Southern Musician 0116 251 0080

Some May Run/Herra Midrow Sub 91

The Toasters Soundhouse 07830 425555

**LONDON**

Adam Ant Under The Bridge

020 7957 8261

Athelst Rap Barfly 0870 907 0999

Big Hand Bull & Gate 020 7485 5358

**UNDERAGE FESTIVAL** Bombay Bicycle Club/cocknbulldid/Crystal Fighters/Devlin/Janelle Monae/Pulled Apart By Horses/Miles Kane/Ghost Eyes/Dutch Uncles/Frankle & The Heartstrings/Alex Winston/Viva Brother/Florrie/Giggs/Johnny Flynn/Ms Dynamite/Wolf Gang/The Chapman Family/Spark/Is Tropical/Spring Offensive/Yaaks/O Children Victoria Park 0871 230 1094

**CLUB NINE**

**LONDON**

**PAPER ROUTE**

**KOKO**

**0844 847 2258**

**The Dirty Reds/Pins/Blacktooth** 100 Club 020 7636 0933

**Epic 45/Spc Eco** Wilmington Arms 020 7837 1384

**Face Down** Scala 020 7833 2022

**Four Dead In Ohio/Sarah Blackwood/The Barbequies** Boogaloo 020 8340 2928

**Grimes/Creep** Corsica 020 7288 1495

**The Indicators** Enterprise 020 7485 2659

**Iron Maiden/Dragonforce** The 02 Arena 0870 701 4444

**The Jayhawks** HMV Forum 020 7344 0044

**Karma To Burn** Underworld 020 7482 1932

**Les Tousseurs** 12 Bar Club 020 7240 2622

**Max Tundra** Vortex Jazz Club 020 7254 6516

**Paper Route Club NME @ Koko** 0870 4325527

**Ready The Horses** Cable Street Studios 020 77901309

**Screaming Daisies/Below Defect** Hope & Anchor 020 7354 1312

**The Secret/Tombs/Dead Existence** Borderline 020 7734 5547

**Shields/Bastille/The Night**

**Strangers** 93 Feet East 020 7247 6095

**Ta Mere** King's Head 020 7293 2830

**LYMPNE**  
**HEVY MUSIC FESTIVAL** Sonic Boom Six/Flood Of Red/Straight Lines/Steel Rules Die/The First/Turbogelst Port Lympe Wild Animal Park

**MANCHESTER**  
**The Datsuns** Roadhouse 0161 228 1789

**The Dusk/The Rubys/Our Empire** Moho Live 0161 834 8180

**MIDDLESBROUGH**  
**Fall Of The Republic/The Come** Down/Sean Lythe Liberty's Bar 01642 860538

**MILTON KEYNES**  
**Capdown/Anti Vigilant** Craufurd Arms 0871 230 1094

**NEWCASTLE**  
**Innerchange/SS** Arcadia Dog & Parrot 0191 261 6998

**The Pleasures** Legends 0191 232 0430

**Steve & Simon** Riverside 0191 261 4386

**Technoboy/Alex Kidd** Digital 01912 619755

**The Union Choir/Waiting For** Winter/Brilliant Mind Cluny 0191 230 4474

**NOTTINGHAM**  
**Blood Orange** Tap & Tumbler 0115 941 3414

**POOLE**  
**Rachael Dadd/Ichi/Rozl** Plain Blue Boar 01202 682247

**READING**  
**Rue Royale** Plug'n'Play 0118 958 1447

**SHEFFIELD**  
**Angelspit** Corporation 0114 276 0262

**Johnny & The Prison** Didn't Help Boys New Barrack Tavern 0114 234 9148

**SOUTHAMPTON**  
**The Meteors** Joiners 023 8022 5612

**TRURO**  
**Giles Robson & The Dirty Aces/Big** Guns/Tom Cary B Side 01872 241220

**WAKEFIELD**  
**Napoleon IIIrd** The Hop 0871 230 1094

**WINDSOR**  
**Russell Kane** The Firestation 01753 866865

**YORK**  
**Alvin Purple/Dirty Goods** Fibbers 01904 651 250

**Colours & The Kids** The Duchess 01904 641 413





# SATURDAY

August 6

**BEDFORD**  
Kitty Lips/Snide Remarks/The  
Come Down Esquires 01234 340120

**BELFAST**  
Julio Bashmore Stiff Kitten  
028 90238700

**BIRMINGHAM**  
Caduga/Signify/Terasunda HMV  
Institute 0844 248 5037  
Dethonator/Cytotoxic/Motherless  
02 Academy 3 0870 771 2000  
The Dogbones/The Smears/Drug  
Wagon & Horses 0121 772 1403  
The Jameson Rald 02 Academy 2  
0870 771 2000

**BRIGHTON**  
Chris Simmons Band/Rachel  
Hawker/Ry Byron & The Gentlemen  
Dome 01273 709709  
Headlong/Faceless Night/King Rope  
World's End 01273 692311

**BRISTOL**  
A Wilhelm Scream/March Of The  
Raptors/No Humans No Croft (Main  
Room) 0117 987 4144

Goldfish Don't Bounce Reckless  
Engineer 0117 929 0425  
Legoland/[Dweeb] Start The Bus  
0117 930 4370

The Lone Wolves The Oxford  
0117 977 6494  
Scarlet Rascal & The Train Wreck/  
Out Like A Lion/The Idles Fleece  
0117 945 0996

**CAMBRIDGE**  
Cuba Cuba/Boy Jumps Ship/Mimi  
Soya Corner House 01223 352047

**CARDIFF**  
Atomck/Splder Kitten/Thorun  
Buffalo Bar 02920 310312

**CREWE**  
Mercedes The Box 01270 257 398

**DUNDEE**  
The Beatdown/Balaclava Models/  
Maxwell's Dead Beat Generator  
01382 229226  
Stonesthrow/Silent Nothing/  
Endeavour Doghouse 01382 227080

**EDINBURGH**  
Hey Sholay Electric Circus  
0131 226 4224

Proud Mary Liquid Room  
0131 225 2564

**EXETER**  
Trash City! Cavern Club 01392 495370

**FALMOUTH**  
Louise Parker Miss Peapod's  
0871 230 1094

**GLASGOW**  
Angerlist/Outblast/Accelerator The  
Arches 0141 565 1000

**GUILDFORD**  
Malefice Boilerroom 01483 440022

**LYMPNE**  
HEVY MUSIC FESTIVAL Dillinger  
Escape Plan/Architects/The  
Ghost Of A Thousand/Trash  
Talk/November Coming Fire/  
Bouncing Souls/Off! Port Lympe  
Wild Animal Park

**LEDGBURY**  
BIG CHILL Kanye West/Jessie J/  
Metronomy/Tom Middleton/  
Janelle Monae/Crystal Fighters/The  
Knocks/Calvin Harris/Example/  
Katy B/Devlin 0207 009 3001

**LEEDS**  
Asss/Meddicine/Russell & The  
Wolves Santiago 0113 244 4472  
Karma To Burn Cockpit  
0113 244 3446

Kanye West, Big  
Chill, Ledbury



The Music/The Whip 02 Academy  
0870 771 2000

Screaming Citizens Wardrobe  
0113 222 3434

**LEICESTER**  
General Levy/Ratpack/Top Buzzer  
02 Academy 0844 477 2000

Hell's Addiction Musician  
0116 251 0080

Static Action Shed  
0116 262 2255

**LIVERPOOL**  
Casino Heist/The Lazy Guns/Levels  
02 Academy 2 0870 771 2000  
Eli Paperboy Reed & The True Loves  
Kazimier 0871 230 1094

**LONDON**  
Adam Ant Under The Bridge  
020 7957 8261  
The Affiliates/V & The Vendettas  
Hope & Anchor 020 7354 1312

Angelspit Electrowerkz  
020 7837 6419

Asa De Agula 02 Academy Brixton  
0870 771 2000

Atlantic Bullet/Deer Chicago Dublin  
Castle 020 7485 1773

Benga/Youngman XOYO  
020 7729 5959

Best Friends Forever The Victoria  
0871 230 1094

Big Ted/Rugrats Plan B  
08701 165421

Cats & Cats & Cats Bull & Gate  
020 7485 5358

Corrina Greyson 100 Club  
020 7636 0933

The Datsuns Borderline  
020 7734 5547

The Homosexuals/Men Of Good  
Fortune/Secondhead Old Blue Last  
020 7613 2478

**FIELD DAY** The Horrors/  
Electrelane/Wild Beasts/Factory  
Floor/Warpaint/Tribes/Jamie xx/  
James Blake/Glasser/Zola Jesus/  
Faust/Twin Shadow/The Sea And  
Cake/Hype Williams/Star Slinger/  
The History Of Apple Pie/Mark  
Kozelek/Oneohtrix Point Never/  
Sexbeet/Veronica Falls/SCUM/The  
Coral/Chad Valley/About Group/  
Ariel Pink's Haunted Graffiti  
0871 230 1094

Iron Maiden/Trivium The 02 Arena  
0870 701 4444

The Lost Souls Cargo  
0207 749 7840

The Meteors/Coffin Nails/  
Epileptic Hillbillies Garage (Upstairs)  
0871 230 1094

Room Full Of Owls Nambucca  
020 7272 7366

The Shadow Orchestra/Lazy  
Habits/Cheeba Dalston Roof Park  
020 7275 0825

Tiny Birds/Akline Windmill  
020 8671 0700

**MANCHESTER**  
Drive There Now Alter Ego  
0161 236 9266

Fly With Vampires Roadhouse  
0161 228 1789

The Lottery Winners/The  
Portlands/The Leftrights Academy 3  
0161 832 1111

Louis Barabhas & The Bedlam Six  
Ruby Lounge 0161 834 1392

Mamma Freedom/The Hidden  
Revolution/Ash Before Oak Sound  
Control 0161 236 0340

Mothlite/Esoteric/Wodensthorne  
Islington Mill 0871 230 1094

Slaughter & The Dogs Night And Day  
Cafe 0161 236 1822

The Toasters Moho Live  
0161 834 8180

**NEWCASTLE**  
Blitzkrieg/Tank 02 Academy 2  
0870 771 2000

Diablo Black Bull 0191 414 2846

**IGNITION FESTIVAL** Echo & The  
Bunnymen/Frank Turner/The Go!

Team/Carl Barat/Ocean Colour  
Scene/Twisted Wheel/Flats/  
Life In Film/Aaron Wright  
0191 236 2020

**NORWICH**  
Flatpack Saturday Arts Centre  
01603 660352

The Kabeedles Waterfront  
01603 632717

**NOTTINGHAM**  
Kalutski Bodega Social Club  
08713 100000

Mad Sin Old Angel Inn 0115 947 6735

Pesky Alligators Victoria  
Embankment 0115 942 2479

That Sunday Feeling/Go-X/Miss  
Skarlet Rock City 08713 100000

**OXFORD**  
Goggenheim/The Jukes Folly Bridge  
Inn 01865 790 106

**PONTYPRIDD**  
Burning Sky Clwb Y Bont  
01443 491424

**READING**  
Attention Thieves/We Start  
Partys/Borderline: Fire Face Bar  
0118 956 8188

**SHEFFIELD**  
Eddie Spaghettil Corporation  
0114 276 0262

Jack Of Harps New Barrack Tavern  
0114 234 9148

**SOUTHAMPTON**  
Exit Ten Joiners 023 8022 5612

Jean Genie Brook 023 8055 5366

Living With Lions/Great Cynics/  
Little Ease Unit 02380 225612

Wann Brains Unit 02380 225612

**STOKE ON TRENT**  
Breaking Satellites Sugarmill  
01782 214991

The Violet May Underground  
01782 219944

**WAKEFIELD**  
Your New Antique The Hop  
0871 230 1094

**WOLVERHAMPTON**  
The Rimes Slade Room  
0870 320 7000

**YORK**  
Ingested/Shot Down Stay Down/  
Dead Air Fibbers 01904 651 250

## GET IN THE GIG GUIDE!

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# SUNDAY

August 7

## ABERDEEN

**We Were Heroes/Layton/Rise With Honour** The Tunnels 01224 211121

## BIRMINGHAM

**Karina To Burn** HMV Institute 0844 248 5037

## BRISTOL

**Heg Doughty** The Oxford 0117 977 6494

**Unknown Fear/Pathosis/Malicious Intent** Croft 0117 987 4144

## DUNDEE

**Cha Cha Heels/The Brackets/The Boston Tea Party** Doghouse 01382 227080

## EDINBURGH

**Gullemots** Liquid Room 0131 225 2564

**Oneohtrix Point Never** Sneaky Pete's 0131 225 1757

## GLASGOW

**Damen Dempsey** Oran Mor 0141 552 9224

**Masters In France** Stereo 0141 576 5018

**Veda/Lucky 38/Almighty Me** Captain's Rest 0141 331 2722

## LEDBURY

**BIG CHILL** Rodrigo Y Gabriela/  
Robert Plant/Warpaint/Femi Kuti  
& The Positive Force/Norman Jay/  
Steel Pulse/About Group/Sharon  
Jones & The Dap Kings/Jamie Woon/  
Four Tet/Jamie xx  
0207 009 3001

## LEEDS

**Hercules & Love Affair** Nation Of  
Shopkeepers 0113 203 1831

## LEICESTER

**The Clare Free Band** Musician  
0116 251 0080

## LONDON

**APPLE CART** Patrick Wolf/Saint  
Etienne/Badly Drawn Boy/Steve  
Mason/Chilly Gonzales/James  
Yorkston/The Magic Numbers  
0871 230 1094

**Daphne In The Attic/The Altered  
Hours/Victoria** Dublin Castle  
020 7485 1773

**The Freescaders** Bull & Gate  
020 7485 5358

**Good Charlotte/The Computers**  
02 Shepherd's Bush Empire  
0870 771 2000

**Morrissey** 02 Academy Brixton  
0870 771 2000

**Pennywise** 02 Academy Islington  
0870 771 2000

**Silent Screams** Barfly 0870 907 0999

**Trash Monroe/Kitty Lipps/Silicone  
Bullet** Nambucca 020 7272 7366

## LYMPNE

**The Bronx/Ceremony/Defeater/  
Strife/While She Sleeps/Touche  
Amore/Rot In Hell/Polar** Heavy Music  
Festival

## MANCHESTER

**Action Beat/Divorce/Stig Noise**  
Islington Mill 0871 230 1094

## MILTON KEYNES

**Strawberry Mules** Woughton Centre  
01908 660392

## NEWCASTLE

**All Our Glory** Cluny 0191 230 4474

**IGNITION FESTIVAL** Calvin Harris/  
Feeder/Miles Kane/Little Comets/  
Sunshine Underground/The Whiplash  
0191 236 2020

**Molly Mackay/Sarah Holmes/Rob  
Waters** Mr Lynch 0191 281 3010

## NEWQUAY

**StringerBessant** Lusty Glaze Beach  
01637 872 444

## NOTTINGHAM

**Wrathchild/JD & The FDCs/Asomvel**  
Maze 0115 947 5650

## PORTSMOUTH

**Off!** Wedgewood Rooms  
023 9286 3911

## READING

**Rise Above/Colour Will Run/Our  
Last Act** Face Bar 0118 956 8188

## WREXHAM

**Eddie Spaghetti** Central Station  
01978 358780

## YORK

**Azuma Vega/Avenging Force/  
Honeytone** Cody The Duchess  
01904 641 413

# MONDAY

August 8



## BIRMINGHAM

**Give Chase/Synopsis/Bridges**  
Sound Bar 0121 2362220

**Stagecoach** Flapper 0121 236 2421

## BRIGHTON

**Paper Faces/Crossfire/Griever**  
Latest Music Bar 01273 687 171

## EDINBURGH

**Ben Howard** Cabaret Voltaire  
0131 220 6176

**Newton Faulkner** Liquid Room  
0131 225 2564

## GLASGOW

**How To Dress Well/Grimes** The  
Arches 0141 565 1000

**The Staves** Captain's Rest  
0141 331 2722

## LEEDS

**Lemuria/Cheap Girls** The Well  
0113 2440474

## LEICESTER

**Moonlight Sinatras** The Donkey  
0116 270 5042

## LONDON

**Amina Bryant** Hoxton Square Bar &  
Grill 020 7613 0709

**Crushing Blows/Bos Angeles/  
Runaround Kids** Bull & Gate  
020 7485 5358

**Davi Drak** Underworld  
020 7482 1932

**Eat Y'Self Pretty/Dirty Jeans/  
MoRo** Dublin Castle  
020 7485 1773

**Foe/Brown Brogues/Wildflower**  
Old Blue Last 020 7613 2478

**Forrester Electric Band/  
Dave Deares/Alstair McFarlane**  
The Horse 020 7928 6277

**Hot Fiction** Proud Galleries  
020 7482 3867

**Morrissey** Palladium 020 7494  
5020

**Zebrahead** Garage  
020 7607 1818

## MANCHESTER

**All Our Glory** Roadhouse  
0161 228 1789

**Lucy Rose** Ruby Lounge  
0161 834 1392

**Mark Kozelek** St Ann's Church  
0161 834 1161

**Strife** Alter Ego 0161 236 9266

**Washed Out** Deaf Institute  
0161 330 4019

## NEWCASTLE

**R Stevie Moore/Tropical Ooze/  
Richard Dawson**  
Star And Shadow 0191 261 0066

## PORTSMOUTH

**The Maccabees** Wedgewood Rooms  
023 9286 3911

## READING

**Stick To Your Guns/Golden  
Tanks/Wombwrecker** Face Bar  
0118 956 8188

## STOKE ON TRENT

**The Underground Heroes**  
Sugarhill 01782 214991

## WINCHESTER

**Ian McLagan** Railway Inn  
01962 867795

## WREXHAM

**Charlie Simpson** Central Station  
01978 358780

## YORK

**The Toasters** Stereo 01904  
612237

# TUESDAY

August 9

## BRIGHTON

**Devin Townsend** Audio 01273 624343

**Royal Blood/Dirty Leaves/Rising  
Tides** Prince Albert 01273 730499

## BRISTOL

**Langur/Bohemian Embassy/  
Ataraxis** Vibration Fleece  
0117 945 0996

**Mark Kozelek** Thekla 08713 100000

**Strife/Stick To Your Guns** Croft (Main  
Room) 0117 987 4144

## CAMBRIDGE

**Eddie Spaghetti** Portland Arms  
01223 357268

## DUNDEE

**Leftover Crack/Star Fucking  
Hipsters** Balcony Bar 01382 205941

## EDINBURGH

**Charlie Simpson** Cabaret Voltaire  
0131 220 6176

**Newton Faulkner** Liquid Room  
0131 225 2564

**The Staves** Sneaky Pete's  
0131 225 1757

## GLASGOW

**R Stevie Moore** Nice'n'Sleazy  
0141 333 9637

**WTF Stereo** 0141 576 5018

## LEEDS

**La Dispute/Touche Amore** The Well  
0113 2440474

## LONDON

**The Apples/Dom Servini/Scrimshire**  
Favela Chic 020 7613 4228

**Givers** Hoxton Square Bar & Grill  
020 7613 0709

**Hornet** Monarch 0871 230 1094

**Itchy Teeth/Beta Rays/Anonymous**  
Garage 020 7607 1818

**Neon Indian** Electrowerkz  
020 7837 6419

**Paper Route/Flamingo Drive** The  
Lexington 020 7837 5387

**The Screamin' Joe Jeffersons/  
Halfflight/Beau & The Arrows** Barfly  
0870 907 0999

**Subhumans/Luvdump/The Rocco**  
Lampsones Underworld  
020 7482 1932

**Teresa Disken/Culsh Inc** Dublin  
Castle 020 7485 1773

**Waking The Cadaver** Purple Turtle  
020 7383 4976

**Washed Out/Star Slinger** Scala  
020 7833 2022

## MANCHESTER

**Angelspit** Alter Ego  
0161 236 9266

**Ben Butler & Mouse** Pad Islington  
Mill 0871 230 1094

**How To Dress Well/Grimes** Deaf  
Institute 0161 330 4019

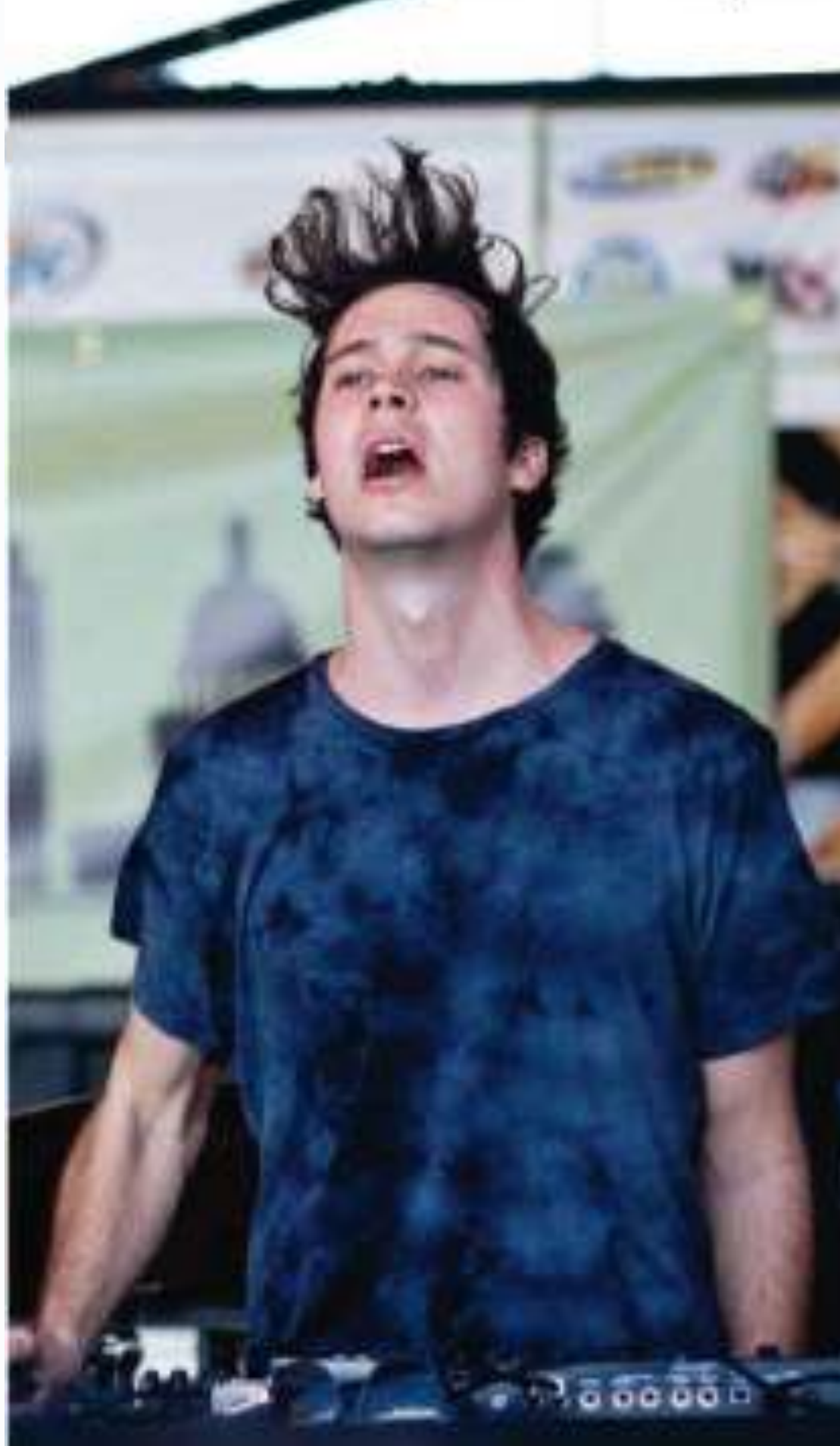
## NEWCASTLE

**The Holiday Parade** Trillians  
0191 232 1619

## YORK

**Runaround Kids/The Spills** Stereo  
01904 612237

Washed Out,  
Scala, London



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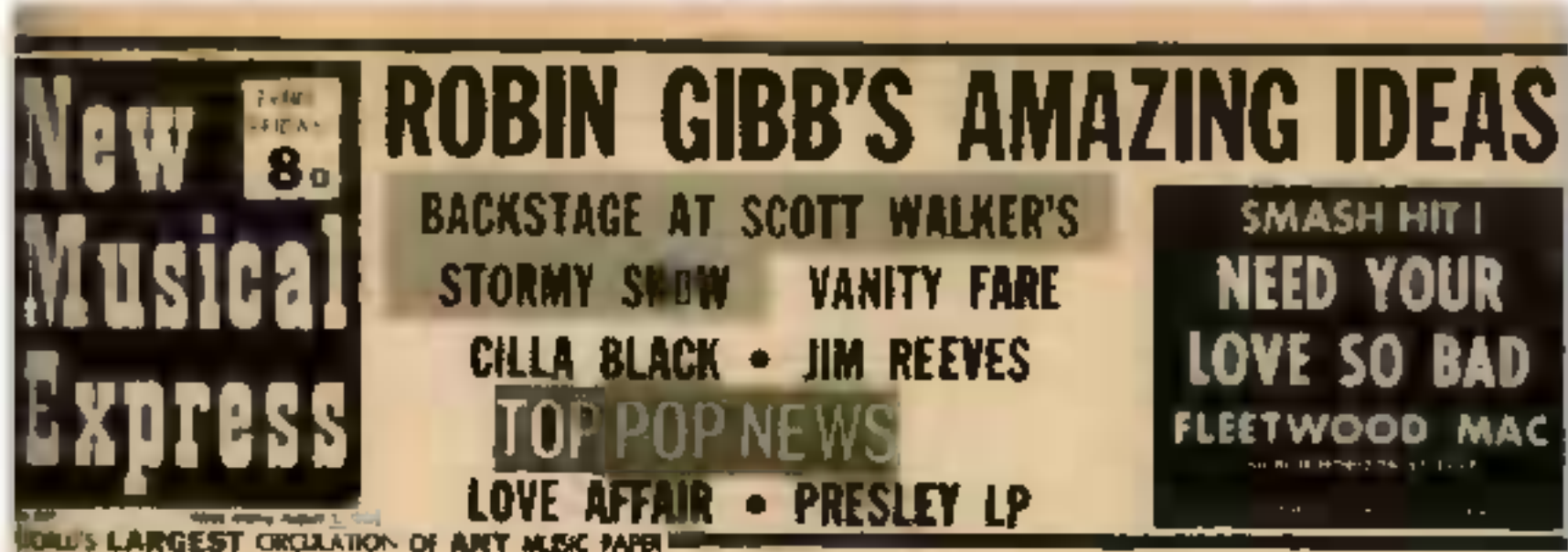
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O<sub>2</sub>



## THIS WEEK IN 1969

WALKER GETS THE BOOS, BEE GEE KEEPS IT UNREAL



## TO BEE OR NOT TO BEE?

Fresh from a nice fat payout from his record company, Bee Gee Robin Gibb is talking about fame. "You shouldn't try to mix too much with your record-buying public," he says. "You should talk to them only from the stage, through television, radio or the papers. Familiarity breeds contempt. Once the public knows you are a human being it is disastrous. Once they know you get tired like them, eat and drink like them, get ill like them and breathe like them, you are no better than Harry Blogsworth."

## MAC GONERS!

It appears there have been problems with Fleetwood Mac's label negotiations, meaning that their agreement with Immediate is in tatters. Manager Clifford Davis is keen to get a deal done with a just-established label by a certain British band. "The Beatles have heard the new album and have been very friendly with us," he says. "But then, though we may sign with Apple if we can get a reasonable deal, we are an independent team - we write, produce and record - so we may conceivably form our own label."

## SCOTT PROPERTY NO MORE

To admit to being an ardent admirer of Scott Walker is often to risk scorn and ridicule," runs the intro. Despite his voice, the releases thus far have not been of the type that serious minded music fans can clutch to their hearts. "I needed the money," Scott shrugs matter-of-factly. "But I'm not compromising anymore." The album he is putting together will end up titled 'Scott 4' and will arrive in November as his first set of entirely self-written material. But at this point the tracklisting is far from ready. "I tore up a batch of songs the other day. I'm getting into country rock. I was getting too musical in some ways. I'm still listening to a lot of classical music."

Later that night, NME's Gordon Coxhill will witness Scott Walker being booed at his Blackpool ABC show.

"I'm now going to sing a medley of my two hits in the past year," he says at one point. "I'm joining them together because they are boring for me, and they won't take so long."

The last line of the review says it all: "Tonight wasn't right for Blackpool's mums and dads, but the young people loved it."

## ALSO IN THE ISSUE THAT WEEK

• Number One in the NME Top 30 Singles Chart is a non-mover: 'Honky Tonk Women' by The Rolling Stones.

• The Doors' 'Tell All The People' single is not favourably received by NME's Derek Johnson. "Try as I may, I remain indifferent," he sniffs.

• After much speculation, NME is now able to confirm that Bob Dylan will definitely be appearing at the Isle Of Wight Festival.

• The new Elvis album 'From Elvis In Memphis' is warmly received with a cry of "at last an album cut by the King that has nothing to do with a film script!"

• Radio DJ John Peel is interviewed about his label Dandelion. "When people try to be honest, they resent that," he says. "That is where the criticism of Dandelion is going to come from."

NME

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# THE LEGENDARY NME CROSSWORD

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

Compiled by Trevor Hungerford



## A BAG OF NME SWAG



### CLUES ACROSS

- 1 Kaiser Chiefs' single in need of a proper plug (6-6)  
 7 Scottish punks getting in some cheap booze (3)  
 9 "You're so sheer, you're so chic/Teenage rebel of the week", 1972 (8-5)  
 10 There's 'No Rest' for those sucking up to band \_\_\_\_ The River (3)  
 11 Don't keep dreaming of Arcade Fire (4-2)  
 12 (See 26 down)  
 13 Has plenty of money - so has got both an album by Velvet Underground and single by Primal Scream (6)  
 17+29D Their albums include 'Cassadaga' and 'The People's Key' (5-4)  
 20 Rapper that features in 'Nevermind' (3)  
 21 (See 14 down)  
 22 (See 4 down)  
 23+8D Richard Hell and Tom Verlaine - these lads were a gas before Television came about (4-4)  
 24 A bit of a belly laugh at Oasis performance (4)  
 25 (See 1 down)  
 27 A band that actually hail from Glastonbury appearing in a free festival (4)  
 29 Have a meal with Ange Dolittle's old band (3)  
 31 Jesus And Mary Chain's debut single was taken totally the wrong way (6-4)  
 32 US hip-hop band The \_\_\_\_ Class Heroes (3)  
 33 Someone from Sweden who communicates with 'Body Talk' (5)  
 34+5D Frontman Everlast made them 'Jump Around' (5 2-4)

### CLUES DOWN

- 1+25A "Why is the bedroom so cold/Turned away on your side", 1980 (4-4-2-5)  
 2 Kath perhaps about right getting King Crimson album (5)  
 3 Album that wasn't really the work of Blur (7)  
 4+22A Don't bother with the intro, verses, chorus or middle eight of a Futureheads song - just the outro (4-2 3-3)  
 5 (See 34 across)  
 6 Uncle \_\_\_\_, had Top Five hit in 2001 with 'Follow Me' (7)  
 7 An orgy Danny gets confused about - it's bisexual and it's Garbage (9)  
 8 (See 23 across)  
 14+21A "Smiling faces I can see, but not for me/I sit

- and watch \_\_\_\_\_", Rolling Stones/Marianne Faithfull (2-5-2-2)  
 15 Get down, right down, to East 17 (4)  
 16 David \_\_\_\_, vocalist with Wedding Present and Cinerama (5)  
 17 "I used to say 'I' and 'me'/Now it's 'us', now it's 'we'", 1972 (3)  
 18 I'd lob around someone moving from Pavement to Sonic Youth (5)  
 19 Someone who went missing from the recording of Alien Ant Farm album (6)  
 26+12A "Sorry sunshine, it doesn't exist/It wasn't in the top 100 list", 2007 (5-6)  
 27 Creation label band or Vines' single (4)  
 28 US rock band getting the bird for writing 'Letters To You' (5)  
 29 (See 17 across)  
 30 Before midday, it's time for a Röyksopp 'Melody \_' (1-1)

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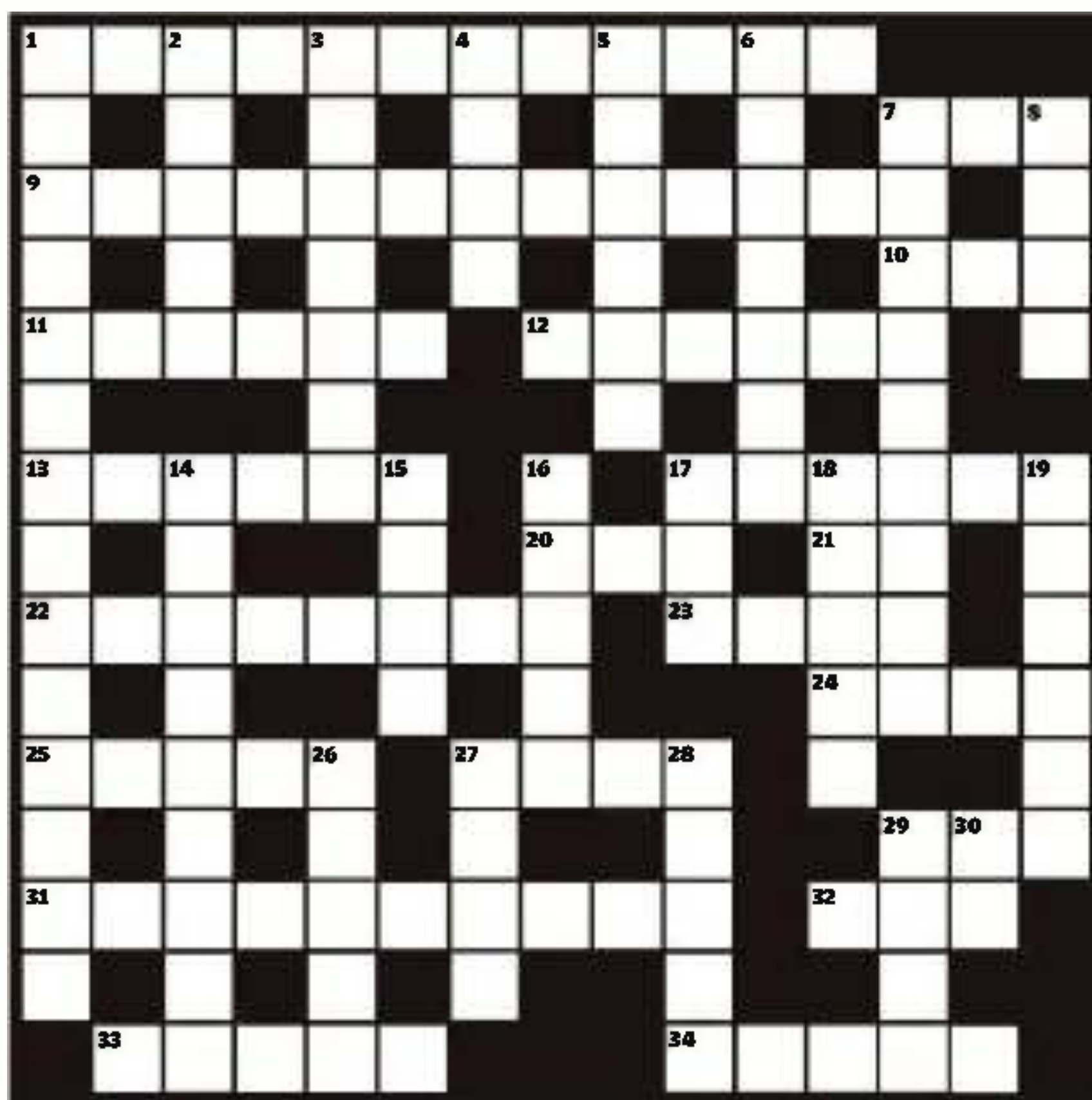
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First correct one out of the hat wins a bag of CDs, T-shirts and books!

### JULY 16 ANSWERS

**ACROSS**  
 1 Bed Of Nails, 6 Dirt, 10 Torches, 11+30A Set Fire To The Rain, 12+19D Lenny Kravitz, 13+29A American Idiot, 15 Susan's House, 18 DNA, 21 Rollover DJ, 24 Woman, 26 Vegas, 28 OMC.

**DOWN**  
 1 Battles, 2 Darkness, 3 Fahey, 4 Aisha, 5 Listen Up, 7 If I Can Dream, 8 T Rex, 14 Maroon, 16 Nero, 17+20A Here We Go, 22 Lights, 23 Decent, 24+9D White Stripes, 25 Alone, 27+31A She's The One, 28 Omar.



## COLLECTORS' CORNER

### THE STOOGES/IGGY POP

Call yourself a super fan? Here are the gems that no Iggy Pop obsessive should be without



### METALLIC KO

(1978)

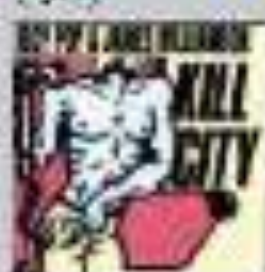


Live recording featuring tracks taken from The Stooges' last ever show in 1974 - until their 2003 reformation, that is. The recording is notable for the level of audience hostility, with an out-of-control Iggy goading them incessantly. It's a compelling document of a band and their singer falling apart completely.

**Need To Know:** It sold over 100,000 copies in America alone in its first year of release - not bad for what is effectively a bootleg.

### KILL CITY

(1975)



Collaboration between Iggy and The Stooges' 'Raw Power'-era guitarist James Williamson, which was originally recorded in 1975, immediately after the band's demise, and was used as a demo to try and obtain a new record deal. It was finally released after Iggy's success as a solo artist.

**Need To Know:** Iggy's vocals were recorded on weekends when he got permission to leave a mental hospital where he was getting treatment for heroin addiction.

### LIVE AT GLASTONBURY FESTIVAL

(2007)



DVD of the reunited band's headline slot on the Other Stage. All the classics are mixed in with tracks taken from comeback album 'The Weirdness'. It's even more poignant, as Ron Asheton died less than two years later.

**Need To Know:** Although only one of them features on the recording, The Stooges actually played 'I Wanna Be Your Dog' twice that night.

### ROADKILL RISING BOOTLEG COLLECTION

(2007)



A four-CD collection of live performances by both Iggy solo and The Stooges. Each CD focuses on a different decade, from the '70s onwards, and features all of the frontman's big songs, as well as a host of cover versions, including the Batman theme, recorded at a show in 1981.

**Need To Know:** The collection is pulled from over 20 American and European gigs over the four decades.



# FANMAIL

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

Edited by Rick Martin



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## The Big Issue

Remembering a true rock'n'roll icon



## RIP AMY WINEHOUSE

From: Jodie-Mae Finch

To: NME

I don't have many female role models. There are women I admire greatly, but you only have to take a look around my room to see all my heroes are men. Every poster, every autograph, every book. This isn't sexist, it's just the people I venerate most just happen to be guys. There is one anomaly however; I have one poster of a woman, pride of place, the one to be up longest, actually – Amy Winehouse. I have always been in awe of her. Whatever Amy has done in her life, her talent and honesty were always most important. The media controversy over her lifestyle is highly irrelevant – everyone makes mistakes, some people just make the same ones more than once and get stuck. I am not religious, but I still believe in having faith in whatever is there. We have humanity, and I believe that in times like this we need each other. Wherever you go next Amy, I have no doubts that you will be OK. Thank you for everything you have given me, and others like me.

NME's response...

From: NME

To: Jodie-Mae Finch

As the dust settles on a tragic couple of weeks, both inside and outside the music world, it's clear that Amy's death is a watershed

moment in modern music history. Her tragic demise has not made her any more of a legend, but it given her extraordinary, once-in-a-generation talent an even wider reverence than ever

before. Ultimately, the tabloid caricature will fade. It's the tunes that will live on. The sheer weight of NME's mailbag this week proves that Amy was about far, far more than her music

to many people – a rare quality indeed – RM

NME's letter of the week wins a £50 Zavvi voucher. Winners should email [letters@nme.com](mailto:letters@nme.com)

### HOUSE OF MEMORIES

From: Geoffrey Dicker

To: NME

My heart is absolutely broken. I met Amy when she'd just released 'Back To Black' and she was so lovely and full of life. I saw her perform the entire record and the night was amazing. She was plagued by drug problems, but a broken heart and vile reports from the media only sought to bring her down further instead of trying to help. I am so glad I got to meet her in this life. You were truly one of a kind, Amy.

From: Ellis Cox

To: NME

I was 13 when I fell in love with Amy. 'Frank' had just been released and my sister and I were dying to see her play live. I managed to convince my dad to take me to see her at Sheffield Octagon, not realising that the venue was 14+. I was gutted when I realised I couldn't go. The next morning on the kitchen side was a personalised signed setlist from Amy herself. It read "Ellis, next time angel, Love Amy". Sadly I never did get to see Amy play live, but being a part of her life for that few minutes that she signed the setlist for me is a blessing. She will live on forever through her music and in our hearts.

From: Joe Berry

To: NME

I saw Amy live many times. She was amazing, and always managed to make the hairs on my neck tingle. There is one almost unbelievable memory at Glastonbury where I was lost and my girlfriend managed to get Amy's attention onstage, and

asked her to shout out to me to meet my girl at the sausage and mash stand! I thought I'd misheard! But this is the person Amy Winehouse was: fun loving, caring and above all extremely talented.

From: Krystal

To: NME

Amy and 'Back To Black' came into my life at the end of my junior year in high school. It was an emotionally taxing and mentally exhausting year. I needed to hear it. It let me know that it was OK to feel pain. Amy was the badass, soulful friend in my iPod who shared her pain with me and I connected with it. No matter what reports or pictures came out, I always held out hope and kept faith that she would kick those habits and addictions to the curb. I know that I didn't know her personally but in a way I did because she said her music was the only place she could be 100 per cent honest. So, through my love for her music, I cared for her as a person. Soul music reflects soul.

From: NME

To: Geoffrey Dicker, Ellis Cox, Joe Berry and Krystal

Whether she was meeting fans after gigs, sharing a drink or 12 with Camden's caners in the Hawley Arms or just speaking to people through her music, it's clear Amy's vivacious, sexy, cheeky personality struck a chord. Fuck clichés, this isn't just empty rhetoric – she really will be missed by so many – RM

### HOUSE OF LOVE

From: Rita Kocass

To: NME

Amy looked like Ronnie Spector with a defiant sneer

DEAN CHALKLEY



in her eyes, all tattoos and Minnie Mouse sweetness. I loved that she didn't give a fuck about anything, a London lass with no pretensions. She was Lionel Bart and 'Oliver'. She was Chet Baker jazz cool. She was a little bit Sid Vicious, a little bit Nancy and all star. She was blighted by 21st-century body image issues - paparazzi invasion and prurient tut-tutting. She made me cry whenever I listened to 'Back To Black'. She deserved the best because she was the best. I just want to cry at the loss of this brilliant artist and 'fuck you' grrrl.

**From: Natasha Soames To: NME**  
I remember the first time I heard Amy's voice on the radio - it blew me away and stood apart from the rest. From that moment I couldn't stop listening to her. Thank you Amy, I will miss you and I hope now you are in a better place.

**From: Brandon Sanchez To: NME**  
Amy Winehouse had the voice and soul to entrance even a 14-year-old, which was how old I was when I first started listening to her. She quickly became one of my favourite artists of all time. Amy sang her demons and woes into the most beautiful sound, and that was her talent:

changing hurt and sorrow into beautiful art through music. Amy, nobody will ever replace you. May your soul finally sing its last sad song, RIP songbird.

**From: Melissa McDonnell To: NME**  
I bought 'Frank' after reading an article in which Will Young recommended listening to her. I immediately connected with her music. I first saw Amy live just after that album was released and was blown away by her presence - a naturally beautiful petite woman with a classy, unforgettable voice. I ranted on to everyone about her for ages. Then 'Back To Black' was released and everyone I'd ranted to finally understood why. I can't believe she has gone, I feel so sad and one can only imagine what else she would have given us.

**From: NME To: Rita Kocass, Natasha Soames, Brandon Sanchez, Melissa McDonnell**  
Would Amy have ever reached the heights of 'Back To Black' again? It could well have proved to be a task as insurmountable as beating her addictions. The point is, that album was all about timing - right moment, right producers in Mark Ronson and Salaam Remi and, most importantly, right Amy. Dangerous, edgy, rock'n'roll,

# Web Slings

The highlight of this week's NME.COM blogs

## THE SONGS TO REMEMBER AMY WINEHOUSE BY

While Amy Winehouse might have been better known for her life outside the music in her final years, that reputation sadly overshadows her immense contribution to music. Here's a look back at her best moments.

**'IN MY BED'**  
One of the standout tracks from her debut builds on the same sample from Nas' 'Made You Look' but in this case blends sultry soul with distinct post-millennial production, flute flutters and a soft chorus to mesmerising effect.

**'YOU SENT ME FLYING'**  
The B-side to 'In My Bed' (the pair formed the third single from 'Frank') strips it right down to a simple piano accompaniment to showcase Amy's unrivalled vocal talents, adding a simple breakbeat halfway through.

**'LOVE IS A LOSING GAME'**  
This simple yet heartbreaking track has been covered by Prince and nominated as George Michael's Desert Island Disc.

**'BACK TO BLACK'**  
Another track that, despite its shuffling Motownesque bedrock and trademark vocals, contains perhaps its most potent punch in the lyrics. "We only said goodbye with

*Best of the responses...*

It was part of her charm - she never tried to be something she wasn't and it did feel like she was just one of us. The fact she came across as a very	likeable and genuine person just makes it all the sadder. <b>Danny Thompson</b>	the great songs, the lyrics that gave me chills. <b>Eoin MacCarthaigh</b>	beautiful musician - RIP. <b>Maya Ki Haynes</b>
	I'll remember Amy in a positive way. I'll remember	I will remember Amy as an incredibly talented and	A too big loss for the music world. <b>Enrico De Paoli</b>

words/I died a hundred times/You go back to her/And I go back to black".

**'TEARS DRY ON THEIR OWN'**  
That Marvin Gaye/Tammi Terrell sample, that captivating storytelling voice, that building energy - pure perfection.



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but not yet in the full grip of her addictions, it was the sound of someone at the height of her powers making her defining album. If the rumoured 'jukebox' sessions for the long-mooted follow-up do exist, then her label and management will need to think long and hard about whether it truly stands up and warrants release, or if 'Back To Black' and 'Frank' should remain her legacy - RM

### HOUSE OF PAIN

**From: Jake Plenderleith To: NME**  
I shouldn't have been shocked to learn of Amy's untimely death, but upon receiving the news, my heart sank. We have lost an incredible artistic talent and are all the poorer for it. Let those of us who admired Amy's music promote it with the honesty

and warmth for which she was known. One can only respond to the chorus of internet hate-mongers (who, in the age of 'leave a comment', are all 'critics') and those outlets that preyed upon an individual so vulnerable - by countering their coarseness with the beauty of her voice and the powerful intensity of Amy's love, life and lyrics.

**From: Mike Barr To: NME**  
While it would be wrong of me to lay into Amy Winehouse in the wake of such a tragedy, I surely can't be the only one to feel that she slipped into a foolish pit of despair that could so easily have been prevented - she was the most famous drug addict in Britain! As Russell Brand said in his excellent, moving tribute to her, all addicts need help for life - and

that's the sad thing here. Amy was a foolish, foolish girl to get into that stuff (especially when so many other musicians have died for exactly the same reasons) and the saddest thing here is that nobody, not even Amy herself, had the guts, balls or strength to beat it. RIP, of course. But what a fucking waste.

**From: Danielle Coombs To: NME**  
It's a shock when anyone young dies, but surprised? It was difficult to be. Amy's transformation from sultry jazz singer to drunken reprobate to crackhead to failed rehab queen is one of the most depressing of modern times. Pete Doherty should take serious notice of what has happened here. It's not big and it's not clever - it's tragic.

**From: NME To: Danielle Coombs, Mike Barr**  
Helping an addict looks far easier from the outside than the inside. And there's no doubt that the people who truly loved Amy - her family and close friends - had done all they could. No, the real villains here are the tabloid slimeballs who hounded Amy day in, day out, whether she was crawling along the pavement at 3am or just nipping to the corner shop for some fags. That lot have got a lot to answer for at the moment - and not just for phone hacking. One of the most depressing moments in the immediate aftermath of Amy's death was a distraught Mitch thanking the assembled paparazzos outside her home as they continued to snap away - he should have been throwing punches at them, not platitudes - RM



# DOES ROCK'N'ROLL KILL BRAINCELLS?

TESTING MUSICIANS' MEMORIES AFTER A LIFETIME OF ABUSE

*This Week*

## STEPHEN MALKMUS PAVEMENT

### QUESTION 1

What happens to which member of Pavement at the barbers in the video to 'Cut Your Hair'?

"Bob [Nastanovich] drinks some tonic. I have a crown on. Scott [Kannberg] turns into a monkey. I don't know about the other guys."

Half a point. Mark Ibold sneezes out a cat and Steve West turns into a lizard. You get crowned, then burst into tears "It's the anxiety of the Indie Prince. Ha!"

### QUESTION 2

Name three working titles for your new Jicks album 'Mirror Traffic'?

"That's easy. There's 'Madonna in Love'. There's 'LA Guns'. And there's 'LA Guns UK'. My wife and I loved 'LA Guns UK' but no-one else thought it was funny."

Correct

### QUESTION 3

You used to be a security guard at the Whitney Museum Of American Art in New York, along with Pavement's Steve West and David Berman. What are its current opening hours and how much does it cost to get in?

"I would say it's probably \$18. I didn't have to pay to go because I was a guard! The hours are probably eleven to six. The free day used to be Tuesday until eight. The closed day is probably Wednesday."

Close enough. Correct. Happy days? "Oh yeah, fantastic. Standing for your money is a weird concept. It's like a David Blaine endurance test. It's more for your mind than your legs."

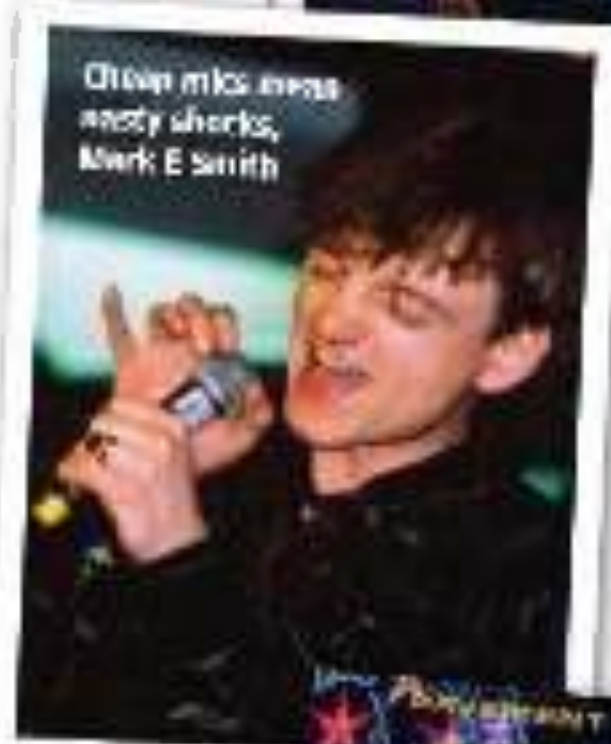
### QUESTION 4

Name three of the five reasons a spokesperson from Domino Records gave NME for Pavement retiring for the foreseeable future in November 1999?

"Let's see. Something about horse racing? To pursue other projects? The band were tired of touring?"  
Wrong. "1. Start families  
2. Sail around the world  
3. Get into the computer industry  
4. Dance 5. Get some attention"  
"Ha!"

### QUESTION 5

You had a bit part in 1997 movie Sweet Hearts with Bobcat Goldthwait, who played Zed in which 1980s movie franchise?



Chosen mics arena  
anxiety shorts,  
Mark E Smith

"I'll guess... Scream?"

Wrong. He was in Police Academy

"I haven't seen those movies. I haven't seen the movie I was in either."

### QUESTION 6

Which British frontman claims early Pavement were a "rip-off" of his band and they didn't "have an original idea in their heads"?

"I'd like to say Morrissey just for fun but it's Mark E Smith"

Correct. You've since covered 'The Classical' by The Fall. Any feedback?

"No. I've never met him. I thought maybe we'd let drunk sleeping dogs lie."



definitely did mention them in that song ['Range Life']. It's debatable whether it was a full-on slag. It was more of a hip-hop mock. 'Yo, Smashing Pumpkins, you're not a real indie gangster.' I was kind of joking but there's always some truth in a joke and hurt feelings are real."

Correct. The lyrics go, "Out on tour with the Smashing Pumpkins/Nature kids, they don't have no function/ I don't understand what they mean/ And I could really give a fuck"



Pumpkins' James falls to get the 'moody' vibe

### QUESTION 9

What colour jumper (or 'sweater' to you) are you wearing in the video to 'Shady Lane'?

"Was it maroon? I get my head decapitated and it flies around. I haven't seen that video in ages. It was done by genius director Spike Jonze, who's made Scenes From The Suburbs for Arcade Fire. I just read that in your magazine!"

Correct

### QUESTION 10

Radiohead's Jonny Greenwood plays harmonica on which two songs on final Pavement album 'Terror Twilight'?

"I know that. 'Platform Blues' and 'Billie'. Nigel Godrich [Pavement and Radiohead producer] rang him up. We were down at a studio and we wanted some wild blues vibes. You wouldn't think this little skinny kid from Oxford with classical training could sound like he was in some Soho blues band. But he can, because he's pretty much a musical genius."

Correct

*Total Score*  
**7.5/10**

"Not bad! Pretty good. The ones that were hard were really fucking hard! But the ones that were easy were easy!"

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





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