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"BAGPUSS WAS A MAJOR PART OF OUR LIVES"
RADIOHEAD DRUMMER PHIL REVEALS SECRET INSPIRATION

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ON REPEAT

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



LAURA MARLING

Sophia

"Who's been touching my skin?" husks a post-Marlboro puffing Marling on the first official cut from her forthcoming new album 'A Creature I Don't Know'. Wait for the three-minute mark and listen to Britain's greatest singer-songwriter transform from Joni Mitchell into Kitty Wells. Remarkable.

Leonie Cooper, Deputy News Editor

RONIKA

In The City

Calling herself "melodic blip death-pop" has opened the door to many an accusation of pastiche, along with some unfortunate comparisons to Nu Shooz and Shannon. The truth is that 'In The City' is a wonderfully fresh, irony-free track about the joys of losing yourself in the darkness of the discotheque.

Priya Elan, Assistant Editor, NME.COM

WU LYF

Brooklyn Girls

WU LYF recently packed up their chin scarves and headed to the US – and it seems to have calmed them. Here, rather than singer Ellery Roberts' gurning squawk, we've bassist Tom McClung's tender tones, which are understated enough to make anyone's knees tremble, whether they're a lass from NYC's trendiest borough or not.

Jamie Fullerton, Features Editor

BLACK DEVIL DISCO CLUB FT FARIS BADWAN

Distrust

The greatest trick the Devil ever pulled? Bernard Fevre buried his Black Devil project for 28 years, convincing the world he didn't exist. His newest ruse? Nabbing Faris at the peak of his powers and unleashing his doomy bellow over textbook psychotic disco. Kinda sounds like Soft Cell, in a good way.

Mike Williams, Deputy Editor

SPANK ROCK

DFT DADT

On which ol' Spanky ditches the ass-tapping and goes minimal electro, filling

three minutes with dirty synths, aggro raps and the industrial screeches of Peaches, aided and abetted by producer Zeb Malik. Dark, demented and like nothing we've heard from Spank Rock before, which, perversely, is exactly what we'd expect.

Tim Chester, Deputy Editor, NME.COM

FRANK OCEAN

Thinking Of You

Showing the sensitive side of Odd Future (and more recently, the stand-out cameo on Kanye and Jay-Z's record – see review p9) is Frank Ocean with his inoffensively sleek, smooth-groove R&B. It's no longer Tyler who looks most likely to be the LA collective's breakout star.

Krissi Murison, Editor

RACE HORSES

Benidorm

Race Horses' debut proved that the four-piece have choruses in bucketloads, and that's a habit they apparently don't plan to kick any time soon. "I'm never going home, I'm gonna stay here on my own" they harmonise here in all their warmly-accented glory, amid verses of Sparks-y spike. Glorious stuff.

Laura Snapes, Assistant Reviews Editor

BEST COAST

How They Want Me To Be

Drew Barrymore or no Drew Barrymore, why did Bethany Cosentino even bother releasing 'Our Deal' when she was sitting on this? A woozy girl-group serenade with the sentiment of 'Killing In The Name' and the longing of Bacharach, this is quite simply an incredible song. And that's all you ever really need.

Dan Martin, writer



JENS LEKMAN

An Argument With Myself

Reppin' an olympically long-in-the-making new EP, this sonic heart-warming party speedboats along the Scandi-pop contours of Lalaland gargling margarita-guitars, icy synth and – ahem – salty percussion. Story goes: lonesome fella pining for a good old lovers' tiff potters about arguing with himself while observing punters. Sweet.

Jazz Monroe, writer

TRACK
OF
THE
WEEK

NIKI & THE DOVE

Last Night

There's a scene at the end of *Terminator* where soon-to-be-motherhead of the human rebellion Sarah Connor records a tape for her unborn son. She tells him about his father, Kyle, the man that he must in the future send back to impregnate her so he can be born (don't think about it too much, we'll lose the point). Staring hard-eyed into the distance, she explains, "Maybe it'll help if you know that, in the few hours we had together, we loved a lifetime's worth."

That's what I think of when ribbon-gymnast-of-the-heart Malin Dahlström sings "I swear I love you, yeah I love you like it's no tomorrow/I got no time for second thoughts now/We got tonight and

This sultry, bell-wreathed track is heart-in-the-mouth urgent

then I have to go". Lots of Malin and Gustaf's best songs seem to be about supercharged, overstuffed moments like this, all about innocently lustful love rushes. Fortunately if their 'Purple Rain'-drenched synthpop seems to date from roughly the same era as *Terminator*, it's less Skynet, more starcloud. With touches of Prince, Kate Bush and Fleetwood Mac at their most spare, spacious and sexy, this sultry, bell-wreathed NME-exclusive track from their forthcoming 'The Drummer' EP is heart-in-mouth urgent. And when you've heard it once – yes, I am going to – you'll be back.

Emily Mackay, Reviews Editor



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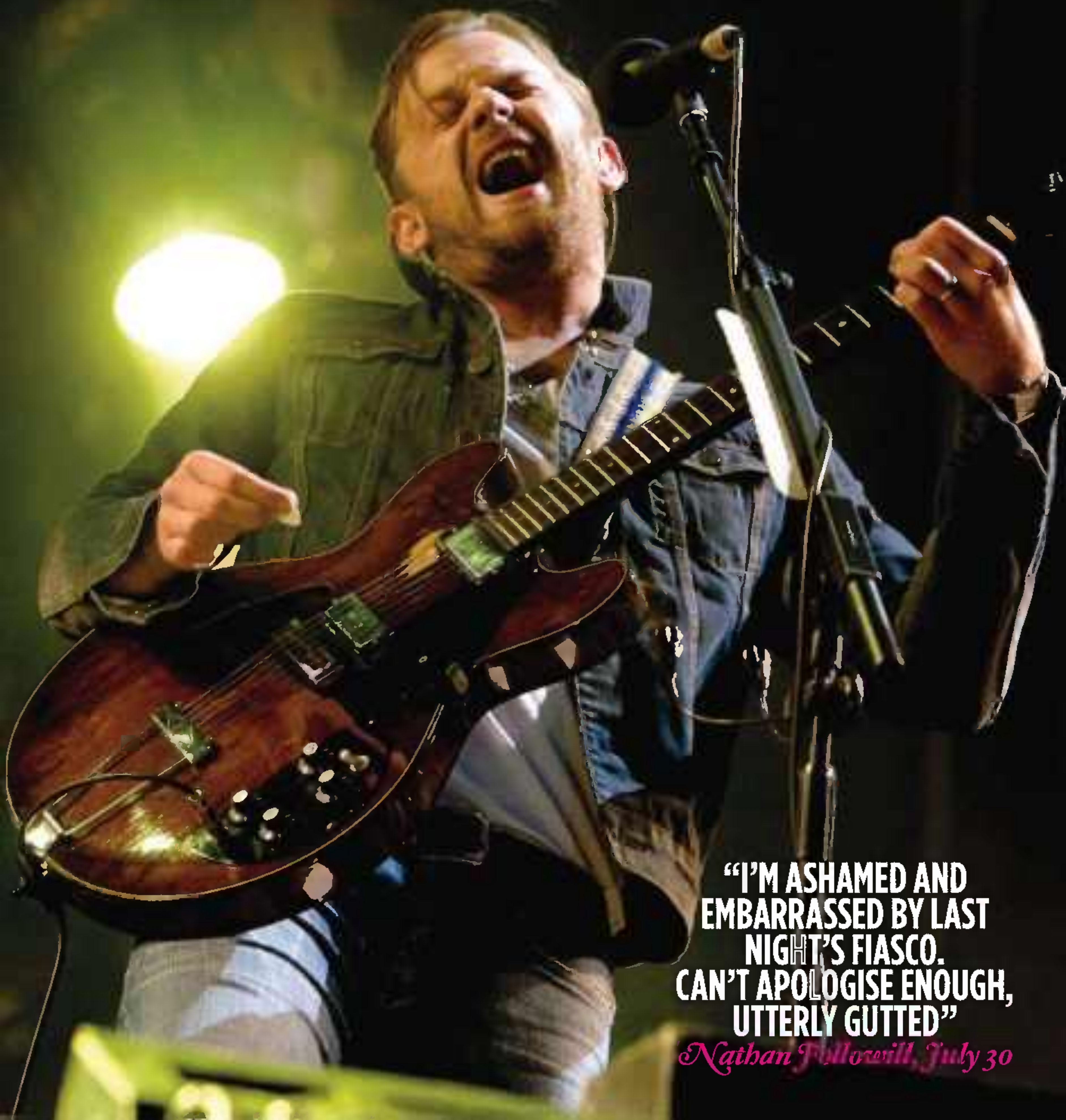
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UPFRONT

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

Edited by Dan Martin



**"I'M ASHAMED AND
EMBARRASSED BY LAST
NIGHT'S FIASCO.
CAN'T APOLOGISE ENOUGH,
UTTERLY GUTTED"**

Nathan Fillion, July 30

CALEB'S \$15 MILLION MELTDOWN

With the band at war on Twitter, a tour cancelled and an astronomical insurance bill, **Barry Nicolson** investigates whether **Kings Of Leon** can survive their greatest crisis yet

MAIN EVENT

As the closing notes of 'Notion' sounded at the Gexa Energy Pavilion in Dallas the Friday night before last,

a hoarse-sounding Caleb Followill announced to the crowd – after a rambling five-minute speech about how his voice was suffering in the Texan heat – “I’m gonna go backstage for a second, I’m gonna vomit, I’m gonna drink some beer, then I’m gonna come back out and play three more songs.”

He never did. Instead, it was left to bassist Jared and guitarist Matthew to tell the audience that the show was over, to a cacophony of boos. The following day, it was announced that that night’s show in Houston was off. By Tuesday, the remaining 29 dates of Kings Of Leon’s US tour had been cancelled due to “vocal issues and exhaustion”. Yet Jared had already tweeted that, “There are problems in our band bigger than not drinking enough Gatorade.” Kings Of Leon appeared to be in freefall.

Almost immediately, the band’s management went into lockdown, having fan-filmed footage of the Dallas incident removed from YouTube and declining to comment beyond a series of ambiguously worded press releases. Those close to the band weren’t talking either, with Stephen C Mitchell – director of KOL documentary *Talibina Sky* – and tour support Band Of Horses both tersely refusing to comment.



Caleb, right: currently the brown sheep of the family?

Yet, the band themselves vented their anger on Twitter, where drummer Nathan Followill declared himself

“ashamed & embarrassed by last night’s fiasco. Can’t apologize enough, utterly gutted”, and Jared admitted that, “There are internal sicknesses & problems that have

needed to be addressed.” As speculation about the band’s future intensified – and unconfirmed reports surfaced that Caleb was going to rehab to be treated

for alcoholism – Jared and Nathan both sought to reassure fans that the band were not about to break up.

Amid all the uncertainty, it’s clear the financial consequences of pulling the tour will be severe

As yet, very little is known about what actually happened. Prior to the walk-off in Dallas, Caleb had insisted that he wasn’t drunk, but the rambling manner of his speech suggests otherwise. Caleb is known to be a big drinker, something that has caused friction before. So far, the frontman has remained silent, but while KOL’s tour schedule has always been punishing – especially after the American success of ‘Only By The Night’ in 2008 – Jared’s tweet that “family has to come 1st” suggests their problems may go beyond exhaustion.

Amid all the chatter and hearsay, however, one thing is certain: the financial consequences of pulling the tour will be severe, with the band’s insurers – Lloyd’s of London – set to foot a bill of around \$15m for the cancelled dates. Depending on circumstances, the band may yet be liable for any costs beyond that figure.

So, what’s going on with Kings Of Leon? With nobody talking, *NME* set out to get to the bottom of the band’s latest crisis nonetheless...

THE INSIDER VIEW

Harry McVeigh from White Lies has toured extensively with Kings. He reckons fans have no reason to panic



NME: How did relations seem within Kings Of Leon when you last toured with them?

Harry McVeigh:

“They were enjoying their biggest UK and European shows and seemed relaxed. They were raised in a part of the world where family is the number one priority and that’s always apparent.”

What do you think is the real cause behind the cancelled US tour?

“They deserve a break and need a break. They’ve just realised, granted a little late, that it’s time they took a break, and spent time with the ladies who have to put up with them being away so much.”

Do you think they will ride this out?

“Of course. They’re hooked on the music.”

THE SCIENCE BEHIND THE STRUGGLE

Justin Stoney of New York Vocal Coaching explains how there’s more to ‘vocal troubles’ than a simple cover story



“If you’re in perfect health, it should be possible to sing in those sort of conditions. If you’re drinking alcohol excessively

that’s going to dehydrate the body, and therefore the vocal chords. That said, going backstage to drink beer and vomit is a terrible idea. If you’re vomiting, you’re bringing stomach acid up across the surface of the chords, which is one of the worst things you can do to your voice. It sounds like Caleb may have been at risk of vocal haemorrhage, so what Kings Of Leon have done is actually very smart – his voice might never have recovered otherwise.” *Newyorkvocalcoaching.com*

The Tweets

As the band hit the internet, things just got fishier...

JULY 30

“Dallas, I cannot begin to tell you how sorry I am. There are internal sicknesses & problems that have needed to be addressed” *Jared*

“So sorry Dallas, your heat got the best of a few of us. We’ll be back soon” *Nathan*

“I love our fans so much. I can’t lie. There are problems in our band bigger than not drinking enough Gatorade” *Jared*

AUGUST 1

“Bummed about the tour not happening. So sorry 4 all the fans. We just need some rest. WE ARE NOT BREAKING UP!” *Nathan*

“Utterly depressed. It’s completely out of my hands. Family has to come 1st” *Jared*

“Thanks to all my friends, family & fans. I’m going to spend time writing songs and looking to the future” *Jared*

“Don’t jump to conclusions guys. We’re not breaking up. BRB. Just got a text from Nathan..... Ummm.... Eesh. So about what I just said.....” *Jared*

“Kidding! Kidding! Not breaking up” *Jared*

AUGUST 3

“Caleb’s doc says that he needs vocal rest for at least a month so keep the good vibes coming. Doc told me 2 play as much golf as possible” *Nathan*



JAY-Z AND KANYE'S JOINT HAS LIFT OFF

Hip-hop stars come no bigger, albums no more hyped, launches no more lavish. At a planetarium in New York the champagne flowed and galaxies exploded at the world's first play of 'Watch The Throne'

BEHIND THE SCENES

What does launching an album at the Hayden Planetarium in New York's American Museum Of Natural History, underneath footage of asteroids colliding with each other, of supernovas, of planets imploding, really say about it? That this is music too

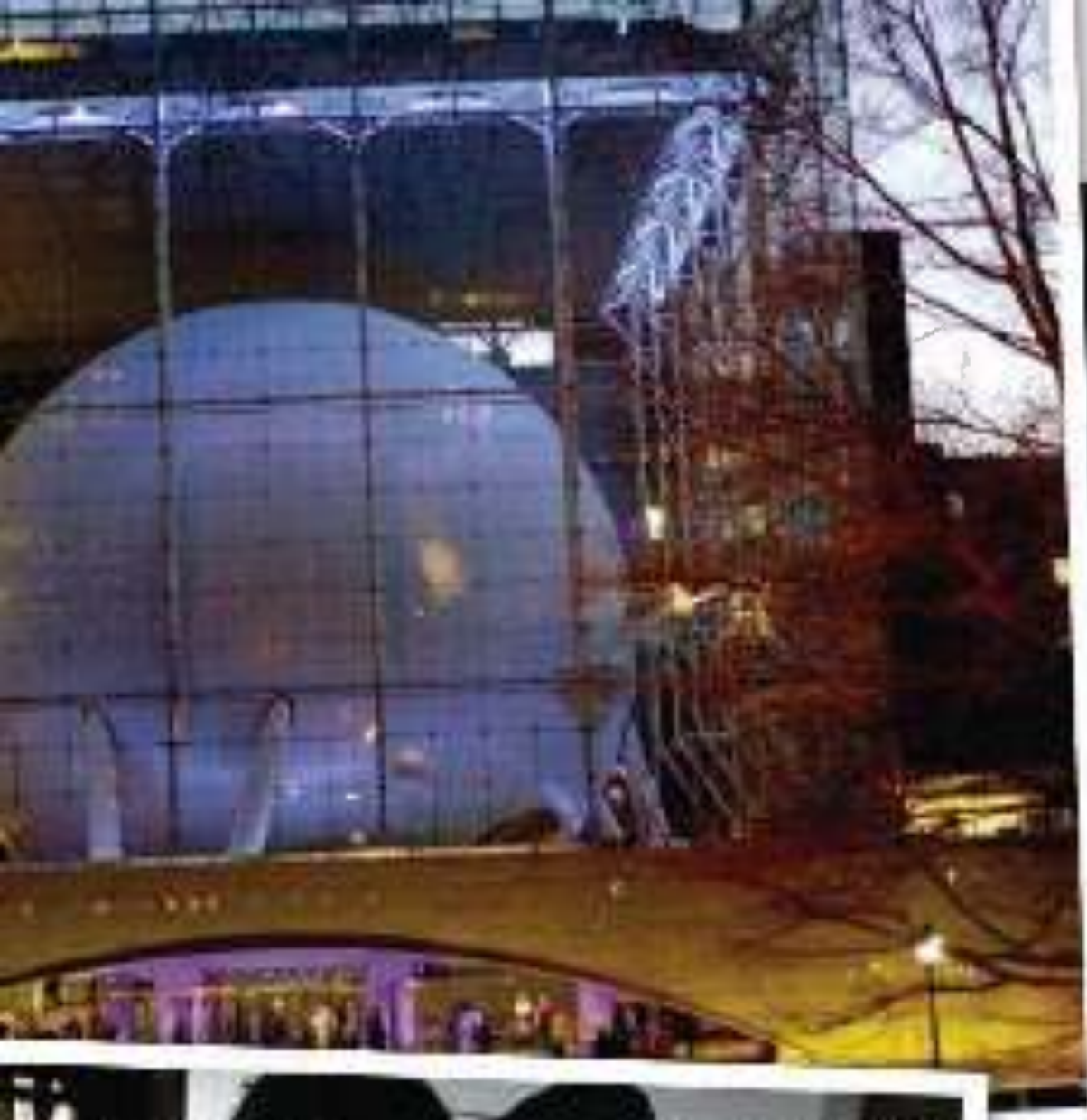
giant to be contained within Earth's confines? That its contents are astronomically, astrologically important? That, as an event, it's to be judged next to The Big Bang, not the new Elbow record?

For certain, this is a grand unveiling of the type that time forgot and declining record sales vanquished. On entry, having had your phone/camera confiscated, you are handed a champagne flute and served canapés by

waiters in tuxedos, then made to queue... for a long time. Turns out the first play of 'Watch The Throne' is for VIPs only – Jay, Kanye, Beyoncé, Kelly Rowland, Busta Rhyme and, er, Grizzly Bear – which does not include the battalion of British media who've flown in for the occasion. We're in line for another two hours yet.

In the scrum outside, there are TV screens showing a documentary film on loop in which, between flashes of

excitable Kanye tweets ("The bates and raps are stuuuuuuupid already!!! i song down... on to the next!!! I was in the audience at the Hard Knock Life Tour!!!!!!"), Kanye and Jay can be seen embracing, holding it up with Russell Crowe (they recorded at his house in Australia, as well as Paris, Bath, New York, Los Angeles) and generally appearing regal. This whole occasion, in fact, is clearly about affirming their status as part of the aristocracy.



Beyoncé with Jay-Z
Child Betty Rowland



"Hi, I'm Jay-Z,
your host. The
fire exits are
here and here"

NME
VERDICT

THE THRONE

WATCH THE THRONE ROC-A-FELLA/ROCK NATION/DEF JAM

It's the hip-hop event of the decade, two heavyweight acts teaming up alongside guests at the top of their games. It's good, but it's not quite a classic



Big? Oh, it's big alright. The blockbuster hip-hop album to end all blockbuster hip-hop albums, no question. Every

last line is laced with grandiosity (see: "It's time for us to stop and redefine black power" from 'Who Gon Stop Me'). The beats, concocted in the main by Kanye with on-their-A-game assistance from major leaguers (RZA, Swizz Beatz, The Neptunes with their best production in ages, 'Gotta Have It') are preposterously lavish, their source material veering from classic ('Try A Little Tenderness' on 'Otis'; Nina Simone on 'New Day'), to bang up-to-date (dubstep producer Flux Pavilion's 'I Can't Stop' on 'Who Gon Stop Me'; Cassius on 'Why I Love You'), to the bizarre (Will Ferrell comedy *Blades Of Glory* on 'Niggas In Paris').

The latter line of sampled dialogue

(Kanye's idea) goes "No-one knows what it means, but it's provocative" and provides a rare moment of humour and self-deprecation on what is a super-serious album whose primary, constant concern is living up to its own gigantic billing. Frank Ocean provides the hook (and steals the show) on the opening and penultimate tracks, which, respectively, ask "What's a king to a God?/A God to a non-believer?" ('No Church In The Wild'), and eulogise "Sweet Brother Malcolm", "Sweet Queen Betty" and "Sweet Baby Jesus" ('Made In America'). Others deemed important enough for a namecheck include Picasso, Marilyn Monroe and Michael Jackson ("Rest in peace to the leader of the Jackson 5" goes 'Welcome To The Jungle', which also mentions - yep - Axl Rose). There's more than one song that despairs at black-on-black crime in America. Kanye raps about how he's so unbelievably big as an artist that he crashes the internet all the time, sniffing cocaine off models ("Coke on

black skin got her striped like a zebra/I call that jungle fever"), how he's not going to let his kids "get caught up in the groupies and the whirlwind". Jay, on the other hand, raps about his grandma's apple pie, asks "why all the famous icons are all white?" and insists he's "trying to teach niggers how to be kings". It's big guys, talking about big stuff, over big beats.

Way back at the start of the record, the chorus of 'Lift Off' sees Jay's wife Beyoncé ask "How many people do you know who can take it this far?". Another rhetorical question, the answer to which is 'no-one'. 'Watch The Throne' is all A-listers, all firing on all cylinders and, while blustering, detached, somewhat self-important and lacking in grace, it's undeniably impressive. The only problem being that, like most things that are "undeniably impressive", it's hard to really love. **Hamish MacBain**

7

DOWNLOAD: 'Lift Off', 'Who Gon Stop Me'

Jay Z has gone by the time the second airing gets underway, leaving Kanye and his first two rows of fawning, bouncing comrades to host alone. The introduction consists of the 'plip' of the volume being turned up on his MacBook and we are plunged into darkness. 'Watch The Throne' is then accompanied by footage of the solar system that clicks only occasionally with the music and jars at others. It is such a bizarre, headache-inducing way to experience an album for the first time that it simply washes over you like a big, bombastic tidal wave of sound. Kanye thanks us all for coming, smiles and exits, his blockbusting complete.

A month ago, Jay-Z invited a handful of American journalists to the Mercer Hotel, Soho, for a relaxed, intimate preview of then-unfinished cuts from the album and an informal chat. That felt very him. Tonight, by contrast, feels very much like Kanye turf ("I'm such a show off" he raps on 'Lift Off'). This fits with the reported disagreements the pair are having over the tour, which led to it being delayed a month: Jay wants it to be a more stripped-back affair, Kanye wants the show of the century. And the album itself is an extension of this. Each song finds these two contrasting personalities rapping about a mutually agreed theme, whether that be their own rises to the top, world problems or the ever-growing legacy of hip-hop. For this reason, 'Watch The Throne' is as fascinating a listen as it is a masterfully crafted one.



THE HORRORS REVEAL SCIENCE OF 'SKYING'

The indie favourites owe a debt to the BBC Radiophonic Workshop

We need to organise a Horrors day trip. It's been way too long since I've been to the Science Museum." Maybe not what you expect to hear from Britain's coolest band, but Tom Cowan has his reasons. The five-piece's impending outing is down to the installation of every electro-geek's wet dream, The Oramics Machine. A super-synth, it was designed in the 1950s by the late Daphne Oram of the BBC's Radiophonic Workshop, and built in the '60s. A hefty piece of kit, it allows the player to 'draw' sounds on 35mm film. "I'd say it was one of the most forward-thinking pieces of musical eccentricity created in the last century," explains Cowan. "It was a precursor to the way in which we work with music now. If you use a computer to make music these days you tend to have a graphical representation of the music,



and you can draw in automation to that in order to alter the sound in some way. It still sounds like a synthesiser, but a fairly unique, otherworldly one." And the machine was one of the influences on their Top Five album 'Skying' – Cowan reveals that on the first part of 'Endless Blue', the manipulation on the background electronics owes a debt to the sonics of the Radiophonic Workshop. Part-conserved, the machine is on display but is now too fragile to play. An Oramics app will be released for the iPhone soon.

FIRING UP NEW ARTISTS

Friendly Fires will curate a special stage at Bestival next month at the Rizlab Arena. A new innovation, Rizlab is a platform for bands and artists to push things forward with a kaleidoscopic range of multimedia performances. The first RizLab project sees Jamie xx hooking up with renowned visual artist Quayola for a unique live event. Tickets are available at rizlab.co.uk. The whole thing is being masterminded by Moshi Moshi's Stephen Bass and Tom Baker from Eat Your Own Ears. Bass said: "My hope is that this project will enable some of these ideas to become fully realised events which both artist and the fans can really enjoy." For Bestival, Friendly Fires have promised a line-up that spans the past, present and future of dance music. See next week's *NME* for details.

CHAPEL CLUB: "WE DID THINGS THE WRONG WAY ROUND"

Regrets? They've had a few. So it's time to face the music and dance...

It's just six months since Chapel Club put out their debut album 'Palace', but already they're looking forward to the next one. And this time there's gonna be some changes.

Singer Lewis Bowman has admitted to *NME*: "As much as the first album won us a lot of fans, we did record it very quickly after getting signed. We didn't really think about it as an album, we just thought, we had a certain number of songs when we got signed, we'll record them. We did things the wrong way round, really, we should have gone on tour for a year and got more experience of being a live band, and then gone into the studio."

Playing live over the past year has given the band a new take on the often hazy, laidback sound of their debut. And with three newies, 'Shy', 'Waterline Park' and 'New Colours', emerging in their live set, they're shooting for a more danceable direction.

"I would say a lot of what we've been working on is more upbeat," Bowman confirmed. "By no means everything, and it's not necessarily happy lyrically, but through playing live, you do get much more of a taste for songs that people can do something to, that make people move."



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"Tribes' music is tailor made for a good time" The Fly
"Ladies and gentlemen, Tribes are the rock'n'roll band we've all been waiting for" Artrockers

TALKING
HEADS

DON'T LET AMY TURN INTO A TUPAC OR JACKO

As talk turns to Amy Winehouse's unreleased and unfinished material, NME's Dan Martin begs those involved to bide their time and avoid the many mistakes of legacies past



Two weeks on and, as inevitably as winter, the Amy Winehouse death narrative has moved to its next, various story strands. From

Lady Gaga on talkshows saying she couldn't speak for 48 hours after hearing the news, to Piers Morgan wading in to blame everyone *except* the media, to the headline-hungry media itself making spurious suggestions that Amy's phone was hacked, to the admirable efforts of her dad Mitch to reform addiction treatment in this country, it's a feeding frenzy alright – some of it moral, most of it just reprehensible.

But at the centre of all this is the pressing question of what to do about the unreleased music she'd spent the past three years recording. Reports suggest that there are 12 songs ready for release, but the likelihood is there will be a lot more than that in the vaults. Mysterious sources close to Universal are giving

philanthropy. Yet still, your inevitable first instinct is 'too soon'. Let the poor girl be cold in her grave for five minutes before you start plundering the archives for material that she herself, for whatever reason, didn't feel was ready for release. It's true that that decision should belong to nobody but her family, but this talk still feels profoundly uncomfortable.

Of course, we'd like to hear this music. I can hardly wait to hear it. But recent memory reveals an appalling record of looking after the legacies of talents taken too young. Consider Freddie Mercury, endlessly re-animated, re-programmed and replaced by a well-meaning Queen machine that now looks beyond the control of even its surviving members. Consider Tupac and his seemingly bottomless vaults of unfinished recordings plundered for years with grace and true authorship that diminished exponentially. Consider Michael Jackson and the threat of a multi-album deal, the first release under which not even the family is convinced is actually him singing. Kurt's dignity has proved durable, largely because a) everyone involved is so fiercely protective



The material is there, but would Amy want it released?



of it, often at their own expense, and b) as Grohl told us only last week, the material simply isn't there.

And so we come to Amy. History shows us that a posthumous

release done cheaply, artlessly or opportunistically is a lot worse than no release at all. And whatever else she was, she was an artist of heroic integrity. Of course we're desperate to hear these songs, but unless everyone involved can square their ability to sleep at night with the certainty that Amy would have signed it off herself, then none of us have

the right to. Second guessing what the dead would have wanted is, of course, impossible. The presence of mind to realise what they *wouldn't* want comes remarkably easily. So please, all involved, let's get this one right. No duets from beyond the grave, no half-finished verses finished off by Diane Warren, no remodelling of the material into ill-fitting dance genres and – for the love of all that is holy – no 'Amy Winehouse Experience' live tours with her image projected onto 40-foot screens while a band plays along.

The weekend she died, the proclamations of grief and solidarity were deafening. But as we all know, it's actions that shout the loudest.

Please: no duets from beyond the grave, no 'Amy Experience' tours

mysterious interviews saying they are putting together a 'strategy'. Other sources claim that that strategy is being masterminded by her family and that the proceeds would be going to Mitch's Amy Winehouse Foundation. If that's the case, it would be an extraordinary gesture from an industry not exactly famed for its

CHARLIE SIMPSON YOUNG PILGRIM

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CHARLIE FINK

NOAH & THE WHALE

The folk band's frontman reveals his unlikely rap-metal beginnings and an unhealthy David Lynch obsession

My first album

'THE BATTLE OF LOS ANGELES'
BY RAGE AGAINST THE MACHINE

"They were one of my favourite bands when I was growing up. For a while, I was really obsessed with them. I remember I used to have a T-shirt that said, 'Fuck you I won't do what you tell me' on the back of it."

My first gig

RAGE AGAINST THE MACHINE
AT WEMBLEY ARENA

"I think I was 13 when I went to it. I've got to admit that as a first gig, it was pretty terrifying. The walls of the venue were shaking - it was like walking into a war zone. But once I was in there, it was incredible."

The first song I fell in love with **'EVERYDAY' BY BUDDY HOLLY**

"It was when I was like six years old. When you're that age, all you care about is melody and rhythm. I don't think there's any better pop melody writer than Buddy Holly. I think he's just the best. I love him to pieces."

The first song I learnt to play **'BLOWIN' IN THE WIND' BY BOB DYLAN**

"When I was growing up, my mum used to have a Bob Dylan tape in the car. His early songs were very easy to play. It probably took a few days to learn. When you're first learning to play, it takes you a while to get your hands around the C and G chords."

My favourite lyric from a song **'A LITTLE RAIN' BY TOM WAITS**

"'She was 15 years old/And never seen the ocean/She climbed into a van with a vagabond/And the last thing she said/Was, 'I love you mom/And a little rain never hurt no-one'". I love that his lyrics can contain an entire story in one line. In those four lines, you've just imagined everything about those characters and everything about the story, and you're already emotionally drawn in."

The book that changed me **WHITE FANG BY JACK LONDON**

"I was obsessed with him when I was a kid. I think it's a very defining moment for a reader when you first encounter tragedy in fiction. I think it was the first time I ever heard or read a sad story. But at the same time, it was also such a beautiful story, and so well told."

My favourite painting **NIGHTHAWKS BY EDWARD HOPPER**

"I know it's really cheesy and it's such an obvious choice that's so pastiche. It's sort of become calendar art now, but it's such



an amazing painting. It's one that I had a poster of for ever."

Favourite TV show **TWIN PEAKS**

"Dale Cooper is my favourite fictional character. I basically think it's the greatest thing ever created. In fact, I'd probably put that as the greatest work of art. It's just a masterpiece. David Lynch is one of my great heroes, and I just think it captures so many great elements of storytelling, and it's got such beautiful, well thought out characters."

Favourite film **BREAKING AWAY**

"It's the best coming-of-age film ever made. It's the story of these four guys who drop out of school and decide not to go to college, and it follows what they do that summer as they try to figure out what to do with their lives."



Clockwise from main: Charlie models Burton's summer range; Zack de la Rocha raging against something or other; Tom Waits and his sunny disposition; David Lynch's brilliant *Twin Peaks*; Jack London's *White Fang*; Bob Dylan's 'Blowin' In The Wind'; the Buddy Holly classic 'Everyday'; and 1979's *Breaking Away*

VERSUS

PETER ROBINSON Vs SHARIN FOO

The Raveonettes star discusses potty training, her hatred of haggis and possible album titles

Hello, Sharin. I have phoned for a chat.

"I was expecting your call."

Where are you?

"Los Angeles."

You don't want to be in the smog.

"You can't really see the smog when you're in it."

A lot like life.

"Yes."

Every day life throws us a new lesson. But what are the most important lessons you have learned in the last six months?

"(Pause so long you could park a bus in it) Well, recently I have been dealing with my daughter's potty training. That's an important lesson to learn."

What's your tip?

"Don't put any pressure on the kids."

Because all the poo would squeeze out?

"No, I mean because you don't want them to be traumatised. They need to feel confident."

Your Facebook page contains the phrase "working on the new album". Wasn't there an album out three months ago?

"Yes, it's pretty obnoxious."

Please explain yourself.

"Well, we're just playing shows and working on a record in between. That's what we've been doing for 10 years..."

What's the new album going to sound like?

"We're having a very heated debate about that at the moment."

If you're on one side, he's on the other, maybe I could come in and mediate.

"I don't know. We don't have very good experiences of mediation! We'll keep this among ourselves."

Will the album have a title similar to the last album's title?

"Um..."

And I'm not trying to say that title was or wasn't a good title. I am just floating the question out there.

"I am sure it will be something overly dramatic, something to do with death. We like death."



Death's good.

"Or something bubblegum..."

I see. Basically will we need to brace ourselves for another pun in the title? 'Raven In The Grave' was really quite something.

"I don't know. Maybe we should make it simple?"

I'll lay my cards on the table here, Sharin. I don't think 'Raven In The Grave' was a very good album title.

"Well, I respect your opinion."

You see, this is the sort of excitement you'd be able to expect if I came in and mediated on the next album. Think of all you're missing!

"Well, how do I get hold of you?"

Don't you worry about that. Whenever you need me, I'll be there. It's a bit like Batman. When are you coming to the UK next? Is there anything you'd like me to get ready? I could do you a buffet.

"I'd like dinner. But I don't eat haggis."

Disgustingness in a bag, and a bag that's not even a bag but THE INSIDE OF SOMETHING.

"I know."

How about shepherd's pie?

"Alright."

Do you have anything you would like to say to NME readers?

"I have nothing to say."

Well, that's great. I'll see you in September for dinner.

"Sure, great."

THIS WEEK'S TOP 20*

THE
NME
CHART

NME
RADIO

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CHART



**NEW TO
NME RADIO
PLAYLIST**

• TWO DOOR
CINEMA CLUB
'Undercover Martyn'
• TOM VEX
'Aroused'
• BATTLES FEAT GARY
NUMAN
'My Machines'
• BON IVER
'Holocene'
• FIXERS
'Swimhaus'

- 1 2 WILD BEASTS
'BED OF NAILS'
Nonesuch
- 2 12 FOSTER THE PEOPLE
'CALL IT WHAT YOU WANT'
Capitol
- 3 NEW KASABIAN
'DAYS ARE FORGOTTEN'
Jive
- 4 1 THE STROKES
'MACHU PICCHU'
Anima
- 5 NEW THE DRUMS
'MONEY'
Nonesuch
- 6 14 INCUBUS
'PROMISES, PROMISES'
Epic
- 7 20 THE HORRORS
'STILL LIFE'
Nonesuch
- 8 NEW BLINK-182
'UP ALL NIGHT'
Geffen
- 9 19 TRIBES
'SAPPHO'
Nonesuch
- 10 11 MILES KANE
'INHALES'
Capitol
- 11 NEW THE KOOKS
'IS IT ME?'
Nonesuch
- 12 15 COLDPLAY
'MAJOR MINUS'
Parlophone
- 13 8 METRONOMY
'THE DAY'
Decca
- 14 NEW ARCTIC MONKEYS
'THE BELLCAT SPANGLED
SHALALALA'
Island
- 15 9 FRIENDLY FIRES
'HAWAIIAN AIR'
Nonesuch
- 16 6 DRY THE RIVER
'NO REST'
Nonesuch
- 17 23 FOSTER THE PEOPLE
'PUMPED UP KICKS'
Capitol
- 18 7 BOMBAY BICYCLE CLUB
'SHUFFLE'
Jive
- 19 43 ADELE
'RUMOUR HAS IT'
Nonesuch
- 20 NEW RED HOT CHILI PEPPERS
'THE ADVENTURES OF
HAI DANCE MAGGIE'
Warner Bros

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

It was love at first sight when Sam stumbled upon the perfect fairy



ABOUT
TO
BREAK

GROSS MAGIC

Brighton four-piece raiding the carcasses of glam, grunge and Britpop

He doesn't fit in one bit, Sam McGarrigle. Hanging off a wall in a crumbling French garden, surrounded by insanely fit-looking people eating insanely fresh-tasting fruit, Gross Magic's frontman and master songsmith is still a mess from the night before. Ripped jeans, cracked black nail varnish, a broken voice and two odd shoes (both just about held together by ruined laces) are the order of the day, along with the three McDonald's meals he'll consume after our chat. Why? Why the hell not!

The Brighton four-piece have just played their first foreign show, following weeks of boggle-eyed, intense industry scrutiny sparked by McGarrigle slinging a few of his scratchy but instantly loveable home demos online. Entitled 'Teen Jamz', the five-song collection is so self-assured in its ELO-meets-Nirvana kookiness that it's ended up being released this week for real.

It stands out for two major reasons: first, *big* British Gnarly

Guitars – and by that we're talking about the way Suede, Teenage Fanclub and T-Rex used to do things. Second, McGarrigle's ultra weird squeal of a voice, which is easily one of the oddest we've heard all year. Turns out, he stumbled across it by accident.

"I was covering this punk song as differently as I possibly could, and then someone said, 'You know, that almost works like that. Do it more!' This is when I'd just started listening to ELO and Bowie. I realised how weird their voices were and thought, 'Why the fuck does no-one do that now?'"

'Teen Jamz' was born in equally askew circumstances, according to the singer. "I was freaking out because I was about to turn 20, and I was like, 'I need to do *something* before I'm 20.' I was gonna do a covers EP of teenage songs to get out of this hole I was in, but then I thought, 'Fuck that – I'll write my own instead.' My 20th birthday was December 13, and I was like, 'I *have* to finish them before then.'" He did it, he adds, with about three days to spare.

Time to grow up now then? You'd hope not. *Matt Wilkinson*

NEED TO KNOW

FOR FANS OF: Blur, Nirvana, glam
LIVE: Yes Way festival, The Bussey Building, Peckham, London, Sunday August 14

BUY: 'Teen Jamz' EP

ON NME.COM: 'Sick' is part the Radar Mixtape (see page 32)

BELIEVE IT OR NOT: Sam wanted to be a musician after seeing his cousin's band, Brighton punks Cat On Form, support Fugazi when he was aged 11

The Buzz

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



1 REPLICAS' WEBSITE

The past six months have seen London duo Replicas quietly but confidently carve a name for themselves deep in the music industry's psyche. Now, word reaches *Radar* that things are beginning to reach boiling point. With a penchant for JG Ballard and *The Wicker Man* (their 'I'll Be Forever' is a version of the film's eerie 'Willow's Song'), they're an enticing prospect – both subtly enchanting and blatantly knowing when it's just the right time to drop a seriously hooky, xx-style groove. They remind us slightly of lost London doomy Britpoppers Linoleum, which is no bad thing either. Check them out in all their glory on Replicasreplicas.co.uk, which is stuffed full of obscure pics, collages and videos.



2 BINARY COMING OUT OF THE SHADOWS

On a similar A&R buzz note come Binary, seemingly out of nowhere, seemingly fully fledged. Their hugely accomplished video for 'Turquoise' is – whisper it – kinda White Lies... but cooler (at least for the moment). Their debut London show is this Thursday at the Shacklewell Arms. Expect it to be busy.



3 SISTERLAND'S PIXIES CRUSH

Sure, there's the oft-mimicked quiet/loud formula and Frank Black's cut'n'paste lyrics, but it's much rarer to hear a band pay perfect homage to Kim Deal's bass. Enter Leicester's Sisterland, unsigned but readying their second single. Feast on the demo for 'Dirty White' on NME.COM/blogs now.



4 HALO HALO

Ambitious, this lot. Fresh from supporting the newly reunited Electrelane on tour, the trio are planning on writing a Scandinavian rock opera in Sweden. In the meantime, there's plenty to love in the Micachu-alike, No Wave tribalisms of ace debut single, 'Manananggal', out now on Savoury Days.



5 FALLULAH'S 'OUT OF IT' VIDEO

Coming on like a warped, manic cross between Florence and Katy B, Copenhagen-born Fallulah's latest vid is a tribal, pounding affair. Basically it's *Beauty And The Beast*, though with a bit of *Donnie Darko* thrown in for good measure. And a swan, at one point. Head to NME.COM/blogs to watch it now.

BAND CRUSH



DZ Deathrays' Simon Ridley on his favourite new act

"There's a band in Australia called Ouch My Face who are awesome. We've played with them a whole bunch of times and they're always amazing live. This chick Celeste fronts them, and even though she's quite petite, she really goes mental onstage. They're a really heavy band, kinda hip-hop beats but with these really heavy basslines. It's quite brutal!"



When Mum looked for tinfoil for the turkey legs, it was all gone

BORN BLONDE

BALEARIC SHED, LONDON

FRIDAY, JULY 15

CAUGHT LIVE

It's 10 minutes until Born Blonde are due to come on stage for their first proper gig, and two coppers have already turned up to

the venue that singer Arthur Delaney will later proudly explain "used to be an al-Qaeda cell". Still, they seem more interested in the cash-for-tokens-for-cocktails system in operation at the bar than, say, a tip-off about the singer burgling the guitarist's flat in a Libertines-esque flip-out.

The five-piece are, it's safe to say, not here to spark a fiery rock debauch. A good thing too – their unashamed, so-baggy-its-trousers-get-caught-in-the-escalator Big Music is not a sound that should have to fall back on roguish shenanigans to prop it up. So sure enough, the law makes its exit, the straws are plonked back in the cocktails, and the band plug in and gear up to show us all just how Big they really are.

First impressions? Well, we're not

talking 'Bittersweet Symphony' on the Pyramid Stage quite yet. While stylistically the band do recall Mad Dickie *et al*, in a live setting their warm, semi-acoustic strum lends itself more to a Doves/James lilt, albeit with an early Kasabian-ish guitar drive permeating through.

In places, such as recent debut single 'Solar', they soar to great effect, but elsewhere – like on the Charlatans-indebted 'White Rabbit', for example –

As a live prospect right now, they're more 'storm in a teacup' than 'storm in heaven'

their search for the best of northern epic falls short, and they end up dropping their oversized drawers. You feel that while the songs could all too easily be theirs for the taking, as a live prospect right now they're more 'storm in a teacup' than 'storm in heaven'. Get the live show to match their ambitions, though, and then we'll be talking ..

Jamie Fullerton

SCENE
REPORTPETER
ROBINSON'S
POP SMARTS

From Korean dubstep to The Hoff's kids, these tunes should be huge



MONSTA are a London-based, two-knob-twiddlers-and-a-singer trio whose members seem to have recovered from former lives as major label recording artists, dusting themselves down and creating a unique and brilliant new pop sound: heavy and soulful, inspired, they say, by "a mutual adoration of the work of Britney Spears and Otis Redding – separately, not in a duetting sense". For the time being they're still enjoying being unsigned – they're giving most of their stuff away for free at the moment, and 'Destroya' and 'Where Did I Go' are big moments. Their brooding cover of 'I Heard It Through The Grapevine' is worth a spin, too.

There's no UK release yet for South Korean pop singer Hyuna – from girlband 4Minute – but she unleashed a tune and video called 'Bubble Pop!' at the start of the month and it generated 8m YouTube views in less than a week. The success isn't hard to explain: a huge chorus, state-of-the-art production (including a dubstep breakdown) and a contagious energy that makes most UK pop seem a bit pointless in comparison.

One non-pointless UK popstar worth some attention is the underrated Nadia Oh, the Space Cowboy (Lady Gaga, Xenomania) protégée who recently issued a pop-moombahton extravaganza called 'No Bueno'. Its main hook is irresistible:

**PETER'S
TOP 5**

MONSTA
'Destroya'

HYUNA
'Bubble Pop!'

NADIA OH
'No Bueno'

DEMI LOVATO
'Skyscraper'

BELLA VIDA
'Kiss Kiss Me
Bang Bang'

"I like this boy but I know he's no bueno, no bueno oh-no-no, no bueno oh-no-no". If that is too danceable for you, take some solace in the news that Demi Lovato has now unexpectedly made a brilliant song: the Toby Gad (Beyoncé, millions of others) enormoballad 'Skyscraper'.

Finally – and I really have saved the best until last – here two wrongs (and by wrong I mean 'daughters of David Hasselhoff'-scale wrong) make a very big right. Bella Vida are The Hoff's twin daughters and their absurd but brilliant debut single 'Kiss Kiss Me Bang Bang' is really quite something. The Wideboys mix, particularly, will blow your head off.

NEXT WEEK:
Meet Radar's new team of columnists!

**5
To SEE**

*This week's
unmissable new
music shows*

PET (pictured)
Sneaky Pete's,
Edinburgh,
August 10

CHILDHOOD
Shacklewell Arms,
London, August 10

DIVORCE
Green Door Store,
Brighton, August 11

BEACONS FESTIVAL
Yorkshire,
August 12-14

YES WAY FESTIVAL
The Bussey Building,
Peckham,
August 12-14



BLEEDING KNEES CLUB SEE THE LIGHT

Aussie duo sack the Sunshine State to team up with Dev Hynes for New York album sessions

**RADAR
NEWS**

"We're having fun but it's been raining a lot," sighs Alex Hall, one half of Bleeding Knees Club. London's skies may be overcast

but he and co-conspirator Jordan Malane have more than weather on their minds. Splitting their summer between here and New York, the pair have been busy creating their debut album.

It might have taken them years to actually get round to starting a band – they've been friends since they were two – but since they finally set up their kit in Jordan's garage back in the Aussie state of Queensland last March, things have gone supersonic in terms of hype and oddball offers. The latest concerns none other than Dev Hynes, onboard in a production role.

The two hit it off last year when BKC supported Lightspeed Champion, and they've since been hard at work in New York. "He's the most awesome guy," says Alex, and it seems Dev's equally smitten. "They're the first band I've produced

and not written songs for, which is mainly because their songs are fucking amazing," Dev says. "To me it's like classic songwriting, like '60s Dion, or Del Shannon. That's what I hear in it, by way of 'Dookie' or Social Distortion or something. It was a complete no-brainer."

Tentatively titled 'Nothing To Do', the album will be out in the UK early next year on IAMSOUND. Twelve songs strong – including a re-recorded 'Teenage Girls' and Alex's current favourite, 'Let It Go' – the band say there's a "really '60s-based song" plus a few punk rabble-rousers punctuating the spry, halcyon lo-fi fans

*"Their songs are amazing.
It's like classic songwriting"*

DEV HYNES

will already be familiar with. Just don't expect it to sound too glossed-up and perfect, as the band have a somewhat unusual approach to the overall creative and recording process.

"We like to work really fast and not think about it too much," says Alex. "If it's shit, I reckon it's better. We keep the crappier recordings..." *Rhian Daly*



Hyuna, like Craig David before her, is bubblier from the right

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Bringing it all together





"SOMETHING WAS HAPPENING—COLLECTIVE CONSCIOUSNESS OR WHATEVER YOU CALL IT..."

Thirty-five years ago this summer, from the murky melting pot of London came **The Clash**, paint-spattered social crusaders high on their own myths and stencilled slogans. **Mark Beaumont** talks to the band and the main punk players about the summer of '76 gigs that set in motion a cultural revolution which still burns today

MAIN PHOTO: **STEVE EMBERTON**

When The Stranglers' JJ Burnell talks about throwing a punch at Paul Simonon at a Ramones gig, you can virtually hear the crack of fist on cheekbone. When Mick Jones talks about spattering himself with pink paint for The Clash's first London gig, you can practically smell the emulsion in the air. And when guitarist Keith Levene talks about storming out of The Clash in a fountain of feedback, the screech slices through the ages. The thrill is of having *been there*, when modern rock was born.

The earliest days of The Clash were among the most exciting in musical history; 35 years ago this summer, with the Sex Pistols already shocking crowds and the Ramones' debut galvanising gabba-gabba rock across the globe, The Clash set about combining their anger with a social conscience and reggae rebellion to create the blueprint for everything from the Manics to The Libertines, from Gorillaz to The Vaccines. This was the Big Bang for the great bands of the modern age, so let's take a tour through that vital garageland with those who lit the spark. To the summer of 1976, when London was burning...

"WE PAINTED THE NOTES IN PINK NAIL VARNISH..."

JULY 4, THE BLACK SWAN, SHEFFIELD

"Primarily," says Clash manager and svengali Bernie Rhodes, "my contribution towards a better world was a revolution in entertainment. I liberated the audience from being passive fans to active participants.

I formed The Clash to counter the fascist policy of treating an audience like shit, particularly women."

Whether you believe the legend that Mick Jones and Paul Simonon met Joe Strummer in a dole office queue ("bollocks", according to Keith Levene) or the less romantic story that Bernie poached Joe from The 101ers while piecing the band together around Mick Jones, this much is fact: after intense rehearsal of tracks such as 'Janie Jones', 'I'm So Bored With You' and 'Proter Blue', Mick, Paul, Keith, Joe and drummer Terry Chimes found themselves crammed in a van to Sheffield in July 1976 for The Clash's first gig, supporting the Sex Pistols at the Black Swan.

Mick: "I remember going to the gig in a removals van. We stole Keith's plimsolls and put them on bits of string and they were bouncing behind us along the motorway.

It was the back room of a pub. Paul was still early on in his learning of the stuff. We'd painted the notes on his bass so I used to shout out to him, 'It's a G!' or 'E!' It was written on in nail varnish."

Unhappy with the 'White Riot' direction, Keith was already feeling dislocated from The Clash.

"I was really at loggerheads with Mick by then," he recalls. "The Pistols were soundchecking and John [Lydon] was sitting on his own right down the end of the hall. I went up to him and said, 'You, me, if you ever get out of this fucking band, I'm definitely out of this.' Anyway, about five months later he's looking for me! [The pair would form Public Image Ltd together in 1978]."

"WE WERE JUST KIDS MAKING IT IN OUR FIRST BAND"

Keith Levene

"YOUR BASS PLAYER JUST NUTTED OUR BASS PLAYER..."

JULY 5, RAMONES AT DINGWALLS

The following night, the tribe gathered. As the Ramones hit town for their first London gig, all of the bands in awe of their hell-for-leather debut flocked to see them – the Pistols, The Clash, The Stranglers, The Subway Sect and Chrissie Hynde were all eyeing each other cockily across the crowd.

Keith: "When the Ramones album came out it kicked everyone hard in the bollocks. [But] The Clash didn't change from seeing the Ramones, The Clash just loved the Ramones." ▶

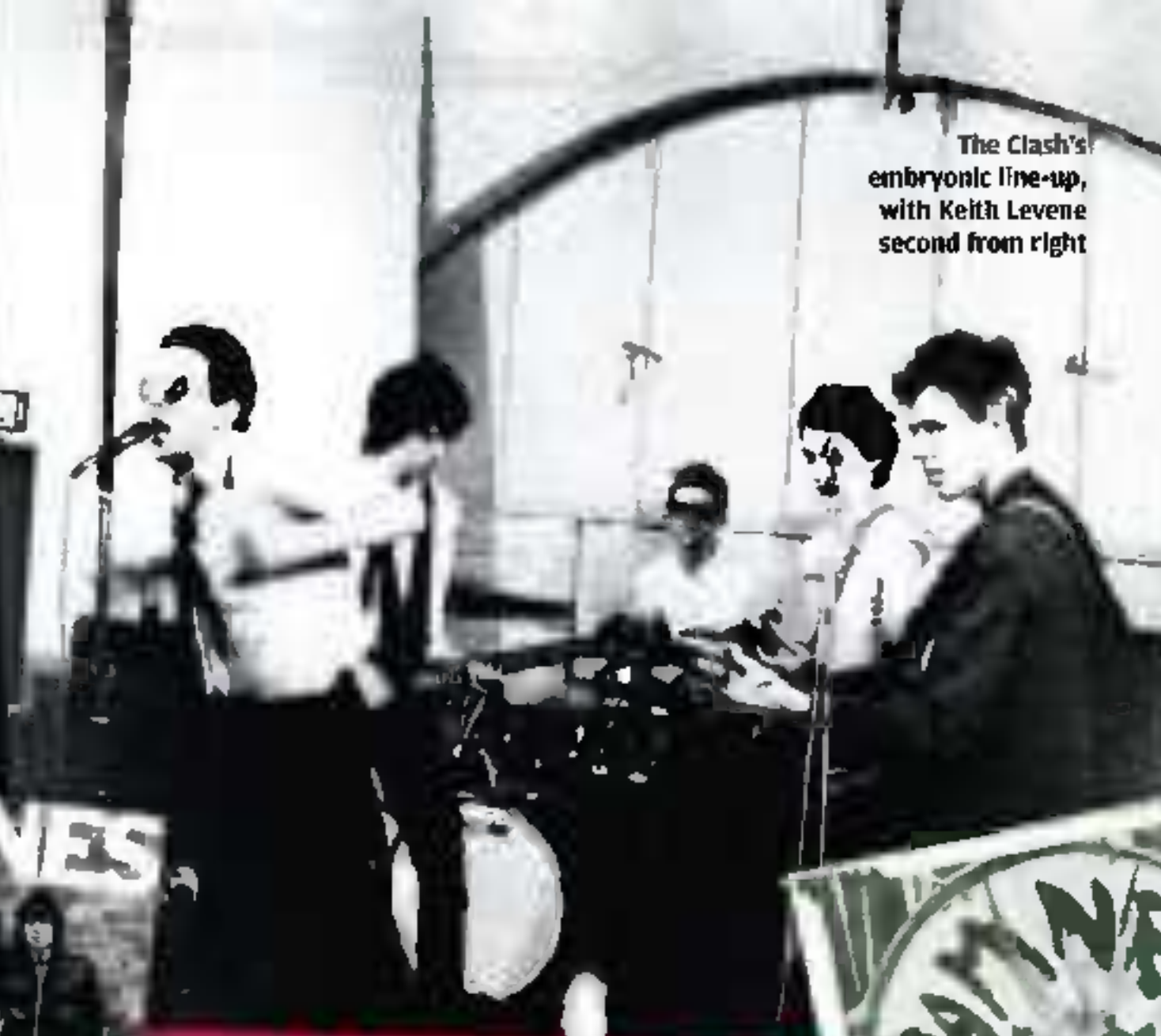


The band with their notorious manager Bernie Rhodes, second from right

Joey Ramone performing in Camden during the NYC group's first London visit in 1976



The Clash's embryonic line-up, with Keith Levene second from right



Faces of '76: above, Joe Strummer looking moody, and below, the band ripping it up onstage



SUMMER OF '76 PLAYLIST

Build your own soundtrack to punk's big summer

THE CLASH - 'THE MAN' (SINGLE)

This regular opener at the '76 gigs had it all: a chantable chorus, a scandalous snarl, a story of a worker drone telling The Man to stick his tax credit forms up his 'arris.

BLUZZCOCKS - 'BOREDOM' (SINGLE)

Recorded for their 'Spiral Scratch' EP that December, 'Boredom', with its crackling chorus and two-note solo, still stands up today.

THE VIBRATORS - 'WE VIBRATE' (SINGLE)

Also, first in number with major glam hints of Bowie and Bolan, this was a favourite at the 100 Club festival in September '76.

THE SEX PISTOLS - 'BLITZKRIEG JITTERBUG' (SINGLE)

The title suggests a pogo party gatecrashed by the Luftwaffe ('Blitzkrieg Jitterbug'? - Dance Ed) and this '76 rave with riffs like doodlebugs sounds like it.

THE SEX PISTOLS - 'PRETTY VACANT' (SINGLE)

A celebration and condemnation of dead-eyed (anti-)glamour, this deceptively sophisticated tune was a high point of the Pistols' '76 shows.

THE SEX PISTOLS - 'THE GREAT FUNKY SQUAD' (SINGLE)

This seminal calling card was released in November '76 after being played through the summer, setting the tone for the entire punk movement.

THE SEX PISTOLS - 'PEACHES' (SINGLE)

Decried on its first performances in '76 for its perceived sexist content, 'Peaches' was nonetheless one of the biggest hits of the summer of '77.

THE DAMNED - 'NEW POWER GENERATION' (SINGLE)

Pipping 'Anarchy in the UK' to shops by a matter of weeks, The Damned's debut lays claim to being the first punk single.

THE RAMONES - 'I WANNA SNAP' (SINGLE)

The song that launched a thousand gormless nosebleeds with its appearance on the Ramones' debut.

THE CLASH - 'I'M SO BORED WITH THE U.K.' (SINGLE)

Titled 'I'm So Bored With You' when played in '76, this was still one of The Clash's catchiest early tunes.



Caroline Coon, then-Melody Maker journalist: "There was an attitude, I remember the atmosphere was quite tense. It was competitive."

After the gig, that tension turned violent. "The Pistols versus The Stranglers and their mob," says Mick. "I remember the lead singer of The Stranglers, Hugh [Cornwell], coming in and going, 'Your bass player's just nattered our bass player', and we all rushed out. I remember one of theirs had John up against a van, there was a massive kick-off."

JJ Burnell, The Stranglers: "I walked past Steve and Paul from the Sex Pistols who were standing by the bar with Paul Simonon. Paul had this nervous thing where he'd spit on the ground - just as I walked past him he spat. I took it personally, so I punched him. He fell and spilt [his pint] over Steve and Paul, and it was a mass bundle. All four of us got picked up by these bouncers, and suddenly we were in the courtyard of Dingwalls. On the one side was Steve and Paul and Chrissie and Paul Simonon and myself nose-to-nose, with Dee Dee Ramone, Hugh and Joe observing from the side. We weren't invited to anything after that. It polarised [us]."

Back inside, a more light-hearted rumble went down. **Vic Godard, The Subway Sect:** "After the gig we had a piggy back fight on the stage between The Subway Sect and The Clash. Someone got on top of Joe's shoulders, someone got on top of Paul Simonon's. We used to have a few japes with them in those days."

"THEY WERE OBVIOUSLY GOING TO SPEAK FOR A GENERATION"

AUGUST 13, CAMDEN REHEARSAL ROOMS
With tunes like 'White Riot' and 'London's Burning' coming together in rehearsal, for their first London gig the following month The Clash put on an invite-only show for friends and journalists at their rehearsal studio in what would soon become Camden Market.

Bernie: "It was ramshackle, it had barbers' chairs and Paul painted a big mural and it was very cheap, it was

railway property. We used to ride motorcycles from the studio right along [the market]."

Mick: "We had about half a dozen wonderful barber chairs. We had lovely pink drapes and a jukebox with fantastic music on it, and Paul painted a mural behind."

Caroline: "It was a cavernous room, very, very cold. The Clash at that moment were formed. It was so obvious these were going to be musicians and songwriters speaking for a generation."

Other hacks were equally stunned by this paint-stripped vision of punk mania: *Sounds* critic Giovanni Daddomo dubbed the band "a runaway train", thrilled to see Keith trying to run up a wall, still playing.

This show also saw The Clash premiere a paint-spattered look that had the press frothing about Jackson Pollock but was actually more Kirstie Allsopp, mid-makeover. "Bernard wouldn't allow us to rehearse until we'd painted the studio," says Mick. "We'd painted everything pink, and then we thought that since we were splattered we might as well paint our equipment pink. The cover of 'Complete Control', that's Clash pink, that is. If you look in the Dulux catalogue..."

Keith: "The pink and black thing was the beginning of the end for me, and the combat rock stance - singing these militant anthems - was just, 'Oh, for fuck's sake, knock it off!'"

"I remember going back to Caroline Coon's boat with Paul and everyone else and it was all first time for us. I was maybe 18 by then. The basic thing was we were kids and we were making it in our first band." ▶

GETTY, JULIAN VEWALL, CAROLINE COON/CAMERA PRESS, BARRY PLUMMER

Joe, Mick and Paul in 1976 posing for the cover of 'White Riot', released the following year

"COMPETITION TURNED PEOPLE INTO MONSTERS"

JOHN LYDON ON THE CLASH/PISTOLS RIVALRY

Q. You've often said that the rivalry between the Sex Pistols and The Clash was a myth. Is that true?

A. "No. That sounds like a pile of nonsense."

Q. But you've often said that you and the Clash were the only two bands in the UK who were not influenced by the US.

A. "I know some of them very well. I like Mick and I like Paul very much. That's about it. If there was band rivalry it wasn't between us band members, that would be something to do with [Pistols manager] Malcolm McLaren and [The Clash's manager] Bernie Rhodes and nothing else, and you can't really trust what either of them have ever said. Is there any reason why I should waste my time going back that far? It wouldn't strike me as the highlight of my life."

Q. But you've often said that you and the Clash were the only two bands in the UK who were not influenced by the US.

A. "That's probably where I discovered Keith [Levene, Clash guitarist]. That would be the

SPOTS On Tour. We weren't allowed to call ourselves the Sex Pistols, that's what SPOTS means, Sex Pistols On Tour."

Q. And you've often said that you and the Clash were the only two bands in the UK who were not influenced by the US.

A. "That's very true. Very, very true."

Q. But you've often said that you and the Clash were the only two bands in the UK who were not influenced by the US.

A. "From who to who? I know The Clash turned up with more equipment than we had. That would be Malcolm and Bernie being stupid."

Q. But you've often said that you and the Clash were the only two bands in the UK who were not influenced by the US.

A. "No, there was no competition in anything, and there never should be in music, ever. I don't like chart systems because it turns people into monsters. Many of the punk bands went

that way but I kept trying to tell them, 'Look at the hippies tearing each other's hair out, do you want to be like that over who's Number One or who's a Number Two?' Now the rappers are like that, they're shooting each other over jealousies and misunderstood lyrics. Futile. If you can't roll with the insults - and you have to - then really, you poor, sensitive soul, put yourself in a home. The only thing that really upsets people, though, is a lie. A spiteful lie, that's something that shouldn't be told by anybody."

Q. But you've often said that you and the Clash were the only two bands in the UK who were not influenced by the US.

A. "Oh, God, there was such rubbish written on that. Someone quoted a load of nonsense that the Ramones told us what to do and directed us in our

careers. Fuck off! I remember not wanting to pay to get in, that's about as far as it went, and I think I buggered off because I wasn't interested anyway."

Q. But you've often said that you and the Clash were the only two bands in the UK who were not influenced by the US.

A. "What fight? Oh, how foolish. Again, I'd be telling both of them, 'What the fuck is that about? As if smashing each others' faces in is going to change your opinions?' Hard-ly! No war has ever solved anything, not ever. This is why Ghandi's is the most fantastic philosophy. Passive resistance. Something maybe Jesus once said, if maybe Jesus existed. But I know Ghandi was around and Ghandi was very loved by the British working classes."



Johnny Rotten at the 100 Club Punk Special in September 1976



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"...and this is a full Windsor, Mick...": Joe and Mick at their Camden rehearsal rooms in 1976



WHAT ARE THEY NOW?

The early Clash venues – and how they stand today

"HE WANTED US DEAD BY ASPHYXIATION..."

AUGUST 29, ISLINGTON SCREEN ON THE GREEN

With the rivalry between the Sex Pistols and The Clash stoked to bursting point in the press, their joint midnight gig (with Buzzcocks) at Islington's Screen On The Green later that month was always going to be something of a gob-off at dawn.

Keith: "We were in competition with the Pistols, but the Pistols were the best thing for us and we were the best thing for the Pistols. It gave it that Stones/Beatles thing. I guess The Clash have to be The Beatles if the Pistols are gonna be the Stones."

Mick: "As the second band, we had to build the stage. We watched [Clint Eastwood western] *The Outlaw Josey Wales* three times, and then when the film was finished we had to build. So by the time we played we were knackered. There were also rumours of sound fixing. We didn't sound so great, then the Pistols came on and they sounded great. By that time they were a bit worried about us."

Robin Banks, Clash associate: "The Pistols screwed up the sound for The Clash, that's the story. Both bands came together and thrashed it out in the pub. Sort of a summit – a summit in the public bar!"

At the Screen On The Green, The Clash roared through 14 songs, from the scabrous 'Deny' to the psychopathic 'All Day And All Of The Night' that was '1977'. "I thought after every fucking note I might die," says Keith. "I put everything into every fucking note. A cock hard gig."

Mick: "That one started at 12 o'clock at night and went all morning. We didn't get a very good review... [NME critic] Charles Shaar Murray said we should be returned to the garage with the ignition left on. That's what made us write 'Garageland'. The next time we saw Charles Shaar Murray we wanted to fight with him, then we made amends and we became

friends. But at first we were all antagonistic because he wanted us dead by asphyxiation."

Caroline: "You could actually see how that generation of teenagers were going to use the inspiration of the music to create their own culture."

"THE SWASTIKA STUFF WAS A BIG PROBLEM"

SEPTEMBER 21, 100 CLUB

"It wasn't even the gig," remembers Vic Godard of the now legendary punk festival at the 100 Club – a gig of a couple of hundred capacity but which



Local scallies – sorry, Arctic Monkeys – outside Sheffield's Boardwalk, once the Black Swan

DINGWALLS

In the heart of Camden Market, Dingwalls still operates as a live music venue, hosting secret gigs by the likes of The Strokes and Foo Fighters. Don't go on a weekend, though, you'll get abused by stand-up comedians for about £20 a head.

ROSE BOWL REHEARSAL

The Clash's old rehearsal room is now a secondhand clothes store in Camden Market. The upstairs area, once home to Sid Vicious, was the first incarnation of the Proud Galleries venue until 2008.

SHEFFIELD BLACK SWAN

Changing its name to The Boardwalk, the Black Swan continued to put on live bands, becoming a regular early gig haunt for Arctic Monkeys. As of November 2010, however, with its parent company forced into administration, the venue closed



The Screen On The Green: you come here for films now, not gob

SCREEN ON THE GREEN

Then a frayed-at-the-seams cinema, it's now been lavishly refurbished. Many a Polish director can be found conducting Q&As about their latest nll-budget arthouse film – awesome bar too

100 CLUB

The 100 Club has fought off closure bids and financial difficulties to stay open to this day, with Paul McCartney, Graham Coxon, Alice Cooper and Carl Barât among those to have gigged there recently

two thirds of the country's middle-aged population claim to have seen.

Inside, having notched up another Sex Pistols support at the 100 Club on August 31, and a Patti Smith support slot at The Roundhouse on September 5, The Clash were confident enough to start nailing their

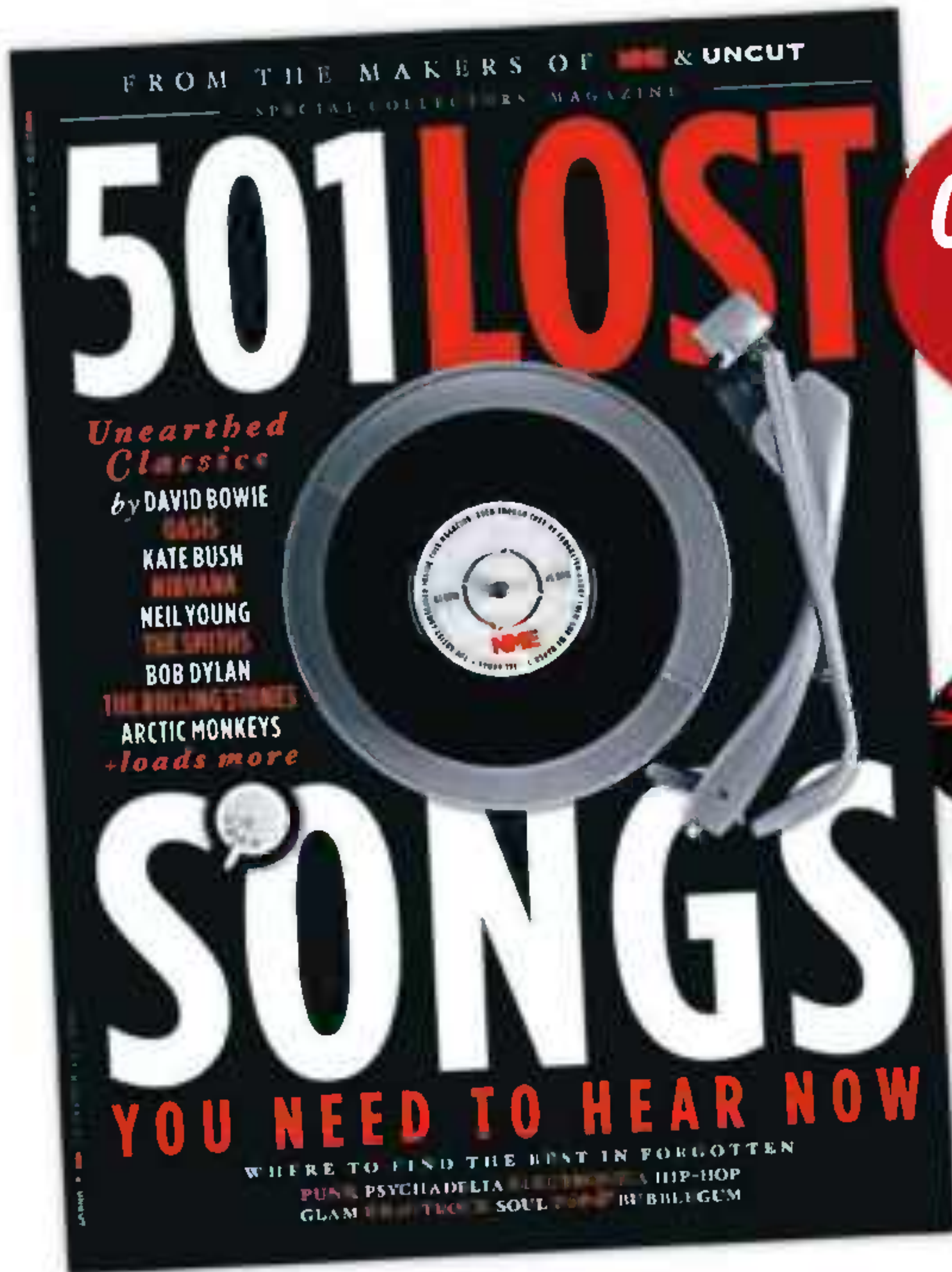
politics to the wall.

Caroline: "Malcolm McLaren had decided to create his pseudo-shock by getting Sex Pistols fans to wear swastikas. So Siouxsie Sioux and the Bromley Contingent [Sex Pistols fans] had turned up for the rehearsal wearing swastikas. It was going to be The Clash's equipment used by all the other bands and The Clash and Bernie said to Malcolm that using swastikas was a stupidly glib way of trying to create shock. It was The Clash standing up that stopped" ▶

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The 100 Club Punk Special, September 1976 (clockwise from top): The Clash onstage; The Banshees' Steve Severin and Siouxsie Sioux; and the Bromley Contingent; Paul Simonon; the early punk crowd



punks using swastikas as a shock tactic."

Mick: "When that swastika stuff came out, then there was a big problem with us."

The Clash gig was typically explosive. "We got up and played our fucking asses off," Keith says. "I wasn't that impressed. 'Ooh, the 100 Club, big fucking deal.'"

Mick: "There's a lovely 100 Club poster I got off the wall, it had Ken Collier's Jazz Band, Acker Bilk, then it said 'Sex Pistols and The Clash' and then it went back to trad jazz!"

The 100 Club would be Keith's last gig with the band. "I was at a rehearsal," he recalls, "sai being a miserable git. Suddenly we're having this team talk and there's a vote going on. I went, 'Do you want me in the band?' Mick was no, Terry Chimes didn't get a vote but he was yes, Joe was 'I don't know' and Paul was 'If Joe's yes then I'm yes and if Joe's no then I'm no'. And it was, 'No.' I turned my guitar and left it against the amp, so I left in a hail of feedback. It was really difficult - we were making it and I had to leave."

Nonetheless, Keith can see the significance of the few fucked up but volcanically righteous gigs he played with The Clash in the summer of 1976. From here they rocketed: after the tabloid-scuppered Anarchy Tour, banned from venues after the Pistols' Grundy TV

outrage, they fired off the opening volley of 'White Riot' in early 1977 and their debut album that April, a Kalashnikov of intent that rattled palace gates and, while the Pistols disintegrated, mobilised the punk scene.

Within two years they'd grow into The Clash of 'London Calling': chart-busting genre-hoppers with integrity, originators of guitar music with depth and message, open to diverse cultural influence. Without The Clash's attitude at the root of modern music, no 'Ghost Town', no 'Girlfriend In A Coma', no 'Out Of Space', no 'Wrote For Luck', no

'Screamadelica', no 'Song 2', no 'I Bet You Look Good On The Dancefloor', no 'Plastic Beach'.

"There's no doubt that in that period of time between '76 and '79," Keith says, "no mobile phones, no nothing, how the fuck was everybody always in the right place at the right time? Something was happening, collective consciousness or whatever you want to call it."

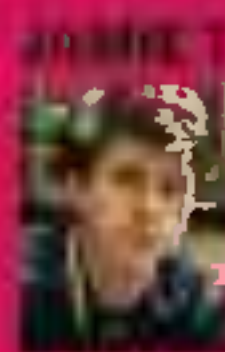
We called it punk, and it pierced the septum of history.

Check out 50 things you never knew about The Clash at NME.COM/photos now, listen to the essential punk playlist at NME.COM/blogs and watch bands explain what The Clash mean to them at NME.COM/video

"THE PISTOLS WERE WORRIED ABOUT US"
Mick Jones

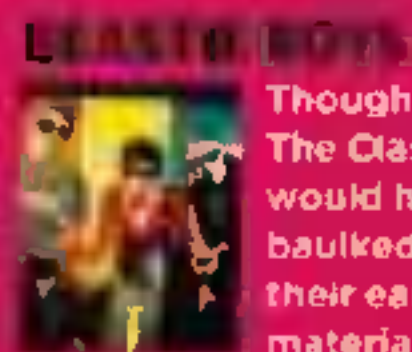
CHILDREN OF THE CLASH

They inspired many others - but here are the forebears they stamped hardest



JAMIE T
If The Clash were London's urban poets of the '70s, Jamie T

is the 21st-century equivalent. "I love their diversity - they're not a one-trick pony band," he's said in the past. It helps his association, too, having a colourful cast of nicknamed delinquents barreling through his tunes flicking Vs at The Establishment, too.



LEASTO BOYS
Though The Clash would have balked at their early material's

sexist connotations, the rebellious punch of '(You Gotta) Fight For Your Right (To Party)' was like a Clash from another dimension. Ad-Rock: "We used to hang out with The Clash a lot in the UK. Suddenly we were hanging out with these people we had grown up on."



THE VACCINES
Though they more obviously crib from the Ramones'

song-sheet, it's The Clash's vigour that makes The Vaccines music so incendiary. "The Clash are the perfect example of, 'It's not what you play, but how you play it'," says Justin Young. "We've tried not to use other bands as blueprints, but often The Clash's influence on us is unavoidable."



BILLY BRAGG
The left-wing political stance of The Clash set the tone

for a lot of alternative culture in the late '70s and early '80s, both in music and comedy. And as Thatcher's claw closed on the country's knackers, Billy Bragg was one of the foremost exponents of this ethos.



THE SMITHS
"Geoff Travis wanted a copy group," says Bernle

Rhodes. "If you go back to the early days of The Smiths, the way they present themselves is a carbon copy." Fact or fiction, the frenzy and ferocity of 'The Queen Is Dead' or 'Panic', for instance, undoubtedly take scratchy influence from 'London Calling'.



THE MANIC STREET PRESENTS
The spray-on slogans, the combat stance and military fatigues.

The anti-corporate songs that ironically shifted shedloads. When the Manics first emerged they looked like the Ghosts Of Strummer Future, and garnered a similarly slavering critical following as a result. The same hatred Strummer had for guns and government, the Manics had for banks, Slowdive and lyrics that scar. "Apart from The Clash and some Skids singles, no music has made any impact in my life," Richey Edwards once wrote.



GREEN DAY
They've always been the Day-Glo gonk Clash. But of late

they've also tackled lengthy, politically charged albums attempting to wrap massive raga rock riffs around the throats of the capitalist scumpigs.

“THESE SONGS COULDN'T BE WRITTEN ANY OTHER YEAR”

FROM
THE NME
ARCHIVE

When NME's **Barry Miles** met The Clash in late '76, he found a young band fired up by the wrongs of the world – and threatening to slice his face up

Barry Miles, 2011: “I remember there were a load of jukeboxes in the room, Bernie [Rhodes, Clash manager] had a line in jukeboxes – as well as used cars and other stuff! They were slightly suspicious, they didn't know how to behave, they hadn't got used to the media yet. I'm not sure how much they knew about me. Caroline [Coon] probably told them I was friends with The Beatles or something.

“Joe Strummer kept saying, ‘Why are you talking like that?’ [poshly]. But really, he was the one with the middle-class accent and pretending to slum it. It was kind of funny – he claimed he was squatting, but he was squatting with [famed designer and writer] Terence Conran's son in Regent's Park!

“I thought Mick was the most charismatic one, he genuinely wanted to be a rock star, you could tell that. But overall I was more impressed than I was with the other punk bands I'd met. The official line was that the punks hated the hippies – so they did quite a good job, I think.”

NME, December 11, 1976

NME: What do you think people ought to know about you?

Joe Strummer: “I think people ought to know that we're anti-fascist, we're anti-violence, we're anti-racist and we're pro-creative. We're against ignorance.”

Mick Jones: “We urge people to learn fast.”

We are in The Clash's huge, bare rehearsal studio in the railway yard near London's Roundhouse. Singer and guitarist Joe Strummer does most of the talking but Mick Jones, also on guitar, throws in some well-thought-out opinions. Paul Simonon, the bass player, says less. Drummer Terry Chimes isn't there.

Strummer paces the room nervously. He wears boots and a boiler suit painted with abstract expressionist

slashes of colour. The group make their own clothes since they are too poor to buy any, transforming jumble sale shirts by painting on words and colours.

Joe directs total attention to each question and I can see the boredom return to his face if I wait too long before asking another, like the shadows of clouds passing over a mountain, always changing. It introduces an unnerving need for haste into speech and thought. Mick and Paul seem more relaxed but are equally uncompromising in their answers, caring little for social niceties.

of how kids who like The Clash will get beaten up because of how they look. Joe has even been thrown out of a pub full of hippies because he has short hair.

I asked how their music was a solution to all this. Joe leapt at the question: “Our music is a solution to this, because it's a solution for us, number one. Because I don't have to get drunk every night and go around

The Manifesto
Three in '76
(clockwise from top):
Mick Jones gets
reflective; Joe
Strummer gets
stencilled; Paul
Simonon gets coy

They talk of the boredom of living in the council high rise blocks, of living at home with parents, of dole queues and the mind-destroying jobs offered to unemployed school-leavers. They talk about there being no clubs that stay open late, of how Britain has no rock'n'roll radio stations, of how there is nothing to do. They speak





don't have nothing. That's why so many of them are living in ignorance and they've just gotta wise up."

I told Joe some people had thought that the lyrics to their song 'White Riot' were racist. Joe lunged at the remark like a Doberman Pinscher: "They're not racist! They're not racist at all! I'll tell you the verses, right? It goes: 'Black people got a load of problems/But they don't mind throwing a brick/But white men go to school/Where they teach you how to be thick/So everybody does what they're told to/And everybody eats supermarket soul food'."

"The only thing we're saying about the blacks is that they've got their problems and they're prepared to deal with them. But white men, they just ain't prepared to deal with them. They've got stereotypes, drugs, cars..."

Mick: "We're completely anti-racist. We want to bridge the gap. They used to blame everything on the Jews, now they're saying it about the blacks and Asians... everybody's a scapegoat, right?"

Joe: "The poor blacks and the poor whites are in the same boat... They don't want us in their culture, but we just happen to dig Tapper Zukie and Big Youth. Dillinger and Aswad and Delroy Washington. We'd just like to bridge the gap between the two things, but primarily we gotta be concerned with young white kids because that's what we are. But we ain't nothing like racist, NO WAY."

On stage The Clash are dynamite, a continuous buzz of pure energy. They play for 45 minutes but it seems like 30.

Joe: "We don't want to be indulgent. We take a certain song and we do the subject for what it's worth and then we get on with the next one. We don't hang about."

Some people have made the connection between the high-energy output of the punk rock groups and violence. The Clash rise up united. The kids, they say, just feel really bored and frustrated, get really drunk and then become violent.

Mick: "But we ain't advocating it. We're trying to understand it... We definitely think it ain't hip. We think it's disgusting to be violent."

He recalled their recent gig at the ICA where Jane [Crockford, later of The Mo-dettes] cut up Shane's [MacGowan] earlobe: "On that gig, it put me an' you off, didn't it? I mean, when I came off stage I didn't feel good."

Joe: "But it's energy, right? And we wanna channel it in the right direction."

Paul Simonon had the words 'Creative Violence' stencilled on his painted boiler-suit. Since I wanted to know about violence, Joe explained further: "Suppose I smash your face in and slit your nostrils with this, right?"

Joe has been opening and closing his flick-knife throughout the interview. He holds it close for me to see.

"Well, if you don't learn anything from it, then it's not worth it, right? And I smash his face up and he learns something from it. Well, that's in a sense creative violence. And this sort of paintwork is creative violence too, right?" He points to Paul's stencils and

clashing colours.

Coming from the concrete jungle, they see society disintegrating, but instead of sitting back like Bowie and waiting for fascism to arrive and "save" them, they are fighting back. When Paul Simonon named the band The Clash, he meant it.

"In 1977/There's knives in W11/Aint so lucky to be rich/Sten guns in Knightsbridge/Danger, stranger, you'd better paint your face/No Elvis, Beatles or Rolling Stones in 1977"

kicking people and smashing up phone boxes, which is what Paul used to do. I get my frustrations out onstage.

"Number two is for our audiences, because we're dealing with subjects we really believe to matter. We're hoping to educate any kid who comes to listen to us, right, just to keep 'em from joining the National Front. I mean, we just really don't want the National Front stepping in and saying, 'Things are bad - it's the blacks...' We want to prevent that, you know?"

It was their lyrics which first attracted me to the group - they seemed to be the only people coming right out and singing about how things really are in Britain today for young people. One song in particular summed it up: it's called 'Career Opportunities'.

"Career opportunities/The ones that never knock/Every job they offer you/Is to keep you out the dock/Career opportunities/They offered me the office/They offered me the shop/They said I'd do better take anything they'd got/Do you wanna make tea/At the BBC!/Do you wan na be, do you wan na be - a cop?"

As Mick says, "These songs couldn't be written in any other year."

Mick: "We want to bring these things to the attention of other people to help them learn faster."

Paul: "This group is the pulse of the movement."

Mick is from Brixton. "I ain't never lived under five floors. Now I'm in Paddington. I'm on the 18th now." I still live at home.

Joe: "We got a song called 'London's Burning With

Boredom' and we wrote it on the 18th floor, didn't we?"

Mick: "You can see [enormous inner London flyover] the Westway. It's a celebration of the Westway..."

"Up and down the Westway/In and out the lights/What a great traffic system/It's so bright/I can't think of a better way/to spend the night/Than speeding around/Underneath the yellow lights/London's burning with boredom, baby"

Mick explained how he sees the difference between punk and reggae. The music of The Clash has the emphasis on rhythm, just like reggae, but, "They come from a Caribbean island. They're laidback. But our speed is the Westway speed."

"The speed of a car going down the Westway..." adds Joe.

Mick: "...ours is like, the only thing that's speaking for young white kids."

Joe: "We listen to reggae, we get a lot of blacks, right?"

Mick: "We know they've got their rhing sewn up. They got their own culture but the young white kids

"THIS GROUP IS THE PULSE OF THE MOVEMENT"

Paul Simonon





Wedding sinners
(l-r): Ashley
Purdy, Christian
Coma, Andy Six,
Jake Pitts, Jinx x

YOU MAY NOW KISS THE BRIDES

PHOTOS: ED MILES

Love 'em or loathe 'em, you'd better get used to 'em – a terrifyingly ambitious **Black Veil Brides** tell **Gavin Haynes** that even broken bones, ridicule and really shit make-up can't stop their rise to the top

Yesterday the mercury hit 104 here at the Nassau Coliseum, Long Island, New York. It was the joint hottest day on record. Today is probably Top 10 at least. The dry wind that thunders off the Tarmac feels like you're standing inside a hairdryer. But when your whole thing is leather trousers and lashings of eye make-up, there are no dress-down Fridays.

Marching across the backstage area with a slouched poise are five lank twentysomethings looking like Kiss meets Mötley Crüe. They betray no sense that they feel the heat. Heads turn. People whisper. Even in a metal-friendly hangout like the Warped Tour, Black Veil Brides are a sight to see.

There – at the centre of their acrylic thicket, smoking one of the 40-odd cigarettes he'll choke down today – is vocalist Andy Six, his whip-thin, naked torso ringed with flesh-tone bandages. He had an 'encounter' last month that cost him some ribs. "My nine and 10 are totally smashed. The ninth has a significant amount missing where it shattered in the middle," he explains in his deep, fruity baritone.

It was a show in Hollywood, the launch for their second record, 'Set The World On Fire'. Andy climbed a pillar, jumped, fell, "about 25 or 30 feet. I passed out for about a minute, then gradually realised where I was." The best bit? He managed to complete the show. "It was our CD launch. I wasn't about to let anyone down. The funny thing was, I was so out of it from adrenaline that I started calling out the names of songs we hadn't played in years." Sledgehammer your innards, pass out from the pain and

keep going? It is, as we come to realise over the course of the afternoon, very Six. He has a willpower that is interplanetary in its mass; possibly delusional, definitely fascinating. Here is a guy who pestered his parents daily for two years to let him drop out of high school, then ran away to LA to create a band that he had originally formulated – down to the smallest details – in his head when he was 10 years old. A guy who says he didn't have friends in high school because, "I have no interest in

**"I HAVE NO INTEREST
IN TALKING TO
PEOPLE WHO HAVE
NO VALUE TO ME"**

Andy Six

talking to people who have no value to me. Everything that comes out of their mouth is just crap, so why not just focus on writing songs?" Who says that he has never in his whole life had an iota of doubt that Black Veil Brides would one day open a new chapter for metal itself.

The moment you have doubts, it ruins everything," Six reflects from the aircon-nuked shelter of his tourbus. Back here, one-on-one in the lounge, it's noticeable how much younger he is than his mask of make-up makes out. His wealth of tattoos are partially

smudged by the black paint over the top of them. He is spectacularly thin – the result of a self-enforced one-meal-a-day rule that keeps him angular for the cameras.

"I slept in my car when I was starting out in LA," he explains. "I had just about enough money to eat, but it was inspiring because I knew it wasn't going to be my life. I knew that this band was going to happen. So it just made me work that much harder." At that point, he didn't even have any bandmates. But he convinced a sympathetic director to make him a music video for a couple of thousand bucks, and roped in a bunch of ringers to pose as his band.

That was 'Knives & Pens'. Twenty-seven million YouTube views later, that one song has turned Black Veil Brides into something like a phenomenon. After the success of debut album 'We Stitch These Wounds', follow-up 'Set The World On Fire' went to Number 17 in the *Billboard* charts last month. They were the second-highest merch sellers on US merch super-site Hot Topic. They've spawned an army of mini-BVB clones, predominantly female, often aged 13 to 14, who throng the railings at their Warped show. They are, as the cliché goes, all about the fans: so far on the 30-odd Warped dates they've played, the kids have regularly queued for three hours for signings. At the same time, the band have embraced a notion that metal seems to have forgotten – that of being the whole package. They've got the superheroic look that harks back to the era of hair metal. They've also got a singular message that embraces the pain of the social outcast. "I love that Andy sings about those things," one merched-up 15-year-old girl ▶

tells us after the show. "I've been spat at in the street 'cos of how I look. I think anyone who dresses like us has."

This being the tribal world of metal, flak has been heavy. Largely reviled by critics, profoundly hated by the 'death to false metal' crowd who see them as wimpy cock-rock posers, they've actively used the revulsion they generate as a source of power. "It's about unity as much as anything," Six agrees. "When we are singing about being the biggest freaks on the block, and being hated for it, it's heartening to our fans. We can take on the hatred, and it's worth it for our fans to have something that they can be a part of."

A Black Veil Brides show is like a gathering of a private army. Today, Six still clambers into the crowd, shattered ribs and all. Guitarist Jake Pitts licks his tongue down to his chin, intertwining with fellow guitarist Jinxx. It's a ballet of crotches, studded codpieces, paint-smeared torsos, wall-to-wall widdly-widdly... the full *Rocky Horror* of horror-rock. Even in the deathless, ageless land of metal, it feels retro. Halfway into their set, a hater starts making gestures towards the stage. Six halts proceedings to direct everyone in the crowd to flip him the bird. "Right, let's see those middle fingers. Don't fuck with us, motherfucker."

"Yeah, that happens a lot," their label guy tells us later. "There's always someone who comes along just to have a go." None of it seems to bother Six's cold, fierce ambition. His stated goal is for BVB to be 'the biggest band in the world'.

"We're in a situation where bands are keen to be humble. Well, I want everything," he smiles. "I want the world." He looks directly down the barrel at us, with the sort of theatricality that would be comical if he wasn't so deadly serious.

There's something raw and refreshing about Six's drive, but there's also something quite dad-like. The hyper-polite affability has a whiff of business to it. The judgment is cool and balanced. He waffles round questions he doesn't want to answer. If the band hadn't worked out, he'd make a good politician.

Given how, right from playing gigs in his backyard with cardboard cutouts of his future band aged to, he has never once doubted himself, does he feel that there is some capital-D 'Destiny' at play here?

"Yes. I feel there's a reason my life is the way it is and others' lives aren't.

Of course, you've got to work to make your dreams real.

Like, if you see a pretty girl walk by, you can go jerk off on your bunk, or you can take the plunge and actually work to convince her of why she should talk to you."

Black Veil Brides want the world, and so far their plan is working perfectly. Now is their time to be hated.

Watch the video to Black Veil Brides' new single 'The Legacy' online now at NME.COM/video



How to get dolled up, the Black Veil Brides way

ARMS AND TORSO

ANDY: "We use a special pigment provided to us by [cosmetics company] Mac. When we started it was real acrylic paint, and that caused some skin anguishes over the years. The whole idea behind the body paint was that when we started we wanted to embody the dirt that people told us we were. Just smear it on."

FACE

"I use a bit of eye-shadow, and a lot of base, also Mac - we've got a sponsorship deal with them. Then I put a lot of eye-shadow top and bottom of my eyes. Then the scar on my cheek is traced with more pigment. That's the hard part - it takes a lot of patience. I generally spend about an hour in make-up every day. I could probably do it in half an hour, but I'm so ADD I always get distracted and end up messing about with other stuff."

MEANING

"From a very young age we were all into make-up bands: Kiss, Alice Cooper, The Misfits, those sorts of things. I always felt I couldn't justify doing exactly what I wanted to do onstage unless I could differentiate it from my day-to-day life as a stage persona. Then the paint became celebrated by our fans - it became warpaint."



Clockwise from top: backstage in Long Island; breakthrough single 'Knives & Pens' and new album 'Set The World On Fire'; the 'Knives & Pens' video; the boys choose weapons; fans show off their art; bassist Purdy; Six gets close to the fans

KINGS OF LEON

Photo by Kevin Westenberg for NME





NME.COM

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NOEL GALLAGHER



ALEX TURNER

by Ed Miles for NME

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Soon-to-be-famous five (l-r): Ian, France, Max, Jordan (seated), Brent



HOWLER

FOR FANS OF: *The Strokes*, *Jonathan Richman*, *coffee*

I can't believe I got dog dropped," Jordan Gatesmith laughs about the little brown dog that was just dumped on his lap by a girl with a severe black fringe, before she scooted inside Minneapolis bohemian-chic coffee shop Spyhouse. Jordan seems like the kind of guy whose subtle magnetism just seems to draw people – and their pets – towards him. He sits at an outside table, cigarette in hand, jagged brown hair tussled by wind, Ray-Bans blocking out the world, vintage T-shirt sleeves rolled. "I think this is my dog now," he says. "I'll bring him on tour! I'll name him... Bruce Springsteen."

We've headed to Minneapolis to meet 'Bruce', Jordan and his rock band Howler, Rough Trade's new signing. With gritty guitars, pounding drums and Jordan's slightly sarcastic drone, they channel Jonathan Richman's *Modern Lovers* jamming with pop groups, infusing snarling swagger with up-tempo grunge. Their recent EP, *This One's Different*, continues the esteemed lineage of Minnesota garage rockers Hüsker Dü while espousing the detached cool of The Strokes and The Libertines – who they're following by signing to the label. Judging by the EP, they could be following them in more ways than simply sharing the same forwarding address.

At 19, Jordan already has a significant music career behind him. His folk and electronica-tinged band Total Babe (best band name ever?) made some waves, and landed the 16-year-old some airtime on commercials. Then, during a particularly harsh winter in 2000, he realigned his musical manifesto. "I had a revelation that I didn't like folk any more," he says between cigarette drags and Bruce's panting. "And I didn't like electronic music for the most part. All that Casio rock. I was sick of it all. I wanted to hear guitar music."

As the ancestral home to Hüsker Dü and The Replacements, Bob Dylan and Prince, Minnesota has its fair share of great guitar music. Jordan says local acts got him interested, but broader sounds cultivated his evolution from folkster to rocker.

"I got really into Black Flag and Hüsker Dü, really classic sounding punk," he says. "I was only nine when The Strokes came out, but I loved *The Horrors* and *The Libertines*. I was 14 at the time of *Green Day* and I knew I didn't want to have anything to do with that shit. I wanted to do music that was more classic sounding."

Jordan retreated into the dank basement of Java Jack's, a coffee shop owned by his dad's friend Jerry, and experimented with the clamorous chords of classic punk. There, Howler was born.

"I wrote songs about rocking, and wrote songs about love, and songs about hate. But I never wanted the songs to be straightforward, so I disguised them. I like things dark, tongue-in-cheek"

He then connected over Facebook with Max Petrek, who played keys, but lived in "bumblefuck" Minnesota, nearly three hours away. Max eventually moved nearby, drummer Brent Mayer joined in late 2010, and the band left the basement and started playing shows. They were signed to the Tm record and put out *This One's Different* early in 2011, which earned them attention from a local music journalist, who sent it to Rough Trade boss Geoff Travis – who, according to legend, signed The Strokes after hearing a snippet of their demo over the phone. The response this time was almost as immediate.

"No one really knew about us before this happened," Jordan says. "It's like... The Horrors came out of nowhere and continue to redefine themselves all the time. They really influenced us. Howler wasn't really part of a scene, ever."

Suddenly, the girl with the fringe returns to take back Bruce (whose real name turns out to be Avery), and squeezes in a minute of flirting with the frontman. "You are such a babyface," she coos as we head to Java Jack's.

Down Java Jack's dark stairwell lies Howler's practice space. There's a stage built on milk cartons.

Christmas lights and ornaments hang from the ceiling, a stuffed deer head wears a baseball cap, and stacks of Peter Dinklage records line the walls. It smells like a zombie's locker room.

Guitarist Ian Nygaard and bassist France Camp stand behind the bar, France sweating through a yellow women's shirt. Ian looks beachy with his self-made tank top. "I got it fucked up, but I'm no fashionista," he says of his wardrobe malfunction, which he is going to change out of before a date later tonight. Brent is a bit pensive, having quit his country club job just hours earlier, and deflecting jabs by his bandmates about his rumoured relation to Prince – which he refuses to elaborate on.

Howler's new record is almost done, with *Jesus And Mary Chain* flourishes and *Beat Happening* rawness bulking their early demo sound. "We take pop songs and layer them with grime and sludge," Jordan says. "We want to be more like Jon Spencer Blues Explosion or The Jesus And Mary Chain so bad."

Jordan has never been out of the country, France has never seen a mountain and Ian has never been to the ocean. Their hometown is their world, but not for much longer. "The new album has an escapist feel," Jordan says. "All the songs are about trying to get out of here."

With shows in the UK and beyond set for later this year and the grimy, shoegazing garage of their full-length nearly complete, Howler are ready to get on the plane – and drop a Minnesota guitar bomb on the world.

MIXTAPE SONG: 'You Like White Women, I Like Cigarettes'



THIS MANY BOYFRIENDS

FOR FANS OF: *The Crips*, *Orange Juice*, teenage diaries



"If anyone calls us cutesy we'll knock their block off." So ends Leeds five-piece This Many Boyfriends'

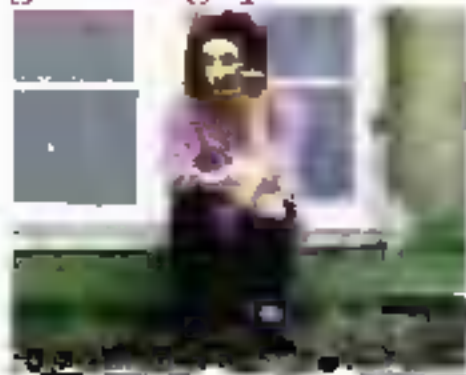
bare-boned self-portrait. Pre-emptive? Perhaps. But there's an anger to their music that would surely erase such labels anyway – sort of like The June Brides if they'd spent their weekends thrashing it out down at the Jarman brothers' garage.

MIXTAPE SONG: 'Young Lovers Go Pop!'



GROSS MAGIC

FOR FANS OF: *Graham Coxon*, grunge, glamming up



This week's 'About To Break' band [see p14] released their debut EP on Monday, but singer Sam

insisted on giving us bonus track 'Sick'. "I kinda stole the drumbeat from [Blur's] 'Coffee & TV'," he says. "The lyrics are about when I went to Brighton and got wasted..."

MIXTAPE SONG: 'Sick'



FRACTURES

FOR FANS OF: *Supergrass*, *The Libertines*, Camden caring



Fractures really would be insane not to release their tune 'Alone' properly. While the track is undoubtedly

reminiscent of Supergrass circa 'I Should Coco', overall it's an intense rush – druggy, Britpoppy, drenched in London and culminating with one of the year's best singalong-a-lines, which singer Fred Murray manages to make last a whopping 10 seconds. Not bad considering the only words are, "When the song is over, you'll be mine"...

MIXTAPE SONG: 'Alone' (demo)



CHILDHOOD

FOR FANS OF: *The Smiths*, *Felt*, teenage dreams



The London five-piece might just be the capital's best-kept secret. While it's still early days

(there have thus far only been a handful of low-key, last-minute gigs) they've already turned industry heads on account of their online songs, the best of which – the Smithsy 'Blue Velvet' – is included on the mixtape...

MIXTAPE SONG: 'Blue Velvet'



Great band, shit puppet show



OUTFIT

FOR FANS OF: *Wild Beasts*, *Roxy Music*, film noir

we need bands with serious ideas more than ever. Not content with making waves on the blogosphere, Liverpool five-piece Outfit have enough character to make a statement. The band's intra, accord with a more A-list Hunt, is to stay fiery. "We don't want to be an event – we want to be a band," he says, hence why they've hardly played any and, on a similar note, why they're not giving everything away online. "Why upload 100 videos of yourself

when what's in your bag? is up there?" he says. "Internet and social media are so native now that they instantly mould your aspirations and inspirations." You don't get that from *Viva Brother*, eh?

Three of Outfit used to be mathy also-rans Indica Ritual, something they're anxious to avoid discussing. Their Wikipedia has vanished, and Andrew will only allude to it when discussing Outfit's sparse sound.

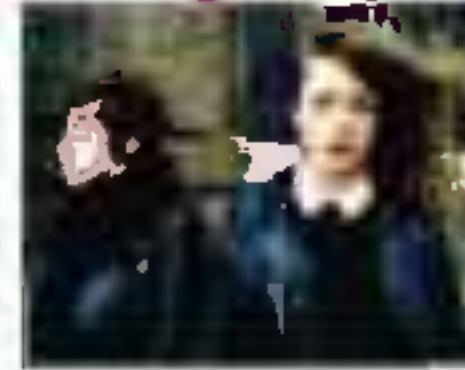
"It's different to post projects – we've tried to strip back our arrangements to allow more emotional resonance," he explains. "Much, they recall *Wild Beasts*' intimate creepiness, tempered by the arty, noir slink of early *Frank*. It's clever, yet charmingly awkward. "We're really trying to convey a sense of modern melancholy," Andre affirms. It might not be a cheery aim, but it's one that's got us beaming ear to ear.

MIXTAPE SONG: 'Vehicles'



2:54

FOR FANS OF: *Throwing Muses*, fuzzbox pedals



Currently in the studio with Alan Moulder, sisters Hannah and Colette Thurlow's rabidly chilling post-punk racket

has been kicking up a fuss all year. They say they're named after 'the moment' in the Melvins' 'A History Of Bad Men', but we've also got a sneaking suspicion it alludes to a nightbus near their east London dwellings...

MIXTAPE SONG: 'Creeping'



PET

FOR FANS OF: *The Beta Band*, heavy reading



The Edinburgh five-piece feature members who've been cobbled together from other local bands, but don't let that

fool you into thinking they're not fully formed. 'What You Building?' is a hypnotic, Beach Boys-indebted jam that really does sound way too summery to come from a rainy little island like ours.

MIXTAPE SONG: 'What You Building?'



BOS ANGELES

FOR FANS OF: *The Cure*, Panda Bear, tie-dye fabrics



In fairness, Bournemouth can hardly hold a torch to the US West Coast when it comes to making slacker

indie-pop – but Bos Angeles manage to turn a mighty fine trick in trying. The aptly titled 'Beach Slalom' is at once sunkissed, raw and utterly infectious.

MIXTAPE SONG: 'Beach Slalom'

10 DZ DEATHRAYS

FOR FANS OF: DFA 1979, *I Health*, *Beavis And Butt-head*



It looks like DFA 1979 will take the money and run after their final scheduled reunion shows this autumn. So

thank Thor and all his noisenik minions for Oz's DZ Deathrays, who bring 1979's bludgeoning riffs, a little DFA (LCD brand) post-punk fizz, and most importantly, look like they actually bloody like each other. Catch them on the Emerge NME Radar Tour. MIXTAPE SONG: 'Yeah'

11 TOTALLY ENORMOUS EXTINCT DINOSAURS

FOR FANS OF: *Hot Chip*, *Gorillaz*, *decks* Oxford's TEED (Oriando Higginbottom to his mother) was handpicked by Damon Albarn to work on a 'Mali Music'-style project in the Congo a few weeks ago. Not that that's particularly odd - the producer's been picking up plaudits left, right and centre over the past 12 months, with everyone from Crystal Fighters to Hot Chip keen to get on board. MIXTAPE SONG: 'You Need Me On My Own'

12 EAGULLS

FOR FANS OF: *Nirvana*, *Hüsker Dü*, *breaking things* Raging, snarling, bigtime fun, the Leeds ensemble reference Hüsker Dü and cover The Wipers. Their songs are called things like 'Council Flat Blues' and they're named after a Shaggy track that came over the PA after a Neil Young gig at Primavera a couple of years ago. What more do you need to know? MIXTAPE SONG: 'Possessed'

13 ICONA POP

FOR FANS OF: *Lykke Li*, *Nicola Roberts*, *Popjustice.com* You may notice that there's a fair few Scandis on this list. One pair we're impatient to hear more from are Icona Pop, whose debut single 'Manners' - imagine Lykke Li rocking a jump-rope skit - seems to have been floating around for aeons. Thankfully, Caroline Hjelt and Aino Jawo have listened to our pleas and given us the ace 'Nights Like This' for our mixtape. Tack, guys! MIXTAPE SONG: 'Nights Like This'

14 BREAK HORSES

FOR FANS OF: *Cocteau Twins*, *My Bloody Valentine*, *star- and shoe-gazing* The Bella Union label guys do what they do best with 'Hearts', the debut album from Swedes Maria Lindén and Fredrik Balck. They marry influences from Bella's best band, Beach House, with some Cocteau Twins sparkle (label boss Simon Raymonde was in the mega influential '80s dream poppers) - and a whole load of bowel-rattling, MBV-heavy noise. MIXTAPE SONG: 'I Kill Love'



15 KING KRULE

FOR FANS OF: *Jamie T*, *Joe Strummer*, *smoking weed* If his recent performance at French festival Midi is anything to judge by, Archy Marshall (formerly Zoo Kid) has changed his performing name after he has released just one single - 'Out Getting Ribs', heartache cloaked in cavernous reverb and a sneer - in preparation for beckoning world domination. Long live the king (fingers crossed - he's only 16, after all). MIXTAPE SONG: 'Has This Hit'



16 LOVE INKS

FOR FANS OF: *The xx*, *Wild Nothing*, *love letters* While no-one needs to hear any more about 2011 being the year of cutesy couples, the pairing of hub'n'wife Kevin Dehan and Sherry LeBlanc (joined by guitarist Adam Linneil, best man at their wedding) definitely contributes to the intimacy of Love Inks' debut, 'ESP'. Think The xx shedding the noir for Bermuda shorts, and under the sheets intimacy for sandy, beachside smooching... MIXTAPE SONG: 'Be Brave'



MC Ride's tats are still smarting, by the look of it

17 DEATH GRIPS

FOR FANS OF: *NWA*, *Black Flag*, *hardcore* 'It's a post-secular, post-Christian... That's how Death Grips describe themselves to us. Since giving away their primeval-sounding tape *Unheard* to *Thirdworlds*, et in April, the Los Angeles trio have almost garnered a cult following. Featuring He La's notorious 'eight-armed drummer' Zach Hill (fresh from side-stints for *Warp* and *Worm* Stern), the five-piece say they work on a self-sufficient basis, with everyone

for now all of 'Em' - vary it, but it's a thing to the table. Alongside each is his black... moving... neighbourhood, MC Ride, AKA the loudest-rapping, angriest and most abrasive voice around right now. And then there's the production: the most crazy, bouncy and downright recognisable samples of the year (Link Wray meets Bad Brains meets Black Flag meets Pink Floyd...). Expect a UK tour this September and a full-blown album in early 2012, but

MIXTAPE SONG: 'Beware'



Dirty Beaches:
fairly clean
T-shirt



DIRTY BEACHES

FOR FANS OF: *Suicide, Velvet Underground, David Lynch*

Is Alex Zhang Hungtai a beaten man? To some eyes he'd fit that bill. Battered guitar case, battered (but rarely bettered) clothes, battered voice and bruised ego. The Vancouver-residing one-man band has spent his year zinging around Europe and the US – by train, no less – scaring the shit out of unassuming kids who turn up at his gigs either expecting him

to be chillwave (due to his name) or country (due to his persona).

He's neither. What they get is an altogether more rabid affair – like a demented, Jack White-style Elvis. His debut album 'Badlands' is, he says, "a tribute to my father after I found all these old photos of him playing in a band. I never knew he did that, and now it's kind of interesting to see how

far I can push this one-man hand concept myself." While most of the tracks end by a skinny lo-fi, stop-start, Velvets-type anti-bravado, the two standouts ('Lord Knows Best' and 'True Blue' – the latter included on the mixtape) prove Alex can get old-time soul and Phil Spector atmospherics spot on too. Mesmerising.

MIXTAPE SONG: 'True Blue'



ICEAGE

FOR FANS OF: *Joy Division, No Age, moshpit injuries*



While Iceage's zine/label Dogmeat and showcases DANISH PUNK FUCK YOU might not sound friendly, they're

actually all about a DIY punk community ethos. Frontman Elias Bender Rønnenfelt and his teenaged cohort's debut album is bracing, and ferociously gloomy, yet has forged a rallying point for a new generation of Danish punks. Expect their influence to spread wide.

MIXTAPE SONG: 'White Rune'



MOZART PARTIES

FOR FANS OF: *Beach Boys, Grizzly Bear, patchwork pop*



While the subject matter of James Bennett's songs to date tends to be pretty gloomy, there's a joy to his

many-layered compositions that's missing from a lot of modern DIY pop. On 'Wish My Thoughts Away', his guitar burrs with the warmth of Wild Nothing, laced with gentle, choppy doo-wop female coos and claps.

MIXTAPE SONG: 'Wish My Thoughts Away'



LEOPARD OF HONOUR

FOR FANS OF: *Ford & Lopatin, Battles, the books of David Foster Wallace*



Although Mancunian synth artist David Roodcroft has talked of musically gravitating towards pop (and err,

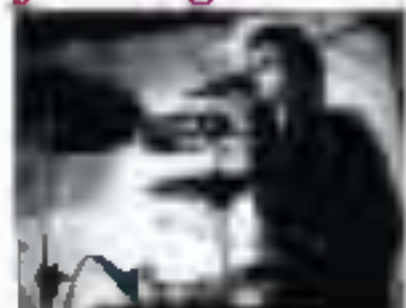
"algorithmic noise"), there's nothing throwaway or chart-aping about his most recent output. Violent, tribal heart-throbs come on like Gang Gang Dance's 'Eye Contact' dancing a deathly waltz with These New Puritans' 'Hidden'.

MIXTAPE SONG: 'Obelisk'



TASHAKI MIYAKI

FOR FANS OF: *Best Coast, Morrissey, John Hughes*



The finer details of Miyaki – any details at all, in fact – are shrouded in mystery. But going by debut single 'Somethin' Is

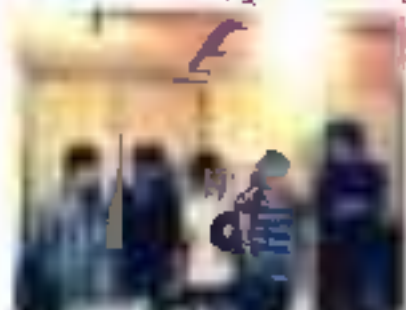
Better Than Nothing', people will soon be gagging for more. It's a woozy earworm, the sound of stumbling back into the prom after getting baked behind the bleachers.

MIXTAPE SONG: 'Somethin' Is Better Than Nothing'



ZULU WINTER

FOR FANS OF: *Spiritualized, Maccabees, punching the air and crying*



Another hefty slice of mystery, but who cares when the London types' music flits between shimmering like a sky

full of fireworks and delightfully awkward guitar jerkiness? We give it a year before enormodromes of voices are bellowing their epic choruses right back at them.

MIXTAPE SONG: 'Silver Tongue' (demo)



ALPINES

FOR FANS OF: *La Roux, Zola Jesus, icy stares*



Remember that summer when god-awful covers of 'Teardrop' festered everywhere? Well, London duo Alpines

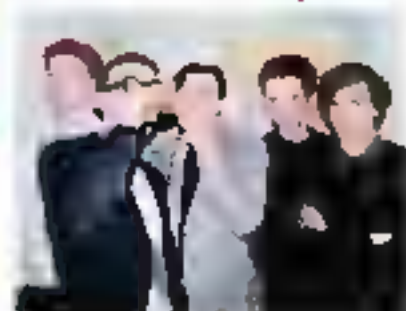
have rescued the song's frosty brilliance, taking it as the template for their sound and breathing new life into it with singer Catherine Pockson's icy diva trill. She's so stop-in-your-tracks arresting that no-one will dare fuck with the original again.

MIXTAPE SONG: 'Fossilised'



SPECTOR

FOR FANS OF: *The Vaccines, The Walkmen, third chances*



You might recognise Spector's spectacle-chic singer Frederick Blood-Royale as the bloke who used to sing in Les

Incompetents and Ox.Eagle.Lion.Man. Formed in the wake of The Vaccines, Spector are his chance to let his guitar demons finally fly forth third time round – and the results are indie-epic-tacular.

MIXTAPE SONG: 'Never Fade Away'



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on 10 years of
'Origin Of Symmetry'*

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"SERGE GRAB

As well as his Kasabian encounter, **James Buckley**, aka Jay from *The Inbetweeners*, has gigged, recorded with Weller's mate and, er, sung in musicals. **Rich Pelley** finds out just how rock'n'roll he is...

Strolling into the world's dodgiest Essex pub in tight jeans, James Buckley presents himself as a far cooler, collected chap than his Pinocchio nosed onscreen persona, Jay. With *The Inbetweeners Movie* out next week he's certainly the man of the moment, as bar staff double take, punters ask for photos and neighbours pop their noses over the wall of the beer garden.

He's dabbled in music, oh ycs. He's been in a gigging band, played guitar on record and live with Paul Weller's mod-mate Steve Cradock, and let's not forget that Bntpop-tastic 'do. But how rock'n'roll is he? We've judged him on his rock recollections, views and parka-wearing habits to find out.

JAMES ON... HIS GIGGING HISTORY

"I was in a band called London Waiting when I was 18. We gigged locally in Romford, then it went downhill from there. We played the Mother Bar in Shoreditch – halfway through, the guy doing the PA came on and



In London Waiting: "This one's 'Briefcase Wanker'"

went, 'How many more have you got left?' and turned us off. There were no groupies. I think that's a myth. Unless you're really good, or good looking..."

Verdict: A win for being a gigging trooper, for a while at least.

...HIS MUSIC VIDEO PEDIGREE

"I was in the video for 'The Unsung' by my mate's band States Of



In 'The Unsung' vid: you'd like Simon's 'shit' car now, eh?

Emotion. It was just me walking around Brentwood in the snow with two black bin bags. The song is all about people who think people are a bit weird just because they've shaved their head or they've got a big hoopy earring."

Verdict: A win – for not turning his back on his mates despite the dizzying feat of making 'clunge' a national one-word catchphrase.

...HIS ROCK ACCESSORIES

"I love my parka jackets. I've got my 'neat' one, it's just plain green. I've got another with mod targets. And I've got a really nice one from Pretty Green which is my smart parka. Yup, I love Beady Eye..."

Verdict: Categorising your parka jackets? Sorry, it's a lose.

...HIS NME AWARDS SHENANIGANS

"That was one of the best nights I've had. You had to get past my table to get the podium – when Kasabian won the award for best album I stood up and cheered, and as Serge walked past he grabbed my balls. I haven't washed them since."

Verdict: Win. But have a wash mate, please.

...HITTING THE STUDIO

"I think this might have been the drink – but Steve Cradock invited me to Devon to watch him make his solo album [and play guitar on it, then play live with Steve later – Modesty Ed]. We stayed in this spooky cottage, things started moving in my room. I know



BED MY BALLS ONCE



James gets tips from Steve Cradock



WHAT ABOUT US?

How rock'n'roll are the other Inbetweeners?

JOE THOMAS



James: "The most rock'n'roll thing Joe has ever done is going on what he calls a lads' holiday, which was a hiking trip in the Peak District. He's also been known to pretend to breakdance to impress a girl."

BLAKE HARRISON



"Blake wears a trilby. You know the episode where Tara takes Simon to try on clothes and he goes, 'I'm not wearing the hat'? It's basically that hat."

SIMON BIRD



"Simon Bird is the least rock'n'roll man in the word. We call him 'Bubble Boy'. He can't drink fizzy drinks. That's his diva thing on set, he has to have a hot squash."



James, your missus is well fit...

ghosts are bollocks but I got really paranoid. It was like the room wanted me to leave."

Verdict: Enjoyably clichéd, but Slash would have just thrown a JD bottle at the spectre and gone back to sleep. It's a lose.

...BEING SOUNDTRACKED BY THE STREETS

"Mike Skinner's done the soundtrack for *The Inbetweeners Movie*, which is really exciting. I haven't even seen the film yet so I've only heard bits, but it really fits. You could say the whole of *The Inbetweeners* is a bit like the video to 'Fit But You Know It'."

Verdict: A win, for technically bringing Mike out of recorded musical retirement.

...HIS NON-ROCK MUSICAL DABBLINGS

"You're going to mark me down for this, aren't you...? My first acting job was in a musical called *Whistle Down The Wind*. Then I was in *Les Misérables*. It was fun because I got to run up and down a barricade every night shooting people, which is cool when you're 12."

Verdict: Firearms notwithstanding, it's a lose

...HIS TATTOOS

"I've got three tattoos. I've got 'Live Forever'. When my guitar got nicked, my dad took me to Denmark Street in London and bought me an Epiphone

Sheraton. He'd been saving up for an aquarium. So I've got the Epiphone 'E' on my arm, and a couple of Christmases ago I bought my dad his aquarium. It was nice of him to get me that guitar – he could have got me a goldfish."

Verdict: Unquestionably a win.

...HIS 'DJ' SKILLS

"I usually just do small clubs and play indie-pop anthems. I was booked to play this superclub in Kent and it was full of dance music and hip-hop. They must have known what I was going to play but people weren't into it at all. The paparazzi were waiting outside when I left and it got in the papers so I think I was set up."

Verdict: A win, for braving the Tinchy-loving hordes.

...ANY FURTHER ROCK CLICHES

"I've never thrown a TV out of the window. Have I impregnated a model? Err... my missus, she's gorgeous [ex-glamour model Clair

Meek, who James is expecting his first child with this November]. She's got a beautiful bump, I can't wait. And, no, I've never really run over a squirrel."

Verdict: It's a win, for actually being a nice bloke (a TV throw would have been good though).

"I'm happy being shoven out of 10 rock'n'roll," explains James, showing more grace and humility than most bands in our Reviews section. "At least I don't wear thick-rimmed glasses even though I don't need them like some Shoreditch twat. Not rock'n'roll." And tag in hand, car keys in other and with talk of 'Moses baskets' and impending fatherhood, the most rock'n'roll Inbetweeners you're ever likely to meet is off.

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REVIEWS

POWDER, CHARLIE SIMPSON, BAXTER DURY

Edited by Emily Mackay



TODDLA T

WATCH ME DANCE NINJA TUNE

Now more versatile than on his debut, the Yorkshire producer draws on the sounds of Jamaica for a well-crafted second album



The preamble to the second album by Sheffield bass-dispenser Tom 'Toddla T' Bell was going perfectly smoothly until an unscrupulous German hack leaked it online. Benjamin Jager of *Backspin* – naming names is fun, isn't it? – might have only sped up an inevitable process, but taking a degree of control out of Bell's hands was always going to rile someone who's elevated himself to one of the UK's most esteemed production auteurs.

It's a shame, because 'Watch Me Dance' is an album whose content in no way deserves to be overshadowed by a squabble about dickheaded piracy.

Mischievous single 'Take It Back', driven by Shola Ama's belting delivery, referencing late-'80s house and late-'90s garage, turns out to be something of a red herring as far as the rest of 'Watch Me Dance' goes. It does, however, neatly herald the spirit of an album that's both a stirrer of emotions and an incitement to bug out on the dancefloor. The ability to craft

tunes with a foot in both camps might be the biggest leap Toddla has made as a producer since 'Skanky Skanky'. The release of that debut album in 2009 unveiled a self-evidently prodigious talent, but one who chiefly used his talents to be as brash and direct as possible. 'Watch Me Dance' keeps that to a bare minimum: there are still mighty sink hole basslines and clattering clusters of drums, but there are also legit contenders for pop radio, widescreen electro-soul and a hefty wedge of modern Jamaican dancehall.

We say hefty... we could as easily say *album-defining*. Partly recorded in Jamaica, the record gives Wayne Marshall ('Streets So Warm', a lament for his nation's gun-choked culture) and Timberlee ('Body Good', which mentions her "fat punani") airtime to chat away as per. Even the two token blokeish bangers are indebted to the island's musical heritage. The title and opening track is a vehicle for Roots Manuva, who's always seemed as influenced by toasting as by rapping; Serocee, a longtime Toddla associate, rides the uncaringly tearout 'Badman Flu' in berserker fashion.

Although they'd hardly test the suspension of even the crappiest Fiesta, there is the odd pothole nevertheless. Róisín Murphy does her standard vocal on probable future single 'Cherry Picking', but the metronomic dubstep thud and early millennium popturnist chorus are weirdly rote and uninspired. Closer 'Fly' combines Ms Dynamite and olde worlde dub reggae. In seemingly channeling a sound from before his time (1985), Toddla draws less aces than when he's spinning platinum from the strands of his teenage bassbin obsessions. It's fair to warn you about all the Auto-Tuned vocals too – although they're pretty prevalent in latter-day dancehall, they're as divisive an effect as they are in rap, and if, say, '808s & Heartbreak' drove you up the wall, this might not be a markedly better experience.

For a collection of songs which leans so heavily on one island's sonic heritage, there's something ineffably British about 'Watch Me Dance'. In that way, it calls to mind the act Toddla T is probably compared to the most: Basement Jaxx. Although, pound for pound, he can't quite match them – not at their peak, anyway – if we're gonna bring up touchstones he'd doubtless rather we avoid, 'Watch Me Dance' is a sight better, and less awkward, than Major Lazer. More usefully, it finds Toddla T cementing an identity as a producer – 10 years from now, it might be seen as an important stepping stone to greatness. **Noel Gardner**

7

DOWNLOAD: 'Take It Back', 'Streets So Warm', 'Badman Flu'

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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I BREAK HORSES

HEARTS BELLA UNION



Stockholm's Maria Lindén and Fredrick Balck don't belong in the real world. Together they weave waves of synthetic bliss across hushed, heart-clawing vocals. Think M83 in cardigans whispering careless nothings into your pillow-muffled ears. The title track of the record swells and pulses to the point where it could certainly break a few, while the forebodingly eerie 'Cancer' rings and glistens like a hopeful antidote to its namesake. It's a masterful and seductive record that sounds as classic as it does progressive. The only problem with music this dreamy is that it's quite difficult to reach the end with your eyes still open. **Jen Long**

DOWNLOAD: 'Cancer'

7

COSMO JARVIS

IS THE WORLD STRANGE OR AM I STRANGE? 25TH FRAME



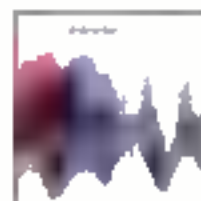
There is surely room for an artistic exploration of the issue of homosexuality in the buccaneering community. A response is needed to Barry R Burg's scholarly 1983 tome *Sodomy And The Pirate Tradition*. Yet, although Stephen Fry was apparently enamoured of Cosmo Jarvis' ditty 'Gay Pirates', the rinky-dink, seaside-pub-banjo is hardly up to the drama and intrigue that would no doubt have accompanied an old salt's exploration of the Northwest Passage. At least on that track, though, Jarvis is not rapping over plastic folk or indie skiffle, as he does elsewhere throughout this perplexing and risible album. **Luke Turner**

DOWNLOAD: 'Gay Pirates'

1

THE WAR ON DRUGS

SLAVE AMBIENT SECRETLY CANADIAN



If this lot are attempting to wage war, it seems that at the moment the drugs are still very much winning. At points the Philly three-piece offer up some hypnotic, Bunnymen-esque basslines ('Come To The City'), at others a vocal taken straight from Dylan's own larynx ('Brothers'). The wonderful 'Baby Missiles' comes on like 'Keep The Car Running' crossed with classic Springsteen, yet following track 'Original Slave' is an unadulterated psychedelic wig-out. There are so many distinct yet intertwined influences peppered throughout 'Slave Ambient' it would be remarkably easy to lose the thread altogether. Yet somewhere in the haze it all just kind of... fits. **Lisa Wright**

DOWNLOAD: 'Baby Missiles'

7

WRETCH 32

BLACK AND WHITE LEVELS/ MINISTRY OF SOUND



Tottenham MC Wretch 32 didn't endear himself to the indie classicists with 'Unorthodox', his second single, which sampled the holy cow that is The Stone Roses' 'Fools Gold'. It was a cheeky move, sure, but the result was a whip-smart pop single with a nagging chorus and a healthy degree of swagger. Sadly, such pop bluster is largely missing from this debut album, which is over-long and obsessed with pained R&B choruses - precisely the reasons we all went off American rap in the first place. It's a shame because Wretch is clearly a talented MC who should have had more confidence in his own unorthodox abilities. **Ben Cardew**

DOWNLOAD: 'Unorthodox'

5

FACES TO NAMES...

What's the reviewers are doing this week



JEN LONG

"I have been moving house while falling in love with Deaf Club, who destroyed my previous digs, and hammering DZ Deathrays."



NOEL GARDNER

"I went to a party and drank elderflower wine. The label said to dilute with lemonade... BUT I DIDN'T! Then I danced to 'Brown Sugar' with eight lesbians."



REBECCA ROBINSON

"I've been listening to Young Liar's 'EP1' - it's class if you're after something bleak and depressing to punch yourself in the face to."

HYDE & BEAST

SLOW DOWN TAIL FEATHER

It's a 'supergroup' with two drummers - and it's great



Oh look! It's another precocious alt-pop album from a northeast band! It must be a day ending in 'y'. The latest Mackems to don the mantle of quirk are Dave Hyde from The

Futureheads and Neil Bassett from excellent Sunderland ex-band The Golden Virgins. They're both drummers in their respective outfits, although it barely seems worth mentioning, considering the usual crass stereotypes associated with drummers' solo efforts; this album is delicate and beautiful, continuing in both bands' fine tradition of meticulously assembled albums.

The subtle yet unmistakable influence of local indie mafia dons the Brewis brothers weaves its way through 'Slow Down' without ever undermining it. David Brewis may only appear on two tracks on the album, but the impact Field Music's craftsmanship has had on their

peers is as apparent on this record as it is on any Futureheads album. From opening track 'Never Come Back', this self-released album is sublimely tender and self-reflexive, from the outside bathed in an Americana glow but with the British idiosyncrasies of Arab Strap and more particularly Aidan Moffat and Malcolm Middleton's respective solo output. In 'You Will Be Lonely' there are hints of Pavement's more sombre moments as well as the pop eccentricities of The Velvet Underground, while '(And The) Pictures In The Sky' closely resembles the vintage sound of 'The Blues Are Still Blue'-era Belle And Sebastian. It's an album very much split between Glaswegian heart-on-the-sleeve songwriting, traditional American folk music and the artistic precision which has come to be associated with the northeast. Forget assumptions - just listen to this record. **Rebecca Robinson**

8

DOWNLOAD: 'Never Come Back', 'You Will Be Lonely', '(And The) Pictures In The Sky'



GRUMBLING FUR

FURRIER AURORA BOREALIS



When Alexander Tucker isn't dressing up as a yeti onstage and making folk songs such as those on recent Thrill Jockey release 'Dorwytych', his many side-projects include this monstrous supergroup. Helmed by Daniel O'Sullivan (of Mothlight and synth duo Miracle) and featuring, among others, Jussi Lehtisalo of cult Finnish metallers Circle, Grumbling Fur concoct a potent brew of doomy psychedelia, interspersed with blissful krautrock like 'Orb Of The Woods'. True to its origins as a day-long studio jam, 'Furrier' rambles occasionally into murky, abstract territory, making it all the more striking when pulsing rhythms and haunting melodies do eventually emerge. **Frances Morgan**

DOWNLOAD: 'Curling Hides'

7

THE HEAD AND THE HEART

THE HEAD AND THE HEART HEAVENLY



The Head And The Heart have a heartwarming word-of-mouth success story that's actually quite boring and yet still by far the most interesting thing about them. You can't pick a fault with their none-more-Canadian folky indie rock, but you wouldn't pick it to be on your team either. "I wish I was a slave to an age-old trade", bleats singer Josiah Johnson Mumford-ishly on 'Down In The Valley', before compounding that clanger by braying on about "whiskey rivers" over limp Arcade Fire-isms. Faux authenticity is one thing, but it isn't even done with any conviction; the 'whoop' on 'Ghosts' counts among the least convincing we've ever heard. **Duncan Gillespie**

4

DOWNLOAD: anything else



FILM
OF THE
WEEK

POWDER

SODA PICTURES

Rock comedy aims for Swift-meets-Almost Famous, but ends up closer to Hollyoaks



Want to know what being in a band's like? Well look the fuck away now, because *Powder* isn't going to help. Ostensibly a tale

of Liverpoolian group The Grams and their rise and descent in the elevators of fame, it's supposedly a darkly comic look at life as a budding rock star and a cutting satire on the music industry as a whole. Nice idea on paper. Less so on film.

Powder's main problem, if we were to focus on one for the sake of brevity or sanity, is its unbearable stench of inauthenticity, from the opening live shots (paper-thin to any observer that's been in – or even seen – a band), via the record label scenes, to the pilled-up club vignettes. The band themselves are unrealistic, unless Liverpool really does have groups that combine Miles Kane, Alfie Allen and an Iglu & Hartly-style topless douche. That sound like Starsailor. But while

our heroes are weirdoes, their foil is even more bizarre. Rival goth-schlock band The Transbad Saints' frontman Helmet Horrocks is a weird Kevin Rowland/Adam Ant hybrid who talks like an am-dram Oscar Wilde and is seemingly managed by Les Battersby.

There's sex (someone gets topless). There's drugs – a "yard of gak" snorted on a tourbus by a guy in pants (off camera). There's rock'n'roll, of a heavily shock-absorbed kind, and a music journalist called Johnny Winegums, who has a pencil 'tache. Ralf Little even shows up, playing a dreadlocked dude in Ibiza puffing da 'erb and giving our hero a spiritual awakening in a yurt.

As an observational satire, it's a *Hollyoaks*-like 90 minutes of nothing that makes Michael McIntyre look like Jonathan Swift. In the great festival of films about bands, where *Almost Famous* is a main-stage kind of rock film, *Rock Star* is scheduled for the second stage and *Killing Bono* is mid-afternoon in the comedy tent, *Powder* is first up, 11am, in the BBC Introducing gazebo. And playing out of time. **Tim Chester**

1

CHARLIE SIMPSON

YOUNG PILGRIM MUSIC/PIAS



Charlie steps away from the GHDs in favour of a straw-chewin', acoustic-totin', overwroughtin' Mumford folksiness. It's a canny move, isolating the soppy-as-kittens, Incubus/Green Day-inspired acoustic sentimentality that's run through so-called 'harder' Britrock since the mid-'90s and yanking relentlessly on it. With lines like "If people on earth could just get together/Maybe we could find a place for each other" and (oh, the profundity) "We send people up into space without even really knowing if they'll come back" along with Charlie's self-consciously throaty delivery, it soon starts to irk. But, y'know, this will make lots of people happy, so let's be nice, OK? No? Alright, it's pretty terrible. **Emily Mackay**

DOWNLOAD: 'Hold On'

5

BAXTER DURY

HAPPY SOUP REGAL



A true cult hero, Baxter Dury's third album is his most accomplished yet. Way more lo-fi than its excellent predecessors, 'Happy Soup' is so simple in its structure that it really shouldn't work. But work it does, with tracks skimming from scratchy psychedelia ('Afternoon') to bare-boned ska, to the sumptuous, fall-down-the-stairs fuckery of 'The Sun'. As always, there's a subtle element of Dury Snr (that London drawl, the seedy lyrics), but it's the schoolgirl backing vocals of Madeline Hart – sounding like she's been beamed straight out of the 2-Tone stable – and Dury's cracked realisation that "the monsoons of fear and age" are inescapable that cut through hardest here. **Matt Wilkinson**

DOWNLOAD: 'The Sun'

8

THE RIDER

What we're watching and reading this week



Box Set
Angry Boys

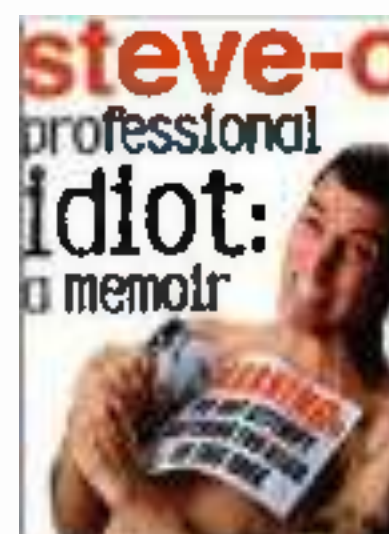
Sydney comedian Chris Lilley became a cult concern with *Summer Heights High*, set in an Australian secondary school. This follows a group of very different young men negotiating life's snags and picks up *SHH's* more emotional moments, but also the knob gags: winner.



DVD

Louis Theroux: The Odd, The Bad And The Godly

The greatest nerd ever's finest weird'n'wonderful docs are collected here, including extreme Zionists, drugged-up kids, the Westboro Baptist Church, and Miami's most hardcore prisons. Just another day at the office then.



Book

Professional Idiot: A Memoir

As careers go, it's hardly one to be advised – but Steve-O has undoubtedly made the job his own after 11 years in the brilliant Jackass.

THIS WEEK'S SINGLES

reviewed by NME's

AILBHE MALONE



BATTLES FEAT GARY NUMAN

MY MACHINES WARP



With a ticking timebomb for a metronome, this is music to panic to. And Gary Numan's pained vocals don't help. Just when you think you can cope, a screechy synth comes to saw away at your brain, and it's time to have a lie down. Repeat incessantly for another two minutes. I hope this is what the inside of James Murdoch's head sounds like.

CSS FEAT BOBBY GILLESPIE

HITS ME LIKE A ROCK V2



CSS and Bobby Gillespie's collaboration should have produced hallucinogenic jungle fun, but instead they've come up with a song that sounds like a track from *Yo Gabba Gabba!*. This could be a jingle about how you should brush your teeth in the morning. Maybe with Gillespie in a toothbrush outfit.

TRIBES

SAPPHO ISLAND



Imagine The Kinks' 'Lola' rewritten by somebody with no sense of humour and a 2:2 in classics: that's how we end up with pop songs named after lesbian poets from Ancient Greece. Singer Johnny Lloyd posits the eternal question, "How do you tell a kid that his daddy left his mum, when she fell in love with a girl like you?" The answer being that you don't raise the subject by writing a song about it, you twit.

CLOUD CONTROL

GOLD CANARY PIAS



Alister Wright promises the most useless of all useless gifts, while singing like a young Peter Gabriel. Presumably the gilded bird of the song's title is just to make up for the fact that he's trying to shag my sister ("I won't hurt your sister/I cannot resist her"). But, FYI Ali: if you want to buy me animal-based 'soz for breaking your heart' gifts in the future, I'd prefer a diamond-encrusted micropig.

HARD-FI

FIRE IN THE HOUSE

NECESSARY/ATLANTIC



There's always that moment when you're out, you're a bit drunk and you see someone you dislike and think, "Maybe I've misjudged them. They're probably alright. I should go and say hello." So you do, and they're a prime *megadick*. Hello, 'Fire In The House'. Embarrassed by its own faux-dubstep intro, it lurches into naff pub-singer depths for want of some deeply misfiring bravado.

EMELI SANDE

HEAVEN VIRGIN



Having sung with Professor Green, Tinie Tempah and, erm, Chipmunk, 'Heaven' sees Emeli branching out solo, with a track about having a nice time at a nightclub. Except it's all a bit emotional, as she worries about how things are developing, and her friends have fucked off, and oh, she's off home with a stranger. Perhaps she should stay in this weekend.

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LIVE

KENDAL CALLING, KAI FISH

Edited by Emily Mackay



CAMP BESTIVAL

LULWORTH CASTLE, DORSET FRIDAY, JULY 29 – SUNDAY JULY 31

The charming Laura Marling plays happy families at the festival that's down with the kids

This is my favourite festival," Laura Marling tells her audience during her Friday headline slot, and though we bet she says that to all the crowds, you can see why. Set in the picturesque grounds of a 17th-century mock-medieval folly, this cutesy cousin of the Bestival family focuses heavily on family entertainment and keeping the 'summer camp' vibe alive. So harassed mums, screaming kids and plenty of dad-dancing all round; it might sound like hell but it makes for a wholesome yet romping festival experience.

Laura pulls in a sizeable crowd despite being up against oldie favourite Blondie on the Main Stage. Opening with 'Devil's Spoke', she plays a lengthy set featuring a number of songs from her

upcoming third album, 'A Creature I Don't Know'. The first two, the rolling, gentle 'Don't Ask Me Why' and the more fraught, enigmatic 'Salinas' ("My mother was a saviour of six foot of bad behaviour with long blonde curly hair down to her thigh") she combines into a medley. Then there's rousing, Joni Mitchell-esque new single 'Sophia', and the sea-shantyish 'All My Rage', the chanted lyrics of "I'll leave my rage to the sea and the sun" make the latter a standout. Old crowd-pleaser 'Ghosts' gets the biggest reception of the night, but not the

last, as one last singalong greets the ever-jaunty 'Alas I Cannot Swim'.

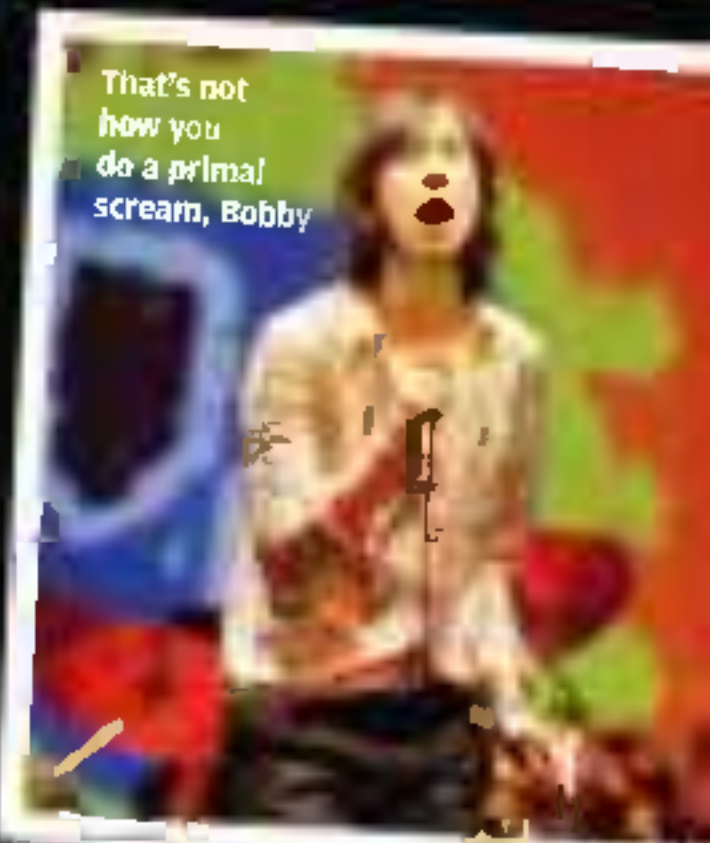
LAURA'S SETLIST

- Devil's Spoke
- Rambling Man
- I Was Just A Card
- Hope In The Air
- Don't Ask Me Why
- Salinas
- Blackberry Stone
- Alpha Shallows
- Sophia
- Ghosts
- All My Rage
- Alas I Cannot Swim
- I Speak Because I Can

Saturday sees Mark Ronson admit with great understatement that it's been a "shitty week", and his evening Business Intl set is full of tributes to Amy Winehouse. Starting with Dave McCabe of The Zutons singing the original version of 'Valerie', Charlie Waller of The Rumble Strips also plays his cover of 'Back To Black'. Ronson then performs 'Valerie' once again, this time with a full band, and voiced by Kyle Falconer of The View, with backing-vocal help from a clearly moved crowd.

Brighton-born synthpoppers **Mirrors** are subject to an unfortunate schedule change, moved from their original Sunday afternoon slot to replace Nero as a Saturday night headliner. Despite a sparkling, stylish set, they're up against Groove Armada and find themselves playing to a near-empty tent. "We're going to go kill ourselves now," they tell us forlornly.

In the end, then, it's left to Bobby Gillespie and his merry men of **Primal Scream** to close the festival on a more euphoric note. 'Screamadelica' proves an irresistible choice for those hordes of dancing dads; the grounds in front of the castle are absolutely packed as the mums sing the wrong words, and the kids somehow sleep peacefully in their carriers. Come together as one, indeed. *Lindsay Allan*



That's not how you do a primal scream, Bobby



The new face of face-paint: Ronson and Dave McCabe

KAI FISH

ST PANCRAS OLD CHURCH, LONDON WEDNESDAY, AUGUST 3

Mystery Jets man triumphantly launches his debut solo LP in the home of none other than, er, God...

We are gathered here this evening to witness the birth of 'Life In Monochrome'," reads a rather austere looking hymn-sheet, stuffed down the back of the pews of this ornate old church behind King's Cross Station. Accordingly, the congregation awkwardly shuffling in through incensed gloom to see Mystery Jets bassist Kai Fish's inaugural showcase of his solo LP could be forgiven for thinking they're in for a rather po-faced affair. The sound of clinking beer bottles is conspicuous by its absence; over the stage hangs a stern portrait of Christ nailed to the cross, circled by ravenous vultures. Put it like this: we're a long way from those nefarious parties and police raids that became synonymous with his alma

mater back on their Eel Pie Island home.

Yet tonight isn't about dry, dusty sermons. Fish may have penned Mystery Jets tracks before, and crafted the odd song for the likes of Mark Ronson, but this is *his* project – a big ol' swooning record written in between the death of one relationship and the birth of another, capturing that jumbled state of mind that lies betwixt heartbreak and head-over-heels slushiness. Despite the presence of his nine-piece backing band, this is his spotlight, and opening track 'Erasing The Young' his manifesto. "I'm close to tears most of the time recently/Since I discovered I didn't have the heart", he croons over rickety acoustic

guitar and gossamer-thin strings before – WHOMP – the drums rifle in, and everything is drenched in reverb.

There's something quaintly charming about Fish's anxious peering from the stage and his unashamedly soppy heft. 'Dig Your Own Well' is an ode to love gone wrong that's wrapped up in

But it's 'My Amina' that's the most stinging of all the tear-jerkers as Fish insists, "There's nothing I can do/ I just have to be with you", pushing his voice into a falsetto atop the dreamy piano swirls.

What Fish may lack for now is the requisite shamanistic chops of a frontman – he attempts a knec shimmy during 'Homerton Baby' that's less Elvis-and-his-gyrating-hips and more arthritic-pensioner-struggling-with-heavy-shopping – but tonight, it scarcely matters. Closing track 'Crystal Curtains' sees the audience rise from their chairs, indulging in the type of 'whoop'-ing that's seldom associated with stuffy trips to the church clad in your Sunday best. When you can preach from the pulpit with such lachrymose mastery, there's no need to fret over any baptism of fire. **Ben Hewitt**

We're a long way from the parties and police raids that became synonymous with Fish's alma mater

punch-drunk fuzz, while the red-eyed acoustic ditty ushering in the beginning of 'Cobalt Cheeks' soon mutates into scraped and scarred electric guitars.

THE LOOK AT MYSTERY JETS
there! Kai and rather
large band perform
for the congregation



Frank Turner
comes to terms
with Cumbria's
graffiti problem



KENDAL CALLING

LOWTHER DEER PARK, LAKE DISTRICT FRIDAY JULY 29 – SUNDAY, JULY 31

It's the festival where everyone knows your name, and the music is surprisingly awesome

Every year Glastonbury attracts a multicultural span of punters who've made the trek from various corners of the globe, while hundreds of Brits hop on a plane to sunny Benicàssim and the likes of Primavera and Exit become as much a holiday destination as a local attraction. However, mention that you're from London to anyone at Kendal Calling and you'll get the kind of wide-eyed look befitting of an announcement that you have, in fact, beamed in directly from space.

Tucked away near the tiny Cumbrian town of Penrith and backed by picture-postcard scenery, Kendal Calling is about as regional a festival as you can get; everyone knows everyone else, everyone's local and there's an appealingly quaint air that only an event boasting the world's largest mint cake can offer. The chilled out, country charm also breeds an in-it-together kind

of attitude that results in an array of slightly bemusing scenarios you most certainly wouldn't get at V. On arrival at Penrith, for example, we're introduced to our travelling companions, House Of Pain, while over the weekend the bizarre trio of Frank Turner, Lee Majors of The La's and Craig Charles of *Red Dwarf* all lend their services to a slew of secret shows and general favours.

Despite the relatively homegrown scale, however, Kendal Calling proffers a pretty respectable line-up across its 10 stages. Friday kicks off with a surprisingly memorable set from Bath quartet Kill It Kid, whose gravelly blues shtick comes on like a dirty Cold War Kids while, over on the main stage, our taxi buddies House Of Pain keep the crowd waiting through a whopping 90-minute set before finally unleashing 'Jump Around' and inciting

the first 'festival moment' of the weekend. **Dinosaur Pile-Up** may not have the advantage of a '90s classic to lure people over to their early evening slot, but the Nirvana-meets-Weezer charms of 'Mona Lisa' and 'Birds &

There's an appealingly quaint air – and the world's largest mint cake

Planes' draw a small but enthusiastic gaggle. People attempt a moshpit, someone tries to crowdurf and one man inexplicably yells "Black Sabbath" at random intervals.

It's up to tiresome drum'n'bass duo Chase & Status to close the Main Stage, touting a slew of faceless Ibiza bangers to a heaving crowd of neon paint and glowsticks, while we quietly skip away to embrace the most extremely

opposite proposition we can think of. "We're not like most acts at this festival. We don't play rock'n'roll and we don't play dance music. We play British guitar music and we are called **Frankie & The Heartstrings**." Mincing about, quiff flapping in the wind, Frankie Francis and his band of merry men may not fit in with the blaring beats pumping out in the distance but they're welcomed like heroes. 'Hunger' incites a full-on singalong, newbie 'Berlin Calls' might be their catchiest yet, and by the closing strains of 'Fragile' the indie kings of Kendal have been well and truly crowned.

If the Heartstrings end Friday with one for the ladies, then Saturday by comparison is all about the lads. Stripping proceedings down to an acoustic set bolstered by a string section, an on-form Tim Burgess provides the perfect soundtrack to a sun-drenched afternoon – grinning and winking as a crowd of pints sway in time to 'The Only



One I Know'. Less welcome is a topless Henry Darnell, who attempts to turn **Young Knives'** following set into a naked love-in, but it's soon over to a secret show from a thankfully fully clothed and obviously pretty steaming **Lee Majors**, who kicks off with an almost unintelligible 'Son Of A Gun' and bumbles through, surviving on the fact that everyone watching is probably as drunk as him. Swathed in black smoke and looking like Robert Smith without the make-up, Ian McCulloch and **Echo & The Bunnymen**, however, make for a more professional proposition. 'Bring On The Dancing Horses' and 'Nothing Lasts Forever' are entirely anthemic, while 'The Killing Moon' is, as usual, introduced as "the greatest song ever written" – a claim that should sound ridiculously arrogant except that, well, he might actually be right.

If **Kings Of Leon** went massive essentially over one Glastonbury-based night, then **The Cribbs** have spent the

last 10 years doing the opposite. But though they may not be up to their Pyramid Stage moment just yet, it's nights like tonight that make you realise just how far the Jarmans have come. In a field just outside a tiny town in the Lake District, the three-piece launch into 'Cheat On Me' and thousands of fans shout back every word. And from the strains of 'Another Number' to the soaring chorus of 'Be Safe', it's the same situation throughout. They may have risen up slowly, but **The Cribbs** are finally coming out totally on top.

A sleepy Sunday begins in bizarre fashion, with American soul-purveyors **Vintage Trouble** attempting to get the crowd to chant 'Amy' in homage to the late Miss Winehouse, while **Romance** don't even bother showing up – we can only imagine they crossed the Dalston border and evaporated into thin air. **Frank Turner** charges up proceedings with potentially the world's first guitar solo to be powered by "political rage", **Summer Camp** steal the show entirely with Elizabeth Sankey shedding the twee and becoming a total, theatrical temptress, and **Blondie** close the weekend with a string of hits and a tiny pair of hotpants. Proof then, that bigger isn't necessarily always better.

Lisa Wright

OVO FEST

MOLSON AMPHITHEATRE, TORONTO

SUNDAY, JULY 31

Drake is joined by a host of guests for a swoonsome set of sex, love... and even more sex

I haven't fucked anybody in like, two months. Tonight, I'm off that hiatus."

Oh, sweet seduction. Licking his lips and dripping with sweat, **Drake** and his sly smirk exude a sense of fervent lust. He's helming the second year of this all-star festival, named for his entertainment company October's Very Own. As if that's the only reason for that acronym, though – ladies, he's after your eggs.

But first, the foreplay: armed with a voice and a vest, **The Weeknd's** Abel Tesfaye. Drake's liquid-smooth protégé only made his live debut last week, and approaches the crowd with the humble nature of a man in love, working them like his high-school crush. With promises of an upcoming mixtape placed between anthems of allurements, opener 'High For This' becomes the night's keynote speech, pleas for consummation giving way to pledges of devotion. 'Glass Table Girls' and newly baptised 'The Birds Part I' seem to set untouchable peaks, particularly when he's followed by the arguably abrasive-in-comparison **Rick Ross** and his Miami brand of "throw your hands up in the air".

But then comes Drake.

Oozing with narcissism fuelled by insecurity, puppy-eyed queries of, "You love me, right?" precede cheers of devotion as Toronto's Casanova makes prodigious love to his city, his

contemporaries and the girls he encourages to "show me a good time". Not to mention his guests; appearances by **J Cole** and **Nas** would have been impressive enough, but seriously – no one's asking where **Rihanna** and **Nicki Minaj** are for 'What's My Name' and 'Moment 4 Life' when a certain **MR STEVIE WONDER** turns up. Drake, quite sensibly, takes a back seat apart from the occasional nod: "playing with a legend/there it is". 'My Cherie Amour' and 'Superstition' might well have proved 'Fancy' and 'Over' to be tracks in need of marinating, but hey – no one's keeping score. It's a love-in, not a competition.

Back to cascading around the stage with a panther's prowess, Drake's taunts of 'Miss Me' are quickly dwarfed by – yep – **Lil Wayne's** animation, as the shirtless rapper descends on the unassuming audience with a domination unique to Weezy's particular brand of "and not a single fuck was given".

With a fanbase left panting, writhing and begging for more, the night's premature conclusion turns listeners into conquests-in-waiting, as beating hearts and breathy nothings evolve into mourning for a performance ended seemingly hours too soon.

"I wish I could fuck every girl in the world!" Drake screams.

Be careful what you wish for, Drizzy.

Anne T Donahue





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12-Oct **Leeds Cockpit** 01132 441573
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16-Oct **Stoke Sugarmill** 01159 454593
17-Oct **Brighton Concorde 2** 01273 673311
18-Oct **London KOKO** 0844 871 8803

*all shows, except 13-16 October **all shows except 2-12 October

www.wolf-gang.co.uk www.scurm1968.com
www.nikiandthedove.com www.dzdeathrays.tumblr.com



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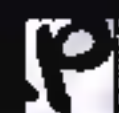
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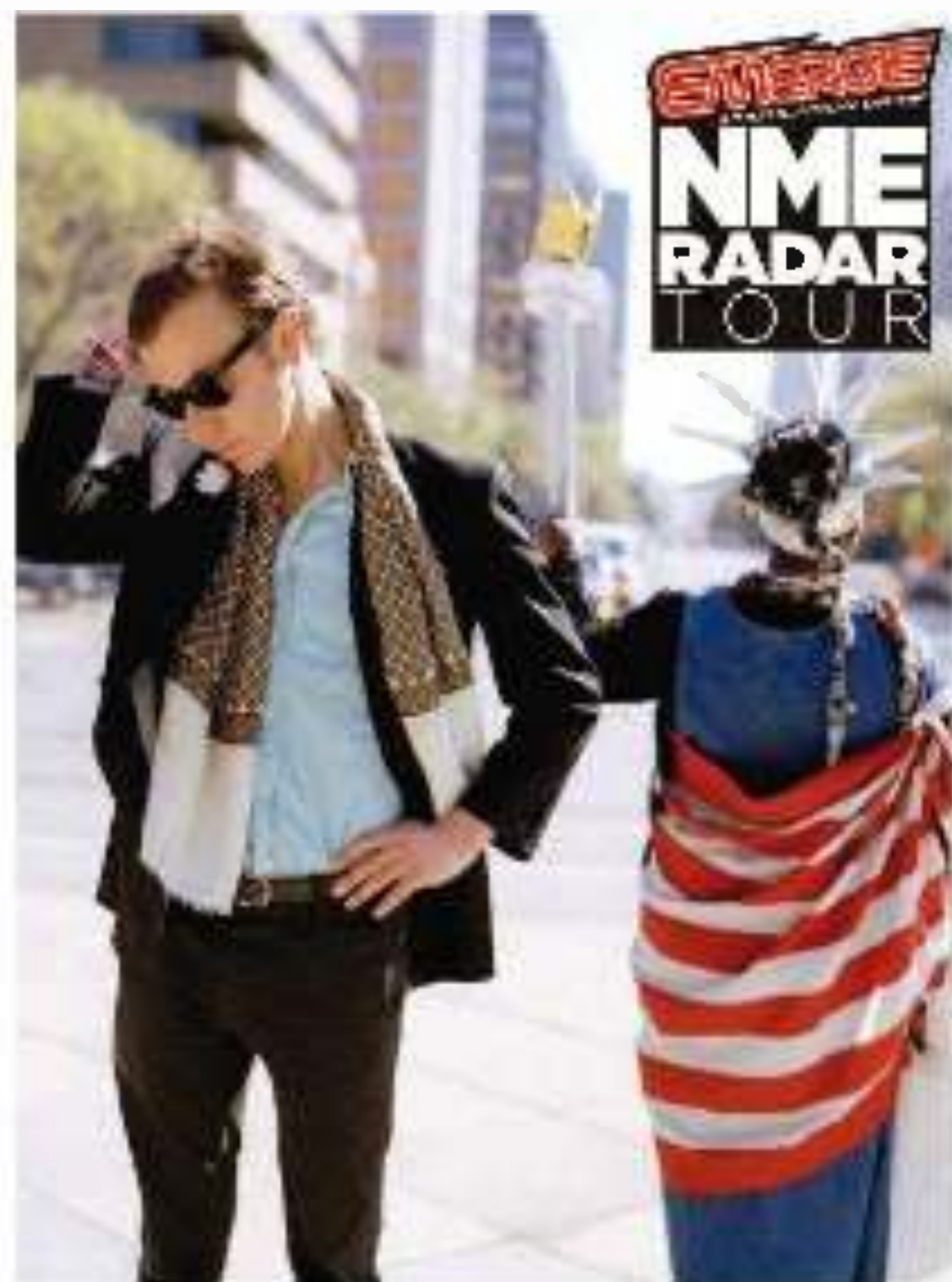
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GIG GUIDE

THE UK'S BIGGEST GUIDE TO THE WEEK AHEAD

Edited by Laura Snapes

BOOKING NOW



EMERGE NME RADAR TOUR

STARTS: Exeter Phoenix, Oct 2

DON'T MISS

Rifle through your music and, chances are, your recent favourites will have once sat squished in the NME Radar tourbus. Hurts, Friendly Fires, Everything Everything – they've all been there, done that, worn the same T-shirt for the entire tour. You'll no doubt have a few new favourites based on this autumn's cohort: headlining are Wolf Gang, aka Max McElligott, so pop-proficient he snores Number Ones. Second are SCUM, currently making The Horrors quake in their brogues. Joint openers are Stockholm's future-pop wonders, Niki & The Dove (all dates bar Oct 13-16), and Oz's gnarly DZ Deathrays (all bar 2-12). We'd better get oiling the wheels of the tourbus – that's a lot of awesome to be carting around... NME.COM/newmusic



AUSTRA

STARTS: Manchester Deaf Institute, Sep 5
The Polaris Music Prize-nominated synth darkwavers play Manchester and London (6) on this fleeting trip. NME.COM/artists/austra



SOUTHSEA FEST

STARTS: Portsmouth Wedgewood Rooms, Sep 17
Club NME nab a stage on the south coast, with Pete & The Pirates (pictured), Trophy Wife, Clock Opera and more. NME.COM/clubnme



DELS

STARTS: Leeds Mine, Oct 4
Ipswich's finest rapper (Kieren Dickens to his mum), and his ruddy marvellous band get gobby on their first headline tour. NME.COM/artists/dels



TWIN SISTER

STARTS: London Cargo, Oct 25
The Brooklyn types head to Blighty, armed with Björk's coo and the Cocteau Twins' wan swooniness. NME.COM/artists/twin-sister



ZUN ZUN EGUI

STARTS: London Shacklewell Arms, Oct 25
It's scientifically impossible to come away from a ZZE gig without a beam on your chops, such is the might of their tropical riffs. NME.COM/newmusic



THE RAPTURE

STARTS: Bristol Thekla, Oct 27
Polish off that cowbell – The Rapture are back on DFA, and back in business with new album 'In The Grace Of Your Love'. NME.COM/artists/the-rapture



STEPHEN MALKMUS & THE JICKS

STARTS: Manchester Ritz, Nov 10
With Pavement in the past, Malkmus hits the road with his band, and some 'Tigers'. NME.COM/artists/stephen-malkmus



CANT

STARTS: London Cargo, Nov 11
Assisted by Twin Shadow's George Lewis Jr, Grizzly Bear's Chris Taylor hits the road with CANT. That's not the attitude now, is it, Chris? NME.COM/artists/grizzly-bear



WILD BEASTS

STARTS: O2 Shepherd's Bush Empire, Nov 24
Demand for sultry sadness is high – WB have added another London date. Support is from Braids. NME.COM/artists/wild-beasts



CONSTELLATIONS

STARTS: Leeds University, Nov 12
Islet (pictured), Three Trapped Tigers, Spectrals, Braids, Givers, Malkmus and Big Deal join the other Leeds festival... NME.COM/festivals



ATP

STARTS: Minehead Butlins, Dec 2
Joanna Newsom (pictured), Thurston Moore, Sebadoh and The Mountain Goats join the line-up for the Jeff Mangum-curated ATP. NME.COM/festivals



ATP NIGHTMARE BEFORE CHRISTMAS

STARTS: Minehead Butlins, Dec 9
Now with added Cults (pictured), Sun Ra Arkestra and Matias Aguayo. NME.COM/festivals

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PICK of the WEEK

What to see this week? Let us help



BEACONS

STARTS: Skipton Heslaker Farm, Aug 12

NME
PICK

To anyone complaining that there are too many festivals in the UK: yes, to a certain extent you're right, especially when all they're doing is keeping Young Knives in long trousers. However, if you can look at the line-up for Beacons, a brand new four-dayer in the beautiful Yorkshire Dales, and still claim that we don't need any more then you're just plain wrong. Beacons will be the greatest new festival of the year – Tom Vek (above) headlines on Sunday, Factory Floor, Frankie & The Heartstrings and Jamie xx are some of the bigger names and, further down, there are gems a-plenty to discover, including post-rock wonder Juffage, purveyor of freaky, dark beats Demdike Stare, and melancholy janglers Milk White White Teeth. It's a festival with a clear vision, and if anything, we could do with a few *more* of those. NME.COM/festivals



Everyone's Talking About STANDON CALLING

STARTS: Ware, Aug 12
Never mind this half-arsed fancy dress business – Standon Calling goes the whole hog, turning the festival into an engrossing living theatre. This year's story revolves around gods and monsters, soundtracked by the likes of Battles (above), Egyptian Hip Hop, Azari & III, Zun Zun Egui, Broken Records and 2:54. NME.COM/festivals



Don't Miss BOARDMASTERS

STARTS: Newquay Fistral Beach, Aug 12
The Cornish extreme sports festival isn't exactly a classic, unless you're into Fatboy Slim and more rubbish folk than you can shake a banjo at, but one band have kept quiet about their appearance: Klaxons (above), who are playing their *only* UK date of the year. Pair that with an appearance by Bombay Bicycle Club, and there's reason to trek southwards. NME.COM/festivals



Radar Stars YES WAY

STARTS: Peckham Bussey Building, Aug 12
Last year's Yes Way mostly involved hairy bores poring over tape-looping machines for three days straight. And no-one, no matter how hard they protest, likes that. This year, however, there are some actual decent bands on the bill, thank fuck – Gross Magic, Fear Of Men, Slushy Guts, Maria & The Mirrors – and at £18 for three days, you can't argue with that. NME.COM/festivals

WEDNESDAY

August 10

BIRMINGHAM

Eddie Spaghetti O2 Academy 3 0870 771 2000
Lemuria/Cheap Girls/Caves Wagon & Horses 0121 772 1403
The Motives/Matt Taylor Jam House 0121 236 6677
Paint The Sky/Reflections/She Screams Murder Eddie's Rock Club 0121 643 2093
Sienna/Romans/Violet Flapper 0121 236 2421

BRIGHTON

The Steam Kings Latest Music Bar 01273 687 171
Washed Out The Haunt 01273 770 847

BRISTOL

Fire Thesaurus/A New City Croft (Front Bar) 0117 987 4144
How To Dress Well/Grimes Thekla 08713 100000
Ian McLagan Thunderbolt 07791 319 614
Wires/The Horfield Cardinal Assault/Centrefolds Fleece 0117 945 0996

CARDIFF

A Thousand Arrows Undertone 029 2022 8883
Ben Butler & Mouse Pad/Kita Akita 10 Feet Tall 02920 228883

DERRY

Brian Houston Playhouse 028 7126 4481

EDINBURGH

The Magnets Spiegelent 0131 558 8015
Mike Breen/Eddy Hanson Captain's Bar 01316 682312
My Tiny Robots Sneaky Pete's 0131 225 1757
Shlomo Udderbelly 0871 230 1094

EXETER

Toots & The Maytals Phoenix 01392 667080

FALMOUTH

Ralph McTell Princess Pavilion 01326 211222

GUILDFORD

Matthew Laurence The Star 01483 532 887

LEEDS

The Holiday Parade/Kyoto Drive The Well 0113 2440474

LEICESTER

Steve Tilston/The Derbervilles Musician 0116 251 0080
Tall Ships/Hymns Firebug 0116 255 1228

LONDON

Crash Mansion Nambucca 020 7272 7366
The Dandies/The Tunics/Breakfast With Wolves 93 Feet East 020 7247 6095

Death By Audio/The Funeral Suits/Pushing Hands Bloomsbury Bowling Lanes 020 7691 2610

Endless/Stars Of Reason Barfly 0870 907 0999

Exotica/Proud Mary New Cross Inn 020 8692 1866

Ex-Libris Old Queen's Head 020 7354 9993

The Fancub Windmill 020 8671 0700

Fox Jaw Bounty Hunters/The Skeilles/Howlin' Circus Dublin Castle 020 7485 1773

Gay For Johnny Depp Old Blue Last 020 7613 2478

Grandfather Birds Bull & Gate 020 7485 5358

Gross Magic/Childhood Shackwell Arms 020 7249 0810

Hobbie Stuart Garage (Upstairs) 0871 230 1094

La Dispute/Touche Amore/November Coming Fire Underworld 020 7482 1932

The Lines/The Blues Evergreens/Tiger Blood Rhythm Factory 020 7247 9386

Murkage/Lolck Esslen/Lucy Rose Proud Galleries 020 7482 3867

Owl City O2 Shepherds Bush Empire 0870 771 2000

Pinney Girl's Country Roadshow/Obiscritones/Oil Raffe The Lexington 020 7837 5387

Steve Reich Royal Albert Hall 020 7589 8212

Tree Pit The Bowery 020 7580 3057

Waking The Cadaver/Ingested/Trenchhead Purple Turtle 020 7383 4976

Wolves/Sweet Cheeks Good Ship 020 7372 2544

MANCHESTER

The Candy Shop Alter Ego 0161 236 9266

Givers Night & Day Cafe 0161 236 1822

Stick To Your Guns Moho Live 0161 834 8180

NEWCASTLE

Angelspit Riverside 0191 261 4386

Symphonic Pictures Cluny 0191 230 4474

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The Raghu Dixit Project Arts Centre 01603 660352

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Vignettes/August Actually/Midnight High Bodega Social Club 08713 100000

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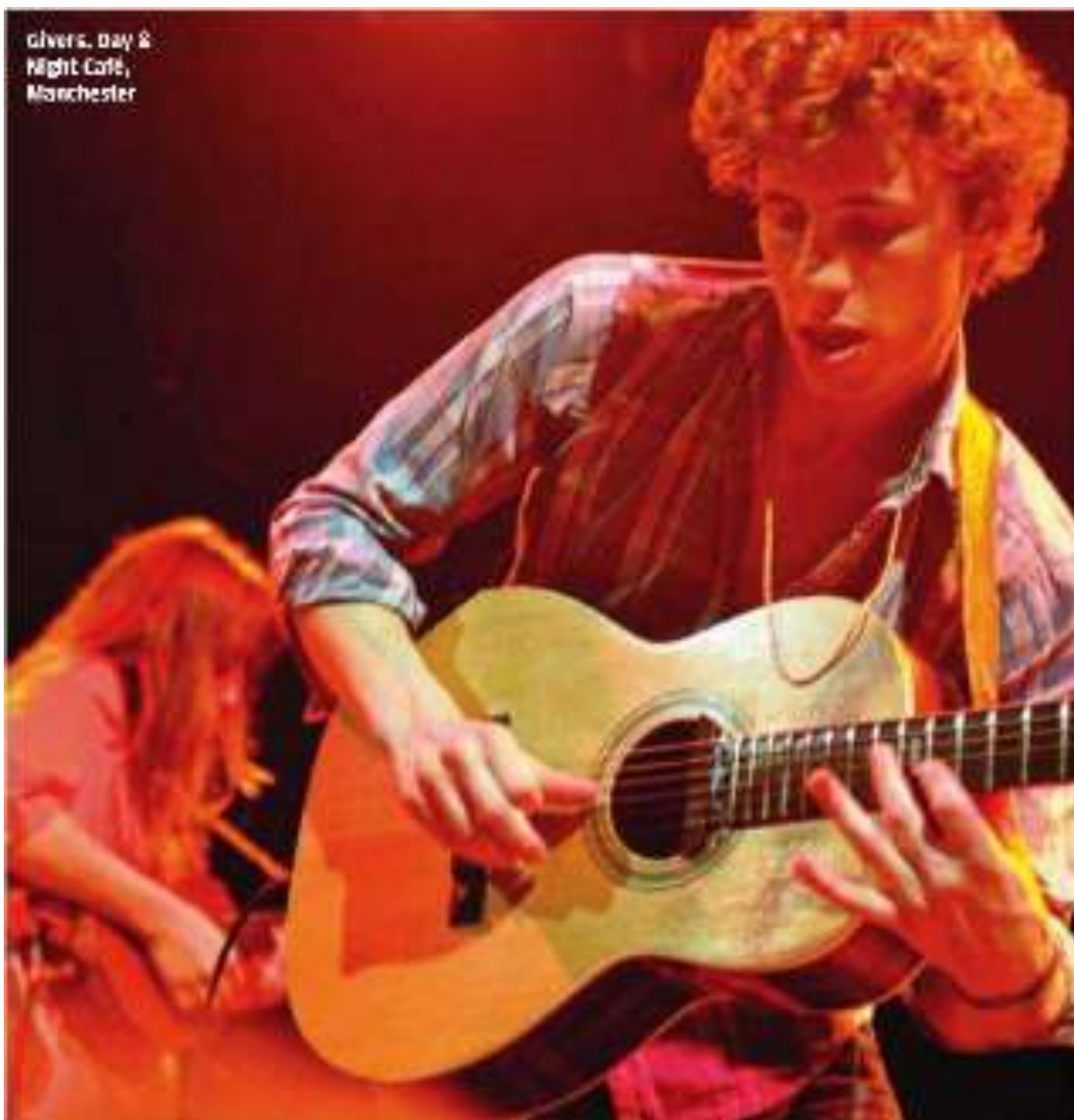
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TELFORD

MadHandz/Meslup/Fake Obsession Haygate 01952 242616



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ROGER SARGENT, TOM MARTIN, DAVID EDWARDS, RICHARD JOHNSON, JAMES QUINTON, PATRICIA BOARD, MAGNUS ASKE BLIKING, SAM ERICKSON

THURSDAY

August 11



BIRMINGHAM

Ask Alfie/Exodus Calling/Dan Hamer Adam & Eve 0121 693 1500
Conduit/Ezekiel/Hunger For Thirst O2 Academy 3 0870 771 2000
Fishbone/Dirty Revolution HMV Institute 0844 248 5037
Khalki/Dakota Beats Hare & Hounds 0121 444 2081

BRIGHTON

Ensemble Economique Komedla 01273 647100
Heather Peace Komedla 01273 647100
Sneaky Low Five Mesmerist 01273 328542

BRISTOL

The Apples Fleece 0117 945 0996
The Death Of Her Money/Jesse Ventura/Winston Egbert Croft (Front Bar) 0117 987 4144
Dirty Goods Thekla Social (Clubnight) 0117 929 3301
Givers/Fair Weather Flends Start The Bus 0117 930 4370
The Silhouette Showgirls/Bite The Buffalo Croft (Main Room) 0117 987 4144
Washed Out Thekla 08713 100000

CAMBRIDGE

Lucy Rose Portland Arms 01223 357268
Trouble Books/Hong Kong In The 60s CB2 01223 508 503
CANTERBURY
The Rebecca Riots/Yamaharahara/Midnight Carnival Beer Cart Arms 0871 230 1094

CARDIFF

Anti-Vigilante/Sharks Don't Sleep 10 Feet Tall 02920 228883
Joanna Gruesome/Vaje/Caves Undertone 029 2022 8883

CARLISLE

King Hammond The Club Victoria 01228 533 476

DUNDEE

RIP Doghouse 01382 227080

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Henry Ibbs Captain's Bar 01316 682312

Jackie Leven Cabaret Voltaire 0131 220 6176

The Magnets Spiegeltent 0131 558 8015
The Mouse That Ate The Cat Bannermans 0131 556 3254
Shlomo Udderbelly 0871 230 1094

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Devlin Townsend Phoenix 01392 667080

FALMOUTH

The Fisherman's Friends Princess Pavilion 01326 211222

GLASGOW

Angelspit Classic Grand 0141 847 0820

The Low Suns King Tut's Wah Wah Hut 0141 221 5279

GUILDFORD

Easy Star All-Stars Boilerroom 01483 440022
Shameful Behaviour/Penance Backline Studios 01483 533876

LEEDS

Ultraxine/Chasing Dragons/Down The Well Fenton 0113 245 3908

LEICESTER

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Burning Shapes/Echoes/The Harlots New Cross Inn 020 8692 1866
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The Grit/Koffin Kats Boston Music Room 020 7272 8153
Hobbie Stuart Garage (Upstairs) 0871 230 1094
I Am Anna Enterprise 020 7485 2659
King Lizard Borderline 020 7734 5547
The Komnas Old Blue Last 020 7613 2478
Ladydoll/Tallowah Hope & Anchor 020 7354 1312

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Mark Kozelek Union Chapel 020 7226 1686

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The Psychologist Electrowerkz 020 7837 6419

Ritual Purple Turtle 020 7383 4976
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Strife/Stick To Your Guns Underworld 020 7482 1932
Young*Husband Hoxton Square Bar & Grill 020 7613 0709

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A Silent Escape Sound Control 0161 236 0340
Living With Lions Satan's Hollow 0161 236 0666

Queen Ifrica/Tony Rebel Band On The Wall 0161 832 6625

NEWCASTLE

Lionsex The Globe 0191 478 3913

Tom Atkinson Black Bull 0191 414 2846

OXFORD

Gyratory System Celler 01865 244761
Lostprophets O2 Academy 0870 771 2000

POOLE

Toots & The Maytals/Leba Hibbert Mr Kyps 01202 748945

SKIPTON

BEACONS Frankie & The Heartstrings/Dels/Filthy Dukes/The Crookes 0161 839 8008

SOUTHAMPTON

Passenger Brook 023 8055 5366

Subhumans Joiners 023 8022 5612

ST ALBANS

Krakatoa Horn 01727 853143

WOLVERHAMPTON
Heavy Metal Kids/Rebel City Radio Robin 2 01902 497860

YORK

Exit Ten Fibbers 01904 651 250
Nathan Rogers Black Swan Inn 01904 686 911

FRIDAY

August 12

ABERDEEN

Mind Set A Threat The Tunnels 01224 211121

BATH

Lonely Tourist Assembly Inn 01225 333 639

BELFAST

Fighting With Wire Auntie Annie's 028 9050 1660

BIRMINGHAM

Bloom O2 Academy 3 0870 771 2000
Hoodoo Fifties HMV Institute (Temple) 0844 248 5037

BRIGHTON

Chango Mutley Cobblers Thumb 01273 605 636
How To Dress Well/Grimes The Haunt 01273 770 847
Thieves Are Coming Out World's End 01273 692311

BRISTOL

Goldtrip/Lights And Clockwork Croft (Main Room) 0117 987 4144
The Mankala Band Start The Bus 0117 930 4370

The Rezillos Fleece 0117 945 0996

CARDIFF

The Komnas Koko Gorillaz 08701 352245

CREWE

The Beat The Box 01270 257 398

DERRY

Tinchy Stryder/Starboy Nathan Millennium Forum 028 7126 4455

DONCASTER

Left Ajar Vintage Rock Bar 0871 230 1094

DUNDEE

Icarus Doghouse 01382 227080

EDINBURGH

Aerials Up Liquid Room 0131 225 2564
HRH Studio 24 0131 558 3758

The Magnets Spiegeltent 0131 558 8015

Seven Deadly Sins Henry's Cellar Bar 0131 221 1288

Shlomo Udderbelly 0871 230 1094

FALMOUTH

Hawkwind Princess Pavilion 01326 211222

Martin Harley Miss Peapod's 0871 230 1094

GLASGOW

Alex Wayt King Tut's Wah Wah Hut 0141 221 5279

Heidi Talbot/John McCusker/Karine Polwart The Arches 0141 565 1000

Henry Cluney Captain's Rest 0141 331 2722

Herculean 13th Note Cafe 0141 553 1638

Riverside O2 ABC2 0141 204 5151

GUILDFORD

Follow Wyliss Boilerroom 01483 440022

LEEDS

The Paris Riots/Usual Pleasures Milo 0113 245 7101

PLC Cockpit 0113 244 3446

LEICESTER

SUMMER SUNDAY Graham Coxon/
The Maccabees/Born Ruffians/Raghu Dixit/The Bees/Shonen Knife/Kieran Hebden/Givers/2:54/Other Lives 0871 230 1094

LIVERPOOL

Chelcee Grimes Picket 0151 708 5318

Clint Cavern Club 0151 236 1964

Fallows Shipping Forecast 0871 230 1094

LONDON

Black Spot Milfords 020 72401441
The Boxettes Jazz Cafe 020 7916 6060

Broken Links Zenith Bar 0207 226 1408

Cassette Jam Club NME @ Koko 0870 4325527
Dir En Grey KOKO 020 7388 3222

Dubmatix CAMP Basement 0871 230 1094

Ghost Writers Zigfrid Von Underbelly 020 7613 1988

Hobble Stuart Garage 020 7607 1818

Human Error/Black Cherry/Int'l 93 Feet East 020 7247 6095

Killing Fields Of Ontario Bull & Gate 020 7485 5358

Living With Lions/Who's Driving? Bear's Driving/This Sudden Injury Underworld 020 7482 1932

The Masonics/The Fabulous Penetrators/Sundae Kups Fiddler's Elbow 020 7485 3269

Michelle Nadia/Lewis Buxton Hope & Anchor 020 7354 1312

Novella/Boneyards/Clout! Shacklewell Arms 020 7249 0810

Sealings/Pet Scenes Garage (Upstairs) 0871 230 1094

Seize The Chair/Friendship/Whales In Cubicles Old Blue Last 020 7613 2478

The Skellies Barfly 0870 907 0999

Richard Durand Digital 01912 619755

Thomas Truax Star And Shadow 0191 261 0066

The Zoos The Station 0871 230 1094

NEWQUAY
BOARDMASTERS Klaxons/Bombay Bicycle Club/Cloud Control/Charlie Simpson/DJ Yoda/Liam Bailey/Yaaks/Pippa Marlas/Francesca/Brother & Bones 0871 220 0260

NORWICH
The Establishment Arts Centre 01603 660352

OXFORD
The Apples Celler 01865 244761

PORTSMOUTH
Proud Mary Cellars 0871 230 1094

SHEFFIELD
Billy Martin Jnr New Barrack Tavern 0114 234 9148

Ian McLagan The Greystones 0114 266 5599

SKIPTON
BEACONS Jamie Woon/Jamie xx/Toddla T/Mr Scruff/Mount Kimble/Ducktalls/Optimo/Ghostpoet/Man Like Me/Islet/Swimming/Dog Is Dead/Girl Unit/Lone/My Tiger My Timing/That Fucking Tank/Worriedaboutsatan/Milk White White Teeth/Juffage/Wonderswan/Pengilly's 0161 839 8008

SOUTHAMPTON
Have Some Moore Talking Heads 023 8055 5899

Rufus Stone Brook 023 8055 5366

ST ALBANS
Dog's Life Horn 01727 853143

SWANSEA
Gay For Johnny Depp Sin City 01792654226

TELFORD
Bridges Haygate 01952 242616

TRURO
Crowns/Beth Rowley B Side 01872 241220

WAKEFIELD
Runaround Kids/Imp The Hop 0871 230 1094

WARE
STANDON CALLING Hercules & Love Affair/Chrome Hoof/Washed Out/Errors/Lamb/Goldheart Assembly/Dananananaykroyd/Broken Records/Sound Of Rum/Bass Clef 0871 230 1094

YORK
A Joker's Rage/The South Fibbers 01904 651 250

Mitzl's Revenge/Asperity/Shotgun Effect The Duchess 01904 641 413



Skreamer/Fury/The Sleepwalkers 100 Club 020 7636 0933

YES WAY Please/Divorce/Spin Spin

The Dogs/Trogons/Silver Fox/Eagulls/Ben Butler & Mousepad

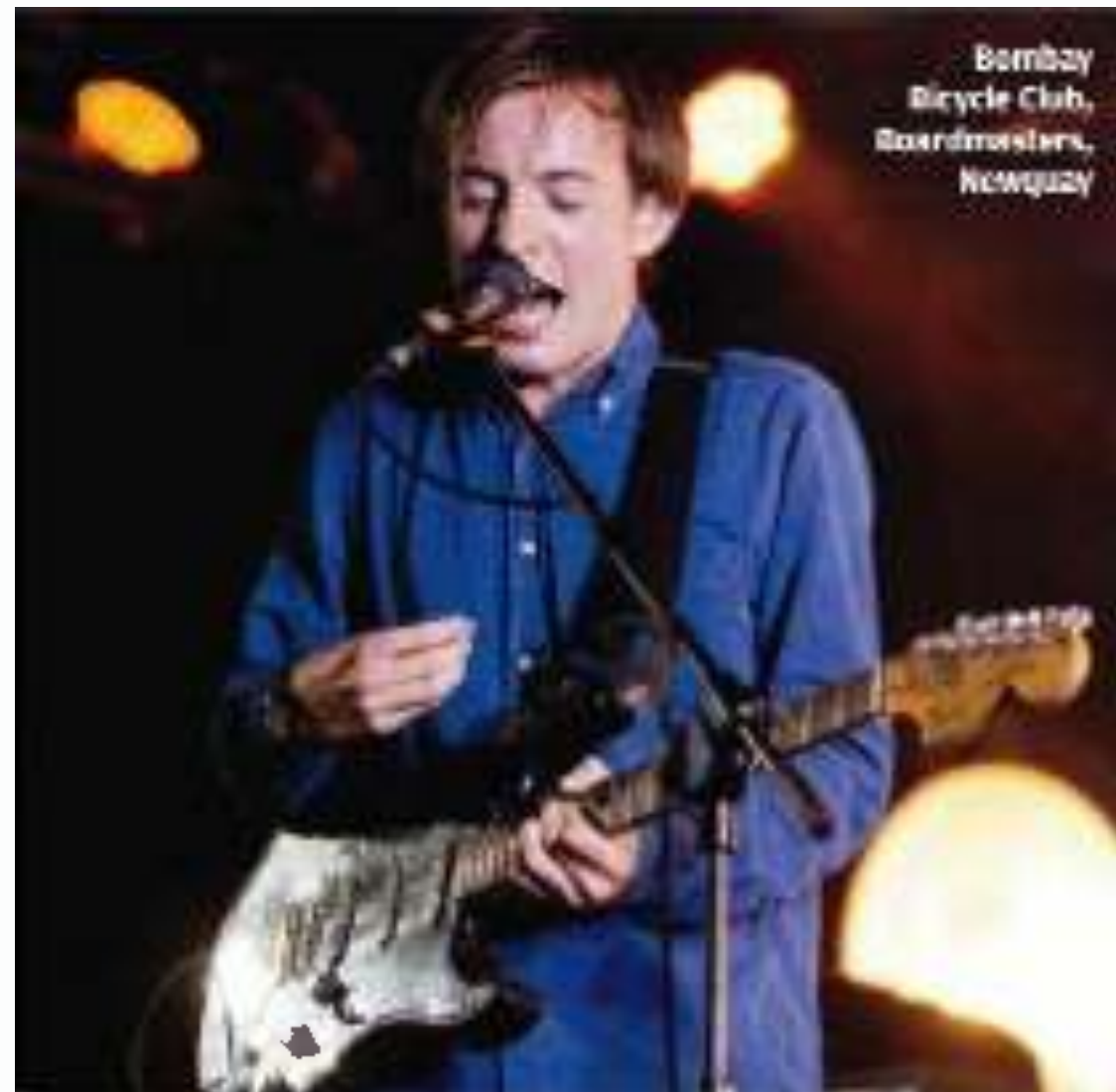
MANCHESTER
Chameleons Vox Ruby Lounge 0161 834 1392

Daniel Johnston Cathedral 0161 832 1111

NEWCASTLE
ESO/Kamino Fire/Death To Indie Dog & Parrot 0191 261 6998

The Longsands Star Inn 0191 222 3111

Polarsets Cluny 0191 230 4474



SATURDAY

August 13

ABERDEEN

The Mouse That Ate The Cat The Tunnels 01224 211121
Niki King Lemon Tree 01224 642230

BELFAST

Asian Spring & Airbrake 028 9032 5968
Mark Kozelek Black Box 00 35391 566511
Nero Stiff Kitten 028 90238700
Tincity Stryder Queen's University 028 9024 5133

BIRMINGHAM

Bolshie Flapper 0121 236 2421
Mr C Rainbow 0121 772 8174
Random Hand/Upon A Coalition/Rebel City Radio 02 Academy 3 0870 771 2000

BRISTOL

All Our Glory 02 Academy 0870 771 2000
The Cave Singers/The Short Life Of Gracie/Fligaro Fleece 0117 945 0996
Jake & The Jellyfish/Adam Bennett/The Larryfish Experiment Croft (Front Bar) 0117 987 4144
Lewis Tuff Seven Stars 0117 3763970
The Sicknotes Crown 0117 956 9361

CAMBRIDGE

High Wolf CB2 01223 508 503
Warning! Junction 01223 511511

CARDIFF

Maffia Mr Huws Clwb Ifor Bach 029 2023 2199

CARLISLE

As Long As We Live Brickyard 01228 512220

CREWE

Pegasus Bridge/The Escape The Box 01270 257 398

EDINBURGH

Big Deal Cabaret Voltaire 0131 220 6176
Bwani Junction Sneaky Pete's 0131 225 1757
Heather Peace Liquid Room 0131 225 2564
The Magnets Spiegeltent 0131 558 8015
Shlomo Udderbelly 0871 230 1094

GATESHEAD

Skatoons Azure Blue 0191 478 4326

GLASGOW

Gallus Cooper/Maiden Scotland/Chasar Garage 0141 332 1120
The Last Of The Free King Tut's Wah Wah Hut 0141 221 5279

The Sneaky Russians/Sleepyheads/Eyes Own 02 ABC2 0141 204 5151
Vicki Paxton/Darrell Muldoon/Scott Beaton 02 Academy 2 0870 771 2000

GUILDFORD

The Ramonas Boilerroom 01483 440022
Renegade Nation Backline Studios 01483 533876

LEEDS

Raw Peaches/The Spector Effect/Pray For Hayden Milo 0113 245 7101
Shaklnouts/Dirty Goods Cockpit 0113 244 3446

LEICESTER

SUMMER SUNDAYE Newton Faulkner/Beth Jeans Houghton/I Am Kloot/Chapel Club/The Jim Jones Revue/The Heartbreaks/Pete & The Pirates/Little Comets/Llam Bailey/Yaaks 0871 230 1094
The Vibrators Soundhouse 07830 425555

LIVERPOOL

Cookie Dough Shipping Forecast 0871 230 1094
Horrorcaused/Streetpunk Drunks/Loudmouth Eddi Head Of Steam 0151 707 9559

LONDON

Boy 8-Bit/Disclosure/cocknbulklid KOKO 020 7388 3222
Chief/Company L/Drones New Cross Inn 020 8692 1866

Darren Hayman & The Secondary Modern/Strange Fruit/Rotifer Buffalo Bar 020 7359 6191

Drag Your Heels/MFC Chicken/The Vinyl Stitches Dead Space Festival Heavy Metal Kids Garage (Upstairs) 0871 230 1094

Kids Can't Fly Watershed 020 8540 0080

The Lovely Eggs/The Winter Olympics/BB Manik Windmill 020 8671 0700

The Merry Gang/Mavis/Soma High Borderline 020 7734 5547

My Heroine Punk 0871 971 5418

My Little Empire/Endeavours/Smug Howlers Barfly 0870 907 0999

My Panda Shall Fly/Ghosting Season/Plant Plants Old Blue Last 020 7613 2478

Onelda Scala 020 7833 2022
Orijin/SHH Arch Angel 020 7938 4137
Saytek Cargo 0207 749 7840

Sunship Concrete 020 7729 1888
Thee Faction/Paul Tunkin Alley Cat 020 7836 1451

YES WAY Gentle Friendly/Fear Of Men/Horses/Sex Hands/Saturday's Klds/Yugoslavian Boys/Gross Magic/Peepholes/Warm Brains/Way Through/Bad Orb/Black Abba/Let's Wrestle/Mr Peppermint/Yola Fatoush

MANCHESTER

Aftershock Academy 2 0161 832 1111
Mr Scruff Band On The Wall 0161 832 6625
The Rainband Sound Control 0161 236 0340
Shonen Knife Deaf Institute 0161 330 4019
The Uzuai Suspectz/The Moods/Drunken Munks FAC 251 0161 27 27 251

MILTON KEYNES

Exit Ten Pitz 01908 660392
Freeze The Atlantic/Il Brutto Crauford Arms Hotel 01908 313864

NEWCASTLE

Ian McLagan Cluny 0191 230 4474

NEWQUAY

BOARDMASTERS Fatboy Slim/Art Brut/Bleeding Knees Club/Gay For Johnny Depp/Scratch Perverts/Willy Mason/Wolf Gang/The King Blues/Ben Howard/Spokes 0871 220 0260

NORWICH

Demented Are Go Arts Centre 01603 660352

NOTTINGHAM

Jack Rabbit Slim!/Tom Lawrie Spanky Van Dyke 0115 924 3730

Strike Team Rock City 08713 100000

OLDHAM

Trouble Books The Castle 0161 345 6623

PONTYPRIDD

Johnny Trashed/Fatty's Leg Clwb Y Bont 01443 491424

PRESTON

Redemption 53 Degrees 01772 893 000

READING

The Circus Sands/New Age Riot Plug'n'Play 0118 958 1447

SHEFFIELD

Sleepwalker/Ripoff Britain/Shamble Street Plug 0114 276 7093

SKIPTON

BEACONS The Phantom Band/Hudson Mohawke/Factory Floor/Dananananaykroyd/The Apples/Ramadanman/I Like Trains/D/R/U/G/S/Star Slinger/Dutch Uncles/Mazes/Spectrals/Parlah/Fantastic Mr Fox/May 68/Paper Crows/Hot Horizons/Young British Artists/Patterns/The Blood Oranges/Eagulls/Driver Drive Faster 0161 839 8008

SOUTHAMPTON

Simon Aston Junk Club 023 8033 5445

ST ALBANS

Duvets Horn 01727 853143

WARE

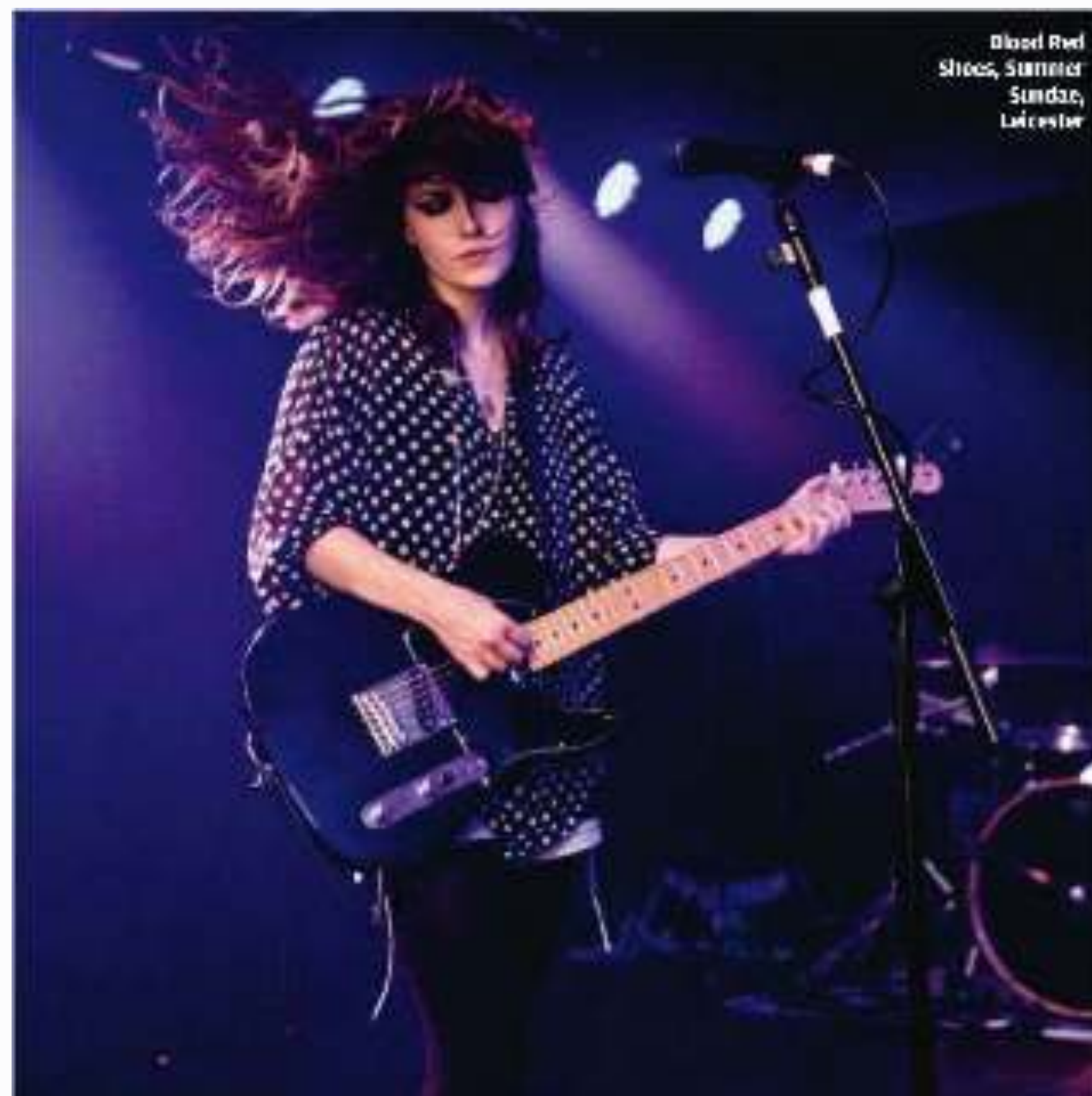
STANDON CALLING Lamb/Penguin Cafe Orchestra/Saul Williams/Born Ruffians/Baxter Dury/The Mummies/Revere/Gallops/Julio Bashmore/Teeth Of The Sea 0871 230 1094

YORK

Pelico Fibbers 01904 651 250

SUNDAY

August 14



BIRMINGHAM

Human Junk/Man Hands/Fuck Right Off Wagon & Horses 0121 772 1403
The Rezillos/Replay 45 Hare & Hounds 0121 444 2081

BRISTOL

Blaxar Horseshoe 0117 956 0471

Great Walls/Room 4.1 More/Southpaw Fakers Fleece 0117 945 0996

Simplicity/Roads To Nowhere/Seeking Vengeance Croft (Main Room) 0117 987 4144

Stza Crack/Luvdump/Seven Crowns Croft (Front Bar) 0117 987 4144

CARDIFF

Kids In Glass Houses University 029 2023 0130

Weekends/Josanna Gruesome/Vanity Fair Undertone 029 2022 8883

DUNDEE

Egos At The Door Doghouse 01382 227080

EDINBURGH

Admiral Fallow Liquid Room 0131 225 2564

The Magnets Spiegeltent 0131 558 8015

Shlomo Udderbelly 0871 230 1094

Washed Out Sneaky Pete's 0131 225 1757

LEEDS

Hekima & The Bongo Flava HiFi Club 0113 242 7353

LEICESTER

Example 02 Academy 0844 477 2000

SUMMER SUNDAYE

McFly/Blood Red Shoes/Everything Everything/Warpaint/Factory Floor/The Phantom Band/The Antlers/Dry The River/Tom Williams & The Boat/Kitty Daisy & Lewis 0871 230 1094

The Police Academy/Colon Bracket/Undue Shed 0116 262 2255

LIVERPOOL

The Springtime Anchorage/The City Walls/The Hummingbirds St Luke's Church

LONDON

Bad Touch/Adrenaline/The Blackbelts Dublin Castle 020 7485 1773

Bearsuit/Dimbleby & Capper/The Racket Old Blue Last 020 7613 2478

Crazy Cavan & The Rhythm Rockers Scala 020 7833 2022

Hands Shaped Like Hearts New Cross Inn 020 8692 1866

The Holiday Parade/Kyoto Drive Barfly 0870 907 0999

I Am Kloot Open Air Theatre 0870 060 1811

YES WAY Maria & The Mirrors/Sauna Youth/Electricity In Our Homes/Anguish Sandwich/Patrick Kelleher & His Cold Dead Hands/Bastard Sword/The Proper

Ornaments/Flamingods/Slushy Guts/Hookworms/Throwing Up/Prize Pets/The Bomber Jackets/La La Vasquez/Waskerley Way/Tense Men

Stealing Sheep Hoxton Square Bar & Grill 020 7613 0709

Trouble Books Cafe Oto 0871 230 1094

MANCHESTER

Crazy Arm/Cory Branan/Apologies I Have None Tiger Lounge 0161 236 6007

MILTON KEYNES

Lionsex Woughton Centre 01908 660392

NEWCASTLE

The Alley Cats The Tyne 0191 265 2550

Shonen Knife Cluny 0191 230 4474

Tumbliir Dice Star Inn 0191 222 3111

NOTTINGHAM

Skeletonwitch/Savage Messiah Rock City 08713 100000

SHEFFIELD

Left Ajar Corporation 0114 276 0262

SKIPTON

BEACONS Tom Vek/Willy Mason/The Twilight Sad/The Cave Singers/Polar Bear/Emmy The Great/Dry

The River/Anika/Demilke Stare/Tom Williams & The Boat/Andy Votel/Benjamin Francis Leftwich/The Liftmen/Serious Sam Barrett/Runners/Napoleon IIIrd/The Horn

The Hunt/Nope/Picture House 0161 839 8008

SOUTHAMPTON

H2O Joiners 023 8022 5612

WARE

STANDON CALLING Battles/Azari & III/Egyptian Hip Hop/Trophy Wife/Zun Zun Egu/2:54/Tripwires/Various Cruelties/Chapter 24/Egyptrix 0871 230 1094

WOLVERHAMPTON

Resonance Robin 2 01902 497860

YORK

Miniature Dinosaurs Stereo 01904 612237



GET IN THE GIG GUIDE!

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MONDAY

August 15

BIRMINGHAM

Bury Your Dead/For The Fallen
Dreams/Betrayal HMV Institute
(Temple) 0844 248 5037

BRIGHTON

Chad VanGaalen The Hope
01273 723 568

BRISTOL

This Is My Normal State/Squeeze
Me Macaroni/Kanina Louisiana
0117 926 5978

Tom Holder & The Railways
Sleepers/The Pioneers/Rubber Von
Duck & Friends Croft (Main Room)
0117 987 4144

EDINBURGH

Example HMV Picture House
0844 847 1740
Kitty Daisy & Lewis Cabaret Voltaire
0131 220 6176
The Magnets Spiegeltent
0131 558 8015

Shonen Knife Sneaky Pete's
0131 225 1757

EXETER

Idiom/We The Divide/The
Tearaways Cavern Club

01392 495370

GLASGOW

The Corleones/The Celestians/
Broken Indigo 02 ABC2 0141 204 5151

LEICESTER

Moonlight Sinatras The Donkey
0116 270 5042

LONDON

Alan A Royal Vauxhall Tavern
020 7582 0833
Andy Parsons 02 Shepherds Bush
Empire 0870 771 2000
Big Sean Cargo 0207 749 7840
Feral Mouth Windmill 020 8671 0700
Flash Fiction/Bleeding Knees Club/
Hedonlacs/Your Other Lover Garage
(Upstairs) 0871 230 1094

The Hauntological Orchestra Cafe
020 0871 230 1094

Jumping Ships/LightGuides Old Blue
Last 020 7613 2478

Skeletonwitch/Savage Messiah
Barfly 0670 907 0999

Sukidal Tendencies/Gama Bomb
Electric Ballroom 020 7485 9006

NEWCASTLE

The Cave Singers/Nathalie Stern
Cluny 0191 230 4174

Mawlickz 02 Academy 0870 771 2000

NOTTINGHAM

Brontide Bodega Social Club
08713 100000

ST ALBANS

Stevie K Horn 01727 853143

WOLVERHAMPTON

Coldspell/Tara's Secret Robin 2

01902 497860

YORK

Siza Crack Stereo 01904 612237



Bleeding
Knees Club,
Garage, London

TUESDAY

August 16



Fleet Foxes,
Dome, Brighton

ABERDEEN

The Cave Singers Lemon Tree
01224 642230

BELFAST

Thirty Seconds To Mars/You
Me At Six Custom House Square
0871 230 1094

BIRMINGHAM

Kids In Glass Houses/New Killer
Shoes HMV Institute (Temple)
0844 248 5037
Taking Hayley 02 Academy 3
0870 771 2000

BOURNEMOUTH

Lostprophets 02 Academy
01202 399922

BRIGHTON

Fleet Foxes Dome 01273 709709

BRISTOL

Denny Llett Coronation Tap
0117 973 9617
Jumping Ships/LightGuides Croft
(Front Bar) 0117 987 4144
Son Of A Nun Croft (Main Room)
0117 987 4144

EDINBURGH

Cut Hands/William Bennett
Of Whitehouse Sneaky Pete's
0131 225 1757
The Magnets Spiegeltent
0131 558 8015
Shlomo Udderbelly 0871 230 1094

GATESHEAD

The Low Anthem Old Town Hall
0191 433 6916

GLASGOW

Brontide/Dalzell Captain's Rest
0141 331 2722
Shonen Knife Nice'n'Sleazy
0141 333 9637

LEEDS

Crazy Arm/Cory Branan/Sami Russo
Santiago 0113 244 4472
Summerlin Cockpit 0113 244 3446

LONDON

Baxter Dury Slaughtered Lamb
020 8682 4080
The Black Atlantic/Rue Royale/
Our Feathered Embers 93 Feet East
020 7247 6095

The Bluetones 02 Shepherds Bush
Empire 0870 771 2000
Chad VanGaalen/A Grave With No
Name Cargo 0207 749 7840
Electrelane XOYO 020 7729 5959
Fixers Shackleton Arms
020 7249 0810

Leagues/Man Without Country/
Alpines Old Blue Last
020 7613 2478

My Grey Horse Monarch
0871 230 1094

Wolves Dublin Castle
020 7485 1773

[Me] Monto Water Rats
020 7877 4412

MANCHESTER

Bury Your Dead/For The Fallen
Dreams/Betrayal Academy 2
0161 832 1111

ST ALBANS

Death Row Diner/Smug Howlers
Horn 01727 853143

WREXHAM

Ginger Central Station 01978 358780

PRIORITY

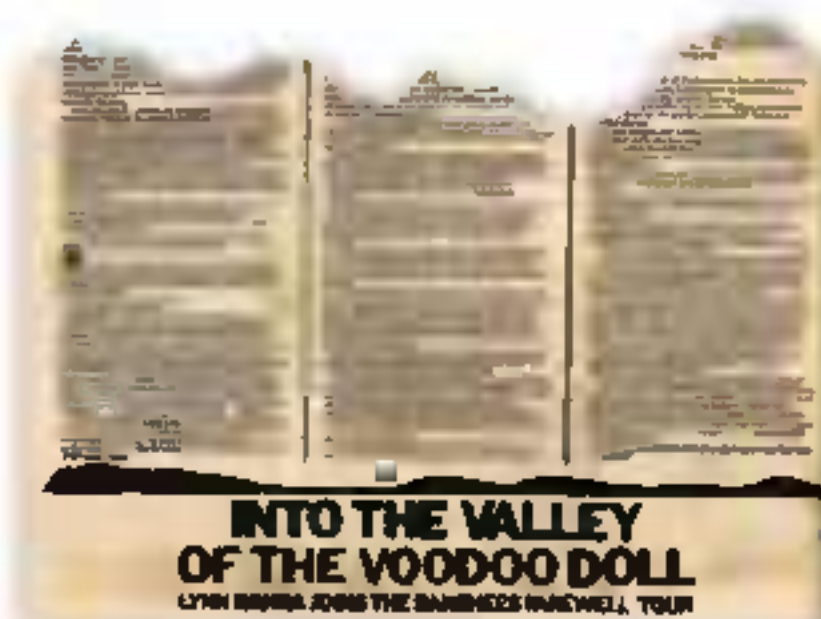
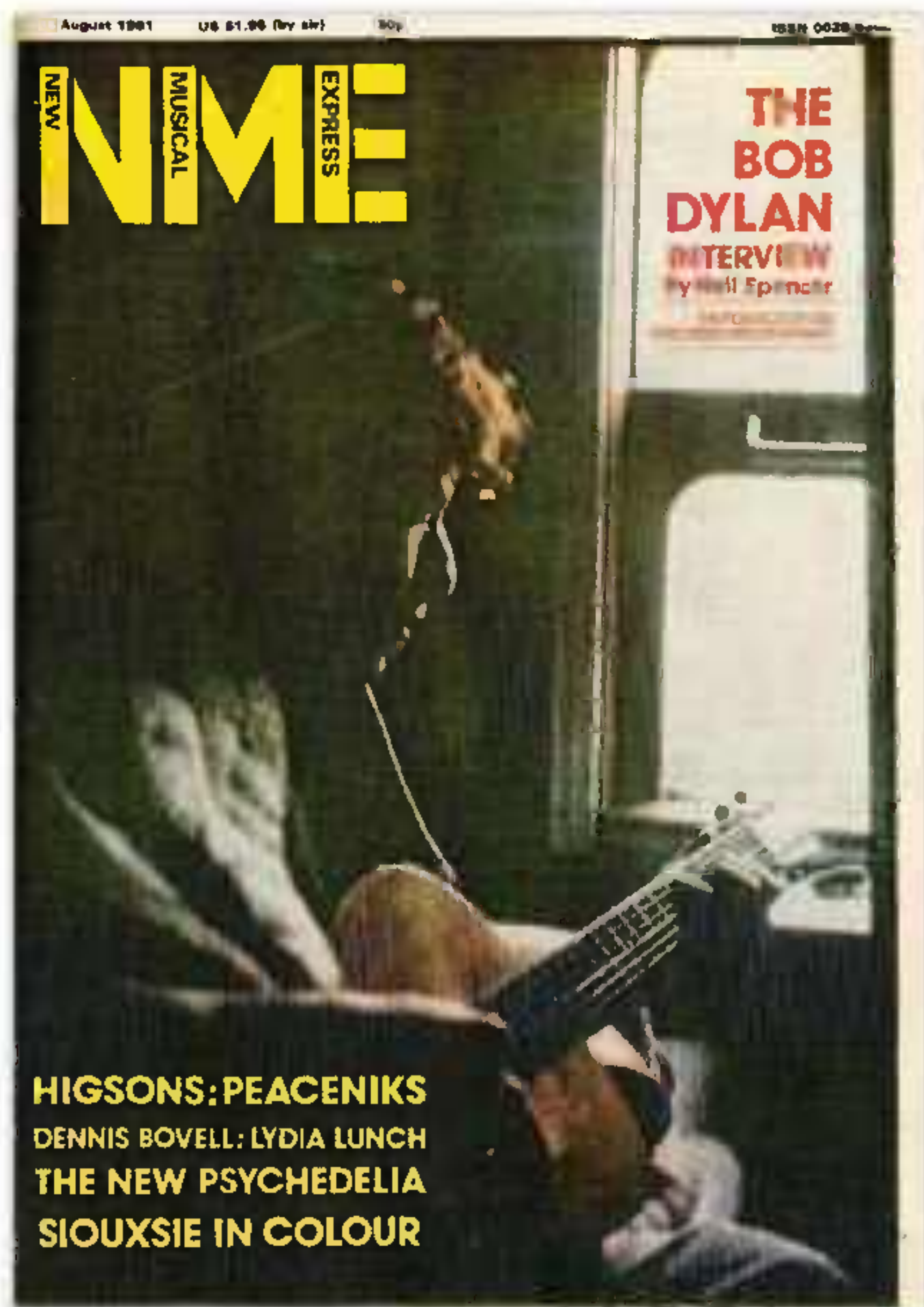
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THIS WEEK IN 1981

DYLAN'S CROSS, BANSHEES TAKE A BREAK



GOODNIGHT FROM SIOUX

The Banshees are waving goodbye to live performance: "The fact that we're wanting to stop now and look at what we've got is really healthy as far as doing more good things together goes," Siouxsie says. And her partner in crime, Steve Severin, is full of praise for his singer: "What I think is really good about Siouxsie's style is that if someone like Patti Smith walked into a bar she'd have the same effect, but it wouldn't look nearly as sexy, have that really blatant sexuality."

JUICE LET LOOSE

There are two Postcard Records nights reviewed, the first of which features Orange Juice at the Venue in New Cross, south London. "To an audience absent of scowlers or prowlers it's one big happy time – humane cocaine," writes Simon Fellows. "The toes keep tapping and the heads keep bobbing. Edwyn sings like he has a mouth full of prunes and starts every other song in a different key from the rest of the band. Such cute amateurism. Tee hee."

THE ANSWER, MY FRIEND...

Having trailed him to Paris, then London, the "ceaseless quest" of NME's Neil Spencer for a Bob Dylan interview ends in Munich, where a "brief backstage *rencontre*" is promised by the singer's management.

It comes at a strange point in his journey, with "the national press, TV and radio unsure quite how to respond to the new, Christian Dylan". Finally inside his dressing room, Spencer asks Dylan whether he was surprised by the hostility his conversion to Christianity had brought.

"Not at all," he shrugs. "I'm just surprised to hear applause every time I play. I appreciate that." He talks later of the 'spiritual crisis' facing the world: "People don't know who the enemy is. They think the enemy is something they can see, and the reality is a spiritual being they can't see, and it influences all they can see and they don't go to the top, the end line of the real enemy – like the enemy who's controlling who you think is your enemy."

But too much talk of Christianity and things turn: "I don't really want to walk around with a sign on me saying 'Christian,'" he snaps. "A lot of people want to hang a sign on you for whatever. It's like Mick Jagger said, 'They wanna hang a sign on you'."

The *rencontre* doesn't last much longer.

ALSO IN THE ISSUE THAT WEEK

• Blue Oyster Cult's 'Fire Of Unknown Origin' is described as the album "in which the black princes of *terra incognita* strap and resume the circle of all the sciences".

• Details are announced of major tours by Thin Lizzy, The Stranglers and the Ramones.

• Manchester's Northern Carnival Against The Missiles is deemed "a failure" and "more like the Carnival Of Empty Gestures".

• Number One in the NME Singles Chart is Stevie Wonder's 'Happy Birthday', while atop the Indie Singles Chart sit Depeche Mode with 'New Life'.

• Single Of The Week is Bunny Brown's 'Strawberry Letter 23', deemed "just the record this humid, stormy summer needs: an ecstatic modern soul single which combines emotion with musical colour and wisdom".

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+34A Kasabian are cut up about something but still manage to look happy (11-6)
 7+28A For what reason did D12 do this? (3-4)
 9+5D "....., funk to funky/We know Major Tom's a junkie", 1980 (5-2-5)
 10 It's not at all cool to bother about The Killers (3-4)
 11+13A Their albums include 'Aftermath' and 'A Bigger Bang' (7-6)
 15 I hear most remixes coming from US rock band (9)
 18 (See 7 down)
 19 Shortly to name '70s prog rock band who performed 'Brain Salad Surgery' (1-1-1)
 21 "I want a doctor to take your picture, so I can look at you from inside as well", 1980 (7-8)
 25 American metal band who softened perhaps (8)
 28 (See 7 across)
 30 (See 6 down)
 31 She's in Scissor Sisters - and can also be found in Bananarama (3)
 32 Foo Fighters release is partly European (4)
 33 Subsequent to an album by Björk (4)
 34 (See 1 across)

CLUES DOWN

1+16D "There's a sign on the wall, but she wants to be sure, 'cause you know sometimes words have two meanings", 1971 (8-2-6)
 2 "Cold is the shoulder you'll give me for sure/Dance with your hips and grind on the floor", 2010 (7)
 3 Is a cuss terrible coming from Foals? (7)
 4+22D Bloody arse! That really ought to be the name of a Creation label band (3-7)
 5 (See 9 across)
 6+30A Get fed up with the drumming on Blondie album (3-2-3-4)
 7+18A "This is a chemist's, not a joke shop", 1982 (5-2-3)
 8 There's hope of The Cure getting a Number One album (4)
 12+14D Do in grunge style possibly an Evanescence number (5-5)
 16 (See 1 down)
 17 Steeleye folk group with lead vocalist Maddy Prior (4)
 20 Helpful inclusion of a Rembrandts album - or anybody's album (2)

22 (See 4 down)

23 He's got himself a release with a Soup Dragons single (2-4)
 24 Let's hear it again for Leona Lewis (4)
 26 Daryl Hall & John, US duo with hits 'Maneater' and 'She's Gone' (5)
 27 This was the end for Black Rebel Motorcycle Club (4)
 28 "I can lock all my doors, it's the only way to live, in", Gary Numan (4)
 29 "Wait, they don't love you like I love you", Yeah Yeah Yeahs (4)
 31 US hardcore punks The Descendents put everything into this album (3)

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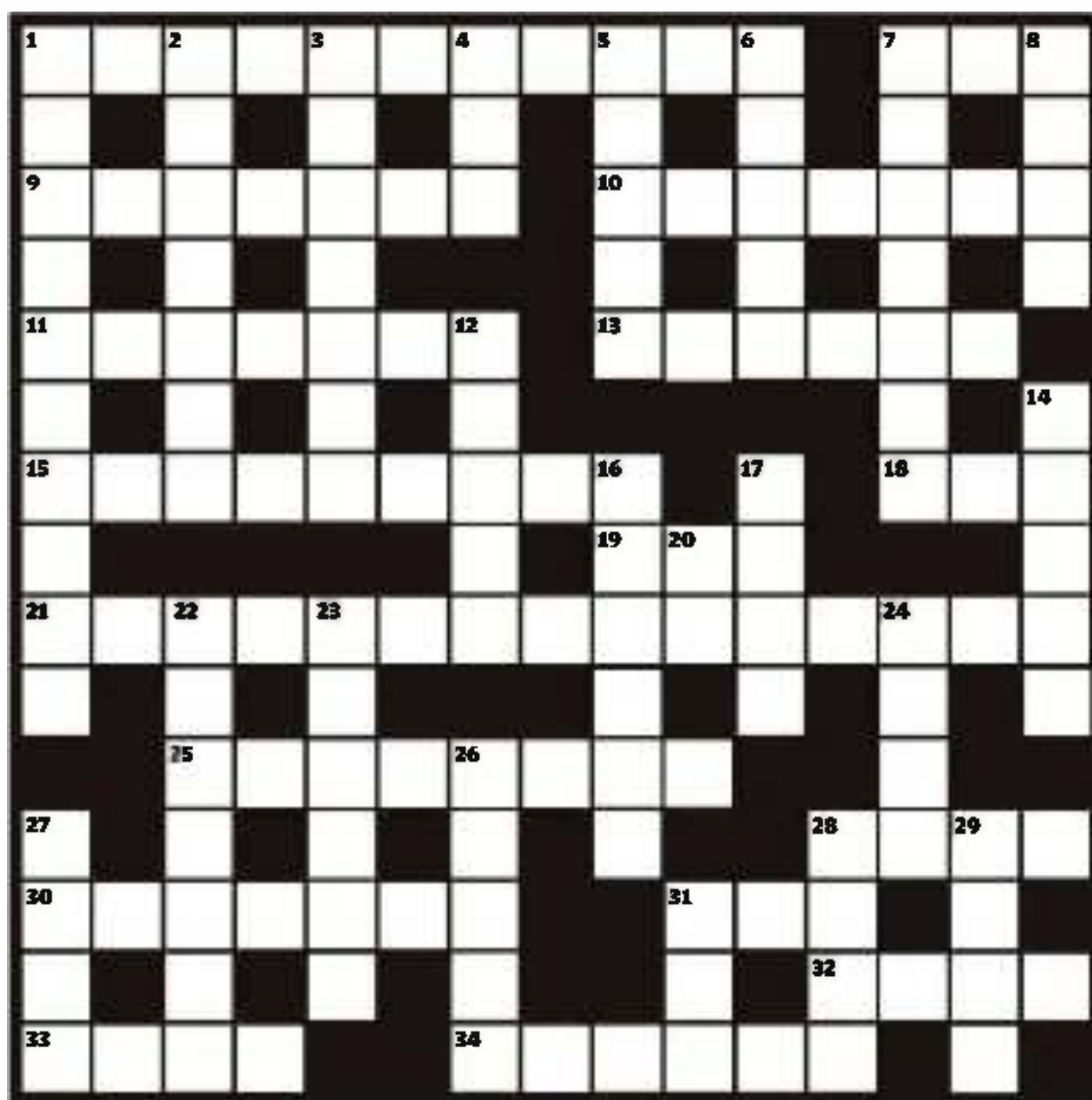
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First correct one out of the hat wins a bag of CDs, T-shirts and books!

JULY 23 ANSWERS

ACROSS
 1+34A 1+31D Future Starts Slow, 9+8A Can't Stand Me Now, 10 Blind, 11 Outlines, 14 Envy, 16 Yankovic, 17 Poor, 18 Room, 20 Faster, 22 It's On, 23 Gem, 28 OK, 29+32A I'm A Rat, 30 Essex, 33 Dan-I, 34 Klass, 36 Who

DOWN
 1+20D Factory Floor, 2 Ting Tings, 3 Rossi, 4+25A Space Oddity, 5 Andy, 6 The Bay, 7+21A Two Doors Down, 8 Neil Young, 12 Never, 13 Secret Smile, 15+35A Voodoo Chile, 19 Monkees, 24 Mexico, 26 Dutch, 27 Tidal, 29 Ink

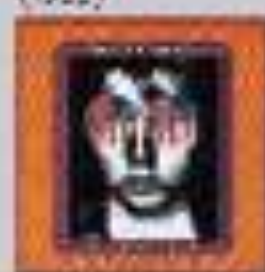


COLLECTORS' CORNER THE VERVE

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



'VOYAGER 1' (2002)



Six-track live album recorded in London and New York during the band's breakthrough year of 1992.

Only 1,000 clear blue vinyl copies were pressed, making this one of the band's rarest collectors' items, although a number of black vinyl copies are out there somewhere too.

Need To Know: The tracklisting features fan favourite 'South Pacific', a song that The Verve never got around to recording in the studio.

'NO COME DOWN' (2004)



Compilation album of B-sides and outtakes from the period around the recording of the band's first album, 1993's 'A Storm In Heaven'.

It is most notable for featuring a hugely popular, incendiary live version of the single 'Gravity Grave', recorded at the band's first Glastonbury festival performance in 1993.

Need To Know: This was the first release after the band added a 'The' to their name after the threat of legal action from jazz label Verve.

'THIS IS MUSIC: THE SINGLES 92-98' (2004)



Compilation released five years after the band split for the second time (they would reunite again in 2007).

Features the 12 singles they had released up to that point. Then there's the real selling point for fans, two previously unreleased tracks - 'Monte Carlo' and 'This Could Be My Moment' - from the 'Urban Hymns' era.

Need To Know: The album cover is based on the sleeve for the band's 1992 single 'She's A Superstar'.

'THE SHINING - TRUE SKIES' (2002)



After The Verve's 1999 split, bassist Simon Jones and multi-instrumentalist Simon Tong got a new band together, releasing this album in 2002.

Before splitting the following year. While Richard Ashcroft's solo work tended to sound like 'Urban Hymns', this harks back to the rockier psychedelia of their former outfit's early days.

Need To Know: The Stone Roses' John Squire was a founder member, although he left before recording began.

FANMAIL

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

Edited by Mark Beaumont



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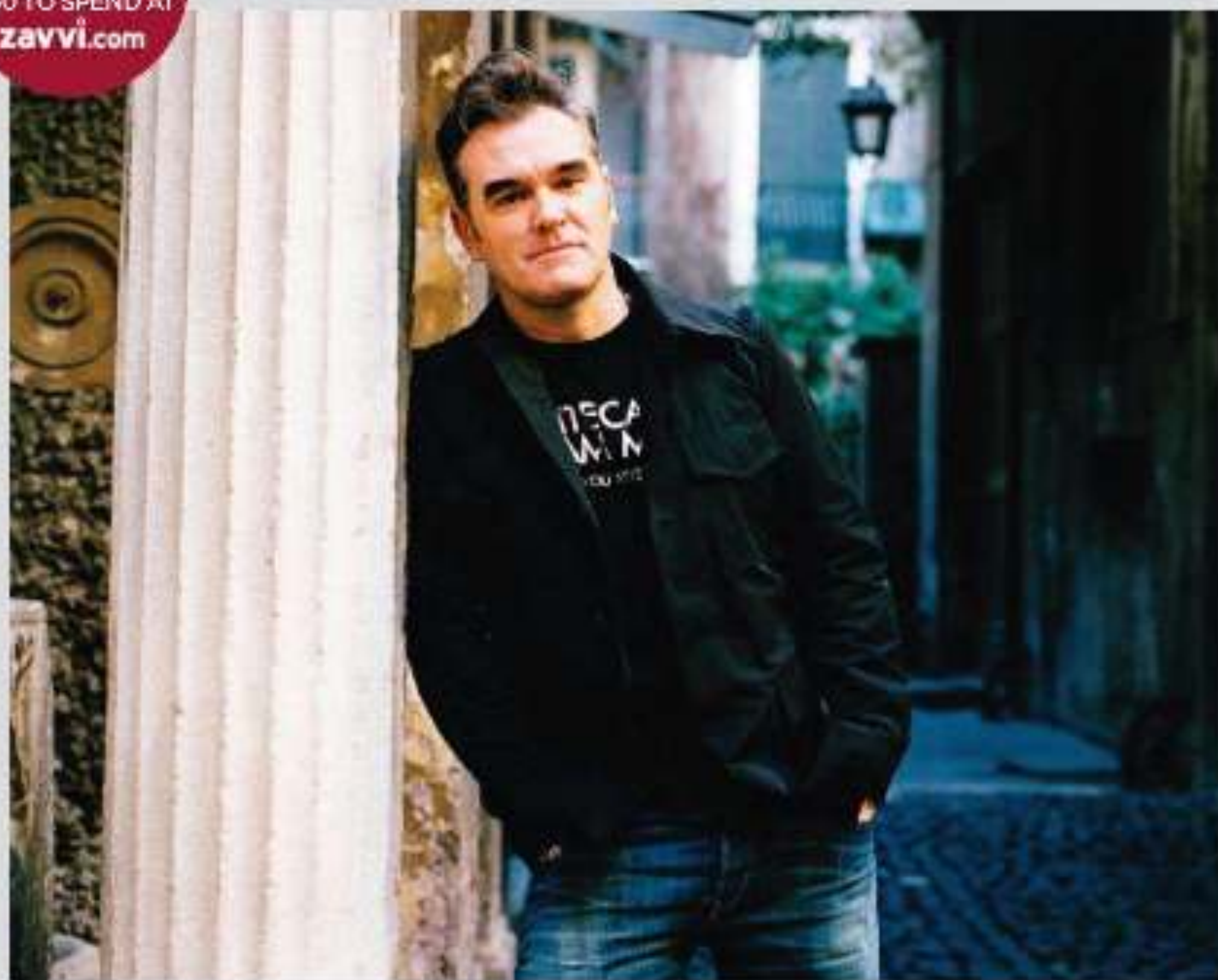


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The Big Issue

What everyone's talking about this week



MOZT DISTURBING

From: Robert Smith
To: NME

Concerning Morrissey drawing comparisons between the killings in Norway and the actions of McDonald's and KFC – he needs to seriously think about who he has beef with (excuse the pun). Does he not realise that just mentioning McDonald's inevitably ends up in them profiting from free media coverage? It's like he's trying to be cool and outrageous because it's what he thinks we want. Nobody likes a show-off, Morrissey! Just go back to making brilliant music!!

NME's response...

From: NME
To: Robert Smith
This is just one of the many hundreds of letters and emails we've been inundated with since

Morrissey's comments regarding the bombing and shootings in Norway. While he's seemingly keeping schtum on the whole situation, having

said his piece, it's clearly hit a nerve with you lot. Riled? Undoubtedly so, but perhaps the most interesting thing here is the sheer breadth in the

responses we've had, as you can see... – MB

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

AND THE REST

From: Kate Goodrum

To: NME

I know Norway is a hard topic, but I don't think Morrissey was too unfair – he speaks his mind and I think it's great that he doesn't give a shit what people think. If he wants to share his views on McDonald's and KFC then that's his choice, and everyone can still buy a burger if they want – he isn't forcing you not to.

From: Sam Colson

To: NME

Dear Morrissey, I don't really like The Smiths or your solo work, now have a Big Mac and calm down.

From: Matthew Bywalec

To: NME

Morrissey should just keep his mouth shut. We all know that he is a vegetarian and sometimes he just crosses a line without realising. If he believes that the Norway massacre isn't as bad as the slaughtering of animals for fast food, cool. Keep it to yourself. He doesn't have to come out and say it to the media. He's just making a bad image for himself.

From: Chrissie Ham

To: NME

I don't fully agree with what Morrissey has said, but even so, I'm not going to suddenly hate him because what he said can be seen as 'offensive' or 'controversial'. I think that Morrissey was just voicing his opinion, which too many people are afraid to do these days – obviously due to the bad reaction Morrissey's comments got. I can see where he is coming from. He is obviously someone who sees all life as equal and so therefore KFC do kill more a day than the Norway

killings, in *his* view. People need to look past the headlines and do a bit of research before they start calling Morrissey names. He is a great man who makes great music and he has the right to have an opinion just like everybody else does.

OH BROTHER

From: Jane Turner

To: NME

I was really disappointed to read all the reviews of Viva Brother's debut album 'Famous First Words'. I think people have already made their minds up about the boys, and because they don't like them they don't like their music. Viva Brother are an amazing band and are what we need – they are bringing back good music and are a million times better than the rubbish that is in the charts, such as Cher Lloyd and Nicola Roberts! Seriously who gave them girls a record deal? (*The phone-voting public, allegedly* – MB)

From: NME

To: Jane Turner

It seems The Band Formerly Known As Brother have fallen foul of the law of diminishing expectations. They demanded everyone make their mind up about them from Day One, Jane, and if you're gonna declare yourselves the future of music, you'd damn well better be reaching for your very own 'Revolver'. What can I say? Personally I think 'Famous First Words' is a top album, but the *toppest*? Like, ever, ever? It's a topic being debated to death in the lecture halls of the Ladrock Institute For The Perpetually Gobby this very moment, so who knows? Let's just hope album two isn't entitled 'Famous Last Laugh' eh? – MB

'DEATH' DISCO!

From: Steven Haydock

To: NME

I wouldn't say anything bad about Noel even if I didn't like 'The Death Of You And Me' (Ah, the heady scent of Fanmail objectivism! - MB) but I love it (No shit! - MB). Although I like Beady Eye's 'Different Gear, Still Speeding' and have a love/hate relationship towards Liam partly because of his love of Man City (Er, Noel supports them too - MB) as I am a United fan, I think 'The Death Of You And Me' shows who the real talent behind Oasis was as it shifts all over any Beady Eye song as of yet, and I'm highly looking forward to his solo album.

From: NME

To: Steven Haydock

So Liam got the sound, Noel got the tune. Completely ignoring Rule 1 of the Going Solo/Turning Shit Handbook, Noel's delivered a frickin brilliant first single better than the entire last decade of Oasis rolled together, deep fried and dipped in Nutella. And that's not just because ragtime carnival horn bits on pop songs make me wetter than February at Warrington Seaworld - MB

WINEHOUSE WOES

From: Inês Silva

To: NME

Amy was and still is my idol,

**STALKER**

From: Tara

To: NME

"Me with Hayden Wild Beasts - I went from Adelaide to Melbourne to see them, but he was tired"

my reference in everything I do. I owe Amy so much, she taught me what good music is as she made me fall in love with jazz and soul. Before I knew Amy I would never say that such a powerful and soulful voice could come from such a fragile girl. But as soon as I heard 'Back To Black' I fell deeply in love. I feel every word she sings and I know she was always true to herself - that's something commendable when all the eyes were on her. It has been hard to accept Amy's death. I never met her personally but it feels that I knew her since always, maybe because I used to spend hours watching interviews and videos where Amy showed up or just for the company she gave me while I listened to her albums without interruption.

Web Slings

The highlight of this week's NME.COM blogs

SHOULD WE RESURRECT TOP OF THE POPS?

Although the idea has been percolating since the show's demise in 2006, the issue of bringing *TOTP* back resurfaced earlier this week when the BPI's Tony Wadsworth and Lauren Laverne called for the show to be revived. But do we really need it? Don't get me wrong, I am a massive fan of the show, and will happily step on children's presents and elderly relatives on Christmas Day to get to a TV in time for the Xmas special. That being said, I think reviving it would be pointless.

In the last three years of the show's existence it shifted between hosts, transmission days and channels. The cumulative effect was that no-one was actually watching the damn thing. The last episode was met with a general shrugging of shoulders. I mean Fearne Cotton couldn't even be bothered to turn up to host it (*Celebrity Love Island* commitments, babes).

Let's not allow false nostalgia to cloud our judgement. The core audience of a modern pop show has disseminated to YouTube or the seemingly endless stream of music channels that exist nowadays. And while *Later... With Jools Holland* exists for 'serious face' 'real music' and *The X Factor* has musical guests as an accompaniment to the



talent show, the idea of a revival of *TOTP* feels out of step with how people consume their music these days.

Read Priya Elan's blog in full on NME.COM

Best of the responses...

I'd rather have something like *TFI Friday/The Word/The White Room* return, shows that don't just depend on the charts.
Mark Andrew Riley

I think it would be embarrassing now. It would

just be Example and The Wanted every week.
Tom Sandwell

No-one cares about the singles chart anymore, so having a Top 40 format is pointless. A programme that showcased alternative

up and coming new acts would be welcome though.
Matt Nitchsmith

I would be up for the idea if it involved more than pop chart music. A range of music can benefit everyone.
Kelsey Daly

What we basically all want is a show that has a good variety of quality music that helps promote new upcoming artists. We don't need *Top Of The Pops* back we need the *The Old Grey Whistle Test*.
James Thomas

I'm glad I had the happiness of seeing her live in Lisbon, I was overjoyed just to know that I was just a few metres away from her, breathing the same air as her. On July 23, 2011 the world lost an amazingly lovely human being, my idol, my addiction. And this is how I will always remember Amy.

From: Emma Chipperfield
To: NME

I think I speak for most when I say how sad I am about Amy passing. Such an old, soulful voice in a young, abused body. She was the Ella Fitzgerald the 21st century always wanted and acted as the voice of an unheard society. I truly believe that given time she could have been the singer and person we needed to push all of the superficial Auto-Tuned nonsense aside. Her voice and emotion goes without saying; in my time I have never seen anyone

onstage that poured out emotion like she did and believed the lyrics in such a way. It's clear that Amy cared about the music, not the money and fame that accompanied it. She always pushed the spotlight off herself and towards others and valued an honest opinion over a contrived one while singing about things she'd experienced and truly believed. She made some bad decisions and received some bad influence but continued to perform, both on and offstage. Of course people have had mixed reactions towards her death, with some unfair judgements, but the thing to remember wasn't her mistakes but the voice that soundtracked them all so beautifully for so long.

From: Natasha Collett
To: NME
I'm 16 and my generation wasn't around for the

deaths of Hendrix and Cobain, so hearing news of the death of someone who you've grown up listening to is totally new. Amy Winehouse really made the mark for soulful British female artists, and whatever the tabloids say about her private life, I think the tributes that fans and fellow musicians have been making in the last few days really prove what an inspirational artist she was.

From: NME

To: Inês Silva, Emma Chipperfield, Natasha Collett

More touching tributes to the clearly sorely missed Amy Winehouse. As the music world comes to terms with the news, you can't help but wonder whether she'll now be treated with the same indignity that's befallen Jacko, Tupac et al in terms of a posthumous career.

And what with talk of that lost third album already doing the rounds, surely it's only a matter of time until someone mentions the words "Mick" and "Whitnall" in relation to the as-yet-unreleased Winehouse demos the Babyshambles man worked on a few years ago. Let's just remember Amy for all the good music she gave us... - MB

**STALKER**

From: Toby

To: NME

"I met Damon Albarn at Thorpe Park. I couldn't believe my eyes!"

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DOES ROCK'N'ROLL KILL BRAINCELLS?

TESTING MUSICIANS' MEMORIES AFTER A LIFETIME OF ABUSE

This Week

PHILIP SELWAY RADIOHEAD

QUESTION 1

Why did Thom Yorke suffer a particularly traumatic Christmas in 1996?

"1996? That would have been at the end of 'The Bends'. Er... I didn't send him a Christmas card?"

Wrong. His garden pond froze, killing all his fish

"Yes. Which became the lyrics to a song called 'Lift', which we played live when we were arranging the material that became 'OK Computer', but has never seen the recorded light of day."



QUESTION 2

Radiohead met at school in Oxford. What was the name of your old music teacher, and which now famous comedian was a few years below you?

"Terry James, who is a wonderful music teacher and gave us a lot of space and encouragement to get it all started. Then a number of years after us came David Mitchell."

Correct

QUESTION 3

You've rebranded as 'Philip' for your solo career.

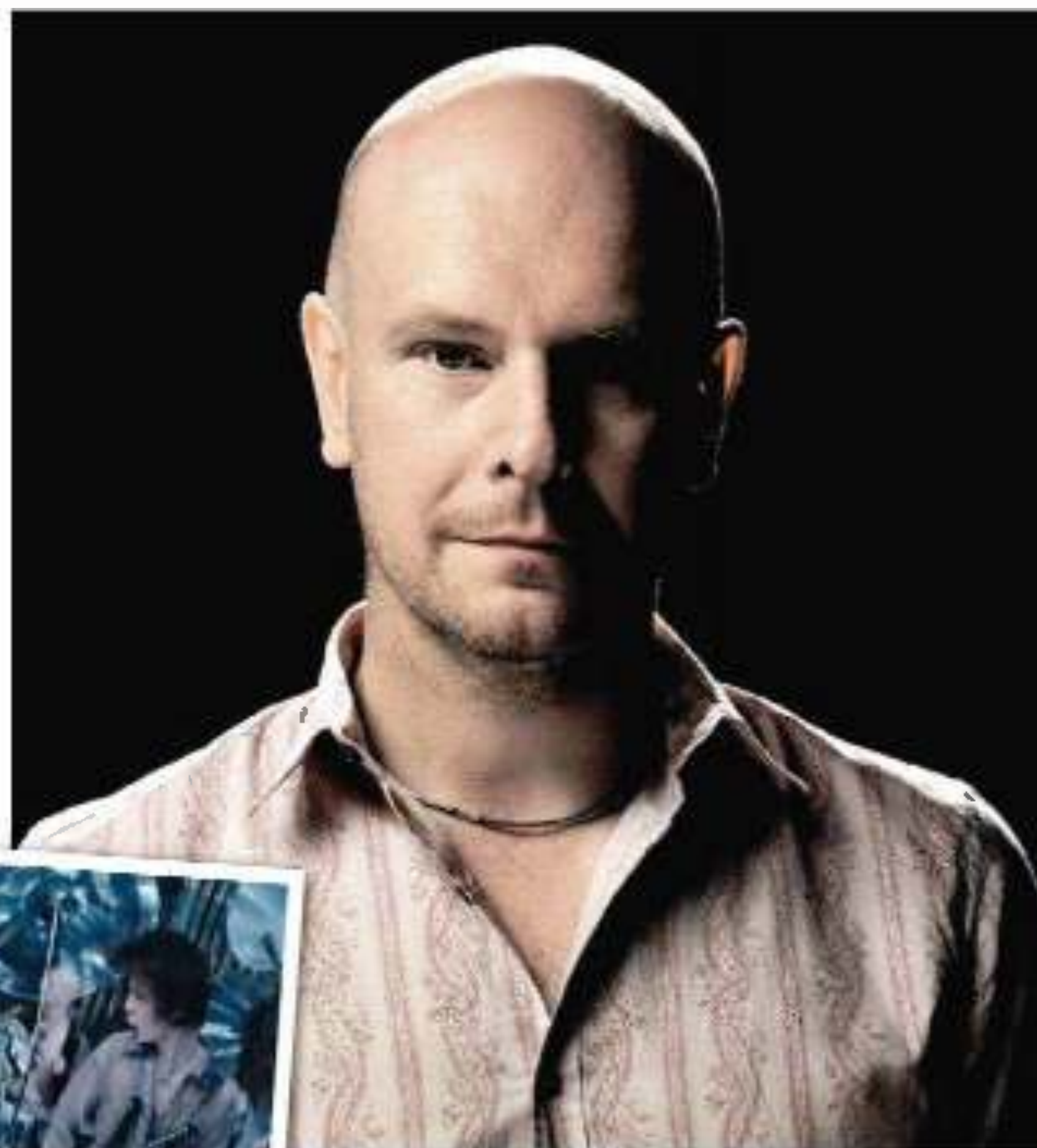
According to Wikipedia, your birth name is Philip James Selway.

According to Wikipedia, what are you also known as?

Half a point. "The bald one"

QUESTION 4

Why did Ed O'Brien once ask Madonna to switch seats at a Radiohead gig?



"I remember that. His mum was there. When your mum's come all the way to New York, you want her to have a good view, don't you? Madonna was very good about it."

Correct

QUESTION 5

Which character sings 'The Boney King Of Nowhere' – the alternative title of 'There There' from 'Hail To The Thief' – in '70s kids' show Bagpuss (pictured left)?

"Oh, that's cruel!" Wrong. Gabriel the banjo-playing toad sings it

"I knew that. Alright, I didn't." Why the Bagpuss reference?

"Bagpuss was just a major part of our lives. It was in keeping with the video."

QUESTION 6

What is unusual about Jonny Greenwood's guitar during The Weird Sisters' gig in Harry Potter And The Goblet Of Fire?

"Did he have a double-necked guitar?"

Half a point. Triple-necked!

"Jarvis Cocker was putting the songs together, approached Jonny, and I asked if they wanted a drummer. We went and spent a couple of days at Hogwarts."

QUESTION 7

What used to happen if you dialled the number 1426148550 from the front of the 'Airbag/How Am I Driving?' EP?

"It went through to a message. I can't remember what it said but I'm sure it was informative and not all at useless."

Correct. You went through to a recorded message from Thom

QUESTION 8

Why is the binary number 1010101010 interesting to Radiohead conspiracy theorists?

"That sounds like a line from Futurama."

Wrong. Wasn't the working title to 'OK Computer' 'Zeroes And Ones'?

"Oh, yes."

The conspiracy theory [known as the Binary Theory – Conspiracy Ed] is that 'OK Computer' and 'In Rainbows' link up and fit together if you alternate their tracks, as part of an overarching masterplan. Er, any truth?

"I'm sure that there must be. No smoke without fire."

So you're neither denying nor confirming this then, Phil? Intriguing

"I feel like the custodian of Radiohead secrets here."

QUESTION 9

Why is that man lying on the pavement in the video to 'Just'? (The subtitles disappear right at the moment when he explains his reasons.)

"It was in the script..."

Bah! Correct, we guess...

"It's another closely guarded Radiohead secret. I couldn't possibly divulge that one."



QUESTION 10

What was the average amount people paid for the 'pay what you want' download of 'In Rainbows'?

"Erm... was it a goodly sum?"

Wrong. £2.90

"That's very generous."

Total Score
5/10

"We've been going for 25 years so I can only claim that the memory banks must have filled up a decade and a half ago. Sorry about that..."

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

pay as you go

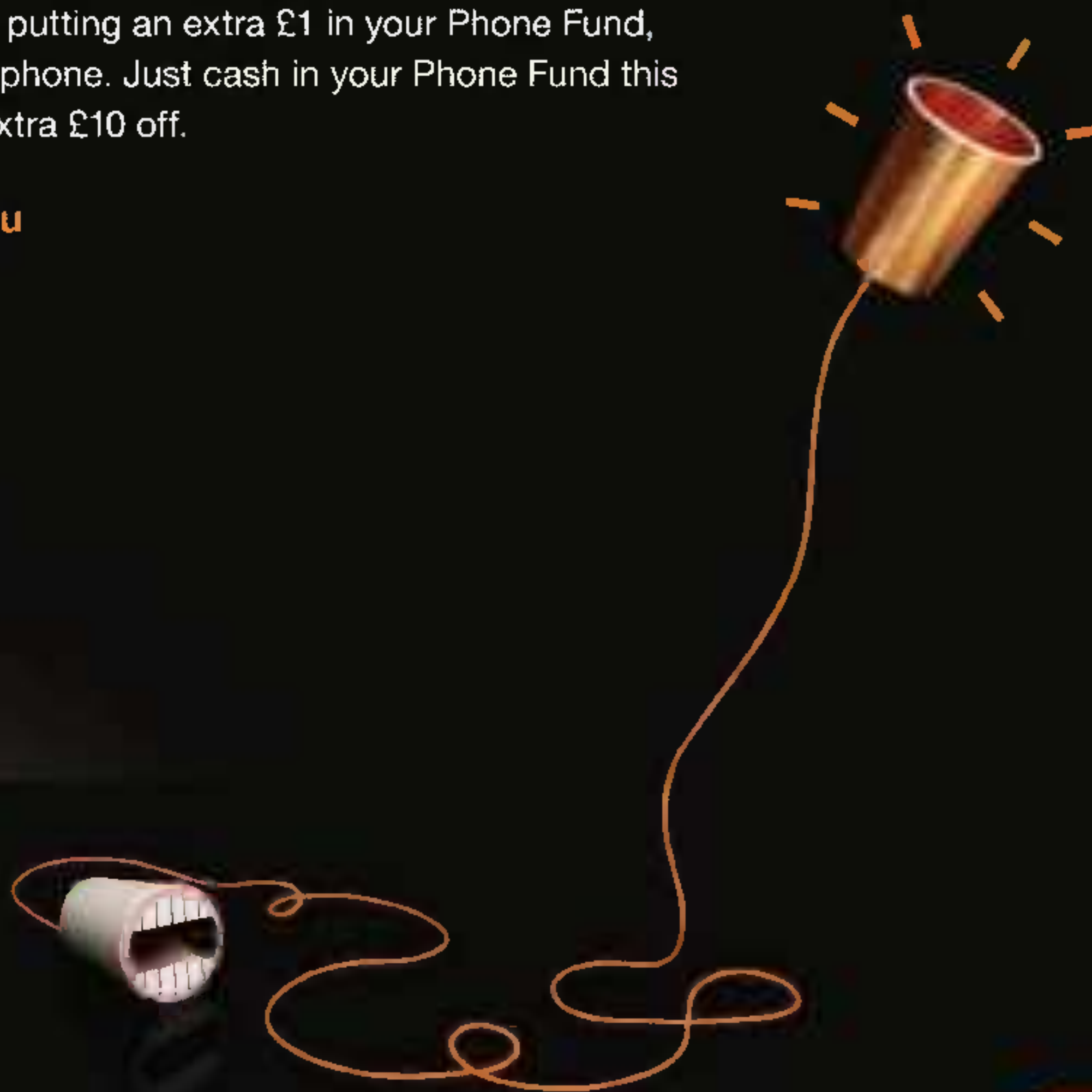
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