

205 RECORD LABELS GO UP IN FLAMES

**SPECIAL
REPORT**

NME

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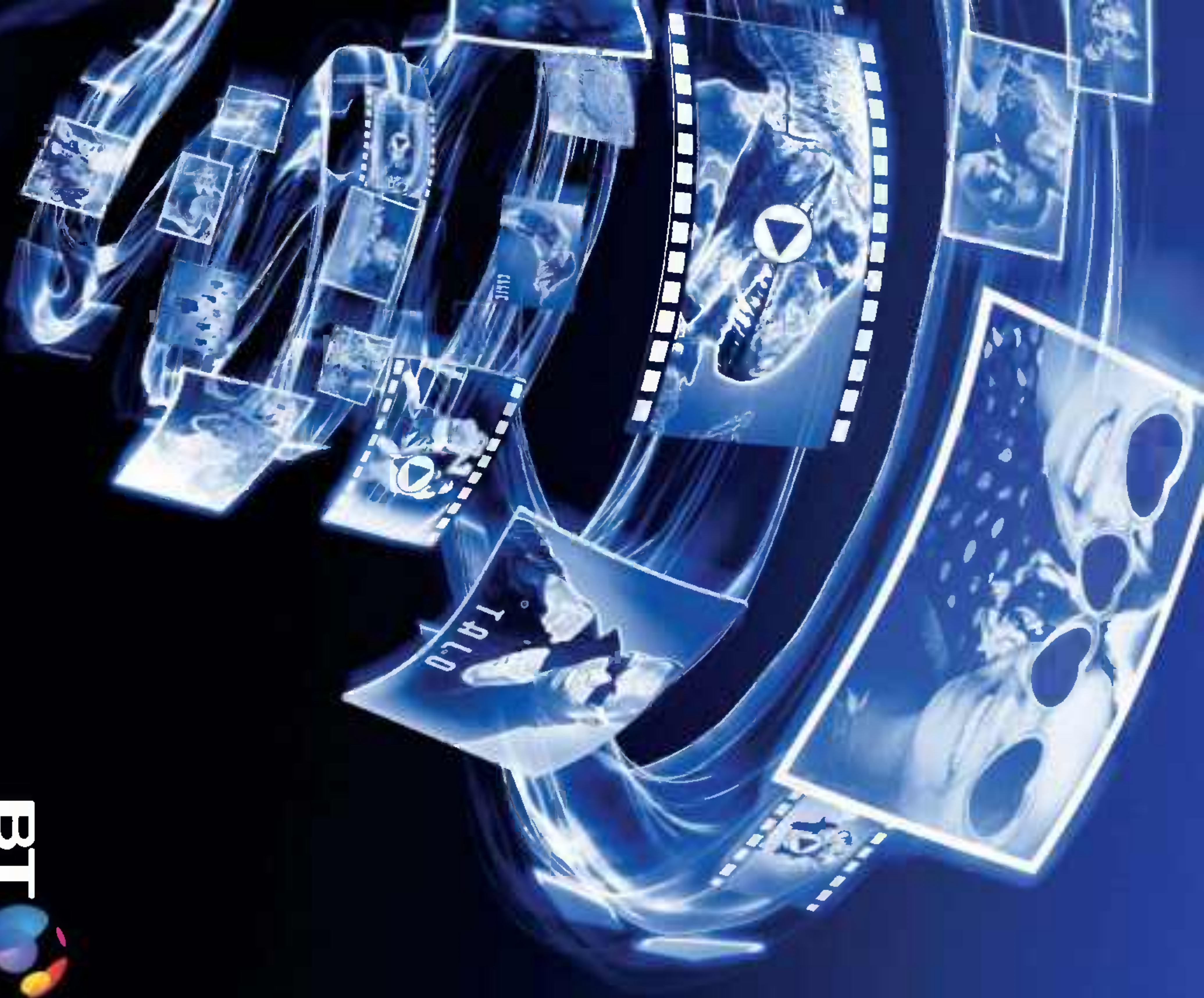
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ON REPEAT

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



JUSTICE

Audio, Video, Disco

A new Justice song! Without Ali Love! Or a shoeshop tie-in kerching! Spelling it out for you, just like 'DANCE' (ie the chorus goes, "Audio, audio, audio, video, disco"), the follow-up to 'Civilization' is a galloping filly of electro that looks good, sounds good, and will no doubt feel A-OK down the old discotheque.

Tim Chester, Deputy Editor, NME.COM

OH LAND

White Nights

Nanna Fabricus delves into her former life as a ballet student in the video for new single 'White Nights', donning her dancing shoes to cavort in a forest one second and some bizzaro *Tron*-like universe the next. "There's a restlessness in me/Keeps me up into the dawn" she pouts like a bratty child: desperate to show off, but adorable nonetheless.

Ben Hewitt, writer

LITTLE DRAGON

Gypsy Woman (La Da Dee)

Hearing Yukimi Nagano role-play on this cover of Crystal Waters' 1991 club classic is joyous. She wraps her substantial pipes around the track like a karaoke pro. And if that wasn't enough 'old school house diva' for you, she ad-libs parts of Robin S' 'Show Me Love' at the end too.

Priya Elan, Assistant Editor, NME.COM

VENUS IN FURS

Chances

The debut single from this London trio of über-babes comes across as a heady mix of Ladyhawke, Donna Summer and Kylie Minogue. Now imagine those influences together on the dancefloor, each getting over a rubbish ex-boyfriend. Could it be more PERFECT?

Ailbhe Malone, writer

ANDY BURROWS

If I Had A Heart

Honestly? This won't change the world. It's decent – sleazy slap-bass and drum-pads underpin a sweet-but-sluggish vocal and, as ever with Burrows, it's insanely catchy. But the real fun happens when

ex-bezzie Johnny Borrell pops into your head and you picture *that* 'tache. The campaign for its return starts here.

Mike Williams, Deputy Editor

BJORK

Virus

Truth be told, 'Virus' isn't the return to the dancefloor plenty were expecting from Björk, but neither is it a return to the coffee table. Instead, enchanted by wind chimes, undercut with a sense of dread, it maps out new territory entirely, while still bringing out that classic Björkian feeling of warm bafflement.

Dan Martin, Acting News Editor

GANGLIANS

Drop The Act

"This is a sad sad soooooong, for all you sad sad peep-ooooool", sing Ganglians over, er, probably the most happy-clappy, sun-through-the-clouds chorus we've heard all year. Looks like someone's doing upbeat surf-pop with drowning-cat dour lyrics just as well as The Drums.

Jamie Fullerton, Features Editor

WARPAINT

Billie Holiday (new version)

It seems so long ago that the siren charms and sultry slow burn of the 'Exquisite Corpse' EP first snuck its silky fingers around our hearts. But it would be cruel to keep this song for early adopters only, and a special edition of 'The Fool' due out next month will include this new, fuller version.

Emily Mackay, Reviews Editor



MILES KANE AND THE DEATH RAMPS

Little Illusion Machine (Wirral Riddler)

No bad thing, but this NME.COM exclusive sounds exactly like 2007's overlooked glam-psych hero Pop Levi. Synthetic Bolan effects on the vocals, chunky riff... Um, do I need to mention The Death Ramps is the Monkeys? The fact that it's the B-side to 'The Hellcat Spangled Shalalala' probably gave it away.

Hamish MacBain, Assistant Editor

TRACK
OF
THE
WEEK

MARINA & THE DIAMONDS

Radioactive

It's a difficult trick, using superficiality as a Trojan horse for big ideas; like the old fairytales in which the awkward stepdaughter is challenged to use a sieve as a water-vessel. Born heroine Marina Diamandis, though, gamely plugs those holes with eyelash glue and hurls a colanderful of concept right in your face. The synth-noir 'Fear And Loathing',

debuted last week, introduced Marina's newly conceived anti-heroine Electra Heart; in this second instalment of her story, this dangerous platinum blonde goes on the run with her dissolute

*Marina's anti-heroine
Electra goes on the run
in the spirit of Badlands*

US fantasies in the spirit of all the best underbelly-of-the-American Dream films, from *Badlands* to *Wild At Heart*, from *Paris, Texas* to *True Romance*. And the song? Produced by Rihanna collaborators Stargate, it's could be as massive as 'Only Girl (In The World)', inhabiting the same world of synth-stabbed, silvery euphoria. "When you're around me I'm radioactive... my blood is radioactive", moans Marina. Only she, though, would follow up such a perfectly vapid sentiment with "I'm ready to be let down/Now I'm heading for a meltdown". Some will think she's selling out; they better think on.

Duncan Gillespie, writer

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UPFRONT

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

Edited by Dan Martin



MUSIC UP IN FLAMES

When rioters torched Sony's distribution warehouse last Monday night, the independent music sector was plunged into chaos. With stock up in flames, back catalogues wiped out and the future of some of the UK's most beloved labels hanging in the balance, NME asks: will the indie scene ever be the same again?

SPECIAL REPORT

Funny to think now, but last Monday night, the biggest impact on music was at first thought

to be a few London venues getting bricks through their windows.

Talk of iconic haunts like the Electric Ballroom in Camden being trashed turned out, thankfully, to be false. If only that had been it. But some miles north, in nondescript Enfield, UK indie was having its heart ripped out in the most shocking fashion.

Like most people, Beggars chief Martin Mills didn't realise the true scale of what happened when rioters torched Enfield's huge Sony DADC warehouse until the next morning. "I got woken up by a call at 7am from the guy who runs [independent distributors] PIAS," the man in charge of labels including XL and 4AD told *NME*. Rough Trade's Geoff Travis found himself in a similar position. "I was sat at home watching it happen and I wasn't sure whether it was the Sony hardware warehouse or the PIAS one... I had this horrible sinking feeling, like I had when our old warehouse closed. It is just awful."

It was the scale of the thing that was so daunting. Even a week later, nobody will name a figure of the value of what was lost in the blaze. But it's not hard to do the sums. There were over 200 labels with stock in that building. Using the example of just one, Full Time Hobby housed 100,000 units, their entire back catalogue. That's a retail value of half a million pounds. There was a sense that this could change the shape of the music industry forever.

Spencer Hickman of Rough Trade East was pessimistic. "There's maybe a hundred labels affected. We've got no idea how much stock they've got elsewhere. I'm convinced that some labels will go under."

He added: "PIAS are a huge amount of our business and most of those labels are friends. It's more innocent people being affected. They might be insured, but will insurance policies pay out on civil disobedience? I don't know."

While established indies like Rough Trade, XL and Ninja Tune were lucky in that their key releases for the year – albums by the likes of The Strokes, Adele and The Horrors – were already in the shops at the time of the fire, they weren't unaffected. Toddla T had to push the release of his new album 'Watch Me Dance' back a week because he lost *all* his stock – surely playing havoc with his promotion and live campaign – while newcomers Howler's debut EP met a similar setback. At the time of writing, there simply are no more physical copies of it available.

Charlie Simpson was one of the lucky ones. His solo record 'Young Pilgrim' still made its August 15 release date because he's got enough weight – and cash – behind him to re-press. He told us: "The warehouse fire was very frustrating. Campaigns are so intricately planned and we didn't think that we would be able to meet our release date. It's been an incredibly difficult week and I feel so sorry for PIAS, it's such bad news for indie labels."

There were over 200 different record labels housed in the warehouse under the PIAS distribution moniker, and while the bigger indies of this world are established enough to have substantial contingency plans already in place (not to mention surplus stock to replenish the destroyed goods), most of the others are facing an undeniably rocky future.

Joe Daniel, whose Angular Records put out key early releases by Bloc Party, Klaxons and These New Puritans, ended up losing almost everything in the fire. "Our typical catalogue, right now," he told *NME*, "is represented by about



"We've done nearly 90 releases in total, and lost 85 of them"

JOE DANIEL, ANGULAR RECORDS

Shocking images from the night of Monday, August 8: the Sony logo is still visible as the warehouse burns (left), while firefighters tackle the blaze (above)

five different things. We've done nearly 90 releases in total, so we lost 85 of them. That's the thing I'm most upset about."

London-based Full Time Hobby found itself in the same position, with co-owner Nigel Adams saying, "We're not a Domino or Beggars who've got a big fighting fund and can turn things around. The very nature of running a small business like this is that you've gotta be so tight."

Other labels, from Merok (co-run by The Big Pink's Milo Cordell, who told us he was "too gutted" to comment) to re-release specialists Finders Keepers (who Jarvis Cocker supported by rushing out a compilation of his favourite recordings from their catalogue as a fundraiser), found themselves in similar positions. They are now unsure what the future holds.

And as the story has continued to play out, it's become clear that a larger ripple effect is in place, too.

Take, for example, the idea of back catalogues.

"The releases we put out three or four years ago don't have any representation in the shops at all now," said Angular Records' Joe. "Those records will just never exist anymore. Even if we get compensated, it's not worth our while to invest in re-pressing things that were only selling a couple hundred copies a year. I liked the idea that someone could buy our compilations from 2004 off Amazon or in HMV if they discovered them, but now they can't." ►

WHAT YOU CAN DO

Head to PIAS.com and AIM's website Musicindie.com to donate via PayPal, or go to your local independent record shop to buy some tunes. If you don't have a local store, hit up an independent digital store.

To donate to the emergency fund, bank details are:
Account Number - 07699611
Sort Code - 18-00-02
Swift code - coutgb22
IBAN - GB91COUT
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SPECIAL
REPORT

This will also have a sizeable effect on record shops – already on shaky ground, as any Record Store

Day fan will know.

"Physically getting stock into the shop is going to be difficult now, as quite a large chunk of what we sell comes directly from that PIAS warehouse," Laura Kennedy, the owner of Manchester's Piccadilly Records, said. "Things like the WU LYF album – which we sold loads of vinyl for – we've got 15 copies of that left now. And that's probably the last we'll see of it."

"I think there'll be ramifications, certainly for the next few months and possibly further on," Spencer Hickman added. "Look at Angular. These New Puritans' first record did OK, but Angular nurtured that band and supported them, and then two years later they released this *huge* record. 'Hidden' is a really important record. It would not have come out on a bigger label, and that's why you need these small labels. But these are the people who could lose their businesses – they could be the ones thinking, 'Fuck it, I haven't got anything now, I've got no money sat in the bank...'"

This was part of the problem. Well meaning campaigns have

urged fans to legally download independent albums to help the labels. But could that have the effect of driving fans away from the record stores which still actually do have the stock?

As *NME* went to press there was still no clear answer to solving the problems created by a bunch of dumb fucks who got the *wrong* warehouse (no PS3s or Wii's here... just a shitload of rare vinyl and CDs). But everyone agrees that there are things that can be done in the wake of the tragedy.

"Go to your record shops, buy the stock that's there, buy what you can," Alison Wenham, chairman and chief executive of the Association Of Independent Music told us. The organisation has teamed up with PIAS to create an emergency fund that will aid independent labels affected. "There's a list of labels on our website *Musicindie.com* and on *PIAS.com* where you can see what stock they have. We also have a PayPal donation button."

Wenham added: "We need to continue showing these labels why they are so valued. They're the research laboratory. They're the frontier men. They are the people who find and develop new trends and new artists."

"They are an essential part of the music industry."

The morning after:
the smoking remains
of the Sony DADC
warehouse



PANIC ON THE STREETS

INSIDE
THE RIOTS

As the UK burned, no-one was left unaffected. Bands and musician report from inside the riots as the clean up begins

"YOU COULD FEEL THE TENSION RISING IN THE AIR"

It was a week to remember forever, alright. A spark lit in Tottenham last Saturday night soon spread across east London, then south London, then west London, before moving upwards to Manchester, Leeds, Liverpool and Birmingham. Almost a week of destruction, disorder and dread.

The volatility that had been bubbling beneath the surface of British society came to a boil, burning itself dry.

After the shooting of Tottenham resident Mark Duggan during a police operation, rioting broke out in the area, burning down council housing and decimating a community. But more than just buildings had been ignited, and a country found itself in the grip of the



It became clear the UK was in the grip of a major incident – something that MIA badly misjudged, tweeting that she was “going to hand out tea and Mars bars”.

Though **Murph** of **The Wombats** was in Dalston, east London, at the time (he tweeted: “Kicking off big time... Turkish shop owners on my road are chasing looters away with baseball bats.

Legends! Stay safe x”), concern soon turned to friends and family, as violence broke out in Liverpool. “One of my friends here had her road blockaded by the police. People are setting fire to cars. A friend has just been evacuated from Topman,” he stated. “My family are OK – they live further out from the city, down south. I think the worst thing is that Liverpool in the past has had a bad rep, and now it will linger around. And when all this shit happens it’s pretty disgraceful for us. Liverpool is a vibrant and fun city, and that’s how I think every Liverpudlian would want it to be perceived.”

worst civil disobedience since the Brixton Riots of 1981. By Monday nobody, not even musicians, could stop it from dominating their experience.

Hackney resident **Kate Nash** remembers the tension rising on Monday afternoon: “I heard on Twitter it was gonna kick off on Mare Street and I live pretty close to there, so I was like, ‘Oh, I better drive home.’ You could feel the tension in the air, cars speeding around and loads of kids on the streets. I thought I was gonna be on my own, so my friend Samantha and her boyfriend came over. I switched on the news and just watched that for 24 hours.”

“This shit is disgraceful for Liverpool”

**MURPH,
THE WOMBATS**

“IT WAS THIS MAN’S LIVELIHOOD AND THEY’RE DESTROYING IT FOR POPSICLES”

Nearby, LA band **Givers** quickly realised they would have to cancel a crucial show in Hoxton (gigs were also canned at Electrowerkz, Proud and O2 Academy Islington). Josh from the band explains: “There was a small mob of people heading towards Hoxton, apparently, and [the organisers] cancelled the show. We stayed in the hotel and got crazy paranoid watching the news all

night. Our drummer walked out and bumped into a riot. He took out his phone and started filming. At the start, we weren’t taking it too seriously and

Clockwise from main: a stand-off with riot police in Hackney, east London; fires burned in streets across the city; cars were set alight; a woman jumps from her burning flat in Croydon; furniture store Reeves, also in Croydon, becomes a defining image of the week’s destruction

kept filming things and putting them on our Facebook statuses. We saw a car being burned and a group of riot police. It was kind of calm at first and then we saw the fire.” He continued: “We saw people looting the local Texaco. It was pretty sad to see, because the owner was still there. I could hear kids in the background saying, ‘Grab me a drink.’ It was this man’s livelihood and they’re destroying it for popsicles and cans of Coke. It’s kind of ridiculous. I spotted a guy walking down the street with a flatscreen television and I almost knocked it out of his hand.”

Meanwhile, in west London, singer **Emmy The Great** witnessed Bayswater and Portobello under attack. “Nobody was expecting Notting Hill to be targeted, but I was. It’s a wealthy area, which is one of the reasons. It’s also a central shopping district.”

“WE COULD HEAR HELICOPTERS ABOVE US FOR THREE HOURS”

By Tuesday, David Cameron finally saw fit to come home from his holiday, as violence simmered down in London but spread through Manchester and the Midlands. Manchester natives **Everything Everything** described their experiences: “We were rehearsing and we finished earlier than normal. And when we got back home, everything kicked off. There were lots of riot police. We were lucky enough to get home. It was only a couple of streets away – we could hear sirens and helicopters directly above us for two or three hours. We didn’t really see much, by the time we came back to the studio in the morning, the council had cleaned it all up. Everyone was just getting on with business as usual and trying to make it go away as quickly as possible. All my friends were OK – nobody that I know of has been mugged, luckily.” ►



projects and just shit that I generally stand for when it comes to the underclass. I mean, how the fuck can I stand up for that any more?"

"IT TURNED INTO SOMETHING OPTIMISTIC"

On a practical level, Twitter and the @RiotCleanUp campaign marshaled by Get Cape. Wear Cape. Fly's Sam Duckworth and Kate Nash moved quickly to repair the damage. Kate remembers: "At 1am on Tuesday Sam said on Twitter we should do something about this in the morning. They started the @RiotCleanUp at 2am. I set my alarm for 7.45, woke up and there were 10,000 followers overnight." In Hackney, Clapham and Tottenham, the streets were instead flooded with volunteers and brooms.

Emmy stated: "I asked my van hire company for the lend of a van to pick up stuff, and they said they don't do charity - I was disgusted. I asked how much they needed in fuel costs and they still wouldn't do it. But then I put it out on Facebook, and The Stool Pigeon had a van I could use. We started the pick-up on Tuesday in Hoxton and it's just got a great reaction. The response has been

overwhelming - I asked on Twitter if someone would do the southeast London section, and a little later got a Twitpic of a room filled with bags."

Kate continues: "There's people everywhere on the streets ripping shattered glass out of the windows, helping workmen to fix things, glue wood into windows. Everyone was out there. Marks & Spencer and Starbucks were giving out free food, independent shops were too. One of the council cleaners said, 'Just so everyone knows there's more people here to clean up than there was last night to riot.' It turned into something optimistic."

And here, perhaps, was the lesson in all the destruction. Last week's events proved a shot in the arm for local communities - be it the music community rallying around riot victims, or the Turkish community who defended the homes, businesses and streets of Dalston on Monday night, or the Sikhs of west London. Sam Duckworth, meanwhile, has been meeting with councils, planning initiatives to rebuild not just the physical, but the social bonds within our communities, to prevent this sort of thing happening again.

Everything Everything lead singer Jonathan Higgs sums up what seems to be the general consensus: "The morning after the riots, Manchester was cleaned up so quickly and people were just getting on with their lives. It makes me quite proud to live here, there's a real community spirit. We're not going to be overcome by what is essentially a gang of idiots."

INSIDE THE RIOTS

Leicester boys **Kasabian** were in Japan doing promotion for their new record, but by this point the UK had become the world's most prominent news item. Serge Pizzorno told us: "It's crazy because we've been doing promo, so we've been in one room doing interview after interview. Towards the end of the day, we were getting asked, 'What's going on in England? What's happening?' We didn't really know. You go online and just see the chaos - it was frightening, you know? Close friends live in those areas and I was just on the

phone making sure everyone was alright. It's just crazy."

Yet, in the face of adversity, it was the reaction of the music community,

and of the wider world, that proved to be inspirational. Professor Green was the first to speak up against offensive suggestions that urban music was somehow to blame. As **Plan B** read the situation: "People

like me, who are trying to change the way that middle England look at the underclass, have a bit more compassion for them with my manners and other

"There's people on the streets helping to fix things"

KATE NASH



TALKING
HEADS

WE LIKE REBELS IN OUR TUNES, NOT OUR STREETS

Since the beginning of time, music has been celebrating teenage anarchy. After the events of last week, **Hamish MacBain** wonders whether we need to be careful what we wish for



Rebellion then and now: the Brixton Riots in 1981 (inset) and last week's looting in London (main photo)



Destruction for the sake of destruction among the youth is nothing new, and is not confined to hoodies/chavs/whatever you

want to call them. Ask anyone who went to Leeds Festival in 2002, where plenty of businesses were decimated, in the shape of burger vans being toppled and burnt in a blaze by rock kids.

As for looting, in Jon Savage's excellent book *Teenage*, while tracing the term 'teenager' back to the late 18th century, he's absolutely correct that the postwar spread of American values would be spearheaded by a new idea of the teenager who is "product-hungry, embodying the new global society where social inclusion was to be granted through purchasing power". In other words, teenagers, by nature, just want *stuff*.

No-one enjoyed or is excusing the actions of the kids in the last few days. It was horrible. The idea – the excuse – that it was protest, in light of the police's actions regarding

Mark Duggan, is nonsense. These events had nothing at all in common with the Brixton Riots of 30 years previous that were, quite clearly, motivated by police brutality. The idea that it was born out of poverty? As one tweet put it: "Only in London can the BlackBerry-owning, 100 quid trainers, designer tees and D&G sweater-wearing youth riot about being poor."

Nope, sorry, this was just teenagers showing the absolute worst sides of being teenagers: desperate to follow the trends, desperate not to miss out, desperate to get away with what they've seen

others getting away with. Just like peace and love icon John Lennon, who talked often about how in 1954 he went to see *Blackboard Jungle* – the film whose credits featured Bill Haley's rock'n'roll-igniting 'Rock Around The Clock' – and, having heard tales of theatres being

destroyed in Dublin and London, was "disappointed" to arrive at a showing in Liverpool and *not* witness a riot. The year before that, he and many other teenagers saw *The Wild One*, in which gang leader Johnny Strabler is asked, "What are you rebelling against?" His reply is simply, "Whaddya got?"

And guess what? The last music

some of the perpetrators would have heard on the Second Stage that Sunday night at Leeds Festival nearly a decade ago was by Black Rebel Motorcycle Club, whose name – chosen to project an outlaw attitude – comes directly from the gang led by

Brando in *The Wild One*. How ironic that the cover of NME on the newsstands the day after last week's violence featured The Clash, whose debut single hinged around the line: "I want a riot of my own". In 1977 the Pistols wanted to "get pissed, destroy". Limp Bizkit – yeah, I know, but –

A lot of the music you love uses mindless violence as a pose

spoke to millions of adolescents in 2000 by singing "Give me somethin' to break/Just give me somethin' to break." Oh, and hello, Odd Future in the year 2011. What's that you're singing? "Kill people, burn shit, fuck school?" Weren't there quite a lot of your (and your label's) albums destroyed in that warehouse?

Condemn the senseless acts of the last few days. Call the rioters "scum". Blame the parents. Blame society. Blame David Cameron. Blame *Grand Theft Auto* and 50 Cent. But remember that a lot of the music you love has used the idea of mindless teenage violence as a pose since the beginning of time. And now there has been an outburst of real-life mindless teenage violence, people are (rightly) tripping over each other to say how ugly it all is.

So next time you, me or a band being interviewed here are moaning about how there's "no danger" or "no rebellion" in modern music, maybe we should think back to the danger and rebellion of August 2011, and remember that it wasn't much fun.



Sorry, Jason,
did we wake you?

Heartbroken?
Let's get wasted

'HEARTBREAK SAVED OUR ALBUM'

With love and sangria in the air, Los Campesinos! feared that frontman Gareth was just too happy to make a record. They needn't have worried...

IN THE WORKS

"To be honest, despite all the negative aspects, it was a godsend for the album," chuckles a guilty-looking Gareth

Campesinos! Hardly the usual reaction to getting ditched by one of blogosphere's most fragrant women, but then Los Camp have rarely been a normal band. And when the indie-rock power couple of Gareth and Slow Club's Rebecca Taylor split up, it provided the perfect boot up the arse for him to write the Welsh collective's new LP.

"John [Goodmanson, producer] was really worried because he didn't know if

I'd be able to make a record if I was happy," he recalls. "He was incredibly relieved when he found out."

All the gooey odes to moon-eyed love were ditched, then, when Gareth and co pitched up near Barcelona to begin work on their as-yet-untitled fourth studio album. But despite the pangs of heartbreak, recording sessions were a doddle. The band decided that 'Romance Is Boring' suffered from overloading songs with too many ideas, so it was time to refine and strip back. The result, says Gareth, is the badge-wearing eight-

piece's poppiest and most accessible LP to date.

"We've calmed down a lot," he says.

"Previously it wasn't as much too many cooks spoiling the broth as it was what we were cooking with. I think we were all more than capable cooks but we weren't using the right ingredients."

After originally planning to record the album in the Welsh studio belonging to compatriots the Manic Street Preachers, the band decided to temporarily relocate to Spain and work in a building previously graced by pop divas Mariah Carey

and Shakira. "It was clear that we must be the guys using the studio," laughs Gareth. "Everyone else was so olive-skinned and healthy, and there was this bunch of pale people who'd just got a bit more red."

But despite all the sun and sangria, Gareth is promising there'll be no holiday frivolities on the record. "Obviously there's a million and one break-up albums," he reflects. "But the speed with which it was created, and with which the break-up occurred, means it's particularly raw."

From a band who wear their hearts on their sleeves as prominently as their hairclips, we wouldn't expect anything less.

THE DETAILS

Title: TBC

Recorded: Barcelona, Spain

Produced by: John Goodmanson

Songs: 'The Black Bird', 'The Dark Slope', 'Light Leaves', 'Dark Sees, Part 2'

Release: November
Label: Wichita

WORDS: BEN HEWITT PHOTOS: LOS CAMPESEINOS!

SOUL MASH

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SERGE: 'SPIELBERG WAS WRONG ABOUT THE DINOSAURS'

Kasabian man reveals the secrets behind the "proper futuristic" artwork for 'Velociraptor!'

You might have thought 'Velociraptor!' was just a cool word Kasabian thought of to name their album.

In fact, the paleontology behind the Leicester lads' fourth goes a lot deeper.

Unveiling the artwork, which features four monstrous heads snarling up from each edge of the cover, guitarist Serge Pizzorno told *NME*: "Velociraptors used to hunt in packs of four. They stuck together, they were the rock'n'roll band of the dinosaurs. There is something about the power of four – if you stick together, it's unity. You can move things forward."

Serge credits the carnivorous species' rock'n'roll spirit for their durability against tyrannosaurus rex, the king of the dinosaurs who, hunting alone, could never truly defeat them. He also hopes to re-educate a generation about prehistoric nature. "Jurassic Park and the Hollywood myth of what dinosaurs looked like – they were nothing like

that. They were smaller and they had feathers. Hollywood also teaches you that things are certain and it's not like that. That comes into play with us as well – people think we're a certain type of band, but we're not."

The sleeve was designed by Aitor Throup, the artist behind the England kit that Tom debuted for the World Cup. "He's a modern Michelangelo. I saw his sketches and I thought, 'This looks proper futuristic rock'n'roll' which is what we try to do as a band."

In fact, Throup provided more than just the sleeve. "He was buzzing off the word 'velociraptor,'" Serge told us. "It was his idea to get the exclamation mark at the end. The album has a lot of raw, primal screaming. It has to be shouted, that word. It has to be screamed!"



That jacket used to be a pterodactyl!



ANDY WILLISHER, STEW CAPPER, PATRICE DE VILLIERS

WE... GET ALONG?

Carl reveals Pete's plans for new album

The Libertines faithful have been all a-flutter after Carl Barât tweeted a pic of him and Pete Doherty hanging out last Thursday (August 11).

The pair's relationship had seemed stagnant – hostile, even, judging by Carl's interview with *NME* in May ("There is no future for this band"). But Carl rang us after the snap went up to say, "It wasn't a Libertines thing, just an overdue hug and a coffee, rebuilding old



bridges. I'm off to do two films and an opera from now to June, he's doing another Babyshambles record and finishing his film. We've an amazing friendship ahead of us."

It's never simple with those two, is it?

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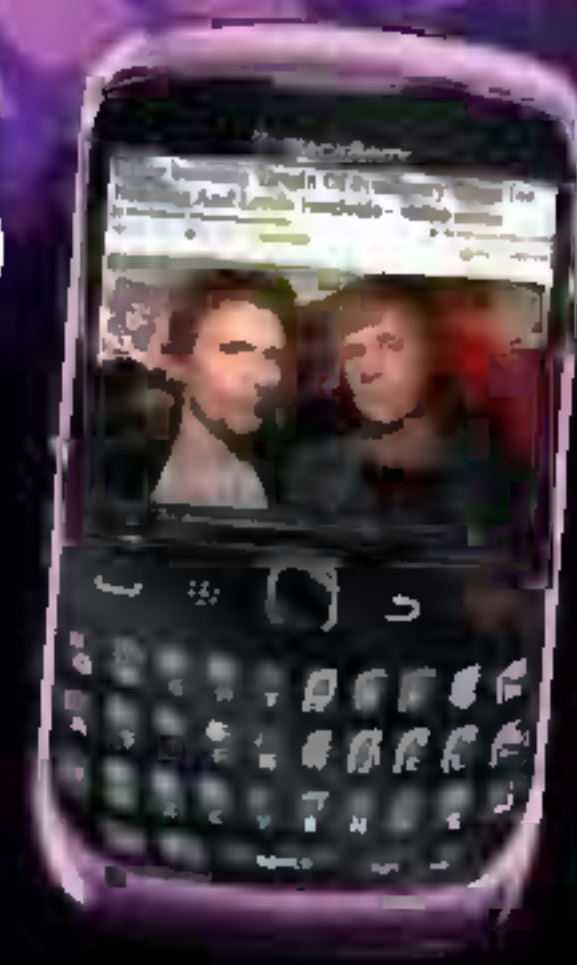
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PIECES OF ME WOLF GANG

Max McElligott on Jeff Buckley's lyrics, Turner's sunsets and happy days drumming with Dung Like A Honkey. Yes, really

My first album

'LOUIS ARMSTRONG'S GREATEST HITS'

"It was on tape – my parents gave it to me. When I was 14, I learned trumpet, and I loved playing it. I still am a big jazz fan. I must have been nine or 10 when I got it for Christmas."

My first gig

RED HOT CHILI PEPPERS, SECC, GLASGOW

"I was probably about 15. It was pretty epic. At the time I drummed in a band called Dung Like A Honkey, and I went with them. I remember concentrating on Chad Smith on the drums. I loved him – I thought he was the coolest thing."

The first song I fell in love with

'THE TRACKS OF MY TEARS' BY SMOKEY ROBINSON & THE MIRACLES

"This is still one of my favourite songs ever. His vocals are so amazing and the lyrics are so nice and sweet. I used to just drum along to that song in my room."

My favourite lyric from a song

'LOVER, YOU SHOULD'VE COME OVER' BY JEFF BUCKLEY

"'She's the tear that hangs inside my soul forever'. That's the last line off one of the best middle eights in musical history. I think that's the most amazing imagery – someone being a tear that hangs inside your soul forever. The romance is overwhelming."

The book that changed me

OBLMOV BY IVAN GONCHAROV

"My parents gave me this book as a teenager. It's about this fat, lazy slob, and it's famous because for the first hundred or so pages of the novel, he just stays in bed. I think my parents wanted me to be more proactive."

My favourite painting

CALAIS PIER BY JMW TURNER

"If I'm ever in central London, I go to the National Gallery to look at Turner's paintings. He captures this beautiful light. He painted sunsets in a way that's really nostalgic."

Right now I love

BWANI JUNCTION

"They're these young boys from Scotland. We played a gig in Edinburgh a couple of months ago, and they supported us. Their music is fun and upbeat, and it's got this Afro feel."

My favourite possession

1978 FENDER TELECASTER

"I'm going to be boring and say my guitar. When I signed my deal, I bought myself a really nice 1978 vintage Fender Telecaster."



I love instruments – I've been collecting them all my life. I haven't named him yet – let me do it now. I'm gonna call him Bernard."

My favourite film

AMADEUS

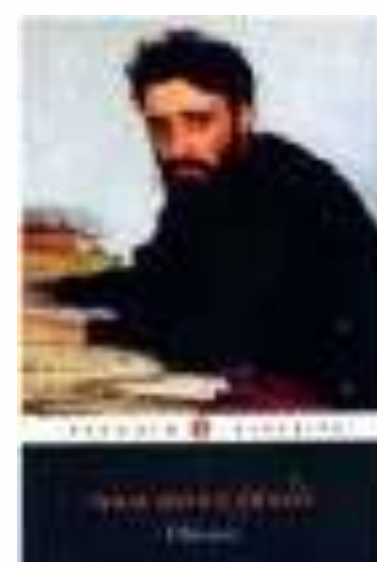
"It's a brilliant film about Mozart. If you don't really know much about classical music, you hear the songs but you don't think about the people behind them. This film turned that concept on its head, and turned him into this licentious party animal. The actor's got this amazing high-pitched laugh that's so funny."

My favourite place

STRATHKINNESS

"I grew up in a small village in Scotland called Strathkinness, and near my village is this really big hill. I used to cycle up there most evenings. There's an amazing view of the North Sea and the Grampian Mountains."

Wolf Gang headline the Emerge NME Radar Tour 2011, playing 14 UK dates alongside SCUM, Niki & The Dove and DZ Deathrays. The tour starts at Exeter's Phoenix on October 2. Tickets are on sale now – see NME.COM/tickets



Clockwise from main: Max regrets wearing Gaga's bacon pants; Anthony Kiedis and Max's one-time hero Chad Smith of Red Hot Chili Peppers; Jeff Buckley; Scottish hen-lovers Bwani Junction; Oblomov by Goncharov; 'The Tracks Of My Tears'; 'Louis Armstrong's Greatest Hits'; Tom Hulce as Mozart in Amadeus



VERSUS

PETER ROBINSON Vs WILL YOUNG

The most sophisticated man in pop on Jaffa Cakes and being very nice to builders

Hello, Will. Have you ever eaten a dog biscuit?
"Yes."

The dry ones are alright.
"Yes. And I used to eat these things, they were called Doggy Chocs. They were always quite disappointing but we'd carry on eating them."

The dog items not to eat – even though they look like they'll be delicious sausage rolls – are those marrowbone ones.
"Oh yes. You think they'll be a fig roll. They're definitely not. Not at all. They're full of MARROW."

If I hacked into your voicemail right now, what would I find out about you?

"That I keep on forgetting to ring my friend back. And that the building project on my house is probably going to run over, AGAIN."

What are you having done?
"I'm having the whole house done."

You're building a house?
"No, I'm just redoing it. Building a house would be too scary."

But it would – get Living TV on the phone now – make an amazing docusoap.
"That would be an awful docusoap. Oh, and I think I missed my dentist appointment."

Punishment for hacking should be that newspapers are forced to run stories based on all the banal voicemails they didn't bother writing about. 'Will Young was asked to buy two pints of milk on September 4, 2006', that sort of thing.

"YES! That would be very funny. I would love that. Massive, massive headlines. 'WILL YOUNG PUTS CAT OUT'. And no puns in the headlines. Nothing about pussy."

How do you deal with your builders? Do you find yourself trying to sound a bit less posh?
"NO! I think there's nothing worse than a posh person trying to sound less posh. Although I do find myself using the word 'mate' to try and sound more straight."

I think they probably know, Will.
"They probably do. I am one to bribe with biscuits."



What sort of biscuits?
"A Jaffa Cake, perhaps. And don't start the 'Is it a cake or is it a biscuit?' thing."

I'm sure your builders are nice guys but Jaffa Cakes are a bit extravagant.
"Hmm... No. No-no. I like them to be happy."

Do you have posh builders?
"As in they turn up in tweed, wearing riding hats instead of yellow hard hats? (Laughs) That's a good idea. I'm going to do a line of posh builders."

You see, that phrase there – "I'm going to do a line of posh builders" – would make an excellent headline.
"(Extended chortle) WITH FULL COLOUR PHOTOS (Laughs)."

In these days of the 360° record deal, having your own building firm might be attractive to labels when you are looking for your next deal.
"I think that could be quite fun."

Are you really terribly shy etc?
"Yes, I suppose I am etc etc. Sensitive, shy, misunderstood, melancholic, all that. 'He just wants to be liked.'"

Tortured genius?
"Yes, tortured genius, that too. People will no doubt look back and go, 'Wow, he was so ahead of his time' (Laughs)."

Whereas at the moment they just think you're rude.
"Yes. Maybe that could be the headline on the boring news story. 'WILL YOUNG IS JUST REALLY TERRIBLY SHY. TOPLESS PICS PAGE 10.'"

THIS WEEK'S TOP 20

THE
NME
CHART

1 4 THE STROKES
'MACHO PICCHU'
Rough Trade

2 7 THE HORRORS
'STILL LIFE'
XL

3 20 RED HOT CHILI PEPPERS
'THE ADVENTURES OF RAINDANCE
MAGGIE'
Nonesuch

4 42 THE VACCINES
'NORGARD'
Glenview

5 17 FOSTER THE PEOPLE
'PUMPED UP KICKS'
Island

6 9 TRIBES
'SAPPHO'
V2

7 13 METROMOMY
'THE BAY'
Island

8 15 FRIENDLY FIRES
'HAWAIIAN AIR'
XL

9 40 FOO FIGHTERS
'ARLANDRIA'
Glenview

10 21 KATY B
'WITCHES' BREW'
Glenview

11 5 THE DRUMS
'MONEY'
XL

12 3 KASABIAN
'DAYS ARE FORGOTTEN'
V2

13 16 DRY THE RIVER
'NO REST'
V2

14 18 BOMBAY BICYCLE CLUB
'SHUFFLE'
XL

15 38 GIVERS
'UP UP UP'
Rough Trade

16 2 FOSTER THE PEOPLE
'CALL IT WHAT YOU WANT'
Island

17 14 ARCTIC MONKEYS
'THE HELLCAT SPANGLED
SHALALA'
Glenview

18 11 THE KOOKS
'IS IT ME'
XL

19 28 CULTS
'GO OUTSIDE'
Glenview/Island

20 29 HOWLER
'I TOLD YOU ONCE'
Rough Trade

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CHART



NEW TO
NME RADIO
PLAYLIST

• SCUM
'Amber Hands'
• GIRLS
'Vomit'
• THE RAPTURE
'How Deep Is
Your Love?'
• WARPAIN
'Billie Holiday'
• BEN HOWARD
'Keep Your Head Up'

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

Yes, we dangled
Grimes out of a
window. So what?



ABOUT
TO
BREAK

GRIMES

Lykke Li-approved Canadian pop fruitloop, big on ambition and failed dreams

Actually, I don't really listen to indie. My influences are hip-hop and industrial," Grimes, aka Claire Boucher, tells us. She's a relentlessly positive sprite, bubbling over with ideas in a Shoreditch alleyway, one hour before her first UK performance. "I mean – if you look at what pop music was around the year 2000, it was basically OutKast and Marilyn Manson. So I think a lot of artists have grown up with that as their palette. I listen to something like Salem and I see it as kids like me, having grown up with that music, trying to find a way to replicate the bits of it that fascinate them in a way that seems credible."

Boucher tried to be like her heroes. But she failed. Because she knew absolutely nothing about making music. That fateful speed-fuelled night when the adoptive Montrealer found her 'sound' by making one track for 17 straight hours was also the night that she first learnt what 'bpm' stood for. Lucky for her, she failed in an interesting way, setting up a template of trancey, imperfectly looped dream-pop that is,

yes, a *bit* Cocteau Twins: a fluid, free-associating web of synths and her own reedy voice singing broken snatches of melody that sound sweet but carry dark lyrical barbs. On the charge of being 'Enya on steroids', she's not disagreeable. "I probably have the 'Best Of Enya' somewhere. I guess it makes a change from all the Cocteau Twins comparisons."

Cocteau or no, her sound hooked itself around the ears of Lykke Li, among others, who invited her to play support on her North American tour. Since then, underground love for her 2010 debut album 'Geidi Primes' has swollen to the point where it's being given a full UK release. She says she's also eyeing up film work, but while the going's good, why not make "like 30 different albums, each with a completely different focus. I want to build a whole world." She's already professing that her next one will be like "New Jack Swing meets T.I.C". Given what she's done for Enya in the kudos stakes, it's likely that Grimes' blinding intuition for the musical sweet spot will keep her the right side of the line between genius and madness. *Gavin Haynes*

NEED TO KNOW

BASED: Montreal

FOR FANS OF: Enya

(on steroids), Lykke Li

BUY IT: 'Geidi Primes' (out now)

BELIEVE IT OR NOT: Grimes says that sticking her head in a speaker cone while on drugs at an Animal Collective concert has contributed to permanent hearing loss

The Buzz

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



1

CAROUSELS' 'HERE TO ME'

"Nostalgia literally means the pain from an old wound." So said *Mad Men*'s Don Draper prior to unveiling his agency's name for the Kodak photo projector: The Carousel. And few wounds are older or more painful for the shoegaze faithful than the deafening silence that followed My Bloody Valentine's 'Loveless'. In the 20 years since its release, they've had to endure a seemingly endless procession of imitations. The duo who go by the name of Carousels stand one of the more credible chances of reinventing the wheel. 'Here To Me', which you can listen to on NME.COM/blogs now, places welcome emphasis on shimmery synths, no doubt aiming, as Draper might remind us, to "take us to a place we ache to be"...



2 LUCY ROSE'S BOMBAY BREAKOUT

You'll probably know her as the elfin chanteuse who sings backing vocals (onstage and on record) for Bombay Bicycle Club. But Lucy's kicking up a storm in her own right – check out her new single 'Middle Of The Bed', produced by Florence/Crystal Fighters cohort Charlie Huggall.



3 LABELWATCH: O GENESIS

Fresh from soaking up all the east London, er, 'vibes' by shadowing The Horrors *et al*, The Charlatans' Tim Burgess has branched out and formed his own label. The roster's still growing, but the likes of Joseph Coward and the Josef K-soundalikes Electricity In Our Homes are both strong stall-setters.



4 GOLDEN GLOW'S VELVETS TRIBUTE

Manchester natives Golden Glow celebrate the release of debut album 'Tender Is The Night' by giving away their Felt-infected single 'Adore Me' for free on their label mushrecords.com. It's backed by a lo-fi, kooky cover of the Velvet Underground's 'Femme Fatale'.



5 DEEP SEA ARCADE

Managed by the same Aussie team behind Empire Of The Sun and, er, Jet and The Vines, this lot come bounding outta Sydney with cases seemingly bursting from the weight of original Kinks vinyl and mod suits. Tunewise, they're a bit Kasabian, a bit Ian Brown circa 'My Star'. Big plans, then.

5 To SEE

This week's unmissable new music shows

ALT-J
Thekla,
Bristol,
August 18

IC15
Silver Bullet,
London,
August 19

CHAD VANGAALAN
Deaf Institute,
Manchester,
August 20

DISCOPOLIS (pictured)
Electric Circus,
Edinburgh,
August 20

RADFEST
The Bussey Building,
London,
August 21



REPLICAS

CASTLE HOTEL, MANCHESTER
WEDNESDAY, AUGUST 3

CAUGHT
LIVE

Even in the depths of January, Manchester's Castle Hotel makes gig-goers think twice about taking a jacket, so in summer it is, unsurprisingly, nothing short of an oven. The heat doesn't seem to affect Replicas much, as they take to the stage before a crowd that slowly begins to swell.

First things first – Replicas are beautiful. It doesn't take long for the sweltering, uh, *tens* of people to realise this, either. Because what their songs lack in discernible depth – they do, it has to be said, slightly struggle to distinguish each from the last at this admittedly early stage – they manage to reinforce with an icy, shimmering stage presence.

While some bands need a lot of work, these two only need a decent producer and a decent photoshoot and they'll stand a chance of becoming The Next Great Hope, gloriously filling the hole between Warpaint and The xx.

Hence, one punter observes, "It's very..." – with a genuine pause for effect

– "...Shoreditch". The north's view of trendy east London might be slightly warped, but even with somewhat samey songs, it's easy to imagine some record executive waving the band through while snorting away his expenses account. But let's not get too far ahead of ourselves here – while the raw material is undeniably in place for the band, it's almost as if they lack the necessary nous to piece it all together. You'd hope that in the next few months that'll change, but by the same token, it's not difficult to imagine them

What their songs lack in depth they back up with a shimmering stage presence

plodding on regardless in two years' time having still not moved on from the promise of these early tracks.

As such, you feel that the future is on a knife-edge for Replicas. The worry is that they might not be in full control of whether they land on the good or the bad side. Watching them play here before a visibly sweaty, unaffected crowd only intensifies that conundrum even more. **Matthew Britton**

RADAR

DIG THE NEW BREED

Meet Radar's new columnists, the most on it, eagle-eyed (eagle-eared?) names in music, who'll be championing their favourite new acts in the world week in week out – all for your aural pleasure...

RHYS WEBB THE HORRORS

From east London's grottiest garages to the world's biggest stages

There's no other band more in tune with London's music scene than The Horrors in 2011. And there is no member of The Horrors more au fait with the new acts spiralling out of the capital's four corners than Rhys. He knows everyone, he puts on his own nights, he plays *maracas* in his side-project The Diddlers, and he's about as on it in terms of new music as one can get right now...

RHYS' CURRENT TIP FOR THE TOP:

Toy. "They're my favourite new band. They play groove-heavy psychedelic pop that makes you want to take a ride on a Victorian carousel at warp speed."

Rhys, find a band as good as yours and we'll all be happy

JACK SAVIDGE FRIENDLY FIRES

The sticksman is an expert at turning his ear to the best new sounds in dance, hip-hop and techno

Jack's no slouch on new music, despite constantly jetting all over the place to perform with St Albans' finest, Friendly Fires. His favourite record of the past 12 months – Blawan's Brandy-sampling 'Getting Me Down' – was handed to him "by the staff of Phonica records in Soho" on account of its brilliance, and he reckons he's got some big ideas about where music is headed in the next 12 months. "Music's constantly fluctuating between futurism and classicism and right now I think we're about to get a sharp dose of the former,"

he explains. "The places I'd look for that would be UK garage music and its many derivatives, and the weirder backwaters of US hip-hop. However, for the most part the freshest music – the records that really change how you feel about the world – are those that pop out of completely unexpected places, worlds you've either ignored or taken your eye off. I'm expecting some surprises."

As you can see he's also pretty much A* in the grammar department too, which always helps for these things.

JACK'S CURRENT TIP FOR THE TOP:

Clams Casino. "He's a 24-year-old hip-hop producer from New Jersey whose woozy, soporific instrumentals for 'Based' MC Lil B have contributed to some of the most forward-thinking rap of recent times."



Guess what? Jack likes to parrot on about new music



Jacob will drum up support for the new acts he's into...

JACOB GRAHAM THE DRUMS

*The brains of NYC
(and Holiday Records)*

"Stick to your guns and do what you want to do," Jacob tells us when asked what a new band needs to do to make it in 2011. There aren't that many musos out there who manage to be on the road endlessly while simultaneously running a great DIY label, but The Drums man does a mighty fine job of it. He's picked up on *Radar*-friendly acts across the globe while on his travels, from US tykes Surfer Blood to Mancs Golden Glow.

JACOB'S CURRENT TIP FOR THE TOP: **Greater Varsa.** "If you close your eyes and imagine that you attend an Ivy League college in the '50s or '60s, this is the band that would be playing at the local hot spot. In a perfect world."



New artists! It won't hurt to look as good as these two fellas

THEO AND ADAM HURTS

Manchester's poppiest duo have a keen eye on the future – and an even keener one on detail

Aesthetics in pop is a fine art that many get wrong – but definitely not Hurts. From humble beginnings where, as complete unknowns, the duo somehow managed to coerce the entire London industry elite up north just to

see them perform in a freezing cold church, to... well, *that* stage show right now (opera singer, dancers'n'all), Theo and Adam obviously know exactly how a new band need to present themselves to make it *big*. They're

perfect, in other words, to be new *Radar* columnists.

HURTS' CURRENT TIP FOR THE TOP:

Niki & The Dove. Adam: "The first time I watched the video for 'DJ Ease My Mind', I couldn't get my head around it – I thought it was incredible! Speaking from a production point of view, they're undoubtedly the most original band I've heard for years."

LEE SPIELMAN TRASH TALK

The gnarliest man in LA...

OK, OK, we're bending the truth *slightly* here. Everyone's new on this page apart from Lee, whose weed-aided visions of punk and metal's insane future were just too goddamn great to do away with. That and the fact he was apparently inconsolable when told he might be on his way out. Don't worry, Lee – welcome back!

LEE'S CURRENT TIP FOR THE TOP: **Joyce Manor.** "We've been playing them non-stop in the van and I'm hooked. You will be too."



Lee's not a new guy, but he's good at finding new stuff

TODDLA T

The Sheffield Selector – and mate of the Monkeys, Tinchy and Roots Manuva

Toddla's only 26, but he already has 12 years' experience as a DJ. So you don't need to be Carol Vorderman to work out that the Steel City's favourite son has his finger somewhat on the pulse of all things hip-hop, R&B and dancehall. But ask him which way he thinks music's going in 2012? His response might surprise you: "Dance music's dominated the mainstream for the last year, so we're due a switch. I can see bands becoming more popular, but maybe not as straightforward as four lads with guitars giving it the big one. Young people's minds are more open than ever before."



The most informed Toddla that we've ever clapped eyes on

TODDLA'S CURRENT TIP FOR THE TOP:

The Weeknd. "They're pushing R&B not only lyrically but production-wise. It's like what Drake started but stretched further. They talk about getting drunk, having sex and getting mashed up!"

HUW STEPHENS RADIO 1

British broadcasting's new music overlord



Three things are absolutely certain in this world: death, taxes and Huw Stephens getting into a toilet venue to watch a gig during the middle of a war. The Welshman's appetite for new music is insatiable, so we asked him what advice he'd give to anyone thinking of starting up right now. "Stand out from the crowd. Look at what's happening in the big bad world. Work out where you fit into it. And, most importantly, make the music you want to make without worrying about what happens afterwards – the best artists have self-belief and a thirst to try something different." You heard him...

HUW'S CURRENT TIP FOR THE TOP:

Bwani Junction. "They're from Edinburgh, they're all brilliant musicians, they have an inspired take on guitar pop and they are a joy to see onstage."

Check back next week for the first new column, where The Drums' Jacob Graham will pick his five favourite new acts in the world right now...





The beast within

A gentle maiden no more, **Laura Mvning** is tackling sex, jazz, plugged-in rock and hairy man-beasts on her new album *A Creature I Don't Know*. **By Bill Muckai**

touched down in Stormoway to hear the record's secrets – and go ‘fruit bowling’

PHOTOS: **RICHARD JOHNSON**

Laura proves
she's at home
with hard rock



I find it really weird when people say my full name," says Laura Marling, grinning gently. "Like, my mum says my full name a lot and I find it really strange. I feel like that's not really my name any more. And it's horrible, but it's kinda true. I'm now in this weird position, where even my own name, I associate with my music."

The problem with becoming your own genre is that when you want to move somewhere else... where, or what... is *you*?

If it wasn't for the shining, shroud-white hair and unnervingly self-possessed gaze, you probably wouldn't recognise the leather-jacketed, quick-to-laugh girl that sits across from us in the basement backstage of the An Lanntair venue in Stornoway. And you certainly will be doing a double take when you hear her new album, 'A Creature I Don't Know'.

Laura's Highlands And Islands tour had originally seemed an odd fit for the least rural-sounding album she's ever done. But actually, in its combination of mythic wildness with a cool, cerebral touch, 'A Creature I Don't Know' fits these far-flung parts of Scotland that have for some decades mixed Britain's rawest, most shocking landscapes with a community of beatnik types.

Wander around the likes of Skye, Mull, Orkney and Lewis and you'll soon see that hippy shops, jewellery designers and middle aged poetry writing ladies on a quest to find themselves are as much a part of the scene as dry-stone dykes, seaweed-eating sheep and fish farms. Laura's come here to find herself here as well; or rather, to lose herself.

"I LOVE THIS TYPE OF MUSIC, BUT THEN I ALSO LOVE BALLS-OUT ROCK"

"I think there'll come a point where I want to do something else," she continues, "but I'll do it under another name or under another guise. I love this type of music – obviously – and I love playing it, it's very satisfying and it feels very organic and stuff like that,

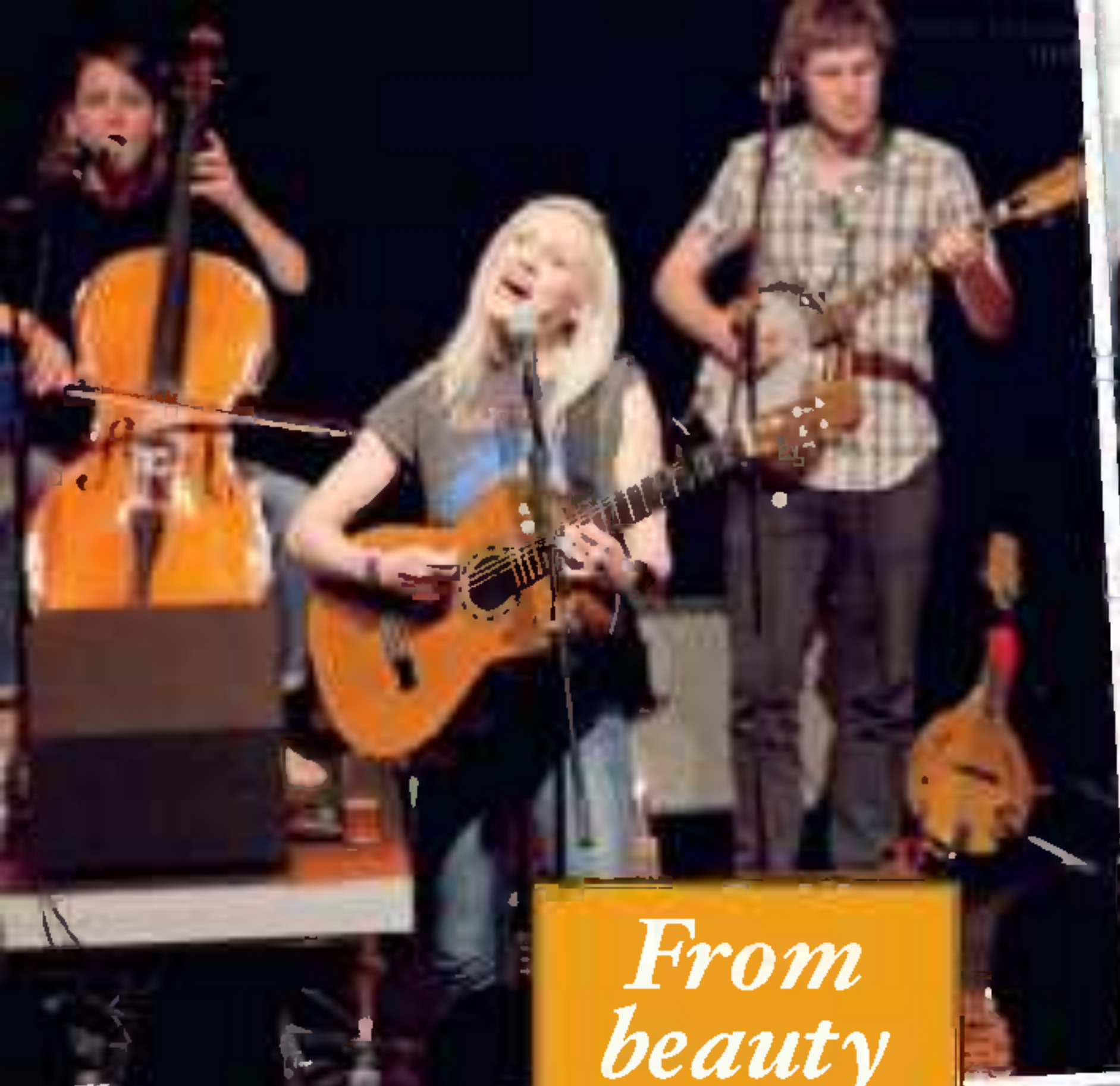
but then I also love like... balls-out-rock and punk and I find myself slipping into writing in that way sometimes."

Steady on, missus! There's already enough deviations in 'A Creature I Don't Know' to freak out hardcore new folkie fans. It's a record that dabbles playfully in Joni Mitchell-esque jazz, revels gloriously in thick rocky noise, and tries on different personas for size: the beast, the blonde, the angel, the salacious sexual predator. It's quite a laugh. It's quite a scare.

Laura, judging from the haul she's bought from Edinburgh's famous A Ha Ha joke shop (a whoopee cushion primed for action on the table between us, plus hand buzzer, black soap, fake nail-through-the-finger, spring-loaded chewing gum packet and everlasting candles for pianist/guitarist Pete Roe's birthday this evening), is a fan of both scares and laughs.

The album's opener, 'The Muse' throws you in at the deep end, flaunting a jazzy new sound. *Jazz*. Worried? So was Laura, at first.

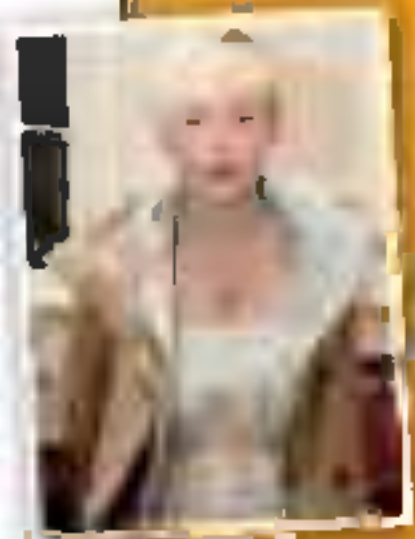
"It's something that I think I shied away from in the same way that I shy away from the term 'singer-songwriter'," she smiles. "Singer-songwriter" and 'jazz' just conjure up such dreary images. But when I was played Joni Mitchell as a kid, the first thing I heard was 'Court And Spark', and then my dad slowly introduced



Clockwise from above: Iron Maiden's most surprising fan ever; step into the sanctum; jazzing it up onstage at An Lanntair; her band taking over the pub for a singalong

From beauty to 'beast'

The changing face of Laura Marling



'Alas, I Cannot Swim'
She came out swinging in her 2007 NME Radar interview ("I hate the term singer-songwriter"), and this pallid, skinny, 17-year-old folk

spook knocked us for six with a terrifyingly mature, spare debut.

'I Speak Because I Can'
One very public breakup with Noah's Charlie Fink and a lot of growing up later, Laura's old-soul wisdom took a darker, stormier turn signified by new sable tresses, sober suits and **SERIOUS FACE.**



'A Creature I Don't Know'
Nothing to prove anymore, Laura looks and sounds more relaxed than ever. Casual T-shirts, back to blonde: it all says

'image is for the weak'. Just don't let the moonlight touch her skin...



me to stuff further and further along the line. But the association for me was always 'jazz: phenomenal musicians'. The best drummers and bass players are all jazzbos. And I used to play baritone saxophone at school, in a Dixieland band!"

We're now imagining Laura as Lisa Simpson. "HAHAHA! Yeah, that's about right!" Unlike the neurotic spiky-haired one, though, Laura's entirely relaxed about any wobble the album might cause among long-term fans.

"This won't be to some people's taste," she admits. "Especially if they missed the second album. Because it feels like now, in context, the second album is a step towards this one. If they went straight from the first to this one, they'll be like (*pulls baulking face*). But y'know... they have every right to. Maybe I'll pick up some heavy metal fans."

Laura, it should be noted, is wearing an Iron Maiden T-shirt under that leather jacket. But fear not. She'll be bringing no daughters to the slaughter. Indeed, sometimes it's the daughters who are the predators.

The centrepiece of the album, 'The Beast', is the darkest-drawn instance of an image that recurs throughout 'A Creature I Don't Know', and is echoed in its saucy sleeve art, which depicts a woman in a clinch (a dance? a fight?) with a snarling, black, hairy man-wolf. It's an album all about the beasts within and without human nature. The song comes



Time to channel the inner Joni Mitchell

across like a female counterpart to Nick Cave And 'The Bad Seeds' 'Loverman', revelling in sex and darkness and a storm of electric guitar, as Laura crows "Put your eyes away if you can't bear to see/Your old lady lay down next to the beast/Tonight he lies with me".

"I put it in the middle because I wanted it to swell up to that point and then it kind of dies down again," Laura explains. "I was doing all the demos at home, and then I was at my parents' house for the weekend and I dug out one of my dad's old Gibson electrics, and an old pedal. And I've never used an electric guitar, and I've never plugged in a pedal or whatever... but I put some electric on there, and I was like, 'Hmmm... this could be fun!'. And then by the time we came to recording it, (giggles) we had four electric guitars on there!"

"It was stupid. Amazing-stupid. The sound was like... my voice was getting dragged down or getting y'know... enveloped by drums and guitar. I thought that was more fitting than for the lyrics to come through. It's a really simple song, and there's not much going on lyrically and there's not much going on melodically, but the sound... the sound was perfect."

Perfect for this new Laura, but what of those who liked the maiden of old? Surely the risk is, after the huge success of the Laura Marling people have come to know, a Bob Dylan-style 'Judas' moment?

"AHAHA! Actually I think I might kind of like it if they had a Judas moment..." grins Laura wickedly. Perhaps that's just the beast talking...

"I don't know if the beast is necessarily a... darkness," Laura clarifies. "I kind of have to look at my lyrics objectively, because they come of an evening, and then I go back and listen to them and try to decipher them. And in 'The Muse' refer to myself as the beast, and then the beast is something else in another song, and then something else in another. I think the beast is more a character trait, or a character... I don't really know! (laughs) I guess I'm using it as a tussle between one's lighter side and one's darker side."

Or one's randier side: on 'The Muse', over a light-footed, shape-

Fruit bowling!

It's not just herbal tea and acoustic strumming backstage at a Marling show...

All you need for this most noble of pursuits – Laura's favoured backstage pastime – is one rounded fruit, weighty enough to do the job. Here's how she and her band got on in Stornoway.

PETE ROES 10

Laura's longtime collaborator contributes piano and guitar onstage and is a songwriter in his own right, doubling up as support act on these dates. With husky-dog, ice-blue eyes, he's also something of a folky bowling hustler. STRREEEIKE!

MARCUS HAMBLETT: 7

The multi-instrumentalist tries out some sneaky tactics in the form of an impression of the machine that clears away the pins at a bowling lane, barreling through the bottles like a desperate, drunk land crab.

GRAHAM BROWN: 7

As a double bassist, Graham has the finger-strength, but does he have the eagle-eyed finesse? A serviceable score suggests he does more slapping, less tickling.

LAURA MARLING: 9

She'll give you 'elfin' all right: Berkshire Berserker Laura proves she's no knockover with a score just one short of a strike.

RUTH DE TURBerville: 9

This outwardly demure cellist with a name like a lost Thomas Hardy heroine might not strike you as a bowls hustler. But oh, oh, you would be wrong. String ladies in da house, and no mistake.

MATT INGRAM: 6

Drummer Matt should, technically, be really good at hitting things. We did potentially confuse him by making the things a different shape.



This photo is dedicated to our photographer, killed by meion

shifting, jazzy rhythm, Laura purrs: "You know what I need... Why won't you give it me?/Must I fall down at your feet and plead? Don't you be scared of me/I'm nothing but the beast/And I'll call on you when you need to feast".

"The Muse' was supposed to be a joke," Laura grins. "It was supposed to be cheeky and a bit silly. There's something more playful in it, but I think that's partly to do with how we recorded it as well, it was so laid back, just sat in a room, and luckily Ethan [Johns, producer] had the reel rolling. I'm probably a bit more comfortable in that environment now. It felt like I'm just doing an album, I didn't feel like I had to break any barriers or set any unreasonable goals. It couldn't have been anything else, really."

Ah, well, it could have. But the songs that make up 'A Creature I Don't Know' are a completely new batch from the ones that were to make up the second album Laura had planned to release in 2020, having already put out her Mercury-nominated, gold-certified second album 'I Speak Because I Can' in March.

"The stuff that was gonna be the other album was stuff that didn't make it on to 'I Speak Because I Can', and it became apparent pretty quickly after I'd made that slightly over-ambitious statement that they just weren't very good," she laughs. "Start again! And I think in my head I thought, 'Oh, it's not going to be 'I Speak Because I Can Pt II', it's not, it's not' – and it probably would have been."

With a clean slate, bolstered by success and with a relaxed and open atmosphere in the studio, these songs have a strength-testing,



Now that's what we call fruit bowling

he used to sit in his room and write for hours and hours and hours and she'd just bring him tea. And it was like, 'I don't know if he sounds like that nice a dude...'

"I have to admit that the whole thing had a very strange effect on me considering that I didn't even read the book. It links in with this idea of Sophia [philosophical character, the subject matter of one of the new album's songs, 'Sophia'], which is another thing I became fascinated by. It's like a sort of Rabelaisian, academic theory that Sophia is god's female counterpart. It was a really fascinating idea that God had this kind of... moral nag. Those really conflicting ideas of femininity I found really interesting... how can this kind of very sexual being with the long blonde hair be seen as angelic? That's something I always find really difficult, this kind of idea of sexualising women and kind of putting them in

a maternal role and where do they fit. I find it all wonderfully confusing (*laughs*)."

An Lanntair is a typical Highland arts centre: small, cosy and not afraid of the odd bit of batik. The crowd whoop and cheer as Laura and her band amble onstage. They launch into 'The Muse' and she stares up intently towards the back of the room, as white and butter-wouldn't-melt beautiful as a Renaissance Madonna. The songs sound masterfully controlled. On the delicate, nocturnal 'I Was Just A Card', Laura's never-stronger voice glides up and down with the freest of ease. The crowd are breath-held respectful and receptive, and Laura seems almost spooked by their devotion. Introducing a medley of 'Don't Ask Me Why' and 'Salinas' from the new album, she excuses herself...

"We didn't wanna bore people too much and we wanted to trick people into playing two new songs. But I don't know how much people have heard, whether it being a new song means anything to you..."

There's expectant silence. Laura giggles. "I feel a little bit under pressure..." she teases. "We just want to hear you", someone bellow. Laura grins. "Great..."

After the gig, the band retire for an impromptu singalong in Stornoway's Star Inn. To an outsider it might seem contrived, these south English youngsters affecting a picturesque Highland folk happening. To the locals, weird people playing music in the corner of a pub is just what happens. They fit in better than they might think – and no-one cares what their names are.

Read our track-by-track take on the new album and watch Laura's new video at NME.COM/blogs



**"IT'S CONFUSING
– HOW CAN
A SEXUAL
BEING ALSO BE
ANGELIC?"**

Laura Harbours' great ambitions for her future career. Art!



Their fans range from OutKast's Big Boi to Damon Albarn, who roped frontwoman Yukimi Nagano into contributing vocals to Gorillaz' *Plastic Beach*. But now, with new album *Ritual Union* their best yet, **Little Dragon** are ready to step out of the cartoon supergroup's shadows and claim the plaudits all for themselves. **Ben Hewitt** meets the band in Croatia – and aims to steer clear of Yukimi's famously formidable, chair-throwingly vicious temper

"It was Paul Simonon who designed the tattoo," boasts Little Dragon's Yukimi Nagano, proudly showing off the badge of honour inked on her left forearm: an anchor emblazoned with the words 'The Art' that's also been blotted on Gorillaz ringleaders Damon Albarn and Jamie Hewlett. "He came with me – it hurt a little bit, but he looked after me. He kept asking, 'Are you OK, love?'" It's a brilliantly bonkers image: the hoary Clash legend anxiously peering over the trendy popstrel, ready to dole out the sympathy as she gets blasted with a tattoo gun. And ever since Yukimi was whisked away on tour with Gorillaz last year, the surrealism hasn't stopped. It was Jamie who introduced Damon to Little Dragon's music by playing him the Swedish troupe's 2007

self-titled debut. By the time he sounded them out about collaborating they'd already released a second album, *Machine Dreams*, and were starting on the follow up, *Ritual Union*. But Yukimi jumped at the chance to head to Damon's studio and contribute her pixie-ish vocals to *Plastic Beach*.

"I don't think I understood how huge Gorillaz really are until I saw the other people working on it," she says today in the backstage area of Soundwaves festival in Croatia, which has been invaded by Brits abroad showing off their manhood in bursting-at-the-seams Speedos. "Like, 'Oh shit, Lou Reed... Snoop Dogg... God.'"

Despite the labyrinthine, star-studded Gorillaz world tour set up, there was no trace of Damon the backstage despot with Yukimi describing the camaraderie as "so sweet" – and, with one notable exception, devoid of rock'n'roll behaviour. Step forward guest singer Mark E. Smith. "I just thought, 'Who's this crazy old man sipping liquor?'" laughs Yukimi of The Fall's grizzled frontman. "Every show he'd go on stage and do his thing, and then he'd go to Paul's amp and twist all the knobs to maximum, throw his bottle of beer away and just walk off. He was rock'n'roll to the fullest extent."

Rubbing shoulders with such famous friends may provide the odd top-notch anecdote, but it can be troublesome, too. Working with Damon *et al* set

tongues-a-wagging about Yukimi, but Little Dragon is still her *raison d'être* – and as proud as she is of her work with Gorillaz, it can cast a shadow as well as open doors. “Sometimes it gets frustrating,” she sighs. “You do want recognition for your own work.” It’s lucky, then, that ‘Ritual Union’ is her group’s finest album so far, because those accolades are about to come thick and fast.

Yukimi – now sitting in a café overlooking the ocean with drummer Erik Bodin, bassist Fredrik Wallin and keyboardists Arild Werlin and Håkan Wrenstrand – wrinkles her nose at our offer to share our blue lagoon cocktail because “it looks like toothpaste water”, and gags once she does finally take a sip. Although Little Dragon’s first seven-inch was released in 2006, she and the boys have been making music together since the 1990s after they found themselves isolated from their peers. “There was a clique of people who decided they’d seen Jesus and weren’t going to have sex until after they were married,” explains Erik. “We were against that.”

Together, they moved into a creaky old commune called The Seal Colonie where they could work undisturbed – and although they’ve since left behind the arguments about dirty dishes and whose turn it is to clean the lav, those years of toil are starting to bear fruit. Their previous albums failed to fix down a consistent aesthetic, but ‘Ritual Union’ is the gamechanger: unabashed slinky pop that’s destined straight for the mainstream.

If there was any danger of the Gorillaz hype threatening to eclipse Little Dragon then this album – which drags the sultry blueprint of soul into the 21st century by coating it with a dreamy electro-sheen – should go a long way to rid them of that monkey on their back. It’s been a word of mouth success, and the anticipation for their set at Soundwaves tonight is heavy. They’re winning over even more famous fans, too, including OutKast’s Big Boi, who’s eager to tap them up for a future collaboration. “You can feel a genuine interest,” says Yukimi. “It feels like people

really care. It’s a really good feeling.”

Yukimi’s powerful magnetism is another reason for the new burst of interest in the band. Spend an afternoon in the diminutive, half-Japanese frontwoman’s presence and there’s no doubt that she’s just an inch of lit touchpaper away from being a proper pop explosion – a more vibrant and colourful character than anything Jamie Hewlett could hope to create in his sketch book.

It’s her legendary temper tantrums – which, she says, are now strictly a thing of the past – which inspired the band’s name. “It could get bad,” she admits, squirming slightly. “Me and Håkan had some really, really bad fights. We just irritated each other to the point of explosion: you see stars in front of your eyes, you slam doors, you break things, you pass out...”

“One time you picked up a chair, and...” remembers Håkan, miming the furious smashing of furniture, as Yukimi squirms again. “I don’t remember that,” she



So who’s on top – Little Dragon or Damon’s lot?

ONSTAGE STYLE

Yukimi’s effortless chic, or members of The Clash wearing navy hats? Nobody wants to see Mick Jones staggering around like some bewildered nautical officer on shore leave.

LITTLE DRAGON 1, GORILLAZ 0

OFFSTAGE STYLE

Little Dragon keyboardist Håkan sports a mighty impressive beard which makes kids yell ‘Santa Claus’ at him in the street, but Jamie Hewlett owns the finest clobber. And he once illustrated Judge Dredd in 2000AD, which makes him unfuckwithable.

LITTLE DRAGON 1, GORILLAZ 1

ROCK EXCESS

Gorillaz take the spoils here, too, solely due to the sporadic and drink-sodden presence of Mark E Smith. Pay

attention to his craggy face, kids: that’s what chugging down liquor like it’s Ribena will do for you.

LITTLE DRAGON 1, GORILLAZ 2

STAR QUALITY

We hate to say it, but Damon’s become a bit... dreary in his dotage, sticking his oar in with worthy opinions on everything from Afghanistan to *The X Factor*. When was the last time he smashed a chair to smithereens?

LITTLE DRAGON 2, GORILLAZ 2

IT’S A DRAW!

grins, bashfully. But it’s that spark that makes Little Dragon show up other dreary chart-fodder.

On ‘Ritual Union’’s title track, wishy-washy romantic sentiment is snubbed for a tangled tale of weddings, mistresses and infidelity. ‘Little Man’, meanwhile, avoids the trappings of diamonds and Dolce & Gabbana by aiming fire at the pornography of modern-day consumerism.

For Erik, Yukimi’s temper now makes perfect sense. “I think you were sitting on top of a very fiery talent,” he tells her. “I don’t think you had the courage to express it, fully, as you do now you’ve grown up and you’ve become confident.”

Tonight, that fiery talent is fully ablaze, those barbed lyrics the perfect bitter twist to Little Dragon’s summer cocktail. Yukimi shuffles seductively across the stage with arms akimbo, vanishing away the lights and spilt lager that floods the arena. Hobnobbing with Damon and Paul may have given Little Dragon a leg-up, but right here, they’re creating their own piece of paradise



Yukimi: a percussive hopscotch addict

“You painted me a mural? Pah! Try harder!”

"YOU WANT GIRLS? YOU WANT DRUGS? WE GOT EVERYTHING..."



New York punk rockers **Cerebral Ballzy** are on a mission to bring dirtbag rock'n'roll back to the city – if it flows they'll drink it, if it burns they'll smoke it, and everything else they'll blow to smithereens. **Matt Wilkinson** drops in to see the mayhem for himself, but will he make it back in one piece?

What happened to the idea of a rock star? A good looking dude making good rock, you know?" Cerebral Ballzy's giant of a frontman, Honor Titus (real name, in case you were wondering) is sat in his favourite Brooklyn dive bar, Mothers, pondering what the fuck's gone wrong with the world. "All these fucking New York indie bands that sing about surfing and shit," he spits. "They've never been surfing a day in their fucking life."

Sometime later in our epic, bruising encounter with the most demented, gnarly and drugged-up punk band to come bounding out of the five boroughs in years, The Drums' Jonathan Pierce will stroll gamely past us, attracting precisely no fanfare whatsoever. And Honor will triumphantly declare: "I think the return of New York cool is in Ballzy's hands."

We've flown out to meet the five piece in their hometown for three reasons. One: because they're one of the few current NYC bands to matter who *actually come from here* (they were all born and bred in the city apart from longtime adoptees, East Coast guitarists Mason and Jason). Two: because, thanks to a record deal with Adult Swim that sees their songs appearing on mainstream US TV every single day, they're burgeoning on hometown hero status – with everyone from hoods to 14-year-old girls stopping them in the street to heap praise on their pizza/puke/prescription pills-obsessed self-titled debut album. And three? Well, because they promised to get us wrecked and show us a real good time. Hence Honor's somewhat to-the-point opening

gambit: "So what are we gonna do? You want girls? You want drugs? We got everything, man – we're in Brooklyn, it's chill."

SORTED FOR MORTARS AND DRUGS

LOCATION: Mel's house, Brooklyn

After the oblig stop off at a dirtbag pizza place, we drive to a block in an area of East New York famous because, apparently, eight people got shot there in 24 hours a while back. We're going to see where the band formed. And, in drummer Abe's words, "to get some mortars and drugs"

As we pile into their beat-up splitter van (tuned to a classic rock station that belts out T-Rex, Bowie, Beatles and, uh, Kansas' 'Carry On My Wayward Son'), band talk falls to Ballzy's most recent trip to the UK.

"I like London a lot," Honor tells us. It seems London likes him too. "The last time I was there I ended up having a livesome with these four random girls I picked up around the city..." Before we even get the chance to wonder out loud how that's physically possible, he's whipped out his phone to show us the proof. And so arrives the only time he'll blush all weekend. Slightly alarmed at what we're seeing, we stop him at one picture to say we recognise the 'lucky' lady staring back at us. Honor collapses into a fit of hysterics, re-considers the situation and begs us not to print the story at all. "Ah, fuck it then, you can say what you want," he concedes. "Just don't make us look boring."

As we arrive at Ballzy HQ (AKA bassist Mel's house) it becomes clear that's not going to be a problem. The band skin up, and before too long Honor's proving his

Brit-rock credentials by picking up a guitar to play us a half-learned version of 'This Charming Man'. He adds that he wants Ballzy to cover 'I Wanna Be Adored' soon.

No time for that now though, because the "mortars" (ie some soggy illegal fireworks the band smuggled back from Amsterdam) are lined up on Mel's back porch. They decide to let off all five at once, while standing about three feet away from them. Only when guitarist Mason's hair begins to singe do they give in – running like rats to the safety of the splitter.

THE MESS-UP

LOCATION: Bowery Ballroom and Home Sweet Home, Lower East Side

From here, we catch a few songs from thrash stalwarts Cro-Mags at a Vans party that stinks of puke, before heading back into the city to catch up with old friends





"THE RETURN OF
NEW YORK COOL
IS IN CEREBRAL
BALLZY'S HANDS"
HONOR



A day (and night)
In the life of
Cerebral Ballzy:
the guys get
wrecked, fly the
flag, hang out
with Cole from
Black Lips...
oh, and play
a bit of music





Don't try this at home, kids: Honor pulls some moves, while Mason sets up a DIY firework display. We're not sure whether he smoked the giant spliff before or after blowing up the back porch...



CRIMINAL RECORD BREAKERS

CB's rap sheets

HONOR VOCALS



Attempted burning of a schoolhouse. "There was a flyer on the wall I didn't agree with, so I lit it. What was the flyer? Er, it was a Confederate flag..."

ABE DRUMS



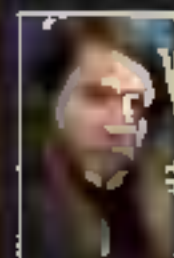
Fighting in Times Square after someone randomly headbutted his girlfriend.

MASON GUITAR



"I've been arrested in four different countries and 10 different states. Ironically I got arrested for peeing in public in Mexico. Of all places - I thought Mexico was a public bathroom?"

JASON GUITAR



DUI. While riding a moped.

MEL BASS



Whoa! Mel appears to be the only bandmember who hasn't been arrested for something. The bassist does have a degree in computing, though.



"I GOT ARRESTED FOR FIGHTING... THEN THE DUDE I FOUGHT TURNED UP ON OUR TOUR!" MASON

Black Lips - here tonight to headline the Bowery Ballroom. The look of astonishment on Cole Alexander's face as Honor recounts his livesome story is priceless. "Oh man," his Atlantan comrade sighs dejectedly, "I only ever managed three..."

We blag our way into the surprisingly posh afterparty, where the Ballzy boys - fuelled by a Smartie-like concoction of painkillers and powders - set about stealing everybody else's drinks. We ask Honor if all this drugging is a cliché. He buckles up. "Listen, we are sharp. We're not drug casualties, knock on wood. We're gonna show a lot of kids that. I can't say it enough - it is a fast lifestyle. But we live *too* fast for it to be dumb and slow." Stealing drinks from the rich? Idolising Johnny Marr? Getting *every* girl in town? Dude's got a point.

THE MORNING AFTER

LOCATION: Broadway, Brooklyn

The following day we meet up with the band near their favourite store in Broadway. That's Brooklyn's Broadway, not Manhattan's tourist hotspot. "It sells the cheapest cigarettes in the

whole city," drools Jason, and at \$6 a pop he may just be right. Everyone's still ruined from the night before, so apple bongs are the order of the day as we drive to the nearby Cypress Hills Cemetery to try and find Dizzy Gillespie's grave.

The plan, for some reason, is to see if Abe has the balls to skate off it. But, on the way, things go off course when the sticksman spots a presentation of US flags outside somebody's house. "DON'T STEAL, RING BELL, I'LL GIVE YOU A FLAG", reads a chipboard sign next to it. "If you have to take it, please don't take the metal pole holder. Thanks." Naturally, the drummer rings the bell. The frail old lady who answers the door could hardly be greeted by a more polite, astute young man (even though he is drinking from a massive can of vodka and Red Bull at 11am), and as she proudly hands us a pristine miniature flag all of our own, later to be gaffa-taped to the van, we wave our goodbyes and carry on with our journey. It's a fruitless task. Mainly because Dizzy Gillespie's grave, Google later tells us, is 5.6 miles away. In a completely different cemetery.

REHAB LOCATION: Downtown Manhattan

Instead of gravestone skating, we agree to meet the band later on for a final sit-down chat. Unbeknown to us, this is to take place on the steps of the East 4th Street rehab centre in Downtown - a fact pointed out, ironically, just as Mason is puking his guts up into a nearby bin.

The guitarist is something of a legend within the band, regaling us with a story about how he's pretty much banned from the whole of London's Kingsland Road for "carving up a table" in Efes Pool Hall. And then getting arrested for fighting in the street. Best of all?

"The fucking dude I fought turned up on tour with us two days later! You know that band Thrush Metal? He's their roadie or some shit... I was like, 'Dude, what are you thinking?' If I got in a fight with some band and went to jail I would *not* expect it to be cool with them on tour! But it's all good - I'm a nice guy really. I don't even remember what we fought about in the first place..."

And that's Cerebral Ballzy down to a tee. Complete and utter headcases, for sure. But fucking brilliant rock stars.

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FRIENDLY FIRES' DANCE CLASS

*The St Albans trio are curating their own dance event at **Bestival** next month, so we asked them which artists – past, present and future – set their, ahem, decks on fire*

“It’s amazing seeing how dance music had such impact,” reckons singer Ed Macfarlane, scouring YouTube videos of ’80s and ’90s dance culture. “But I also get frustrated because of all the comments, like, ‘Those were the days, kids now don’t know how to party any more – where did the soul of dance music go?’ A lot of the music that we write is influenced by that kind of music – but it’s important to celebrate the here and now. We can still party!”

So it’s little surprise that the band are curating their own dance bash at **Bestival** next month. They’ll take over the Riz! ab arena on Friday, September 9 at the Isle Of Wight event, spinning tunes and collaborating live with the likes of Frankie Knuckles and SBTRKT. To mark the booking the band chat to us about their favourite artists from dance music past, present and future...

Watch interviews with the band at NME.COM/video



Er, lads, you need to actually put a record on the turntable

PAST

HARMONIA



Krautrock supergroup that Brian Eno described as "the world's most important rock band"
Edd Gibson: "It's a side project of Michael Rother from Neu! with various members of Cluster. There was a really good documentary on BBC

Four recently all about krautrock, and one thing that stood out for me was just how wide-eyed and enthusiastic everyone was about using these bizarre synthesizers that had never been used before in music. It was like a fantastic voyage of discovery for everyone. Just the textures Harmonia used to get out of their instruments was so astounding, and I think people try and emulate that now and are still finding new things from their music."

DOWNLOAD: 'WATUSSI'

PATRICK COWLEY



Bands from New Order to the Pet Shop Boys have gone gaga for the Buffalo-born producer's synth-heavy, über-campy take on disco

Jack Savidge: "He's like the inventor of hi-NRG, which is just really synthed-up disco with

arpeggios all over the place. He was like Giorgio Moroder but aimed squarely at the dance floor, taking that sort of stuff and just turning it super gay. And he's still very modern-sounding in terms of his production work – when electroclash was happening it was just the ghost of Patrick Cowley really, just this relentless synth onslaught. His big album was called 'Megatron Man' and came out in 1981, but he was cut off in his prime because he died the following year. There was a lot more to come from the guy."

DOWNLOAD: 'MENERGY'

HARALD GROSSKOPF



The composer/drummer was the first percussionist in the electronic world to use sequencers and, awesomely, had an album called 'Yeti Society'
Ed Macfarlane: "He's a Berlin-based drummer who made his name

back in the '70s. His debut solo release 'Synthesist' went fairly unnoticed at the time, but having just been re-released I can see why the record is still very valid today. It's the way he manages to perfectly blend live drums with undulating analog arpeggiators creating swirling, epic waves of ultra-melodic electronica. Maybe I'm wrong, but 'Moving Further Away' by The Horrors seems to show a clear influence from Grosskopf's work, and it's all the better for it!"

DOWNLOAD: 'SO WEIT SO GUT'

PRESENT

SUPERPITCHER & MICHAEL MAYER



Remix overlord Mayer is co-founder of Cologne's pioneering tech label Kompakt, and regular collaborator with the roster's Akse Schaufler, aka Superpitcher

Edd Gibson: "They're responsible for some of the best remixes. Their

'Supermayer' mix of Rufus Wainwright's 'Tiergarten' is astounding. Rufus' version is flamboyant, romantic, but they expand it out to seven minutes. I normally hate the phrase, but it's a proper 'journey'. At one point they have a thunderstorm sample, and you know you're onto a winning song when you get that."

DOWNLOAD: RUFUS WAINWRIGHT 'TIERGARTEN' (SUPERMAYER MIX)

CHRIS CLARK



The man behind the incredibly titled 'Throttle Furniture' EP, this Warp-signed artist now trades simply as Clark. He also shares a hometown with none other than Friendly Fires
Ed Macfarlane: "I think Chris has probably been

the biggest influence on me as a producer. We both hail from St Albans and he was the first local musician I knew that was making a living from writing music just on a computer in his bedroom. His debut album 'Clarence Park' – which is actually named after a park in St Albans – combines these crunchy, distorted drums with expansive, lush soundscapes. His records always sound so spectral and dense, which is something I definitely feel Friendly Fires have in common with his work."

DOWNLOAD: 'LORD OF THE DANCE'

PEPE BRADOCK



Spawned from Daft Punk's birthing pool, the DJ/producer went from peddling Parisian jazz-funk to creating deep house epics

Ed Macfarlane: "He came from the same scene as Daft Punk and Motorbass, but I guess Bradock's sound could be described as more deep than those artists. One of my favourite aspects of his music is his diverse use of samples – at times he sounds not unlike a house version of DJ Shadow. And his track 'Deep Burnt' will go down as one of the greatest house tracks ever written."

DOWNLOAD: 'DEEP BURNT'

FUTURE

MIKE SLOTT



The Irish-born NYC resident deals in seriously off-kilter hip-hop and has worked with Hudson Mohawke
Edd Gibson: "He's this guy based in America who does little snippets of jungle and two-step, with some hip-hop in

there as well. But he treats his music in a far more fun way than a lot of UK dubstep acts do, it can be quite po-faced over here. But when he gets his mitts on it, there's a really joyful attitude there – just hyper-melodic, childlike tunes across the board. I like it when a scene has grown and someone from outside puts their own perspective on it; that's the only way you get something really new. Our friend Drew Lustman [aka bass producer FaltyDL] told me about him."

DOWNLOAD: 'AMAMILLAH'

SBTRKT



Former FWD>> regular Aaron Jerome brings a clever pop touch to his bass-heavy productions – and he also wears pretty insane masks a lot
Edd Gibson: "He's this London-based producer we've been touring with. He's only done a handful

of gigs but it's already sounding amazing. I think people can get a bit preoccupied with how deep the bass sound is with his music, but he's got these beautiful chords and pads which all get laid out over the tracks, and I think there's a real songcraft going on there. And the numbers which have [electro/R&B singer] Sampha singing on them, his voice is just incredible. It's got a really sort of gentle, soulful quality to it."

DOWNLOAD: 'WILDFIRE' (FEATURING LITTLE DRAGON) (DRAKE REMIX)

DANIEL LOPATIN



Brooklyn renaissance man who does everything from electronic ambience to overcooked pop

Jack Savidge: "He works under quite a few different names: Oneohtrix Point Never is dreamy, Boards Of Canada-type stuff, while Ford & Lopatin has a kind of [Miami Vice theme keyboard player] Jan Hammer thing going on. He also does really fascinating little YouTube clips on his channel, SunsetCorp."

DOWNLOAD: 'RETURNAL' (FEATURING ANTONY HEGARTY)

WHAT IS RIZLAB?

The RizLab project is designed for artists to get involved with new areas of creative expression – Friendly Fires' Bestival dance takeover is the latest part of it. The project was designed and curated by the Moshi Moshi label's Stephen Bass and Eat Your Own Ears' Tom Baker – with Jamie xx among those getting involved. See Rizlab.co.uk.

REVIEWS

STEPHEN MALKMUS & THE JICKS, RAZIKA

Edited by Emily Mackay



HARD-FI

KILLER SOUNDS ATLANTIC

It's strange and silly, cartoonish, stupid and confused – and yet the latest missive from Staines makes for an oddly compulsive listen



In 1949, Arthur Miller's seminal play *Death Of A Salesman* called time on the popular cultural dominance of the male. For the first time, the Y chromosome was outed as having the propensity to be needy, uncertain and a bit pathetic.

In 2011, we have 'Killer Sounds' by Hard-Fi, in its own (far less seminal, we should add) way just as timely a treatise on the crisis in masculinity. It's one of the most batshit strange records you're ever likely to hear.

Since Miller's masterwork, we've seen flower power, disco, miners' strikes, the self-defeating swagger of 'New Lad' and then, finally, the dreaded caring noughties chip away at boys and boyishness until we find ourselves in our current situation where, in music at least, it's the girls, and maybe the gays, who Run The World.

There isn't really any other word for it; 'Killer Sounds' is just bizarre. It doesn't help that the wind obviously changed some time around 1996 and Richard Archer's oversized

furrowed brow stayed like that, and that his existential struggle over whether he wants to be a yob or a Guardianista is never far from the surface, making even the title unclear. Is that a Pete Tong pisstake or actually what Hard-Fi think is a good name for an album?

The Staines Four have always had this about them of course, a studied version of sensitive yobbishness, all romanticising about young offenders' institutes while press-releasing the fact that their bass player hadn't been allowed into America because of previous drug convictions. But it's as if now, having been emasculated by the underperformance of their second album and its 'No Cover Art' fiasco, they've gone to ground and made an album of such cartoonish thuggery it makes even 'Famous First Words' by Viva Brother sound like a Pitchfork indie record.

The whole thing is so stylised. For one thing, it's actually really difficult to sing in an accent – Simon from *Buffy*, for example, often tries to sing in his Scottish brogue and comes up against a world of shit from people who reckon he's trying to sound American. Here, Archer's bovver-boy snarl is so over the top throughout that it can only sound like he's acting. Not even acting up, just acting. And where in the past Hard-Fi would sneak some social message into their radio hits, on 'Killer Sounds' the messages range from 'Good For Nothing's' denouncement of a no-good upstairs neighbour ("*good for drinking too much and flicking ash in a paper cup*", confusingly); to 'Stop's' epic declaration of being, y'know, all crazy like. Wonderfully, 'Feels Good' appears to rewrite Dillinger's 'Cocaine In My Brain' for the *Soccer AM* generation, while the emergence of a sensitive side is carefully flagged up by naming a track 'Love Song'.

And yet... and yet... 'Killer Sounds' gets away with its confused billing because Hard-Fi have always known instinctively how to navigate their way around a chorus. That skill set survives here in big, stupid bloody pop songs. See, rather than playing up to the worst 'real songs' bleatings of those who tend to practise Music For Boys, every track here is colourful and OTT, be it parping reggae or creeping shards of Gatecrasher rave. And in the end it's this peacocky panache that carries it through. Because – for a fair few of the right reasons as well as a lot of the wrong ones – Hard-Fi have made the kind of record that it becomes very difficult to take your eyes off. Because what else do you do with a crisis but make a Day-Glo drama out of it? **Dan Martin**

6

DOWNLOAD: 'Feels Good', 'Good For Nothing', 'Stop'

THIS IS HARDSCORE
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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FIONN REGAN

100 ACRES OF SYCAMORE HEAVENLY



You know those people who moon out of train windows, in love with their own picturesque melancholy? Fionn Regan's third album is like that. And yes, we've all done it, and a pretty track or two of heartstrung acoustic wallowing does no harm, but a whole album of lines like "In the taxi you poured out your heart/And your head fell on my shoulder like a willow" and self-regarding rueful run-ins with the opposite sex can start to feel seriously unhealthy. Even something that could be quite an interesting, raw little tale of infidelity, 'Sow, Mare, Bitch, Vixen', is thrown off-kilter by inappropriate sugary strings, and elsewhere there's even - spit - xylophone. Sadness - it's not a hobby, people. **Emily Mackay** **5**
DOWNLOAD: 'The Horses Are Asleep'

IVYRISE

IVYRISE MY MAJOR COMPANY



What are Ivyrise? The jagged riffs on 'Line Up The Stars' and the us-against-the-world fist-pumping chorus of 'Too Much' (not to mention the hair) suggest an emo focus. Yet the overwrought vocal lines of 'Hurts' suggest reality-TV boyband. The positively Bryan Adams-esque bouncy chug and good-times "wooah-oohh-ohhh" chorus of 'Yes To Running' suggest credibility-shunning stadium rock. Frontman Ben Falinski describes himself as "massively overambitious", and the sense on this debut is of striving for bigness at any cost and missing the point on every level. It's a tricky beast to pin down. Our advice? Tranquilliser dart and incinerator first, ask questions later. **Duncan Gillespie** **4**
DOWNLOAD: 'Yes To Running'

CYMBALS EAT GUITARS

LENSES ALIEN MEMPHIS INDUSTRIES



While there's a mass of slacker bands into '90s alt-rock today, few venture beyond the usual influences. Luckily, Cymbals Eat Guitars are here to harness progressive specimens from epic guitar heroes Built To Spill to chameleons Lilys. The New York quartet mix these touchstones with post-hardcore power on their second album, pushing further into noise-rock on nine-minute opener 'Rifle Eyesight (Proper Name)'. While they mainly hit a balance between shifting symphonics, subtle keys and pyroclastic guitar, sometimes - such as on 'Plainclothes', a ballad/disco/punk-funk/noise jigsaw - there's just too much going on. But hey, layabouts, that's called taking a risk. **Tom Pincock** **7**
DOWNLOAD: 'Rifle Eyesight (Proper Name)'

THE WOLFEN

MARRIED TO THE EIFFEL TOWER HOWL



At 17, Marco Pirroni played guitar for Siouxsie Sioux at the 100 Club while Sid Vicious bashed the shit out of the drums. At 20 he co-wrote 'Kings Of The Wild Frontier' with Adam Ant, one of the most gleefully camp records ever made. Since then? A topsy-turvy credit list that peaks with Sinéad O'Connor's debut and troughs miserably with this, a tackle-out pub singalong gone wrong. O'Connor appears on 'Jackie, Is It My Birthday?', stripped of all the mettle that defined her early work. Opener 'Cat Green Eyes' is an embarrassing erection aiming to penetrate womankind itself, and the rest is too dull to warrant a mention. **Mike Williams** **1**
DOWNLOAD: Siouxsie And The Banshees - 'The Lord's Prayer'

FACES TO NAMES...

What the reviewers are doing this week



ASH DOSANJH

"I was shocked to discover that Bowie sings 'face the strange' - not 'strain' - in 'Changes', and launched an evangelical group to spread the word of Khloé Kardashian's teachings."



EMILY MACKAY

"I have been worrying intensely about the toll festival season is taking on marathon training, then going to another festival to distract myself from woe. I'll run between the stages."



DAN MARTIN

"I spent two hours of my working day arguing over the legality of the photograph of Anne Hathaway as Catwoman, while pondering existentially whether a Catwoman without the ears is any Catwoman at all."

CSS

LA LIBERACION V2

Remember 2006, when CSS came, saw and conquered our parties? Well, sorry guys, but it ain't 2006 anymore



It seems almost perverse to think that CSS are celebrating their eighth birthday next month. The Brazilian quintet have always been music's neon toddlers; they

brought face paint, flowers, fun and a disco-funk-punk debut to a monochrome mud-noughties during their terrible twos, and anyone who made love while listening to 'Cansei De Ser Sexy' wished they could carry on like that forever.

They couldn't, of course, and second album syndrome was near-life-threatening. If the music of the debut was hot, hot sex, 'Donkey' was more of a gruntfest. Stripped of wide-eyed wonder and puerile insouciance, it was the worse case of a band low on ideas sticking to a formula. It felt phoned in - long distance - perhaps because it was reportedly recorded while they travelled the globe.

In a way, CSS wrote their own sell-by date. By tempting the world with a debut so smart and subversive, so unique and so CSS-esque, their only option, without a dramatic change of MO, was to churn out similar stuff. And so to their third, the curate's omelette of 'La Liberación'.

The good news is there's plenty of class. CSS. Opener 'I Love You' kicks out the cowbells

within seconds, swinging galactic synths into view for a big pop/Eurotrance face-off. If that gets you running for the glitter, 'City Grrrl' will practically frogmarch you to the nearest dance party. It's a titanic track of juggernaut rave riffs, trumpet flourishes and overlapping vocal lines, one of which - "I wish I would dye my hair pink/Put on black lipstick/Because I don't give a shit" - sees Lovefoxxx at her fresh-faced finest.

CSS may care deeply about every song (though it often doesn't sound like it), but for the listener, a lot of the charm has worn off. Take the title track, a pretty harmless punk stomp in Portuguese that's so throwaway it leaves no trace. And while fans of the F-word will rejoice during closer 'Fuck Everything' and its we're-so-young-and-we-don't-care lyrics ("I'm so high/I'm gonna fuck it up... Even if the music sucks/Fuck everything"), the rest of us are left wondering why we should care.

Maybe during their teens they'll evolve, Lovefoxxx will change her name back to Lusa and they'll record a Tom Waits covers album. Until then, it looks like we'll see facsimiles of the original template - if not carbon copies, then at least cascading style sheets - which will just about do. For now. **Tim Chester** **5**

DOWNLOAD: 'I Love You', 'City Grrrl', 'You Could Have It All'





STEPHEN MALKMUS & THE JICKS

MIRROR TRAFFIC DOMINO

Daddy Slacker's back to teach 'em how it's (un)done



Be gone ye badly-dressed oiks with wacky hair, relocating to east London in the misguided hope of living your post-Pavement fantasies in sub-par slacker bands

with zero intent. In what can only be a blessing from the indie gods, Stephen Malkmus – the man who once defied any *NME* reader to think of a word that rhymed with Pavement and then chastised the poor kid who wrote to the Letters pages with 'enslavement' – is back to show you all how it's actually done.

Malkmus may have put the kibosh on new material from his former band following their live reunion, opting instead to embark on this Beck-produced album with The Jicks, but 'Tigers', the lead single, bears more than a passing resemblance to the alma mater that made Malkmus such a revered figure. It's certainly not the only track on 'Mirror Traffic' that possesses those trademark guitars and Malkmus' satisfyingly nonsensical lyrical

delights. 'Senator' may be abrasive and crude in its directness, as Malkmus so tastefully claims that "*what the Senator wants is a blowjob*"; nonetheless, it channels the quirkiness that made Pavement so itchy adorable.

But there's a gentler side to Malkmus & The Jicks that is glimpsed here, amid the warmth of 'Share The Red' and the melancholia of the country-tinged 'No One (Is As I Are Be)'. On the fleeting instrumental 'Jumblegloss', The Jicks conjure woozy psychedelia, while 'Asking Price' rests thoughtfully among the album's more animated tracks, such as the Bowie-esque 'Tune Grief' or the politically incorrigible 'Spazz', which presses into service a super-charged army of guitars.

Eschewing the slacker blueprint he practically invented for off-kilter pop tracks, Malkmus has shown that he's not defined by his past. Surely now it's time for those hot young things out there to cast off their shackles too.

Ash Dosanjh

DOWNLOAD: 'Share The Red', 'Tigers', 'Spazz'

7

RAZIKA

PROJECT 91 DRAG CITY



This Scandinavian teen female four-piece make dreamy alt-pop. So, everyone, hold tight, maybe even look away for a line. Or at least close your

ears. I might as well mention the inevitable right now and get it out of the way – *THOSE DANCING DAYS*. Phew. That's better. Except, luckily for Razika, 'Project 91' is more 2-Tone in vein than TDD. Tracks like 'Taste My Dream' and 'Above All' are lazy ska pop meets Riot Grrrl. So, it's a bit like The Slits at Notting Hill Carnival. Add in lush single 'Why Have We To Wait' (a cover of a track by '60s pop group The Pussycats) and it's pretty perfect. *Ailbhe Malone*

DOWNLOAD: 'Above All'

8

PG SIX

STARRY MIND DRAG CITY



PG Six's Pat Gubler saw the future and he didn't like it. While the rest of us get distracted by shiny objects and desensitised to perpetual noise, this troubadour goes about writing moody tunes on 12-string that no machine hath sullied, while his bandmates feast on woodcock and worship at the paws of Pan. 'Starry Mind' is as defiantly retro as alt-folk gets, though what elevates it is its rustic blues heart. Those slaves to the algorithms who already have an iPhone 5 on order, if you liked this, you may also like Smog, flannel shirts, beards and the 1970s. *Jeremy Allen*

DOWNLOAD: 'January'

6

THE RIDER

What we're watching and reading this week



Book
Duffy

Photographer Brian Duffy burned most of his negatives in a 1979 fire, but his son found copies in international archives and used them to compile this book. Includes the cover of Bowie's 'Aladdin Sane'.



Event

California Classics
A secret location on the Thames is turned into an '80s Californian beach for the night, with showings of *The Lost Boys* and *Top Gun*. September 3-4, book at welcometocalifornia.co.uk



Film

Scream 4
The slasher fest returns for its fourth instalment, which recalls some of the original's brilliance. Courteney Cox and Neve Campbell return, joined by a host of young blood who perish at the blade of Ghostface.

THIS WEEK'S SINGLES

reviewed by *NME's*
LUKE TURNER



THE VACCINES

NØRGAARD COLUMBIA

A creepy ode to the slender charms of willowy Danish model Amanda Nørgaard, The Vaccines' song that borrows her surname is whoopla guitar pop of equal parts Supergrass and Strokes. It's musical nougat, sweet, sticky and destined to get stuck in your craw. Whether it's enough to win over the affections of their muse remains to be seen.

BOMBAY BICYCLE CLUB

SHUFFLE ISLAND

In 1907, patrons of Crouch End's now-demolished music hall could enjoy such acts of renown as Alice Fountainbleau, a "Continental Trainer Of Canine Quadrupeds". The area's current most famous sons, Bombay Bicycle Club, aren't quite as specialist, but proffer entertaining fare nonetheless; the introduction of honky tonk on the ol' joanna and a little carefree vocal scatting gives their new single a carefree, tug-yer-braces vibe.

FIXERS

SWIMMHAUS JOHANNESBURG MERCURY

When they first emerged late last year, Fixers presented a scruffy Oxford take on psychedelia. No longer: a creaking straitjacket of major label production has been applied, with someone pulling far too tightly on the straps in an attempt to squeeze them into Duran Duran.

NOEL GALLAGHER'S HIGH FLYING BIRDS

THE DEATH OF YOU AND ME SOUR MASH

Noel Gallagher has become a sonic Jekyll & Hyde. If the planned cosmic collaboration with Amorphous Androgynous will see him scurrying Hyde-like through psychic alleys rattling with bad noise and evil, then 'The Death Of You And Me' is Gallagher as Dr Jekyll, striding proudly through the street, doffing top hat to all comers, delivering nods to The Beatles, and passing pleasantries with rhymes of "me", "be" and "immortality".

MY CHEMICAL ROMANCE

THE ONLY HELP FOR ME IS YOU WARNERS

Here's another Our Love Will Survive The Apocalypse But Only If You Snog Me Right Now slab of electro-rock, Prozac-whamming emotional manipulation from Gerard and co. If they weren't such righteous chaps, My Chemical Romance's seemingly effortless knack for this sort of thing would be intensely infuriating.

WILL YOUNG

JEALOUSY RCA/SONY BMG

Will manages a cunning trick in the video, a tense love triangle played out via floor gymnastics and the trapeze. Is it the male or female dancer who gives him the green-eyed loco? The song itself is slightly less confusing – Young's vocals soar over gracefully articulated pop to suit the ladies' step aerobics class or sauna for the gentleman's gentleman alike.

NME ICONS

SPECIAL COLLECTORS' MAGAZINE

501 LOST SONGS



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LIVE

THE BIG CHILL, FIELD DAY, UNDERAGE

Edited by Emily Mackay



THE MACCABEES

WEDGEWOOD ROOMS, PORTSMOUTH MONDAY, AUGUST 8

It's a sea change for the Brighton boys as they launch album three in Pompey

Most bands debuting new material after a year holed up would dip a tentative two-song toe in the water. The Maccabees, though, tonight dive headlong into Portsmouth's sweaty anticipation with a total of seven – SEVEN! – new tracks in their pockets.

It seems like an age they've been away, and on a night when distant London is burning with enmity, their open enthusiasm, their reckless romance is a timely comfort. Opener 'Child' rolls in with a vast, reverby intro as Orlando, in new side-shaven hair and white T-shirt, clasps the mic like a long-absent, precious love, while Felix, his back to the audience, nods his newly long locks as he concentrates on conjuring up a quiet guitar storm.

The Maccabees have grown into a band who are not afraid to take their time, to leave a gap. Like all the new songs debuted tonight, 'Child' reveals a new mastery of structure and dynamics; a spacious mid-section gives way deliciously as the song kicks back in with redoubled, quickened life. The livelier beat of 'Feel To Follow' also toys with us, holding its breath then blasting back in with frankly massive drums and walls of lustrous noise. They're clearly enjoying the return to their natural environment, Felix grinning toothily at the bouncing, delighted crowd. 'First Love' and 'One Hand Holding' inspire mass chants and

The band are clearly enjoying the return to their natural environment

stompalongs, but it's testament to the instant spellcasting command of their new stuff that it's fast hugged to the bosom of a lairy crowd. 'Pelican' scoops us up with arresting stabs of guitar and a post-punk

muscularity. 'Went Away' charms with a gently chiming, romantic sort of intro that leaps into a joyful, Arcade Fire-ish aggression and careening, epic guitar, while 'Ayla' charms with spiralling melodies, thrumming guitar and an insistent refrain of "*the wait is*

over". Indeed it is, but the surprises aren't. 'Forever I've Known' has those mournfully twanging 'Wicked Game'-style sob-surf guitar tones, moody bass and sultry drums... then just when it's lulled you, lashes out with a scissoring rhythm. Finally, the aptly named 'Grew Up At Midnight' opens in a big swoopy rush of effects and falsetto vocals with a fraught but gorgeous chorus. It ends in a gobsmacking rolling rumble of drums and a big crashing crescendo as Orlando reflects "*we were only kids then*".

They spoke of "adapting and maturing" for their third album, but who'd have known it would be so bloody exciting? On tonight's evidence, it sounds like The Maccabees are entering the prime of their musical lives. *Emily Mackay*

MACCABEES
CHILD
FEEL TO FOLLOW
LEGO
FIRST LOVE
ONE HAND
CAN YOU GIVE IT
PELICAN
WENT AWAY
WILLIAM POWERS
NO KIND WORDS
AYLA
WALKING IN THE AIR
LOVE YOU BETTER
FOREVER I'VE KNOWN
PRECIOUS TIME
GREW UP AT MIDNIGHT

Kanye: still shit
at musical statues



THE BIG CHILL

EASTNOR CASTLE DEER PARK, HEREFORDSHIRE THURSDAY, AUGUST 4 – SUNDAY, AUGUST 7

Kanye's galaxy-sized ego looms large over the festival that is definitely not about chillaxing

It may have a name that speaks of self-satisfied, smoothie-drinking mellowness, but be not fooled. Formerly a fuck-off rave-up known to insiders as 'Hippygeddon', this year's Big Chill programme boasts a subtly brain-sizzling convoy of the cream of the underground. Subtle, of course, but for Kanye West, whose planetary ego effectively sends the weekend into its orbit.

Friday, though, belongs to Mercury-jousting hotshot **Ghostpoet**. With only one (admittedly ace) album in the bank, concerns are he'll struggle to fund a 50-minute set. He proves this to be scurrilous bobbins by charming the tent into submission, flinging badges at hungry-eyed punters like money, then offering to distribute the last of said badges to "whoever makes the loudest noise" – cue the hugest frequency eruption we'll hear all weekend. 'Us Against Whatever Ever' rides the zeitgeist into dazzling new pastures, groaning "I love you like chicken soup, biscuits and lemonade" before el Ghost chops and twists his vocal into a raging

psychedelic whirr, winning a one-man sonic showdown and a right-thinking flock of new fans into the bargain. Tasty.

"It's been a bad year for the women," observes **Neneh Cherry**, before going some way to assuage the pain of fairer and gimmer sexes alike with a set packed with classics like 'Woman's World' and (YES) 'Buffalo Stance'.

Rabidly as we hail at **The Chemical Brothers'** altar, they've at least a slight obligation to play the hits. Disappointingly it's not until a euphoric 'Block Rockin' Beats' that the crowd unite, gawping at a ketamine-friendly backdrop and digging up the festival roots. **Konono N°1**, in pinstripe shirts and white baseball caps, treat the precious few bound to The People's Ear stage to avant-afrobeat, their hilarious, stony expressions belying loose and limber workouts.

The Saturday sun's out for **Janelle Monáe**, who shuffles onstage among a trio of black-hooded robe-wearers

uncannily resembling morlocks from George Pal's *Time Machine* adaptation. Not to bury her with praise, but comparisons to James Brown are a bitch to shake. Yet shake she does – and lacking the visuals of her tour, the diminutive dame of dance takes the spotlight all to herself (well, along with her 14-strong ArchOrchestra).

Three songs in, Kanye's a drunkard commandeering an open-mic night

An audience-uniting closing trio doesn't so much tip on the tightrope as dive into the funky throes of ecstasy caped and cravatted; everyone gets low on her order and, grinning sweetly, she mutters "I made that happen" before being piggy-backed down to the crowd with helicoptering fists by her keyboardist.

Metronomy are perhaps the closest act of the weekend to a traditional festival band, and relatively new bassist **Gbenga**

Adelcan works the second frontman role like a dream. Most grin-making is 'The Bay', whose clunky synths and funky riffs steep the gooseberry awkwardness of Kraftwerk in a thoroughly modern strawberry pop smoothie, as Joe Mount's all-thumbs charm wins indie hearts.

Enduring a bafflingly high-billed set from Argos' finest Rihanna-lite **Jessie J**, the final straw comes when a young boy is welcomed to her onstage throne (I mean, come on!) with a wild "brup diddly diddly bup". We do believe she wants "to make the world sing", just not that she's fully grasped how. **Example**, livelier, tidier and collidier (it's a word, honest) by half, pogos and yelps and raucously rouses revellers outside the tent to follow.

But most PC-conscious (in his own head, at least) is surprise headliner **Kanye West**. As the verse of 'Dark Fantasy' kicks in, the stage is empty but for a flurry of scantily clad baller dancers. Fingers suddenly point to the sound tower. The second level is lined with engineers hunched over laptops. The middle houses a flock of baffled



Expecting trouble, Metronomy opted for boob protectors

Best get off Kanye's armchair before he spots you, Janelle J

Manch Cherry: "Alright, MIB, calm down! You can have the overhills!"

BIG MOUTH

What the punters thought



Gemma George, London

"Kanye's a bit of a dick, isn't he? Apparently he stayed in [£7,000 per night] Eastnor Castle, too. Everyone started booing... he's just a self-obsessed dick, you can't just do a boring 10-minute speech right in the middle of a set. To be fair he played all the hits but it's just a shame he had to ruin it. I mean, where was Rihanna? Hello!"

competition winners. Over the highest barrier leans Yeczy, bellowing lyrical – instantly we're as excited as bacon in the frying pan. The lion-swagger to Janelle's panther-prowl, he magically lunges onstage mere moments later. Three songs in though, and he's a drunkard commandeering an open-mic night – a paranoid-delusional 10-minute anti-media word-wank entertains only a steady draw of boos. Canyonesque downer aside ("I walk down the street and people look at me like I'm fucking Hitler"), it's a spectacle of magnificence, spanning gratuitous pyrotechnics on and above stage, three separate 'acts' and an epitaph for Amy Winehouse. But as Kanye stands in mournful silence while his DJ bastardises 'Tears Dry On Their Own' and 'Back To Black', the muffled crowd hardly know what to do.

Sunday evening hosts a more eclectic array, and Jamie Woon's healthy crowd suggests successful marketing. Alas, the

organic branching out of early-hours dubstep introspection by way of inside-out pop is mostly fruitless, offering deceptively MOR tunes and the unfortunate suspicion we've been saddled with Craig David's new clothes.

The People's Ear, minutes down the path, is relied on to belt out dance until morning sun. Its soundsystem may not be the biggest, but King Midas Sound prove it the most resilient, and infinitely more stimulating than the pill-pushing dross filling out the smaller dance tents.

It's up to Four Tet and Jamie xx to bring things to a head. The former delivers everything the Chemicals failed to, jerking limbs into shapes we never knew existed. Later The xx man's bangers bring body and mind to

boiling point. Three sub-bass-churning cheers for the festival that couldn't spell 'chillax' if it tried. **Jazz Monroe**

Keep up to date with everything festival-related at NME.COM/festivals

FIELD DAY

VICTORIA PARK, LONDON SATURDAY, AUGUST 6

Wild Beasts' otherworldliness cuts through the all-too-real life going on outside

The art of destruction looms ominously over Field Day, which starts with the jolt of Faust's bludgeoning art-rock at midday, and ends spilling from the gates of Victoria Park into riot-bound sirens and juddering reality 11 hours later. Faust's annihilating streak is perversely joyous – Jean-Hervé Péron bellowing, "We're going to drum-rock you!" before wielding an angle-grinder and saxs that gum into a carburettor rumble.

Newcomers 2:54 may hail from the less-than-righteous Dalston, but augmented to a four-piece live, their stern, sea-swept Mazzy Star noise could glower from caves. Crowds dissipate as fast as they gather for Sun Ra Arkestra's chaotic jazz odyssey; it's too much for a muggy Saturday afternoon, especially as the vastly oversold, undersized Field Day becomes increasingly claustrophobic.

Today's most divisive act is Ariel Pink's Haunted Graffiti, who, like too many bands, play a tiny tent they could fill thrice over. Is Ariel Rosenberg an unrivalled genius, or total bell-end? Personally, I helm the latter camp – he comes off like Garth from *Wayne's World*, obnoxious and self-consciously wacky, with the sweet moments from recent album 'Before Today' lost in the dirge, like marshmallows in dirt.

Zola Jesus is something of a pop Gremlin; this tiny, cute thing that suddenly bares teeth and *looms*. Nika Dantlova makes up for her diminutive presence with a terrifying bellow that dominates Tower Hamlets like Maria

Callas as Godzilla, debuting the mechanical, sexy 'Vessel' from forthcoming album 'Conatus'. The tension builds on a knife's edge after Electrelane open gently with 'Bells', and cover Bronski Beat's 'Smalltown Boy'. When Mia Clarke drives her guitar into an amp during 'Those Pockets Are People' it's an electrifying moan, contrasting with Verity Susman's, which sings, bird-like.

What to love most about Syrian cult musician Omar Souleyman? That he's a wedding singer with songs like 'If You Steal My Wife, I Will End You', or that he's the only person present unaffected by his raucous *dabke* music, clapping ominously while everyone goes bonkers? After passing showers, the half-mast sun and girls on shoulders during Warpaint make them as festival-perfect as soggy chips.

Earlier today, Wild Beasts tweeted of their headline set, "Needs to be fierce, clear eyed." They deliver beautifully – on 'This Is Our Lot', they strip the flare from disco beats, inflaming them instead with Hayden Thorpe's operatic trill, on arresting form. The harmonies on 'Deeper', led by Tom Fleming, are astonishing, and whereas 'End Come Too Soon' betrays the lustrous 'Smother' with its overly epic climax, tonight it's a prophetic closer, Hayden triumphantly punching the air three times before launching into the final verse. Outside the park's fences, battles rage in the distance, but for now, accusations of solipsism be damned; Wild Beasts' sumptuous otherworldliness prevails. **Laura Snapes**



Being in Wolf Gang does have fringe benefits

Viva Brother on course for the 'sweatfest band' world record

Duck! It's an incoming Bombay Bicycle

Florrie: surely she could have changed out of her work clothes?

Pulled Apart By Horses' Tom Hudson: let's all hope the wind doesn't change

UNDERAGE FESTIVAL

VICTORIA PARK, LONDON FRIDAY, AUGUST 5

Bombay Bicycle Club and Pulled Apart By Horses are two of the cherries on top of this eclectic treat

Last year's Underage was plagued with setbacks: a shonky PA, bad scheduling, a permanent miasma of dust and, in MIA, a headliner who wasted half her set on a DJ mix. A year on, the festival seems to have outgrown those flaws.

Though criticism has been levelled at the somewhat bizarre choice of headliners, the sheer volume of diehard fans in the crowd showed that maybe novelty rappers The Midnight Beast were an intelligent inclusion after all. Xenomania-associated hopeful Florrie also manages to pull in the punters, albeit on the slightly smaller Topman CTRL stage. Her noisy, bouncy pop is pleasant enough, but the lack of visible reaction suggests maybe not everyone's

100 per cent familiar with her material. Thankfully, a similar fate does not befall **Pulled Apart By Horses**, whose brand of apeshit hardcore elicits just the right reaction: that of fists-aloft, sweat-drenched hysteria that plays off the

Wolf Gang stuffs the tent to the gills with adoring fans

festival's youthful energy masterfully. A circle pit threatens to engulf the entire tent, a punter's nose explodes after a vicious headbutt; he gamely continues moshing as girls scream for boyfriends who have been sucked into

the amorphous mess. **Wolf Gang** prove the biggest surprise of the day, stuffing a tiny tent to the gills with adoring fans who hang on Max McElligott's every impeccably pronounced word. His skill as a songwriter is unquestionable, although we wonder if a longer set would allow for smoother transitions between the synth-led sheen of tracks like 'The King And All His Men' and the more delicate moments. The screaming tangirls seem to have no such qualms. If the

adoration for **Wolf Gang** is surprising, the love shown for **Viva Brother** is downright mystifying. Their arrogance and nonchalant attitude is more than a little undone by the fact they spend most of the day standing backstage making

sure people know who they are. Their decent-sized crowd, though, seems more like a practical joke at the expense of **Fixers**, whose supercharged nuggets of raucous, harmony-laden psych sound superb – but the decision to stick them on last on the smallest stage means the audience size peaks at about 12 people.

All that's left is for **Bombay Bicycle Club** to remind everyone that four boys with guitars is still the best formula for mass adulation, and the choice to bring out The London School Of Samba for set closer 'Always Like This' is inspired.

Overly ambitious it may still sometimes be, but Underage's desire to please all corners places it head and shoulders above other festivals that have become overly reliant on big names and easy choices. **Ned Powley**

Look mum, no rioting! See, this is the real youth of today

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ON THE ROAD WITH FRANK TURNER

In which the man of the people, undeterred by the cancellation of Ignition Festival, puts on a free gig, makes people happy, and then gets drunk

BELLADRUM FESTIVAL, INVERNESS FRIDAY, AUGUST 5

For a man operating on a couple of hours' sleep, Frank Turner's tour manager Graham is in strangely good cheer. After the sudden cancellation of tomorrow's gig at Newcastle's Ignition Festival, he's spent the past 24 hours frantically trying, at Frank's behest, to arrange a free show for disgruntled ticket-holders, not to mention making sure that today's schedule gets stuck to. You'd expect him to be at least mildly irritable by now, but instead he truly is affability personified.

"We've only got one rule," he says, showing *NME* the tourbus ropes. "Make yourself at home and help yourself to whatever you want, but absolutely no shitting on the bus."

With that simple but golden edict enshrined in our brain, we're taken to meet Frank himself at Belladrum's spoken-word tent. He's doing a 20-minute Q&A with fans, who quiz him on everything from his political convictions to the next time he's playing Gravesend. Later, he admits he's just glad anyone bothered to show up.

Frank Turner would never allow himself to become a 'star', but the success of his fourth album, 'England Keep My Bones', has nudged him towards it nonetheless. His gradual rise in popularity is largely due to a willingness to tour almost constantly, to the point where he now finds it difficult to sleep in a bed that's stationary. But with popularity comes preconceptions, and there's one in particular that Frank is keen to dispel.

"I had a peek into the universe in which I became a protest singer, and I didn't much like it," he says when we follow up on something that was said during the Q&A. "I've got total respect for the people who do it, but I want to be a musician. I want to get drunk and fuck about and not be constantly drilling some political line, you know?"

Which is odd, coming from a man whose set includes a song about the 1381 Peasants' Revolt. The defining trait of Frank's appearance on the Main Stage is not his politics, however, but the way the vibe of the festival shifts from village fête to punk defiance once he and his band The Sleeping Souls step onstage. We're loathe to use the phrase



Belladrum, Friday, 5pm
If he can attract this much love while wearing a waistcoat, there's nothing Frank can't do

'English Springsteen' – an oxymoronic epithet if ever there was one – but The Boss is clearly in Frank's DNA, from his songs' broadstroke emotions and idealised imagery to his Trojan work ethic and the obvious enjoyment he takes from his job. And, despite all the guff that gets written about him going to Eton with Prince William, there's no divide between Frank and his audience, no air of superiority or entitlement. No wonder people respond so positively to him.

"I've got a lot more time for rocket scientists and brain surgeons getting



Belladrum, Friday, 8.15pm
After Frank picks out a fan to play harmonica on stage, this is the 'Don't call us, we'll call you' farewell

drunk and throwing TVs out of windows than people in bands doing it," he'll tell us later. "At least those people are contributing to society in a genuinely meaningful way. If a band holds itself superior to its audience, I can't understand why you'd want to be in that audience. I don't want to go see a band who think I'm

scum, the type of band who think they're doing me a favour by playing some bullshit guitar solo. They can fuck right off."

Post-show, his dedication to the cause means that, while *NME* and The Sleeping Souls drink all the beer we can lay our hands on, Frank slinks off to his bunk to ensure he's fit for purpose tomorrow.

"He's a machine," confirms keyboard player Matt Nasir. "He wakes up in the morning, answers emails for about three hours, loads the gear in, soundchecks, has dinner, plays the show, and then gets ready to do it all again. Even when he's not touring, he's thinking about touring."

The last we see of Frank Turner that night, he's all bleary-eyed and in his boxers at 3am, creeping down the tourbus stairs for a piss while the rest of us eat Pot Noodle and talk drunkenly about football.

"A machine," reiterates Matt.

O2 ACADEMY NEWCASTLE SATURDAY, AUGUST 6

"I think we may have dodged a bullet by not playing an open-air festival today," says Frank as we step off the

bus and into the torrential rain that greets us in Newcastle the next day. *NME* wholeheartedly concurs; the situation sucks for anyone who bought tickets to Ignition, but it doesn't suck nearly so much as the prospect of spending all day in this vicious, soul-sapping downpour.

It would be easy to characterise Frank's determination to put on a show as the act of a magnanimous Man Of The People – after all, most bands would have pocketed their fee and taken the day off – but when we discuss it with him, it's clear there are selfish motivations as well as egalitarian ones.

"To be honest," he says, "playing is fun for me. I think people will enjoy it and hopefully it'll make them more loyal to what I do if I'm loyal to them as an audience. The thing is, we were gonna be in Newcastle anyway, I've got my band and my crew, I've got everything I need to play a gig... it just seemed like a dereliction of duty not to at least try."

Thanks to a massive effort from Frank's people – and the generosity of





Newcastle, Saturday, 10am
Frank and bassist Tarrant discuss new protest song 'Does Anyone Else Hate Drinking Out Of The Little Slit In Plastic Cups?'



Newcastle, Saturday, 5pm
Even rain can't keep Frank's fans away

the venue, which has agreed to put the gig on for nothing – today looks like it might just be a success. There were worries that 24 hours' notice might not have been enough to draw much of a crowd, but around 5pm a queue starts forming outside and all fears are assuaged.

Inside, the band soundcheck with Queen's 'Somebody To Love' (a song they hope to soon incorporate into the set) and bone up on their knowledge of the Isle Of Man, where they're due to play another festival tomorrow. Guitarist Ben Lloyd – described by Frank as 'The Sleeping Souls' 'culture buff' – seems particularly keen on ensuring there's time to visit the island's stone circles.

VIEW FROM THE CREW



Graham, Tour Manager

"It's great fun. They've definitely all got their own little quirks, but they're a lovely bunch of guys. I've known Frank for years, so it's almost like getting paid to hang out with your mates. The buzz is seeing a room full of people getting into what he does every night."



Newcastle, Saturday, 7.30pm
It's coming along nicely: "I wanna sing/Don't wanna slit no more/You wouldn't drink PG Tips out of a straw"

Frank, meanwhile, is amazed to learn they have their own language (Manx) and that one of the Queen's many titles is "Elizabeth, Lord Of MANN!"

The gig itself is a minor triumph, attended by around 600 people and imbued with a tangible current of celebration; you can tell that people really appreciate Frank being here. There's a dichard element to the crowd – people loudly sing along to every word of 'Eulogy' and 'I Still Believe' – but there are also curious faces who've obviously come along on a whim. The crowd that waits for him outside after the show suggests



Newcastle, Saturday, 10.15pm
Frank's impressed by his fan's 'I Met Frank Turner' slogan. Good thing he can't see the '...And All I Got Was A Scribbly Autograph' written on the back

that at least some of them will leave as converts.

In fact, so pleased is Frank with how tonight has turned out, he even allows himself a few post-gig drinks at The Head Of Steam, holding court with fans and marvelling that he managed to draw any sort of crowd at such short notice. We notice that he's made a crafty alteration to the day's schedule



Belbarrum, Friday, 5pm
Working out his setlist: "That's it, the perfect closer – a Marxist rewriting of the Teletubbies theme"



Newcastle, Saturday, 6pm
Is Frank fucking a bogey in the pub? You can take the boy out of Eton etc...

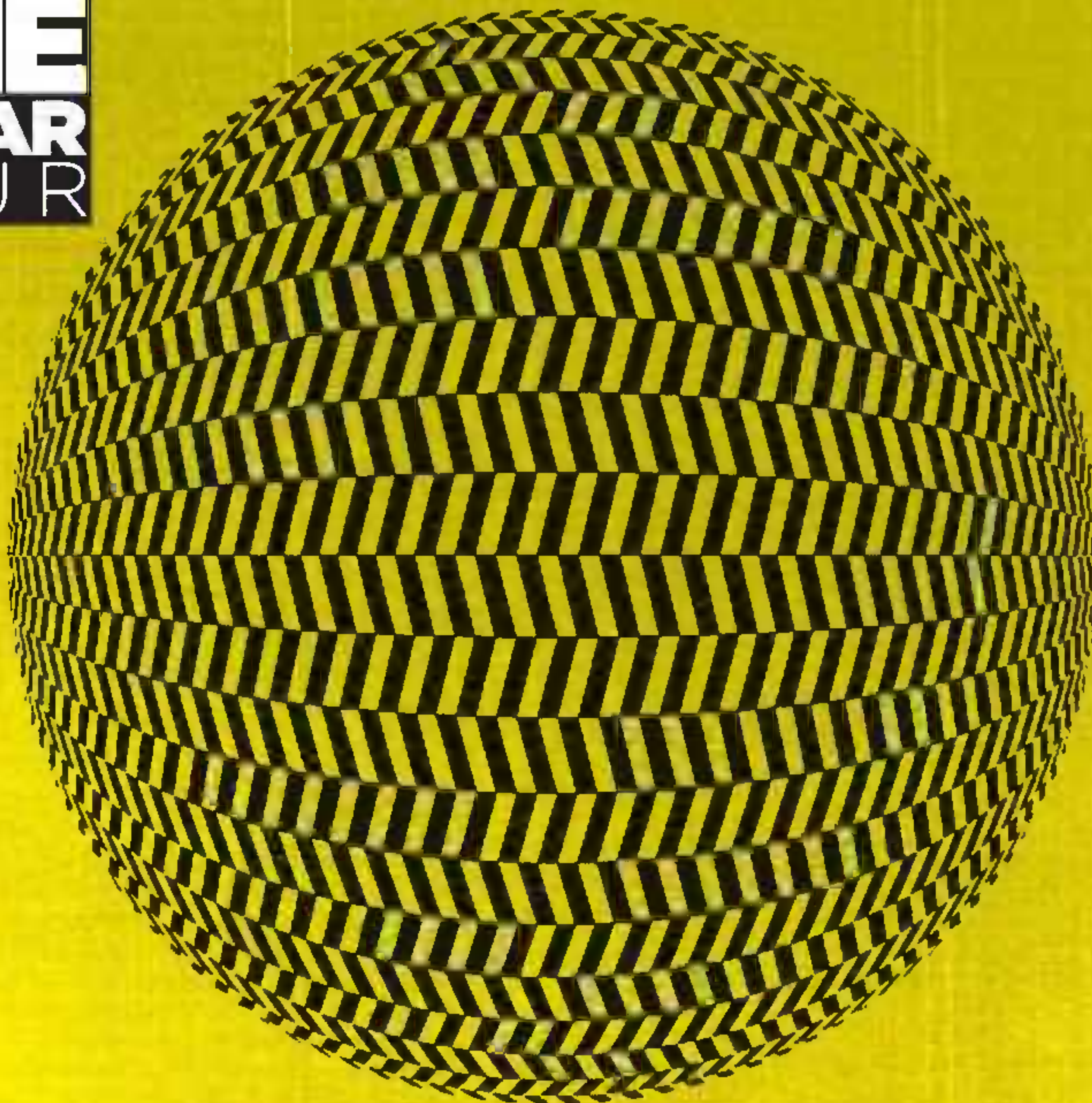


Newcastle, Saturday, 9pm
Frank's so in touch with the masses he absolutely refuses to use a stage

– 10:01pm (precisely one minute after the venue's curfew) to 5:59am (one minute before bus call to the Isle Of Man) is now to be dedicated to 'raving'.

"It's important to me that the people who come to my shows know that when I'm not playing, I do what they do," says Frank, drink in hand. "I go to gigs, I hang out, I eat at fucking Burger King. At the same time, I'm fully cognisant of the fact that I've got the best job in the world – I do something that I love. I get to travel, I can get drunk whenever I want. It really is a pretty amazing job."

As it on cue, duty calls once more as he is hauled off to another corner of the room to meet yet another group of excitable fans, pose for yet another round of photographs, sign another set of autographs. It's clear he's not a man of the people; he is a machine of the people. **Barry Nicolson**



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WAKESMANS

SUB FOCUS (LIVE) • DEVLIN • CRYSTAL FIGHTERS • MOUNT KIMBIE

DOES IT OFFEND YOU, YEAH? • COLD CAVE • D/R/U/G/S

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BOYSETSFIRE • STREET DOGS • letlive. • TEENAGE BOTTLEROCKET • TITLE FIGHT • SHARKS

PETER DOHERTY

VIVA BROTHER • ED SHEERAN

ANNA CALVI • THE ANTLERS • BENJAMIN FRANCIS LEFTWICH • BIG DEAL • CEREBRAL BALLZY • CHERRI BOMB • CLOUD CONTROL • COCKNBULLKID • THE COMPUTERS

THE COOPERS • CULTS • DAVID LUIZ • DRY THE RIVER • DUTCH UNCLES • FIGHT LIKE APES • FLATS • FOSTER THE PEOPLE • GROUPOVE • ISLET • LITTLE COMETS • MARIACHI EL BRONX

MINI MANSIONS • NIGHTBOX • OUR FOLD • ROMANCE • ROYAL BANGS • SHE KEEPS BEES • SMITH WESTERNS • TRIBES • TWIN ATLANTIC • YELLOWIRE • YOUNG LEGIONNAIRE

intro to long STAGE

A GENUINE FREAKSHOW • ANGUISH SANDWICH • ARTHUR RIGBY AND THE BASKERVILLES • BLACK DIAMOND BAY • THE BRONZE MEDAL • CASTROVALVA • CIRCLES • COURAGE HAVE COURAGE • CUBA CUBA DAUGHTER • DISCOPOLIS • DON BROCO • THE FIXERS • FUNERAL SUITS • GENERAL FIASCO • HAM SANDWICH • HEART-SHIPS • THE KILL VAN KULLS • KIRK SPENCER • THE MEXANINES • MILK MAID • THE MINUTES RAE MORRIS • RAINY BOY SLEEP • RIZZLE KICKS • SAVE YOUR BREATH • THE SIMON POLLARD BAND • SPECTOR • THESE FURROWS • THIS BOY WONDERS • TOMAHAWKS FOR TARGETS • THE WINCHELL RIOTS

THE ALTERNATIVE STAGE

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1
intro to long

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SUBJECT TO LICENCE BILL SUBJECT TO CHANGE ARTISTS NOT IN ORDER OF APPEARANCE

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TWO DOOR CINEMA CLUB, MILES KANE AND METRONOMY

GIG GUIDE

THE UK'S BIGGEST GUIDE TO THE WEEK AHEAD

Edited by Laura Snapes

BOOKING NOW



BIG TALK

STARTS: Glasgow Arches, Sep 24

DON'T MISS

Being something of a motley bunch, it takes some strange old albums to unite the *NME* office. Battle lines are squared over The Drums and Destroyer, Tunc-Yards and Howler – yet when it came to 'Big Talk', the loveably ridiculous solo album from Ronnie Vannucci, we were unexpectedly as one. It's an ode to the finest pomp rock trends and tropes ever committed to wax. There's the ludicrous lyrics about drinking whisky before lunchtime, more Eagles-aping than you could shake a copy of 'Hotel California' at, and, best of all, some corking choruses. So if you head down to Big Talk's debut UK outing and witness an odd-looking bunch bellowing "You picked a fine time to need me!", do come and say hi – or just sit at home while we have all the fun, won't you...

NME.COM/artists/big-talk



THE ISLE IS FULL OF NOISES

STARTS: London
Wilton's Music Hall, Sep 6
Franz's Nick McCarthy's puppet show sounds like a truly amazing creation.
NME.COM/artists/franz-ferdinand



FEIST

STARTS: London
Palladium, Oct 17
Feist returns to get her own back on James Blake by covering his debut album in its entirety here. Or, um, maybe not – but if she does, you heard it here first.
NME.COM/artists/feist



WHY?

STARTS: Bristol Colston Hall 2, Oct 23
The nimble-tongued Californians preview their upcoming fifth album with a set of special acoustic grand piano shows.
NME.COM/artists/why



WILLY MASON

STARTS: Cardiff Gate, Sep 6
Remember him that sang 'Oxygen'? He's back on the road as part of the End Of The Road Festival tour.
NME.COM/artists/willy-mason



ZUN ZUN EGUI

STARTS: Reading South Street Arts, Oct 18
The tropical Bristol four-piece bring their vibrant Bella Union debut 'Katang' to brighten up the UK's greying venues.
NME.COM/artists/zun-zun-egui



GUILLEMOTS

STARTS: Portsmouth Wedgewood Rooms, Oct 30
Guillemots launch an extensive tour following third LP 'Walk The River'.
NME.COM/artists/guillemots



SPLIT FESTIVAL

STARTS: Sunderland Ashbrooke Sports Club, Sep 17
The Futureheads' Ross curates Mystery Jets, The Rifles, Dinosaur Pile-Up, BEAK>, Ganglians and more.
NME.COM/festivals



SONS & DAUGHTERS

STARTS: Aberdeen Tunnels, Oct 19
Dark psychobilly punks Sons & Daughters get their tour started with two Scottish dates.
NME.COM/artists/sons-and-daughters



DZ DEATHRAYS

STARTS: London Buffalo Bar, Oct 31
After the Emerge NME Radar Tour is over, DZ hit London, where they'll record this show for a special cassette release.
NME.COM/newmusic



SHABAZZ PALACES

STARTS: London Madame JoJo's, Sep 27
Sub Pop's first hip-hop act – aka Ishmael 'Butterfly' Butler – hit the UK.
NME.COM/artists/shabazz-palaces



NOEL GALLAGHER'S HIGH FLYING BIRDS

STARTS: Dublin Olympia Theatre, Oct 23
Beg, steal or borrow to see Noel's solo album live.
NME.COM/artists/noel-gallagher



MY MORNING JACKET

STARTS: O2 ABC Glasgow, Nov 2
Six dates for Kentucky's psych-rockers. Fans of Fleet Foxes, listen up.
NME.COM/artists/my-morning-jacket

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PICK of the WEEK

What to see this week? Let us help



V FESTIVAL

STARTS: Staffordshire Weston Park/Chelmsford Hylands Park, Aug 20

NME
PICK

Any churl making cracks about V Festival presumably doesn't like fun or music all that much; the willfully indie type that watches all of *X Factor* just so they can tweet their *hilarious* indictments thereof, and feel really smug about upsetting 12-year-olds. Spoilsports: be off with you, and leave the actually very good V line-up for the rest of us to enjoy. Watching Rihanna on the main stage will doubtless be almost as biblical a revelation as Beyoncé at Glastonbury – all thunder and thighs – and elsewhere that day, Hurts pick up Ri's pristine pop mantle. The other day (depending on where you are) holds thrills aplenty, with Dizzee headlining the second stage, and Katy B heralding the arrival of Glasvegas (sure to be a fiery set). Not much to complain about there, eh? NME.COM/festivals



Everyone's Talking About GREEN MAN

STARTS: Brecon Glanusk Park, Aug 19
If a slightly more refined weekend is what you're after, Green Man might tickle your fancy. With Fleet Foxes, Iron & Wine, Explosions In The Sky, Laura Marling and all manner of folky, woolly goodness playing in the glorious environs of the Brecon Beacons, it's about as far from V Festival as Pluto is from the sun. NME.COM/festivals



Don't Miss THE NATIONAL

STARTS: Edinburgh Corn Exchange, Aug 23
Prior to their Main Stage slot of a lifetime at Reading And Leeds, Cincinnati's proudest sons play this handful of dates in Scotland and Manchester. They've been wheeling out some classics on the setlists recently, so get practising the words to 'Bloodbuzz Ohio' and 'Son' alike – and mind your head when Matt goes walkabout... NME.COM/artists/the-national



Radar Stars OTHER LIVES

STARTS: Manchester Deaf Institute, Aug 17
The fact that Other Lives have toured with The Decemberists, Bon Iver, Bat For Lashes and The National might give you an inkling as to their sound. Forthcoming album 'Tamer Animals' chimes with civil war drumming, Arcade Fire-aiming weightiness, and glorious horns. Catch them before they head off with The Vaccines this autumn. NME.COM/newmusic

WEDNESDAY

August 17

ABERDEEN

The Lafontaines/He Slept On
57/Aspen Tide Cafe Drummond
01224 624642

BATH

Yes Sir Boss! Bell 01225 460426

BELFAST

Dizzee Rascal/Example/Wretch 32
Custom House Square 0871 230 1094
Shonen Knife Black Box
00 35391 566511

BIRMINGHAM

Cat McTigue Jam House

0121 236 6677

The Low Anthem Hare & Hounds

0121 444 2081

BRIGHTON

Nimmo & the Gauntlets Latest
Music Bar 01273 687 171

BRISTOL

Burning Bandits/Joshua Milton/Mackenzie McCormick Louisiana
0117 926 5978

Gaz Brookfield/Locks/Samantha Crockford Croft (Front Bar)
0117 987 4144

Riot: Noise/In Extremis/Edge Of Reason Fleece 0117 945 0996

The 4th Sult Mother's Ruin

0117 925 6969

CARDIFF

The Gentle Good/The Black Atlantic/Rue Royale Arts Institute
0871 230 1094

The Living Daylights/The Modern Farewell/Pipedream Undertone
029 2022 8883

Lostprophets University

029 2023 0130

Man Without Country/Cuba

Cuba/Underpass Clwb Ifor Bach
029 2023 2199

DERBY

Rugosa Nevada Victoria Inn
01332 740091

DUNDEE

Killing Floor Doghouse 01382 227080

EDINBURGH

Brontide/Filthy Dukes Sneaky Pete's
0131 225 1757

The Cave Slingers Cabaret Voltaire

0131 220 6176

The Pineapple Chunks Electric Circus
0131 226 4224

EXETER

Jim Lockey & The Solemn Sun Cavern
Club 01392 495370

GLASGOW

Ian McLagan/Pete MacLeod King

Tut's Wah Wah Hut 0141 221 5279

LEEDS

Chad VanGaalen Brudenell Social
Club 0113 243 5866

LEICESTER

Chris Conway Musician 0116 251 0080

LONDON

Anchor & The Wolf/Box Of

Ghosts/Years & Years 93 Feet East
020 7247 6095

Big Hat/The Lysergic Suite/The

Dirty Angels Garage 020 7607 1818

Brad Paisley The O2

0870 701 4444

Death By Audio/Moon Visionaries/

Battle For Prague Bloomsbury

Bowling Lanes 020 7691 2610

Fearless Vampire Killers/Stars Of

The Search Party/Never Means

Maybe Barfly 0870 907 0999

Flash Fiktion Rough Trade East

0207 392 7788

Follow You Home Garage (Upstairs)

0871 230 1094

Francols & The Atlas Mountains/

Rozz Plain Wilmington Arms

020 7837 1384

Get People Hoxton Square Bar & Grill

020 7613 0709

Hey Alaska/Who's Driving? Bear's

Driving! Nambucca 020 7272 7366

The Huw Joseph Experience Bull &
Gate 020 7485 5358

Hyde & Beast Social 020 7636 4992

Mads Langer Borderline

020 7734 5547

Marthas And Artlurs/The Heart

Strings/Echotone The Lexington

020 7837 5387

Motherhood/Hexed Hands/

Late Night Volleyball Good Ship

020 7372 2544

The Peppermint Hunting Lodge/

Rabbits Running Dublin Castle

020 7485 1773

Steven Isserlis Roundhouse

020 7482 7318

Surf Wax America/Hymns/UTE Old

Blue Last 020 7613 2478

This Is My Normal State/Kanina/Ten

Zigfrid Von Underbelly 020 7613 1988

Veronica Falls Dalston Roof Park

020 7275 0825

Zoo Zero/The Din Buffalo Bar

020 7359 6191

MANCHESTER

Other Lives Deaf Institute

0161 330 4019

NOTTINGHAM

Crazy Arm/Sam Russo/Cory Branan

Maze 0115 947 5650

Kappa Gamma/Kurt Martinez

Bodega Social Club 08713 100000

STOKE ON TRENT

Ginger Sugarmill 01782 214991

Rocky Tron Blakey's Cafe Bar

01782 617 585

ST ALBANS

Screaming From The Ashes/No

Fear Of Falling/Into The Neva Horn

01727 853143

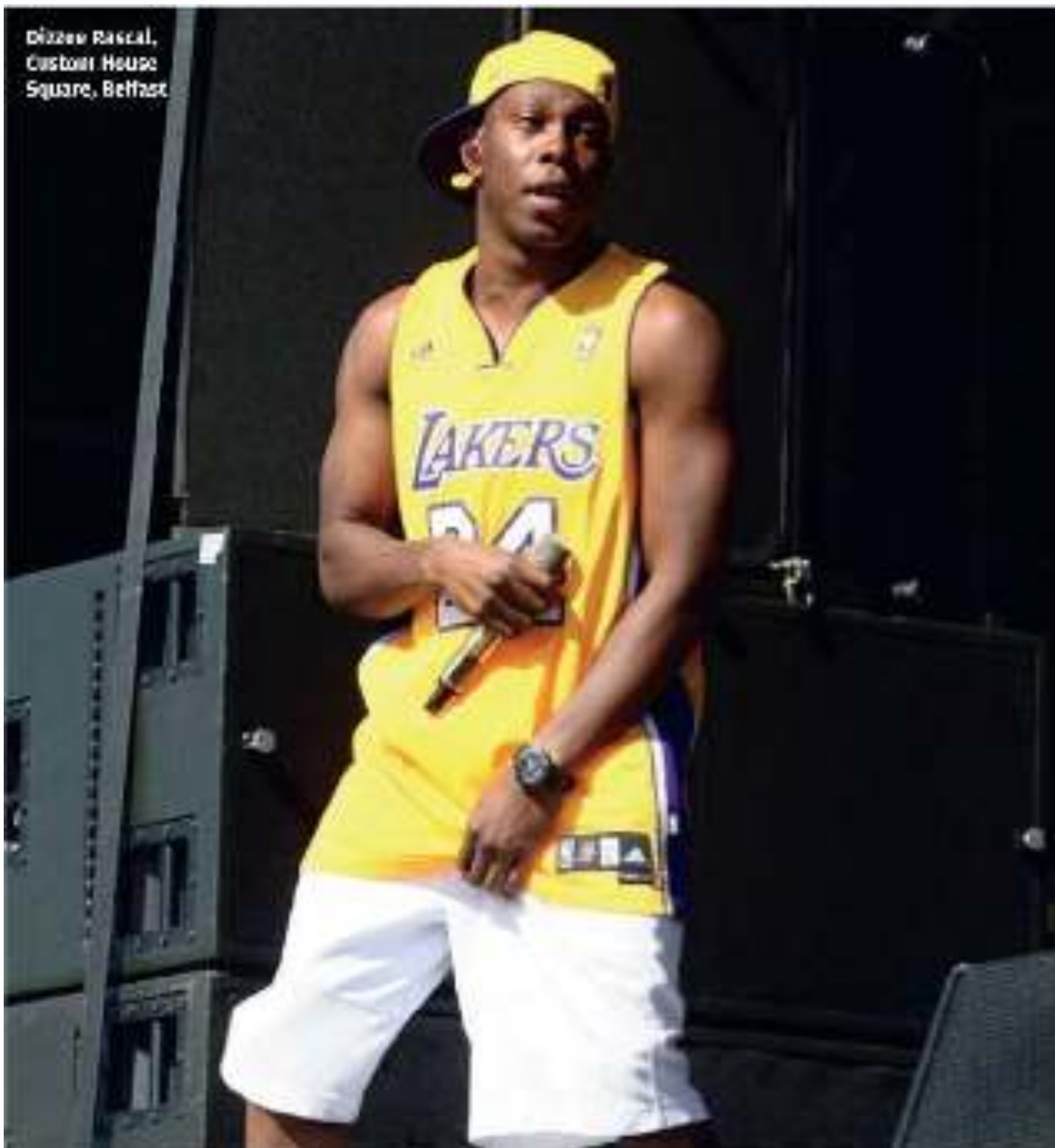
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The Jameson Raid Robin 2

01902 497860

Sparrow & The Workshop Slade

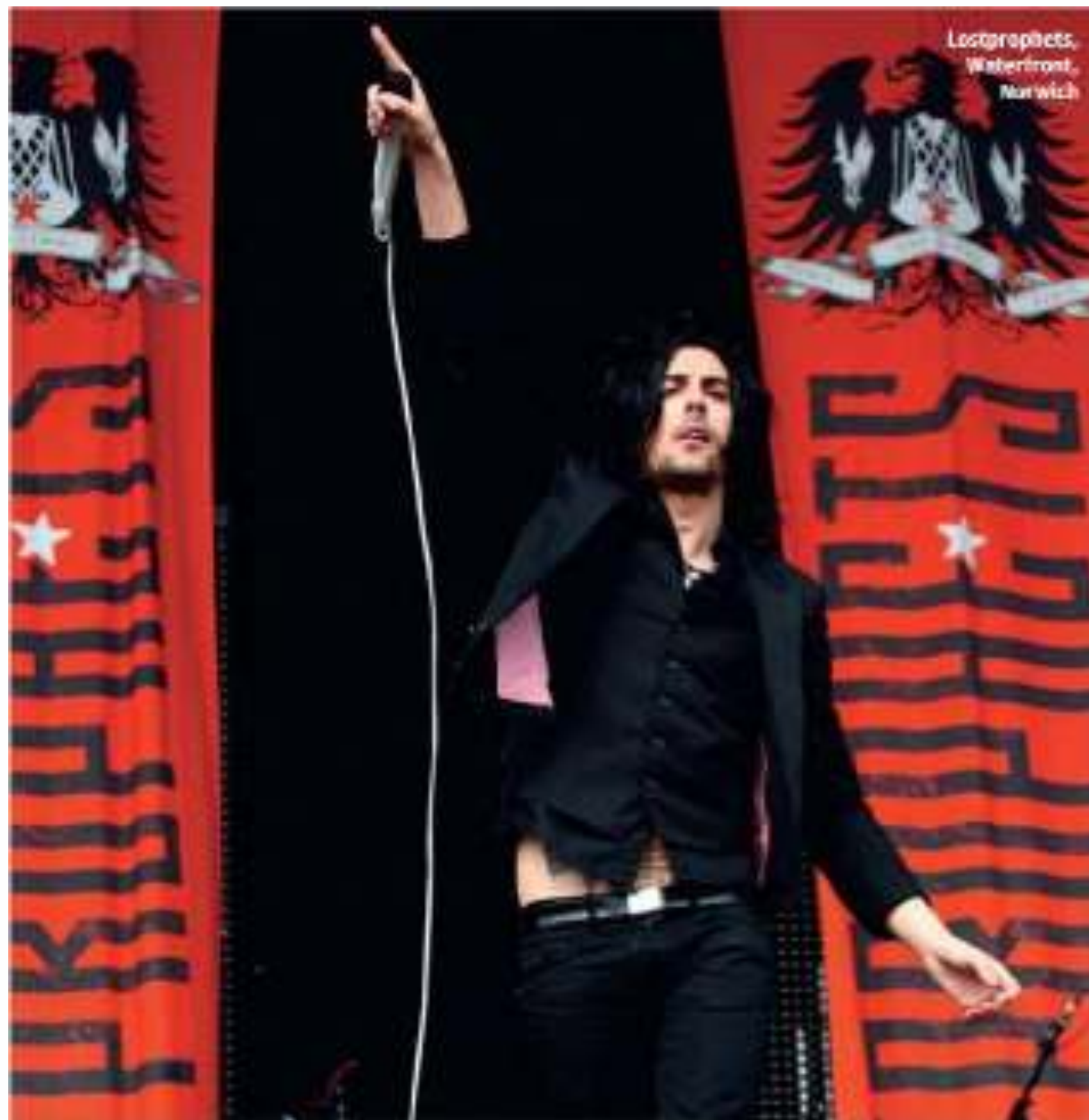
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Dizzee Rascal,
Custom House
Square, Belfast

THURSDAY

August 18



ABERDEEN

The Mars Patrol The Tunnels
01224 211121

BATH

Passenger Green Park Tavern
01225 400050

BIRMINGHAM

Bruno Mars O2 Academy
0870 771 2000
**Whatever Tomorrow Brings/
Chasing Skylines/Second City Fire**
O2 Academy 3 0870 771 2000

BRIGHTON

Itchy Fingers Komedia 01273 647100

BRISTOL

Alt-J Thekla 08713 100000
Gurt/Thread/Dopeflight Croft (Main Room) 0117 987 4144
Syren City/Kill Cassidy/Branches
Fleece 0117 945 0996

CARDIFF

The Monico 10 Feet Tall
02920 228883
New Found Glory University
029 2023 0130

CHELMSFORD

Spike Dee Hooga 01245 356 811

EDINBURGH

The Cuban Brothers Electric Circus
0131 226 4224
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0131 557 5114
Henry Ibbs Captain's Bar
01316 682312
Kristin Hersh Cabaret Voltaire
0131 220 6176
Muckle Flugga Whiski 01315 563095
The Script Corn Exchange
0131 443 0404
GLASGOW
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0141 331 2722
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0141 352 4900

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0113 242 0883

LEICESTER

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Night** CAMP Basement 0871 230 1094
Other Lives The Lexington
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**Proxy Music/Mr Solo/The Melting
Ice Caps** Buffalo Bar 020 7359 6191

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Grill 020 7613 0709
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0871 230 1094

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Jayne** Dublin Castle 020 7485 1773

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0161 273 5200

NEWCASTLE

Lesley Roley Head Of Steam
0191 232 4379
Tom Atkinson Black Bull
0191 414 2846

The Usual Pleasures Pumphreys
Cellar Bar 0191 2603312
With One Last Breath Trillians
0191 232 1619

NORWICH

Lostprophets Waterfront
01603 632717
The Low Anthem Arts Centre
01603 660352
OXFORD

Talking Endlessly Cellar 01866 244761
PORTSMOUTH
Crazy Arm/Cory Branan/Sam Russo
Edge Of The Wedge 023 9286 3911

Death In Vegas Wedgewood Rooms
023 9286 3911

PRESTON

Brontide Mad Ferret 07919 896 636

READING

Godsized Face Bar 0118 956 8188

STOKE ON TRENT

Moral Panics Sugarmill 01782 214991

ST ALBANS

Drop Down Smiling Horn
01727 853143

WREXHAM

Big Country Central Station
01978 358780

FRIDAY

August 19

ABERDEEN

Moving Pictures The Tunnels
01224 211121

Sharon Corr Lemon Tree
01224 642230

BEDFORD

Albany Down Esquires 01234 340120

BELFAST

Ian McLagan Errigle Inn
028 9064 1410
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Cashier No 9** Custom House Square
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**Free School/Arc Vel/Greg
Bird** Flamingo Flame Rainbow
0121 772 8174
Give Chase/Dark Retreat/Forloco
HMV Institute (Temple) 0844 248 5037

The Subterraneans Jam House
0121 236 6677

BOURNEMOUTH

The Black Atlantic Champions
01202 757 000

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Robyn Hitchcock/The Cave Singers/
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Ben Howard 0871 230 1094

BRIGHTON

Dels/Ghostpoet Concorde 2
01273 673311
Tragic Roundabout Cobblers Thumb
01273 605 636

BRISTOL

Koshiro/Gargantuan/Muddy Miles
Croft (Main Room) 0117 987 4144
**The Lurkers/The Pigs/The
Lonesharks** Fleece 0117 945 0996
Maggot (Goldie Lookin Chain) Start
The Bus 0117 930 4370

CARDIFF

Conductors Undertone
029 2022 8883
Pop Will Eat Itself Clwb Ifor Bach
029 2023 2199

CHELMSFORD

The Lunar Pilots Hooga
01245 356 811

COVENTRY

One Great Day Carey's Bar
07714 105091

THE STRUTS Victoria Inn 01332 740091

DUNDEE

**Not The Sensational Alex Harvey
Band** Beat Generator 01382 229226

EDINBURGH

Chad VanGaalen Sneaky Pete's
0131 225 1757

Clog & The Quirks Studio 24
0131 558 3758

Morcheeba/Alex Cornish Liquid
Room 0131 225 2564

Simon Hodge Bongo Club
0131 558 7604

EXETER

The Deep End Cavern Club
01392 495370

GLASGOW

The Cuban Brothers Chambre69
0141 248 6447

**Make This Relate/So Many
Animal Calls/Aspen Tide** O2 ABC2
0141 204 5151

**The Mars Patrol/The Colourful
Band/DirtyFace** King Tut's Wah Wah
Hut 0141 221 5279

Meanwhile City/Chasing Amy O2
Academy 2 0870 771 2000

LEEDS

Save Your Breath The Well
0113 2440474

LEICESTER

Al Sansome's Dezerfers Criterion
01162 625418

The Paradimes The Donkey
0116 270 5042

The Redlands Palomino Company
Musician 0116 251 0080

LIVERPOOL

Chemical Casino/Cease Fire Riot
Shipping Forecast 0871 230 1094

LONDON

**Alex The Great/The Coke Authority/
Rokloski** Cargo 0207 749 7840

Ally & The Katz Monto Water Rats
020 7837 4412

Brontide/Jumping Ships/run WALK!
Borderline 020 7734 5547

**Friends Electric/No Climate/
Spirtwo** Buffalo Bar
020 7359 6191

Future Rock/Idiom/Splindle Sect 100
Club 020 7636 0933



**Good Game/Francobollo/
The Recusants** Old Blue Last
020 7613 2478

Healer Monster/Black Mesa Bull &
Gate 020 7485 5358

Hong Kong In The 60s Wilmington
Arms 020 7837 1384

**The ICIs/The Welcome Committee/
Stickman Cartel** Silver Bullet
020 7619 3639

**Jenny Cash & The Sons Of Sue/The
Hobos** Windmill 020 8671 0700

Junkdogs/NX2 Space Patrol Dublin
Castle 020 7485 1773

**Little Shadows/The Great Gatsby/
Rival** The Miller 020 7407 2690

Long Dead Kings Barfly
0870 907 0999

**The Long Run/Medusa/Death
Pedals** New Cross Inn 020 8692 1866

Louder Clouds Roadtrip
020 7253 6787

Moddi CAMP Basement
0871 230 1094

Remember The Hurricanes
Nambucca 020 7272 7366

Script/Paul Mooney Constitution
020 7387 4805

Seven Caves Hope & Anchor
020 7354 1312

Zebedy Rays/Five Working Days
Club NME @ Koko 0870 4325527

MANCHESTER

**PaperPlane/ProjectAura/Madison
State** Ruby Lounge 0161 834 1392

Silver Story Roadhouse 0161 228 1789

NEWCASTLE

The Gaslighters O'Neills 0191 269 3001

Ginger O2 Academy 2 0870 771 2000

Hyde & Beast Cluny 0191 230 4474

Katie McDonald The Station
0871 230 1094

Last Minute Star Inn 0191 222 3111

**Low Road/Laura Henderson/Sarah
Holmes** Bridge Hotel 0191 232 6400

**Violet Children/Vintage Revolution/
The Stunt Dog & Parrot** 0191 261 6998

NORWICH

**Cakes & Ale/Heart Of A Dog/Lady
Panther** Arts Centre 01603 660352

NOTTINGHAM

Kudasi Tap & Tumbler 0115 941 3414

OXFORD

**Dive Dive/Kogumaza/Richard
Walters** Wheatheaf 01865 721 156

Neural Ohmlette Modern Art
01865 722733

Professor Green O2 Academy
0870 771 2000

PRESTON

Louis Barabbas & The Bedlam Six
Mad Ferret 07919 896 636

SHEFFIELD

Laughing Gravy New Barrack Tavern
0114 234 9148

Matt Hardwick Plug 0114 276 7093

SOUTHAMPTON

Western Sand Hobbitt 023 8023 2591

STOKE ON TRENT

Inertia Sugarmill 01782 214991

ST ALBANS

**Columbia/Wonderlust/The
Promenade** Horn 01727 853143

TRURO

San Pablo/WeMakeNoises B-Side
01872 241220

WORKSOP

N-Dubz Clumber Park 01909 511061



SATURDAY

August 20

ABERDEEN

Ghost Ride The Whip/The OK Social Club/Tempercalm The Tunnels 01224 211121

BEDFORD

Pearl Handled Revolver Esquires 01234 340120

BELFAST

Beady Eye/The Vaccines/Fight Like Apes Custom House Square 0871 230 1094
Bloody Kisses Spring & Airbrake 028 9032 5968

BIRMINGHAM

Copious/JIA/Little Llam Adam & Eve 0121 693 1500
Firelight/Vault Of Eagles/Dreamers Nightmares O2 Academy 3 0870 771 2000
Second State Flapper 0121 236 2421
BRECON
GREEN MAN FESTIVAL Fleet Foxes/Noah & The Whale/The Avett Brothers/The Lelsure Society/Dry The River/She Keeps Bees/Destructor/Polar Bear/Wild Nothing/2:54/Marcus Foster/H Hawkline 0871 230 1094

BRIGHTON

Crazy Arm/Cory Branan/Sam Russo Prince Albert 01273 730499
Nero Digital 01273 202407
Not Dead Yet World's End 01273 692311
Red Diesel Cobblers Thumb 01273 605 636

BRISTOL

Goldfish Don't Bounce Black Horse 0117 967 3132
Lonely Tourist Seven Stars 0117 3763970
Michael Kwanuka Thekia 08713 100000
Paul Ansell's No 9 The Tunnels 0117 929 9008
Shonen Knife/No Cars/Parrington Jackson Fleece 0117 945 0996
Spector/The Idles/An Axe Start The Bus 0117 930 4370

CARDIFF

H2O The Globe 07738 983947
Masters In France Clwb Ifor Bach 029 2023 2199

CARLISLE

House Of Three Hands/Birds Vs Planes Brickyard 01228 512220

CHELMSFORD

V FESTIVAL Arctic Monkeys/Plan B/Kaiser Chiefs/Lostprophets/Bruno Mars/KT Tunstall/Ziggy Marley/Fun Lovin' Criminals/Dizzee Rascal/Razorlight/Tinie Tempah/Jessie J/Example/Olly Murs/Cast/Kids In Glass Houses/Aloe Blacc/Big Country/Kassidy/Chase & Status/Glasvegas/Katy B/Professor Green/Wiz Khalifa/Chipmunk/Kele/Labrinth/Claire Maguire/Wretch 32/Twenty Twenty/Maggot (Goldie Lookin Chain)/Gomez/Morcheeba/The Airborne Toxic Event/Chromeo/Yasmin/Frankmusic/Beardymn/Maverick Sabre/Alex Winston/The Morning Parade/Alice Gold 0871 230 1094

COVENTRY

Full Circle Carey's Bar 07714 105091

DUNDEE

Jon Windle Victoria Inn 01332 740091

DUNDEE

Mass Consensus/Little Buddha/Arrivals Doghouse 01382 227080

EDINBURGH

Conquering Animal Sound Sneaky Pete's 0131 225 1757
Discopolis Electric Circus 0131 226 4224
Jill Jackson Cabaret Voltaire 0131 220 6176
The Last Battle/Sebastian Dangerfield Piling St Paul's The Remnant Kings Citrus Club 0131 622 7086
Sharon Corr Liquid Room 0131 225 2564

EXETER

The Beacons Cavern Club 01392 495370

GATESHEAD

The Undecided Azure Blue 0191 478 4326

GLASGOW

Aaems/Pronto Mama/Capstin Pole King Tut's Wah Wah Hut 0141 221 5279
Dolly Parton SECC 0141 248 3000
Not The Sensational Alex Harvey Band Garage 0141 332 1120
Turbyne O2 ABC2 0141 204 5151
The Virginia Dons Ferry 01698 360085

GUILDFORD

Collapse The Control/Death Of An Artist/The Smoking Hearts Boilerroom 01483 440022

LEEDS

Brothers On The Slide Wardrobe 0113 222 3434
One Day Remains/Silent Screams Cockpit 0113 244 3446

LEICESTER

Kirsty Munro/The Stiggy Soundhouse 07830 425555

LIVERPOOL

Lisa Marie Glover/Damo Da Famo/Bird A Star Cafe 0151 707 6666
Secret Garden Gathering/Rachael Wright/Michelle Strahan Zanzibar 0151 707 1558
The Temps/[26]/Battleships Shipping Forecast 0871 230 1094

LONDON

Alex Ward and the Dead Ends Hope & Anchor 020 7354 1312
Atomic Suplex/The Pulsebeats/Wake Up Dead Stag's Head 020 7739 6741
Bespoke Union Bull & Gate 020 7485 5358
Blue On Blue/Negative Pegasus/Safari Park Wilmington Arms 020 7837 1384
Burning Condors Fiddler's Elbow 020 7485 3269
Cousin Avi/Chocolate Blonde/Eleni Mylona 93 Feet East 020 7247 6095
Florida Room Silver Bullet 020 7619 3639
Hereherehere/Bad Orb/Hobo Sonn Cafe Oto 0871 230 1094
Intense/Neverworld Bridgehouse 2 020 3490 4857
Kill The Machine/Shallow Waters/Brutal New Cross Inn 020 8692 1866
Kong/Nitkowski/Castrovalva Old Blue Last 020 7613 2478
Mavrickz/Beyond Recall/Show It Off Garage 020 7607 1818
Million Way Proud Galleries 020 7482 3867
Nightporter/Evi Vine/SideFields Electrowerkz 020 7837 6419
The Picarons/Awesomeness The Horse 020 7928 6277
The Straylings/Debris Borderline 020 7734 5547
The Superficial/Ivan & The Wolves/Without A Third Barfly 0870 907 0999
Zodiac'n'Black Dublin Castle 020 7485 1773
MANCHESTER
Chad VanGaalen Deaf Institute 0161 330 4019
Laura K/Kitt-B/Sheena Brat Bar Centro 0161 226 6082
Robin Pierce Band/Beat Fiction/Foreign Hands Gullivers 0161 832 5899

MILTON KEYNES

Tesseract/Our Man In The Bronze Ages Craufurd Arms 0871 230 1094

NEWCASTLE

The Beer Monkeys Star Inn 0191 222 3111
Bison Hunting/Sorry For Nothing/After The Impact Cluny 0191 230 4474
Chris Helme Riverside 0191 261 4386
Danny Mekanik Old Brown Jug 0191 478 6204

NORWICH

Ben Grizzly/Octagon Court/Riot On The Third Floor Arts Centre 01603 660352

NOTTINGHAM

Ait-J Stealth 08713 100000
Joe Strange Band The Approach 0115 950 6149
Royal Gala/Pilgrim Fathers/Hot Japanese Girl Canalhouse 0115 955 5060

OXFORD

Alphabet Backwards/The Half Rabbits/Anchor & The Wolf O2 Academy 2 0870 771 2000
Pet Moon/Solid Gold Dragons/The Neon Violets Modern Art 01865 722733
Swindlestock Folly Bridge Inn 01865 790 106

PONTYPRIDD

Rhonda Ramones Clwb Y Bont 01443 491424

PRESTON

Jackpot Golden Boys Mad Ferret 07919 896 636

READING

Vicars Of Twiddly/Secret Rivals/Pilots Face Bar 0118 956 8188

SHEFFIELD

Save Your Breath/Fight With Giants/The Fallen Empire Corporation 0114 276 0262
Walton Hesse/In Fear Of Olive The Greystones 0114 266 5599
Wildhogs New Barrack Tavern 0114 234 9148
SOUTHAMPTON
I Dream In Colour Unit 02380 225612
Luca Pilato/Jody Hannan Junk Club 023 8033 5445

STAFFORD

V FESTIVAL Eminem/Rihanna/The Script/Manic Street Preachers/Scouting For Girls/Elle Goulding/Squeeze/Imelda May/Pendulum/Primal Scream/The Courteeners/The Wombats/N-Dubz/Good Charlotte/You Me At Six/Ocean Colour Scene/Noisettes/D12/The Knux/Calvin Harris/Mark Ronson & The Business Intl/Big Audio Dynamite/Hurts/The Saturdays/Eliza Doolittle/The Wanted/Dionne Bromfield/Chiddy Bang/Hanson/Slaughter House/Jaguar Skills/I Am Kloot/Stornoway/Bellowhead/The Pierces/Fenech-Soler/The Mummens/Kitty Daisy & Lewis/Fitz & The Tantrums/Parade/Emma's Imagination/Wolf Gang 0871 230 1094

STOKE ON TRENT

Talk Is Cheap Sugarmill 01782 214991

TUNBRIDGE WELLS

Yaaks/Sterling Hayden/Cat's Hero The Forum 08712 777101

WORCESTER

Hades The Cat Monroe's Cellar Bar 0190 5619 374

SUNDAY

August 21

ABERDEEN

The Hot Seats Blue Lamp 01224 647 472

BATH

Derrin Nauendorf Green Park Tavern 01225 400050

BEDFORD

Ginger Esquires 01234 340120

BELFAST

Henry Rollins Empire 028 9024 9276

BIRMINGHAM

New Found Glory O2 Academy 2 0870 771 2000

BRECON

GREEN MAN FESTIVAL Iron & Wine/The Low Anthem/Laura Marling/James Blake/Thomas Dybdahl/Gruff Rhys/Suuns/The Antlers/Tweak Bird/Our Broken Garden/Alessi's Ark/Michael Kwanuka 0871 230 1094

BRIGHTON

CSS Digital 01273 202407

BRISTOL

Blaxar Golden Lion 0117 939 5506
Bury The Archive/Clear The Coast/Vela Croft (Main Room) 0117 987 4144
Goodtime Boys/Vells/Let It Die Croft (Front Bar) 0117 987 4144
Nightporter/Evi Vine The Tunnels 0117 929 9008
Slinestar/Echolounge/Goteki Fleece 0117 945 0996
Troyka The Oxford 0117 977 6494

CARDIFF

Shonen Knife/The Victorian English Gentlemen's Club Buffalo Bar 02920 310312

CHELMSFORD

V FESTIVAL Eminem/Rihanna/The Script/Manic Street Preachers/Scouting For Girls/Elle Goulding/Squeeze/Imelda May/Pendulum/Primal Scream/The Courteeners/The Wombats/N-Dubz/Good Charlotte/You Me At Six/Ocean Colour Scene/Noisettes/D12/The Knux/Calvin Harris/Mark Ronson & The Business Intl/Big Audio Dynamite/Hurts/The Saturdays/Eliza Doolittle/The Wanted/Dionne Bromfield/Chiddy Bang/Hanson/Slaughter House/Jaguar Skills/I Am Kloot/Stornoway/Bellowhead/The Pierces/Fenech-Soler/The Mummens/Kitty Daisy & Lewis/Fitz & The Tantrums/Parade/Emma's Imagination/Wolf Gang 0871 230 1094

DERBY

Plague Of Ashitaka Victoria Inn 01332 740091

EDINBURGH

Hairy Area Sneaky Pete's 0131 225 1757
Hip Parade Liquid Room 0131 225 2564
The Twilight Sad/RM Hubbert Electric Circus 0131 226 4224

GLASGOW

Dolly Parton SECC 0141 248 3000
Ludovico/Ravenface/Colours To Shame Ivory Blacks 0141 221 7871

GUILDFORD

I Remember Tapes Boilerroom 01483 440022

LEEDS

Paper Tiger HiFi Club 0113 242 7353

LONDON

AlunaGeorge/Throwing Snow & Py Old Blue Last 020 7613 2478
Burning Condors Proud Galleries 020 7482 3867
Chris Wolf/Sophie Yau/Amphibic The Stag 0871 230 1094
Hikoiko Slaughtered Lamb 020 8682 4080
H2O/Chief/What The Night Brings Underworld 020 7482 1932
Rev 78/Moon Visionaries/The Yuyu The Lexington 020 7837 5387
SCUM/Male Bonding/The History Of Apple Pie Shoreditch Studios 020 7729 1669
The Wedding Present/Trash Talk/Mazes Bussey Building

MANCHESTER

Mitford Rebel/Sunny Sunday/Mark Of 1000 Evils Gullivers 0161 832 5899
Silent Screams Retro Bar 0161 274 4892
The Sunshine Underground Sound Control 0161 236 0340
Surreal Knowledge/PaperPlane/Ronson Klipin Moho Live 0161 834 8180
Titor's Insignia/Lisbon/Sunny Jim & The Size 9s Bar Centro 0161 226 6082
Wild Nothing Deaf Institute 0161 330 4019

MILTON KEYNES

The Bullfrogs Woughton Centre 01908 660392

NEWCASTLE

The Lounge Lizards The Tyne 0191 265 2550

The Running Chelsea/Rob Waters Mr Lynch 0191 281 3010

READING

Attention Thieves Face Bar 0118 956 8188

SOUTHAMPTON

Mike Herrera Joiners 023 8022 5612

STAFFORD

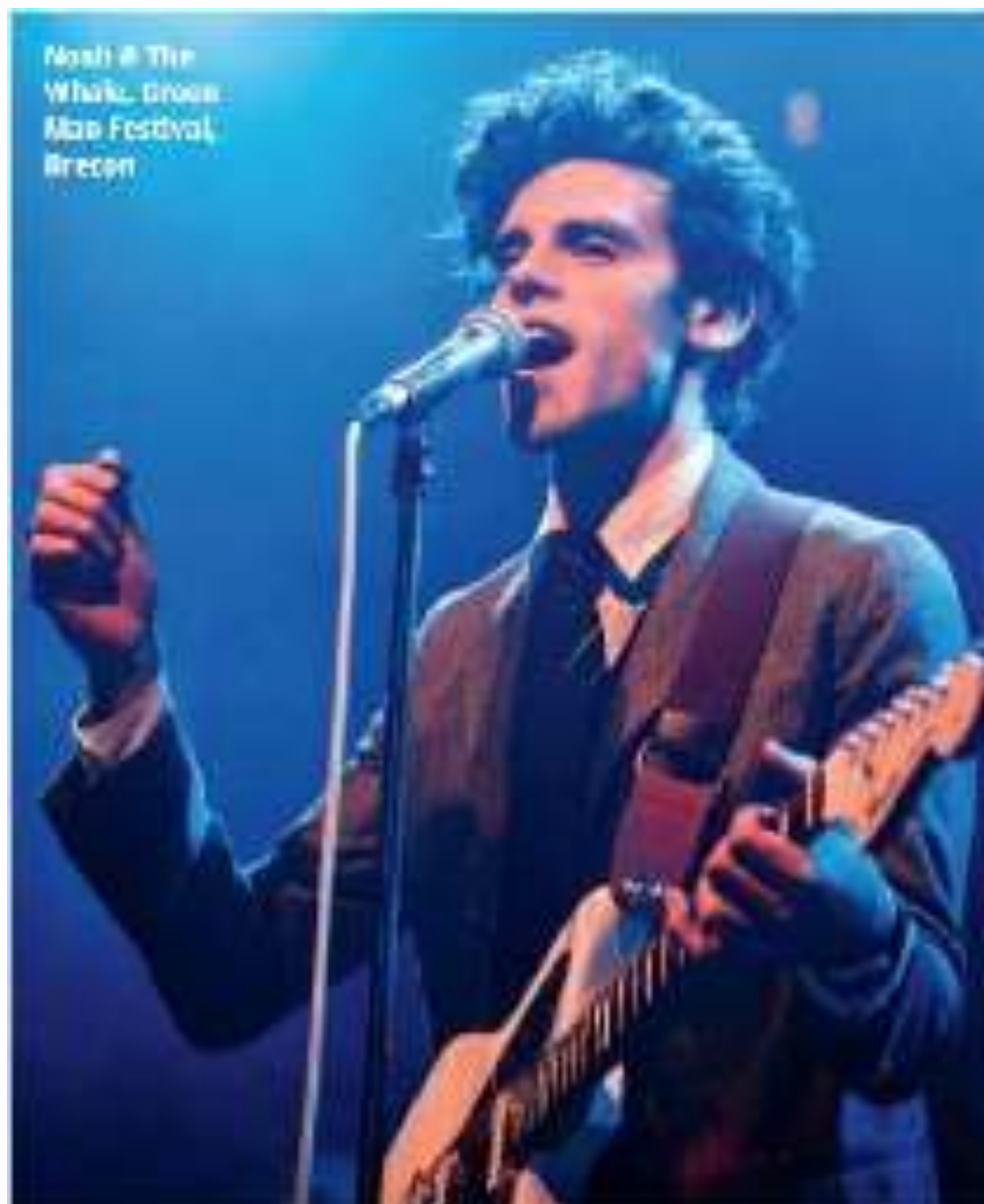
V FESTIVAL Arctic Monkeys/Plan B/Kaiser Chiefs/Lostprophets/Bruno Mars/KT Tunstall/Ziggy Marley/Fun Lovin' Criminals/Dizzee Rascal/Razorlight/Tinie Tempah/Jessie J/Example/Olly Murs/Cast/Kids In Glass Houses/Aloe Blacc/Big Country/Kassidy/Chase & Status/Glasvegas/Katy B/Professor Green/Wiz Khalifa/Chipmunk/Kele/Labrinth/Claire Maguire/Wretch 32/Twenty Twenty/Maggot (Goldie Lookin Chain)/Gomez/Morcheeba/The Airborne Toxic Event/Chromeo/Yasmin/Frankmusic/Beardymn/Maverick Sabre/Alex Winston/The Morning Parade/Alice Gold 0871 230 1094

STOKE ON TRENT

The Vanz Blakey's Cafe Bar 01782 617 585

WORCESTER

Greenhead Man The Old Rectifying House 01905 619622



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MONDAY

August 22

BATH

Contusion Bell 0 225 460 426

BELFAST

Tinie Tempah/Yasmin/Maverick
Sabre Custom House Square

0871 230 1094

BIRMINGHAM

John Otway & Wild Willy Barrett

Hare & Hounds 0121 444 2081

BRIGHTON

Jeffrey Lewis & The Junkyard

Sticky Mike's Frog Bar

01273 749 465

BRISTOL

Beyond Recall 02 Academy 2

0870 771 2000

Cambion/Malicious Intent/

Zoltar Speaks Croft (Main Room)

0117 987 4144

Livewire/Sloppy Joe/Johari Croft

(Front Bar) 0117 987 4144

CARDIFF

She Keeps Bees Buffalo Bar

02920 310312

EDINBURGH

Luke Haines Cabaret Voltaire

0131 220 6176

Wiz Khalifa/Rizzle Kicks HMV

Picture House 0844 847 1740

GLASGOW

The Avett Brothers The Arches

0141 565 1000

New Found Glory Garage

0141 332 1120

Wild Nothing Captain's Rest

0141 331 2722

LEEDS

Jumping Ships/LightGuides Milo

0113 245 7101

LEICESTER

Moonlight Sinatras The Donkey

0116 270 5042

LONDON

Beta Rays Bull & Gate 020 7485 5358

CSS Rough Trade East 0207 392 7788

Ignite/The Human Project Garage

020 7607 1818

Iris Barfly 0870 907 0999

Kismet Ryding/The Connectors/The

Rivairy 93 Feet East 020 7247 6095

Leftover Crack/The Filaments/

Chewing On Tinfort Underworld

020 7482 1952

Mike Merrera MacBeth 020 7739 5095

Sebadoh Electric Ballroom

020 7485 9006

Sworn Enemy Purple Turtle

020 7383 4976

Thought Forms/Primordial

Undermind Social 020 7636 4992

Tweak Bird The Lexington

020 7837 5387

{Me} Old Blue Last 020 7613 2478

MANCHESTER

With One Last Breath Satan's Hollow

0161 736 0666

Wye Oak Ruby Lounge 0161 834 1392

NORWICH

Nightporter/Evi Vine/SideFields

Arkwrights 0160 3627 309

NOTTINGHAM

Dolly Parton Capital FM Arena

0115 948 4526

OXFORD

Ginger 02 Academy 2 0870 771 2000

PRESTON

Sic Alps The Continental

01772 499 425

SHEFFIELD

Cults The Bowery 0114 2723487

Pocket Satellite The Greystones

0114 266 5599

STOKE ON TRENT

Bet It All In Vegas Sugarmill

01782 214991

WREXHAM

H2O Central Station 01978 358780

TUESDAY

August 23

The Vaccines,
HMV Forum,
LondonTinie Tempah,
Custom House
Square, Belfast

BELFAST

Flogging Molly Queen's University

028 9024 5133

BRIGHTON

Ginger The Hydrant 01273 608313

BRISTOL

Dead Elms/Bears/Dead Lieutenant

Croft (Front Bar) 0117 987 4144

Son Of A Nun/The Spilinters/33

Thieves Fleece 0117 945 0996

CAMBRIDGE

Cults Portland Arms 01223 357268

EDINBURGH

Average White Band Liquid Room

0131 225 2564

Gomez HMV Picture House

0844 847 1740

Luke Haines Cabaret Voltaire

0131 220 6176

Matthew & The Atlas Sneaky Pete's

0131 225 1757

The National Corn Exchange

015 443 0404

Ulrich Schnauss Electric Circus

0131 226 4224

Warpaint Queens Hall 0131 668 2019

EXETER

Apollo's Arrows/Suffer Like G Did

Cavern Club 01392 495370

GLASGOW

Interpol 02 Academy 0870 771 2000

The Static Cult King Tut's Wah Wah

Hut 0141 221 5279

Taking Back Sunday/The

Xcerts/The New Regime 02 ABC

0870 903 3444

LEICESTER

Jimmy Eat World 02 Academy

0844 477 2000

LONDON

Another's Blood/Kites/The

Waylayers Barfly 0870 907 0999

A&E/Ruff Roses/Whiskey Chaser 93

Feet East 020 7247 6095

Beau & The Arrows/Sunlight Service

Group/Book Of Buzz Shacklwell

Arms 020 7249 0810

Boy Who Social 020 7636 4992

Cerebral Ballzy Garage 020 7607 1818

CSS XOYO 020 7729 5959

D12 02 Academy Islington

0870 771 2000

File Under Fiction/NK2 Space

Patrol/The Werewandas Buffalo Bar

020 7359 6191

John Patrick/The Keepers

Slaughtered Lamb 020 6682 4080

Lazy Heart Parade/Tiny Birds/

Wolf Alice Zigfrid Von Underbelly

020 7613 1988

Mouthwash/Gecko/Skets Windmill

020 8671 0700

Planes/Grass House Old Blue Last

020 7613 2478

Pocket Satellite Enterprise

020 7485 2659

Stars And Flights/Rubber Cindy/

We Come In Pieces Dublin Castle

020 7485 1773

The Vaccines/Other Lives HMV

Forum 020 7344 0044

MANCHESTER

H2O Moho Live 0161 834 8180

Jason Webley Gullivers 0161 832 5899

Q-Tip Academy 0161 832 1111

Sebadoh Academy 2 0161 832 1111

NEWCASTLE UNDER LYME

The Barflys Rigger 01782 616602

NOTTINGHAM

Teenage Bottlerocket/The

Rutherford's Rock City 08713 100000

OLDHAM

Sic Alps The Castle 0161 345 6623

PORTSMOUTH

Waking Charred/Orders Of The

British Empire/Waking Aida Edge Of

The Wedge 023 9286 3911

SHEFFIELD

Willy Mason Harley 0114 275 2288

SOUTHAMPTON

Brontide Joiners 023 8022 5612

Leftover Crack Talking Heads

023 8055 5899

ST ALBANS

Gravity/The Macanoes/Gates Of

Revelation Horn 01727 853143

WREXHAM

Nightbox Central Station

01978 358780

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THIS WEEK IN 1996

JARV'S A HERO, OASIS GET HUGE AND KULA GET, UM, OK



AS BIG AS IT GETS

Oasis at Knebworth is reviewed. Johnny Cigarettes writes: "Their popularity has got to the point where it's perpetuating itself. But if Oasis made a 1996 equivalent of 'Sgt Pepper' tomorrow, their popularity would nosedive. They're not going to, because their inherent conservatism has been completely vindicated at every step. And unlike The Beatles, they don't have to find their identity and their soul amid the whirlpool of pop fame, they had it all along. They can only lose them now, or sell them for a song."



MILLS IN LONDON

The opening line of Steve Sutherland's review from London's Astoria reads: "The saying goes something like this: 'Those who do not learn from history are destined to repeat it.' Hello, Kula Shaker." But by the end of the show, this ceases to matter. "What is moving Kula Shaker apart from the pack right now is that they are listening to all the same old '60s and '70s records as everyone else, but they are following their own star. Live, nothing about Kula Shaker seems in thrall to the past. They are here. They are now."

JACKO TALKIN'

Quite a few months it's been in the life of Pulp's now-very-(in)famous frontman. There was the tabloid horror at 'Sorted For E's & Wizz', then 'Different Class' came out (in a few weeks' time it will win the fifth ever Mercury Music Prize). This weekend, they will headline the first ever V Festival. And then, of course, there was the Brit Awards 1996, when Jarvis Cocker climbed up onstage and wiggled his arse at Michael Jackson's "portrayal of himself as a Christ-like figure". Jarvis was drunk. He was arrested and locked up for the night.

"National hero?" he hisses in his first major interview since. "Hmmm. It's just that you do something, you think about it for maybe 10 seconds, and then you have to live with it for the rest of your life. I don't want it engraved on me tombstone that I was the person who waggled his arse at Michael Jackson."

He expands on his reasoning, though, stating: "I'm not ashamed. I've always hated it when bands get famous and they bottle it and kind of bland out, they'll go and shake Alanis Morissette's hand or go and talk to head of Sony Records and pretend to be mates with them, because they've been accepted into this showbiz fraternity."

"I've always thought that when you get into a position of privilege, you should abuse it rather than toady along with what's going on," he concludes. "That's why I did it. You've got to guard against selling out."

ALSO IN THE ISSUE THAT WEEK

• The Levellers album 'Best Live: Headlights, White Lines, Black Tar Rivers' is awarded 5 out of 10.

• The 'On' section features new bands Imperial Teen, Samuel Purdey and Varnaline.

• Single Of The Week is 'E-Bow The Letter', described as "one of the most unlikely singles REM have ever made".

• Heavy Stereo have been forced to cancel their gig at the 100 Club, after bass player Nez suffered an unprovoked attack.

• Nirvana's new album 'From The Muddy Banks Of The Wishkah', which has been compiled by Krist Novoselic, is ready for release. He says: "In presenting the record, I hope that the ultimate allure of Kurt and Nirvana's passion are brought to the forefront again, where it should be."

NME

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CLUES ACROSS

- 1+5A Hard-Fi single could be judged as worthless, but as it's free it's not bad (4-3 7)
 9 Part of the discovery outside - a CD by Faris Badwan's new band Cat's Eyes (4 3)
 10+33D I agree - orgy should be arranged for British Sea Power (7-3)
 11 Albums '_____ Thrust Mastery' by We Are Scientists or '_____ Salad Surgery' by Emerson Lake And Palmer (5)
 12+33A Try to duck, perhaps, as a Sean Paul album comes your way (5-4)
 14 Rapper who proclaimed 'Hip Hop Is Dead' (3)
 15 Bon Iver album 'For _____ Forever Ago' (4)
 17+25A At almost the end of the day, Linkin Park find name for album (7-2-8)
 19 Lily Allen looks pleased with her performance (5)
 22 "Even when you're feeling warm the temperature could drop away, like four _____ in one day", Crowded House (7)
 24+3D+21D Noel Gallagher not so much inspired by The Beatles as Wings (4-6-5)
 25 (See 17 across)
 28 On the verge of being a part of U2 (4)
 30 Alex Chilton got in a fix renaming his 'Loose Shoes And Tight Pussy' album for the US market (3)
 31 American band that actually come from somewhere else (4)
 33 (See 12 across)
 34 A bit of a heathen attitude from The Who... (6)
 36 ...and a bit of remorse from Blur (3)
 37 Keyboard player for Yes can turn to any key somehow (4 4)

CLUES DOWN

- 1 Legendary rock band Cream let us know it was all over with this final album in 1969 (7)
 2 Elbow not giving us the elbow (4 4)
 3 (See 24 across)
 4 Four Tet put out circulars for their album (6)
 5 Killing Joke album that didn't see the light of day (5-4)
 6+20D An imbalance of the body that makes it difficult to dance to The Holloways (3-4-4)
 7 Genuine mistake made by kd lang on an album (7)
 8 Agrees to make changes to a musical (6)
 13 "You see, I've forgotten if they're green or they're blue", 1970 and 2010 (4-4)

- 16 Help Matt sort out a vocalist for The Divinyls (8)
 18 Rihanna's song with a message from 2006 (3)
 20 (See 6 down)
 21 (See 24 across)
 23 Indie label Blanco Y _____, home to Catatonia (5)
 26 "In the deserts of Sudan, and the gardens of Japan / From _____ to Yucatan, every woman every man, hit me with your rhythm stick", Ian Dury (5)
 27 Part of the takings come to a thousand with Sigur Rós album (4)
 29 Something that's different about Beady Eye (4)
 32 Someone into Roxy Music is into golden oldies (3)
 33 (See 10 across)
 35 Talvin Singh album is kept in the bookcase (2)

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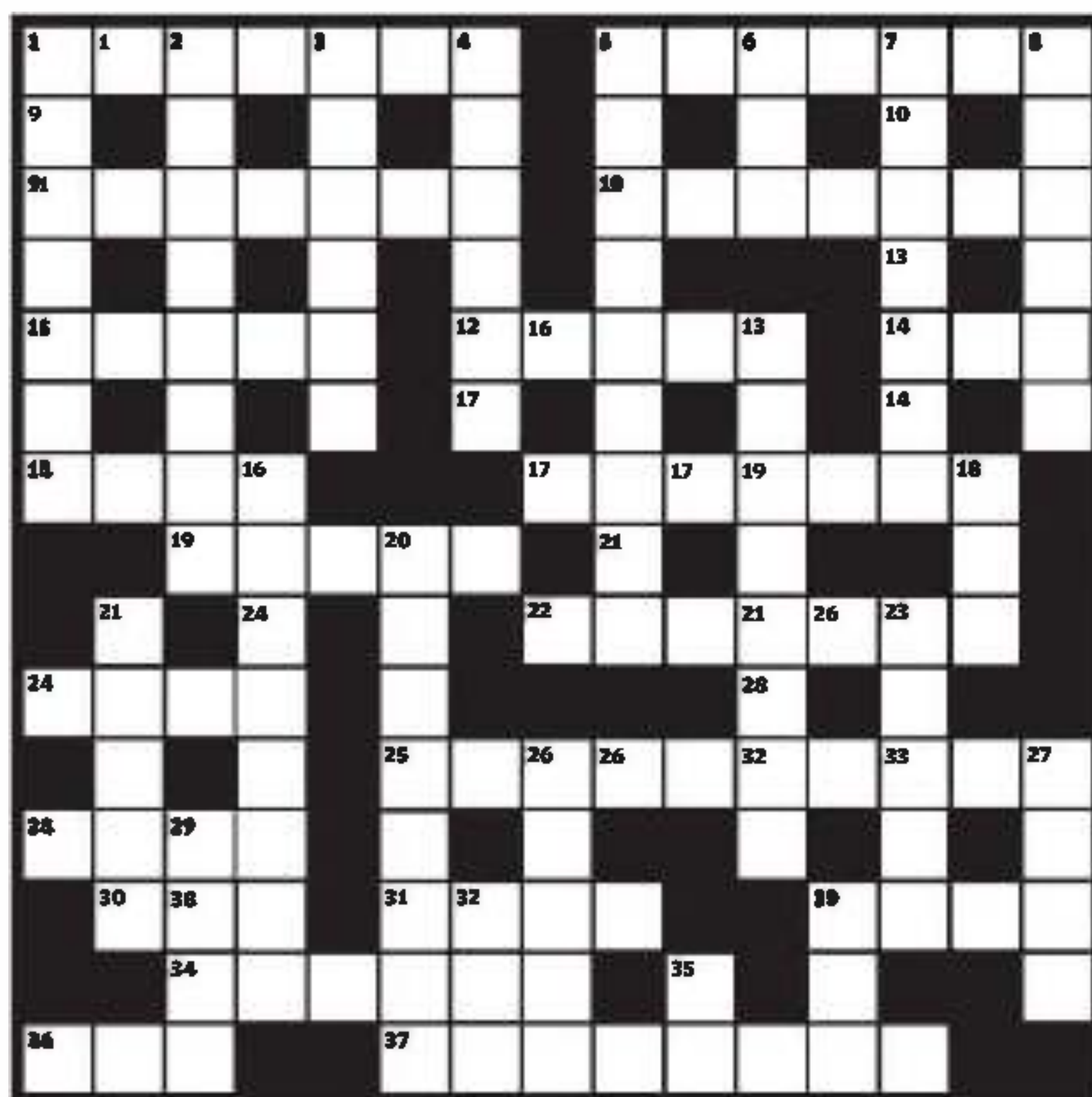
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JULY 30 ANSWERS

ACROSS
 1+17D A Heavy Abacus, 4+12D Pocket Calculator, 8 All In My Head, 11 Blush, 12+9A Celebrity Skin, 13 Al, 15 Coma, 18+9D Last Summer, 20+27D Wolf Gang, 22 Debut, 23 Era, 24 Unintended, 28 A Chore, 30 Teens, 31 N-Joi, 33 Orlando, 34 Lying, 36 ELO

DOWN
 1+25A All The Young, 2 Evil Heat, 3 Vampire Weekend, 4 Plan B, 5 Kinks, 6 Then, 7 Shaft, 10 Iha, 14 Lit, 16 Ode, 19 Smith, 21 Free Time, 25 Yello, 26 On, 29 Opal, 32 Jon, 35 If



COLLECTORS' CORNER

PHIL SPECTOR

Call yourself a super fan? Here are the gems that no 'Wall Of Sound' obsessive should be without



BACK TO MONO

(1990)



Fairly extensive box set covering the producer's glory years of

1958 to 1969, starting with his first release, 'To Know Him Is To Love Him' as part of The Teddy Bears. The collection features all the big 'Wall Of Sound' tunes by the likes of The Crystals, The Righteous Brothers and The Ronettes.

Need To Know: 'A Christmas Gift For You', which takes up the entire fourth disc, was released on November 22, 1963 - the day of JFK's assassination.

DION - BORN TO BE WITH YOU



Spector produced seven of the nine tracks on this album

by Dion, who was best known at that time for '60s hits such as 'Runaround Sue' and 'The Wanderer', but wanted to be taken more seriously. The result was a cult classic, with Spector's updated 'Wall Of Sound' working particularly well on the title track.

Need To Know: Arctic Monkeys' Alex Turner is a huge fan, and has covered 'Only You Know' during his occasional solo shows.

RAMONES - END OF THE CENTURY



The band took up an offer from the producer to work on their

next record, Joey in particular being a huge fan. The result was the punk icons' highest-charting record in both the US and the UK, with a cover of 'Baby, I Love You' (originally recorded by The Ronettes) scoring them a big hit single.

Need To Know: Although five studios were credited, the band say recording took place at Gold Star Studios, home of the 'Wall Of Sound' recordings.

STARSAILOR - SILENCE IS EASY



The English group's second studio album featured two tracks

produced by Spector, his last significant work before the death of Lana Clarkson by gunshot at his house in 2003. He was originally meant to produce the whole record, but "creative and personal differences" meant this didn't happen.

Need To Know: The band were introduced to Spector because his teenage daughter was a fan of the group.

FANMAIL

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

Edited by Hamish MacBain



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NO RIGHT TO RIOT

From: Brit Dawson
To: NME

I'd say the peaceful protests in Tottenham following the death of Mark Duggan last week were justifiable. But the people rioting had no reason for their actions other than the desire to trash other people's, and sometimes their own, communities. I saw on Twitter that there was a riot being planned for Birmingham shortly after the Hackney riots hit the news. The people involved in the Birmingham riots are out-and-out criminals; it baffles me that others my age would want to destroy people's homes and livelihoods just so they can get a new pair of trackies; the sheer disrespect these rioters have shown makes me feel sick, and I can only hope that they will be caught and punished. Ken Livingstone said on the BBC news that today's youth are facing a "bleak future" and these riots could be seen as an act of anger at this prospect. You may disagree, but I would not describe higher university fees and a risk of unemployment as a "bleak future"; to me a "bleak future" involves much worse things than this. As a part of 'today's youth', I would say that even if our future appears "bleak", surely destroying our own communities will not give us a better future. And any anarchists involved in the riots fighting against the "bleak future" they've been told they're looking towards, I hope you enjoy your future in prison and that it's better than the "bleak future" that the rest of us are looking forward to.

NME's response...

Well put, Brit. Protesting, fine; stealing from your neighbour, not fine, and opportunistic politicians

(when he could have been sweeping) putting it all down to a simplistic view of a "bleak future" that, if

elected, they have the answer to, not fine either. Time to come together, not point the finger - HM

Get in touch at the above addresses. Winners should email letters@nme.com to claim their voucher

RIOT OR WRONG?

From: Alisha Walklate

To: NME

I generally think the riots are pointless, and just an excuse for violent people to cause trouble. Really, they are destroying the homes, businesses and lives of innocent people.

From: Morgan Bradley

To: NME

My thoughts on the situation? All of this is complete bollocks. A guy is shot, so rather than letting his memory be a good one, let's all start destroying innocent people's homes and businesses. These people have no morals, and the half of them who are involved have no idea why they are actually doing it. It's all for attention. All they are getting is a lot of hate from the rest of the world, and let me tell you, if they come knocking in my area, I'll be sure to show them some attention they won't be wanting.

From: Lee Christie

To: NME

To wake up in the morning to hear the PIAS warehouse has been burnt down, it breaks my heart. I'm a massive music fan, 50 per cent of my wage goes on records, so to destroy something I support and something full of creativity and beauty is heartbreaking. These rioters have successfully managed to piss off the local community, police, the entire UK public, independent labels and music fans. We now have to pick up the pieces of the things we love and hopefully start again.

From: Dan

To: NME

The worst thing about the riots is that most of the

rioters don't even know what they're rioting for anymore.

From: NME

To: Alisha, Morgan, Lee, Dan

Seems like we have a consensus. And, happily, it is the right one - HM

THE DEATH OF NOEL Y?

From: Daniel Rhys Owen
To: NME

Following news that Noel was bringing out his debut single, I firstly thought: "Great, another restoration in modern day music" and, secondly, "I wonder how Liam will react?" As expected, Liam responded in his usual manner by comparing the single to 'Dido' (after earlier calling Noel a 'shitbag'). This is all very entertaining, but at the end of the day their publicity should be because of their MUSIC. 'The Death Of You And Me' is, to me, a very 'safe' option as a debut single as it's incredibly 'Importance Of Being Idle'-esque and could easily be found on a number of Oasis albums. This is something that could not be said about Beady Eye: although their album is dull it does not sound that much like Oasis! I am 15, and although I wasn't even born when 'Definitely Maybe' came out I still hold Oasis as close to my heart as the bands I have grown up with, such as Arctic Monkeys and The Horrors. The difference between those two bands and Beady Eye/late Oasis is that they're still making innovative and brilliant music, something the Gallaghers can't say with regards to their latest work. Liam and Noel both seem to have become very lazy and know that whatever they do is always going to

sell simply because of who they are.

From: NME
To: Daniel Rhys Owen
 Well put, but some unfair points in there too, Daniel. Those being: 1) to expect “another restoration in modern music” every time Noel puts out a single is a big ask, no? 2) Noel/Liam have been making music for 10 years more than The Horrors and the Monkeys, so you can't really compare their progress. 3) Doesn't it say a lot that you weren't even born when ‘Definitely Maybe’ came out, and you're still waiting for releases from either of the Gallagher bros? That's like 15-year-olds in 1994 praying for The Clash to come and save music – HM

From: Soraya
To: NME
 If ‘The Death Of You And Me’ is anything to go by, Noel's new album will be great! I'm a big Oasis fan, but I'm not too keen on Beady Eye – I think they lack something. ‘The Death Of You And Me’ is lyrically brilliant as well as instrumentally. Noel's solo work will probably always be compared to Oasis, as Beady Eye's is, but I think Noel's solo work will get the praise it deserves. I cannot wait to see Noel do a solo tour, being a frontman will help show the doubters how talented he is.



STALKER

From: Zoe

To: NME

“This is me and my mates with The Kooks’ Luke Pritchard backstage at their Newquay gig.”

From: Summer

To: NME

To be fair, when the Beady Eye album came out I was pleasantly surprised that Liam hadn't gone all Morrissey on us and indulged in his own self-worshipping, and had formed what some could regard as a rock'n'roll band. Having said that, when the first listen to ‘The Death Of You And Me’ came out, it's fair to say that Noel has completely wiped the floor with his brother's Pretty Green jacket, and claimed his rightful throne as lord of good music. Well done, Noel!

From: Jamie

To: NME

Liam, have a pint with your brother. Being outspoken is actually not rock'n'roll. I would listen to you when you stop moaning.

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Web Slinging

The highlight of this week's NME.COM blogs

IS KANYE & JAY-Z'S 'WATCH THE THRONE' ANY GOOD?

It's a blockbuster album that lives up to its billing for certain, with a giant cast of best-in-the-business types firing on all cylinders. But, like great blockbusters in general, 'Watch The Throne' is more impressive than it is lovable. In fact, it's so rich-people-preaching-without-really-offering-any-solutions in places that it makes you feel that this is as big and as establishment as hip-hop can get, and that maybe it's time for hip-hop's Sex Pistols to come in from nowheresville and completely reject the old order. A brilliant album, but one that will stop traffic momentarily rather than change lives. *Read Hamish MacBain's blog at NME.COM/blogs*

Best of the responses...
 I'm sorry but that 'Otis' song is dreadful, just made

me want to turn it off and listen to the original, without them two idiots ruining it. **Stuart Badonke Ensor**

are great. Definitely a contender for album of the year. And no leak! **Ben Willison**

I've listened to it, and I like it. Slightly underwhelmed though – with the amount of appearances by both on each

others' albums there isn't the sense of grandeur this is aiming for. It could easily just be a Kanye or Jay-Z album. Worth your time, though. **David Carlson**

Hip-hop's 'Sex Pistol' could potentially be J Cole: some of his songs, such as 'Lost Ones', 'Killers' and 'Lights Please', are up there with the very best in the genre. **Andy Davies**

"It's time for hip-hop's Sex Pistols to come in from nowheresville and completely reject the old order". **GOLFWANG. Kyle Fitzpatrick**

They are considered two of the best in the genre, compared to the likes of The Stones and Elvis? I must be missing something – seems to me like disposable pop written by a team of songwriters. **Will Tupholme**

From: Daniel

To: NME

I listened to Noel's new tune a couple of times over the last week. If I'm being completely honest it sounds exactly like Oasis. Great song, don't get me wrong, but it's almost identical to 'The Importance Of Being Idle'. But I would also like to say that this one song is much better than every single track on 'Different Gear, Still Speeding'.

From: NME

To: Soraya, Summer, Jamie, Daniel (+ about 9,345,657 others)
 Seems like somewhere in your hearts, the beat goes on. But shall we talk about summats else now? – HM

THEM OTHER SIBLING ROCKERS

From: Sam Williamson

To: NME

Ahh, Kings Of Leon, what are you doing? They whinge

about everything, yet they are one of the last remaining awesome big rock bands in existence. The future of rock rests on the shoulders of these four men and what do they do? Complain that they can't get on, release crap, manufactured songs, get dehydrated and walk out of a gig! Now they are threatening to break up because they aren't cool anymore. Well the solution is simple: get your first two albums back on the CD player, have another listen, and make some more awesome shit like that!! *NME*, it is your duty to get this urgent message to them, the fate of mankind is hanging in the balance.

From: NME

To: Sam Williamson
 Wow, Noel's single is supposed to be “another restoration in modern music”, and “the future of rock” rests on Kings Of Leon's shoulders. No

pressure, then. I do think you're onto something with the whole “breaking up because they aren't cool anymore” business, though. Playing nightly to stadiums packed full of people who only actually wanna hear two of your tunes is enough to give anyone “dehydration” – HM

AND FINALLY, A GOOD POINT

From: Ben

To: NME

What is going on? First I hear the news that Christian AIDS have changed their name to Stay+. All very well, however, then that band from Slough came along and unexpectedly put a Viva in front of their name. To build upon my evident disappointment about the second band, I see via the old Twatter feed that Zoo Kid is now called King Krule, and only yesterday did I read that

Ramadanman is now called Pearson Sound! What next? Star Slinger suddenly has a change of heart and renames himself G Stringer? I think not... THIS MADNESS MUST END!

From: NME

To: Ben

Wise words. It's quite simple, bands: **GOOGLE YOUR NAME BEFORE YOU COMMIT TO IT** – HM



STALKER

From: Ryan Eckhard

To: NME

“Met Ian Matthews from Kasabian in the street. He was a top guy.”

DOES ROCK'N'ROLL KILL BRAINCELLS?

TESTING MUSICIANS' MEMORIES AFTER A LIFETIME OF ABUSE

This Week

QUESTION 1

Can you name one of the teams the American football star, and your namesake, "Buster" Rhymes played for? "Confident start. The Minnesota Vikings." *Correct. He also played for the Winnipeg Blue Bombers*



QUESTION 2

Which of your fellow rappers has also appeared in one of the Halloween films? "Well, that would be LL Cool J." *Correct. For a bonus point, do you know how he met his grizzly end in the flick? "Can I remember how he died? You've got me on that one bro." He was shot by Jamie Lee Curtis' character* "OK, I didn't remember that shit."

QUESTION 3

At what position did your 2006 album 'The Big Bang' enter the UK charts? "I don't remember that one my brother." *Wrong. It charted at 19* "Well that's something that was news to me. I never knew that!" *Congratulations on your Top 20 UK hit* "Thanks for putting me on to that information. I'm gonna document that one right there. Thank you very much bro!"

QUESTION 4

Which song from your 1997 album 'When Disaster Strikes' was banned in the US because of its sexually explicit content? "I don't remember any track that was banned in the... oh shit, I think it was a song called 'It's All Good'. Wow, you're really going back to get me some shit, boy!" *Correct. There are definitely some pretty interesting lyrics in that one...* "Yeah, I always wanted people to hear that shit in the United States, but my record label was



definitely not condoning that one..."

QUESTION 5

Which famous rapper was born on the Sunday right after you? "It was the great Notorious B.I.G." *Correct* "I'm glad you're finally having a little mercy on me and coming back to the easier questions and shit."

QUESTION 6

Name two of the many artists who made cameos on your 2009 album 'Back On My BS'.

"I'll say Fabolous and Alfamega."

Correct. You could also have said DJ Scratch, Bangladesh, Swizz Beatz and the Flipmode Squad

QUESTION 7

There's an unconfirmed world record for most syllables rapped in one second, apparently set by yourself. But with how many syllables? "I could not even begin to tell you that, because I didn't even know what the world record was." *Wrong. Thirteen syllables in one second* "I didn't even know that I held the record, man. If it's documented somewhere then holy shit, you're gonna have me do some celebrating tonight!"

QUESTION 8

Who did you lose out to for the Grammy for Best Rap Solo Performance in 1996? "I can never remember that one either. You

making me feel like a dummy here 'bout my own shit and I don't like this stuff man!" *Wrong. The winner that year was Coolio, for 'Gangsta's Paradise'* "I lost that one to Coolio, huh? He was one of my homies so I don't feel too bad about that loss, you know. It's cool. I ain't mad."



QUESTION 9

Complete the lyric: "Back to my dungeon shack, where the party is at..." "(Laughs) Man you ain't sayin' this shit the way it's supposed to be said, I can't think what the hell lyrics it is!" *That's part of the mystery of the quiz!* "That's not fair, you gotta say it like the way this shit is supposed to sound!" *Wrong. "Where I can tickle your nipples and your feminine fat", from 'It's A Party'* "I've gotta revisit that soon, man, and I don't even remember the fucking lyrics to that song past the first verse! I guess I gotta study that song!"

QUESTION 10

To the nearest 10,000, how many followers on Twitter do you have at the time of this interview? "I've got a little over 520,000 followers. I love you all." *Correct. 525,898*

Total Score
6/10

"You sure you ain't lying to me? I thought I got way more wrong than that! You got me feeling good about this now. I'm probably gonna go bust open a couple of bottles of champagne in a club. You have a great day!"

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

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