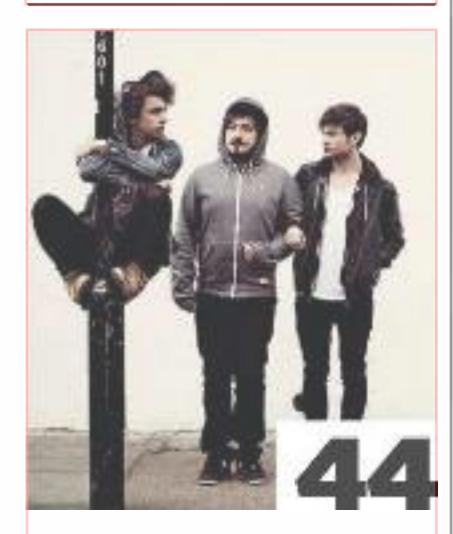


INSIDETHIS

"WHAT IF YOU MADE A CAR THE WAY HIP-HOP MAKES MUSIC?" WHAT INDEED, WILL.I.AM...



'STRATEGY' WANKS, JAY-Z SPOOFS, THWACKING BEARS BUT IS THE MIDNIGHT BEAST ALBUM FUNNY?



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THE EVOLUTION OF ANIMAL
COLLECTIVE

WEEK

04/08/2012



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ON REPEAT

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





TRACK OF THE WEEK

CRYSTAL CASTLES

Plague

"There's no departure. We like how we sound. We don't wanna change." So said Crystal Castles' Ethan Kath in NME two weeks ago, about his as-yet-untitled new album - and typically, he didn't really say much else. 'Plague' is the first song to be released from said album. And for once the words coming from beneath the tattered hood of the mumbliest moaner in music can be taken at face value. It's a brilliantly horrible and very Crystal Castles name for a song, and sonically, it totally fits the 4am warehouse-rave-on-themoon feeling that made moments like 'Celestica' on that

It's a brilliantly horrible name for a song and suits the epic, nasty sound

incredible last album untouchable. Then there's the ominous thump and nasty bass, plus eerie silences that act like post-apocalyptic drops. 'Course, we still can't make out a single word of

what Alice Glass is screeching on about, but it doesn't matter. All in all, 'Plague's unheralded arrival from the pits of I than and Alice's Warsaw studio suddenly makes the prospect of their new album the most exciting feeling of the weel. Because Crystal Castles haven't changed. There is no departure. And they still sound dangerous, demented and utterly thrilling.

Jamie Fullerton, Features Editor



PALMA VIOLETS

Tom The Drum

Previously too cool for YouTube, Palma Violets have finally put a song online. Recorded live at the band's south London hub, it's rough, tough and rocks like a bastard. "Ob, I want to be alone" snarls frontman Sam Fryer at the start, which is perverse, because tunes like this will soon make his wish impossible. Nick in , writer

RUSTIE FEAT ALUNA FRANCIS

After Light

A let's-go-mental standout from the Scottish producer and DJ's album 'Glass Swords' is given an R&B refit by Aluna Francis of Aluna George. "Higher, higher", she trills, somehow not getting buried in its awesome power. Who knew maximalism could work on a dark. dancefloor AND on the radio? **Emelie Joy, writer**

TEENGIRL FANTASY

EXF

Teengirl Fantasy have made UK clubs sweat hard over the last few weeks and new record highlight ΈΧΓ' is a great explanatи п v hy. A ravey take on a slow jam, the hool from fresh new talent Kelela asks you to "throw your hands up in the sky" and it's hella hard not to oblige Siân Rowe, Assistant Reviews Editor

FACTORY FLOOR

Live In The Boiler Room Oh be still, my beating heart: 50-odd minutes of Factory Floor peddling their stern, unholy racket in the Boiler Room? A near hour-long set of neuron-razing, earlobe eviscerating, stomach dropping electronic nastiness? AND they've finally inked a record deal with DFA, and will be dropping their full length debut next year? A-fucking-men.

Ben Hewitt, writer

HOLY ESQUE

Tear

On which the man with the unholiest shrick in rock - that's Holy Esque singer Pat Hynes - sounds both shitscared and shit-scary. The Glaswegians' follow-up to their rapturously received four-track EP is their finest moment yet, full of the kind of buzzsaw theatrics that make the likes of Glasvegas and Wu Lyf stand out.

Matt Wilkinson, New Music Editor

SBTRKT

Gloss

SBTRKT's latest Soundcloud freebie isn't a banger. And it's not one of the Sampha-tyle slov jums that we loved on his debut LP either It gently fizzes, like a Berocca. Just right for slightly tender Sunday heads, lazing in the sun after the big night before.

Ailbhe Malone, Writer

TAME IMPALA

Elephant

Tame Impala prove their next album's set to be just as brain-frazzling as their debut with this Marc Bolan-indebted psych killer stomp, complete with sparks of retro synths and one brief - but absolutely fucking bonkers - drum solo. Roll on October. .

Jenny Stevens, Deputy News €ditor

DIRTY PROJECTORS

Buckle Up

The tour-only seven inch track treads between the requisite 'zany' Brooklynite awkwardness and pure melodic thrill with some aplomb. Scrappy as it tries its best to sound, this ode to the confusing, panicky thrill of new love certainly gets in your head straight away, and is possibly too good for this to be the last we hear of it.

Dan Martin, Writer

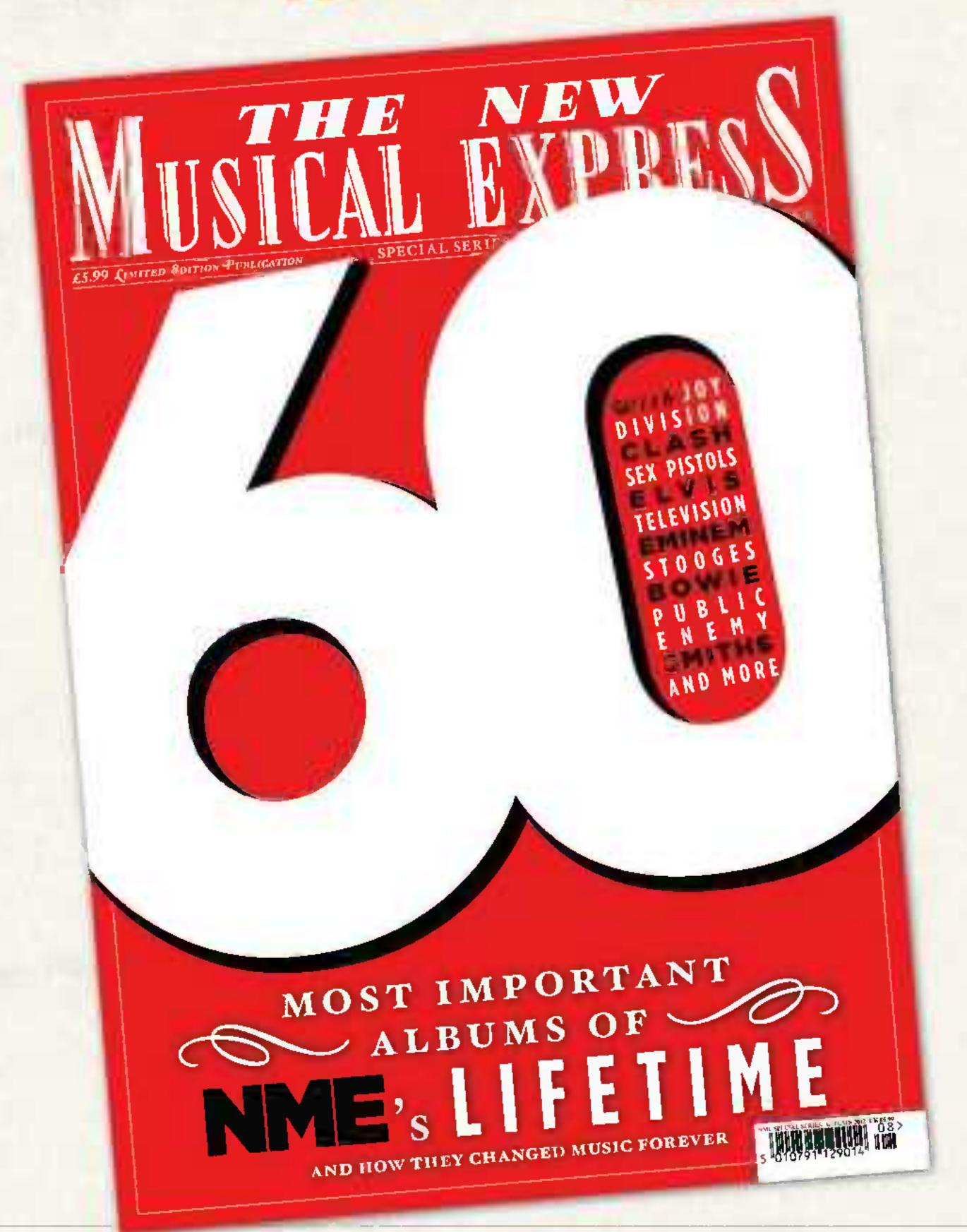


DIZZEE RASCAL FT PEPPER

Scream

Yeah. RUNNING! Yeah: JUMPING! Yeah: THROWING! Yeah: CYCLING! This is Dizzee's Olympics song, which talks about "gold" and being a "champion" and stuff. It's rubbish, like all the Olympics songs. But it doesn't matter because-SPPPOOOOOORTT!!!!!! **Tom Howard, Reviews Editor**

MUSICAL MUSICAL NUMBER OF THE EXPRESS OF THE PROPERTY OF THE P



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

Edited by Dan Martin









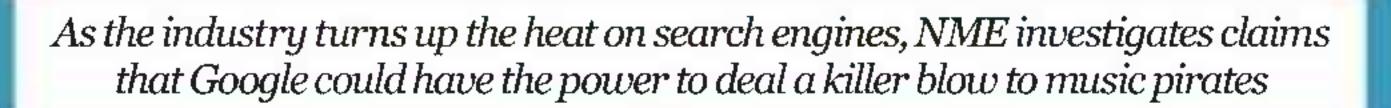




THE END

WE KINDWILL?







MAIN EVENT You might have thought you knew all there was to know about music piracy. But last week tensions between some of

the big players bubbled over – and the music industry might be shaken up all over again.

It's all to do with search engines specifically the biggest of them all, Google Right now, if you type 'Muse MP3' into Google, you'll have to wade through 16 pages of pirate sites before you get to a legitimate one. Why is that? It's all down to Google's algorithm. The algorithm is the code that determines which search terms rank highly, and which rate not so high. It's a delicate science, and Google are excellent at it

 that's why they rule the internet. As well as being a search engine, Google are, of course, a money making enterprise - and they make a lot. "Almost all of Google's revenue comes from advertising," says Adam I iversage, spokesman at the the British Phonographic Industry (BPI), the British Record industry's trade organisation. "Google is an advertising company, if you look at what its core business is."

Go onto any pirate site, and you'll likely find advertisments not just for dodgy online gaming companies, but for legit, high-street names. There's a good chance many of those came through AdSense, Google's ad provider service. AdSense helped Google turn over \$10bn profit in the last quarter of 2011 - so however staunchly anti-piracy they claim to be, it does feel that Google could have a vested interest in the economics of it.

SO WHAT'S NEW?

For years, the spotlight has been focused on the losers in the filesharing game – the record labels and artists. But recently, the spotlight has shifted onto the people getting rich off it. In January came the dramatic arrest of Kim Dotcom, founder of file-storage site Megaupload. Then last

week, a consortium of musicians from Time Tempah and Professor Green to

The spotlight has shifted on to the people getting rich

John and Robert Plant wrote an open letter to the Prime Minister demanding that "illegal online activity be pushed to the margins" by the swift implementation of the Digital Economy Act. The letter didn't actually name Google—but on Newsnight the same day, a representative of the BPI said that, far from being anti-piracy, Google were actually profiting massively from it.

HOW COULD GOOGLE STEM PIRACY?

Simple, say the BPI – just alter the algorithm to reverse the rankings. "The search engines in no way take into account the illegality of the service that they are serving results for," says Adam Liversage. "The first page is mo-tly illegal links - but legitimate companies have to advertise to get themselves on the first

COULD TORRENTS ACTUALLY SAVE THE MUSIC BIZ?

DJ Shadow has partnered with BitTorrent to distribute a bundle of his music for free, which also includes a 'free software offer'

D) Shadow: Highting up a new way from BitTorrent's advertising partners. The software download is not mandatory, but every time a user downloads it, Shadow gets a **cut** of the profits - the first time any artist has tried to make money out of the BitTorrent system. If the scheme works, it could alter the course of music piracy forever.

page. Search engines make money from the fact that people have to dvertise to get on the front page."

IS IT ALL GOOGLE'S FAULT?

Of course not. Google don't actually host any copyrighted material themselves. That's done by the so-called 'cyberlocker sites, file-hosting services that make big ad bucks from providing online storage space. If you've ever downloaded an

MP3 from a music blog, you're probably familiar with the sort of site – called things like Rapidshare. Mediafire or Sendspace. Now the word 'cyberlocker' itself has become a sort of dirty word, few companies admit it applies to them.

"We take enforcement of our terms of service seriously and have a number of

> processes and automated mechanisms to combat abuse," says Mediafire co-founder

Tom Langridge, who rejects the 'cyberlocker' term "Specifically related to copyright infringement of audio files, we employ Audible Magic's content ID technology, which is stacked onto our other processes providing an effective deterrent."

San Francisco's Audible Magic make a so-called digital fingerprint, which makes copyrighted files easier to trace. Problem is, it's hard to get stats for just how effective these measures are. Some estimates suggest that over 90 per cent of files uploaded onto cyberlockers were copyrighted material, but Rapidshare

"They could eliminate piracy overnight"

Responsibility is with Google, says NMEncom editor Luke Lewis

Google ranks pages
based on their relevance,
authority, and the sheer
number of people linking
to them. If a lot of people
are accessing certain
torrent sites, the volume
of traffic will bump
them up search results,
regardless of how dodgy
or above board the

content might be. Google say they can't censor or manipulate this process. Which is kind of nonsense, because they manipulate page rank all the time, using really quite arbitrary notions of quality to privilege some sites and penalise others. My opinion? Google could

use their power as a gatekeeper to content to practically eliminate music piracy overnight. They choose not to, because they profit from the vast traffic filesharing generates. It's easy to see why the record labels are at their wits' end.

reckon that illegally-shared files comprise only five per cent of their site's use. Moreover, as spokesperson Daniel Raimer claims, filtering uploaded files is not "the magical solution that can sort good files from bad ones... there are heavy limitations to what automated filters can do, and they are unable to deal with encrypted files, making them easy to circumvent".

WHAT'S NEXT?

Google were not available for comment at time of going to press, but there's a bigger reason why they've so far ignored the likes of the BPI – the perception of online censorship. "It's not for Google to go around the web, judging what is or isn't legal, and I don't think people will want us to,' Google's UK policy manager Theo Bertram told Newsnight.

"I am not a big fan of government regulation in the first place," adds Rapidshare's Daniel Raimer. "Most governments just don't have a great track record when it comes to legislating the internet "

Adam Liversage of the BPI is not so sure. "Google will bandy words around like 'censorship' and 'chilling effects' - the language of political oppression but at the end of the day, I genuinely believe the majority of the public want the internet to be a safe and legal place. There are 680 million websites out there. The fact that the music industry is concerned with a few hundred infringing ones in no way inhibits any kind of free speech."

One thing is for sure, this is no longer about anything as simple as home-tapers, bootleggers, or pirates. I his latest twist pits artists, labels, even *governments* against what is one of the biggest web corporations in the world. And anything could happen. Are the internet giants too powerful to be curbed? Do we trust our governments to tell Google what to do? Right now, this is a billion-pound staring contest—the question is, who's going to blink first?

SEROES

Music piracy in numbers

THE PERCENTAGE OF THE 10,000 N OST POPULAR PIRATED ITEMS THAT ARE AUDIO FILES

PERCENTAGE
OF ALL GLOBAL
INTERNET
BANDWITH
USED FOR
ONLINE PIRACY.

95

THE
PERCENTAGE
OF MUSIC
DOWNLOADED
ONLINE THAT
IS ILLEGAL.



THE TOP FIVE UK CITIES WHERE MUSIC PIRACY OCCURRED IN 2011 ARE, IN DESCENDING ORDER.

LONDON
MANCHESTER
LIVERPOOL
BIRMINGHAM
AND GLASGOW.

THE ESTIMATED NUMBER, IN BILLIONS, THE MUSIC INDUSTRY LOSES EVERY





THE MOST
PIRATED
ALBUM OF 2011
WAS JAY-Z AND
KANYE WEST'S
'WATCH THE



PLANBLAUNCHES TRUTH GRENADE AT OLYMPIC WEEK

The rapper overcomes controversy to launch his Ill Manors' album live with a host of special guests

s the Olympic preparations reached fever pitch and the eyes of the world focused on London, its most vocal agitator went overground. Just weeks after finishing it, Plan B - aka Ben Drew - released his meendiary 'Ill Manors'. The album, a soundtrack to his grim movie of the same name, stands up for the urban dispossessed who are overlooked, as Drew sees it, by the ongoing regeneration around the Olympic site in east London.

Plan B launched 'Ill Manors' last Monday evening with an intimate show in a grimy car park off south east London's Great Suffolk Street in front of a crowd of friends, family and competition winners. Pumped on a mix of nerves, Red Bull, seething fury and genuine excitement, a tightly-wound Drew fired through the album in an hour, backed by a host of stars. Labrinth came on for 'Playing With Fire', Kano joined for 'Live Once', and seminal punk poet John

Cooper Clarke arrived for the harrowing dramatic fashion. 'Pity The Plight'. But for all the stress, 'Ill Manors' itself has already emerged as an anthem of euphoric defiance. By its second airing in one evening, it whipped the party up into a mood that turned anger into celebration - a truth grenade hurled at Danny Boyle's 'Isle Of Wonder'. Plan B's big week had already begun in

A minor scandal had erupted after he was photographed on the cover of Shortlist magazine wearing a T-shirt that depicted the graffiti-scrawled name of white power punk band Skrewdriver. Chastised by bloggers, Drew issued a

Man is has a special

message for Seb Coe

statement: "The minute I found out what the words on the T-shirt meant I was at London's 100 Club

No ill reseners at all

angry with myself for not questioning them. The T-shirt is not official nor is it on sale anywhere. It was of my own doing and therefore it is my mistake."

Currently, the misunderstanding does not appear to have hurt the record's chances. With the album launch gig over, he sloped off to Ibiza for a well-earned holiday. As NME went to press, 'Ill Manors' was due to follow its predecessor, 'The Defamation of Strickland Banks', to Number One

Check out next week's issue of NME for a full live review of Plan B's show

PLAYING TSAFE

The success of 'Ill Manors' should shame other bands into action, says Dan Martin

Now that Plan B has taken a risk and it basn't destroyed his career, can we please quit with the crap that pop music can't engage with the wider world? In recent years, too many artists – or rather their people' – have appeared so scared of rocking their commercial boot that they wom't say ov do anything at all. And that just means we get Billy Bragg, bless him, wheeled out once moone every time iomeone needs n musician to

say something. and a generation's disengagement becomes even more protound. Not only has Plan B said some dangerous and important things about our society, he's done it in the most garishly commercial genre he could have chosen, right at the heart of the mainstream That it's dropped in Olympic weel is more than poetic. Now all of those other artists have less of an excuse to do nothing.

HOWLER TO HEAD UP NME'S **GENERATION NEXT TOUR**

Gross Magic and The Cast Of Cheers support

ME's new Generation Next tour kicks off on October 19 and will feature three of the year's hottest new acts, led by this year's great indie hopes, Howler, whose 'America Give Up' album scored a prestigious 8/10 in these very pages back in January.

"We have abandoned our hometown of Minneapolis for a life on the road," Howler frontman Jordan Gatesmith told NME from Australia. "But that's OK - rest is for the weak. The UK has been good to us this year, and we're looking forward to turning young people of Britain into a sweaty and excitable mess. See you in October."

Joining Howler are Radar stars The Cast Of Cheers, who will bring the Foals-like dancepop bounce, and Gross Magic - aka Brighton synth-grunge maverick Sam McGarrigle.

The NME Generation Next Tour calls at Bournemouth Old Fire Station (October 19), Bristol Thekla (20), Norwich Waterfront (21), Birmingham HMV Institute Library (22), Manchester Club Academy (24), Glasgow King Tuts (25), Sheffield Leadmill (26), Stoke Sugarmill (27), Nottingham Rescue Rooms (29), London KOKO (30) and Brighton The Haunt (31). Exclusive ticket pre-sale starts Weds Aug 1 at 9am. Go to NME.COM/tickets.





THE BEST OF ME VIDEO.COM THIS WEEK



THE KILLERS INSIDE THEIR RECORDING STUDIO

thryurf.com/d66vth3
Brandon and co give us a sneak
peak into the making of new album
'Battle Born', out September 17.



WHAT'S THE BEST

thyurl.com/crw8n6/ The Vaccines, Metronomy and Black Veil Brides all pick their favourite metal alhums of all time - find out what they plumped for...



WALK ONSTAGE WITH BLINK-182

tinyuri.com/c6fqsjn
Join the pop-punk legunds in their
dressing room and follow them as
they prepare to storm the stage at
the Manchester Arena.



FRANK TURNER - 66 SECOND INTERVIEW

tinyari.com/bpanany4
Frank's got a shocking secret - he hates The Stone Rosest And apparently some prostitutes once mistook him for actor Ed Norton.

THE VELVET UNDERGROUND: PIONEERS OR PRATS?

Their seminal debut is getting a deluxe reissue. Did it invent indie as we know it? Leonie Cooper and Gavin Haynes have some cross words



LEONIE

As debuts go, 'The Velvet Underground & Nico', isn't just a rock'n'roil benchmark, it basically invented

indie as we know it. Like the best art house endeavours, it was pretty much a total flop when it was released back in 1967, but over the years has racked up cult status on a par with L Ron Hubbard. And it's a hell of a lot cheaper to get into than Scientology. A marvellously grubby melding of sex, drugs, rock'n'roll and a flagrant approach to wearing sunglasses indoors, Lou Reed created a new kind of New York cool, that was part roll-up chuffing beatnik, part well-read sadist and part DIY bedroom muso. Without 'The Velvet Underground & Nico', there would be no Patti Smith, no Yeah Yeah Yeahs, no Strokes... I could go on.



GAVIN

Leonie, as I sit here scanning my torso for a useable vein, I can't help but disagree.
Sure, 'The Velvet

Underground & Nico' clearly tapped a new pulse. But Lou would like us all to believe that he invented that pulse. He stares very intently, so it seems like it might be true, but it isn't. The Stooges were already grinding away in their Ann Arbor basement. So were the MC5. And unlike the fabled to,000 people who picked it up and formed bands, they were among the many more who didn't. Patti Smith liked Lou, yes. But would this force of nature have just given up had he never existed? The point is that this was something in the air of the times. A way of talking about the kids on your block that was the obvious next step for music's evolution. Besides, Patti liked 19th century French poet Arthur Rimbaud more. As did New York Dolls' David Johansen. And there's your link to Morrissey and indie as we now know it. Ergo, Rimbaud invented indie.

LEONIE

Well, Rimbaud is also to blame for the louche laurel-resting of the overrated likes of Jim Morrison and Pete Doherty, Gavin, so let's leave him and his checkbones out of this. The Stooges and the MC5 were tearing things up way over in Michigan, a state that musically was already well taken care of, what with the raw pop power of



Detroit's Motown label. New York City in the mid-'60s was wrapped up in the folksy ponderings of Dylan and in desperate need of a heavier shake-up – hell, even Hendrix had to move to London to find people who appreciated the beauty of a Stratocaster turned up to 11. The bands you mention were sowing the phlegm-riddled seeds of the filth and fury. I'm talking about the nascent jangle of bedsit indie here, not punk rock.

GAVIN

Leonie, as I sit in my loft dialling out for a transvestite prostitute, I can't

help but feel you remain misguided. If New York had a better scene 'cos of Lou, that's wicked. But if you're going to narrowly define indie as bedsit jangle, then you're going to upset a big bunch of people who made indie what it is, but were too uncool or naïve to sit around listening to The Velvet Underground. Post-punks and C86 types jangled because it's an easy way to play guitar. And when they talked about the minutiae of their miserable lives, it wasn't with reference to what the VU were up to. The song as an artform had

just evolved through punk to a point where lyrics could read like diary screeds. They also didn't try to skewer you with their icy cool. Unlike Uncle Lou.

LEONIE

It has a cult status

to match L Ron

Hubbard

Woah Gavin, hold up and tell that lovely creature to put back on those stockings. What on earth is wrong about being skewered with icy coo?

Isn't that what we want from our rock gods? Isn't icy cool the reason why we have posters of everyone from Debbie Harry

and David Bowie to Jack White on our walls? Sure, Lou Reed might have tried pretty hard with his leather-ed up rent boy look, but good things never come casy. Making one of the most innovative and challenging guitar albums ever – now that's icy fucking cool.

GAVIN

Oh you know what, I've found a suitable vein and the transvestite prostitute is banging a tambourine slowly. Strangely, I now find the idea of The Velvet Underground more amenable. You win!

NEVEDEC

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INTERVIEWS BANDS ON STAGE

FROM AROUND THE GLOBE

MUST WATCH THIS WEEK



THE KILLERS' LAS VEGAS STUDIO TOUR...
STARRING WAYNE NEWTON, ANDRE AGASSI, A TIGER AND A COUPLE OF ACROBATS

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HAVE THIS LOT GONE A DUBSTEP TOO FAR?

Tom Howard rates the artists getting a little wobble in their bottom-end

KORN

The nu metal pioneers didn't just go dubstep on roth album "The Path Of Totality' in 2011, singer Jonathan Davis claimed they invented it: "We were dubstep before there was dubstep," he said. "Tempos at 140 with halftime drums. We used to bring out 120 subwoofers and line them across the whole front of the stage, 60 subs per side. We were all about the bass." Sure. **KEY TRACK: 'Get Up!'**

WHOMPOMETER: Nine womps out of 10

RIHANNA

Ri-Ri's first post-Chris Brown album, 2009's 'Rated R', was kind of a "shall we try this dubstep thing?" experiment. UK based dark masters of the art Chase & Status were involved, but no one actually liked their bits - the world went nuts for the album's third single 'Rude Boy' instead, and now she hangs out with Calvin Harris.

KEY TRACK: 'Mad House' WOMPOME ER Three womps out of 10

SKRILLEX

You might think Sonny John Moore is everything dubstep circa 2012 is all about, and you'd be right. But did you know that before he was inducing bowel movements in miserable children, he was the singer in the a punk band called From First To Last? Yes he was. **KEY TRACK:** 'Bangarang' WOMPOMETER:









JUSTIN BIEBER

Surely the most cynical of all modern day WUB WUB usage is Bieber's 'As Long As You Love Me', from his third album, 'Believe'. It's not good or clever. And reassuringly it did badly in charts the world over, apart from Denmark and Norway. Unbeliebable.

KEY TRACK: 'As Long As You Love Me' WOMPOMETER: One womp out of 10

JAY-Z & KANYE WEST

You can hear the duo's interest in the genre on 'Niggas In Paris', but 'Watch The Throne's most enormous dubstep moment is 'Who Gon Stop Me', on which Brit producer Hux Pavilion's track 'I Can't Stop' is swiped for J and Ye to spit all over Beyond. KEY TRACK: 'Who Gon Stop Me'

WOMPOMETER. III was ps out of 10

RUSKO'S GUIDE TO A DUBSTEP MAKEOVER

The producer explains how he even gave the womp to Cypress Hill

With the news that even veteran rappers Cypress H訓 are jumping on the dubstep bandwagon, it looks like the genre's takeover of all pop music is almost complete. The champion stoners have teamed up with Leeds-born, LA-based



Rusko for a joint EP, 'Cypress X Rusko'. "It's become pop culture!" explains Rusko, whose 2007 Fabric mix with Caspa is widely regarded as the record that broke dubstep in the US. "It's like any other explosion in music, and any change is a good way to revitalise and recharge for an artist."

The Leeds-born Prince Of Womp, Christopher Mercer to his mum, is no stranger to crossovers - his remix of The Temper Trap's 'Soldier On' has become one of his signature tracks. But this new pair-up raised even his eyebrows. "I've been a fan of them for a long time. I respect their willingness to try something different!"

On the actual method of going dubstep, however, Rusko is not quite yet prepared to reveal the precise details of his dark arts. "Vibes," he says, "pure vibes!" Of course, the onward march of dubstep into the mainstream has led plenty of hipster douchebags to declare it over. "I don't think it's a

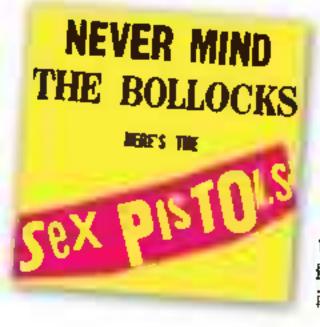
fad," says Rusko. "I think it has the potential to really change and expand, but I'm not entirely sure what will happen next, If you get sucked into what everyone else is doing you'll lose focus of what you're doing. Cypress Hill and I made a cool EP because we wanted to and that's it, not because 'the market told us to'."

15 womps

out of 10

WIN A SUPER-DELUXE SEX PISTOLS BOXSET!

Get your grubby mits on rarities, B-sides, DVD, replica vinyl and more...



It's been 35 years since the Sex Pistols released their seminal 'Never Mind The Bollocks', and to celebrate they're putting out a superdeluxe boxset, packed with an array of goodies. As well as a remastered version of the album from presumediost master tapes, it also includes a disc of studio

racities and B-sides, another disc of live recordings by the band, a DVD put together by Julien Temple, a hardback 100-page diary, a seven-inch replica of the withdrawn A&M pressing of 'God Save The Queen' and some lovely stickers for you to, er stick to things. And what's more, we have one of these bad boys to give away. To enter the competition, simply follow the instructions below. Let anarchy ensue!

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Jack Steadman tells NME their album will 'sound like a band'

ear not, fans of Bombay Bicycle Club - rumours of their new electronic direction have been greatly exaggerated. Ever since the band hinted that their in-theworks fourth album was a leap into synthy electro, fans of epic indie have been working themselves into a panic. But Jack Steadman has told NME they won't be veering too far away from their blueprint. "It's really not gonna be that much of a departure, and it's really not gonna be that much of a shock because there were loads of electronic samples on the last record." Jack insisted. "It's not gonna be drum machines and Suren [de-Saram, drummer] being replaced by a robot. It's still gonna sound like a band."

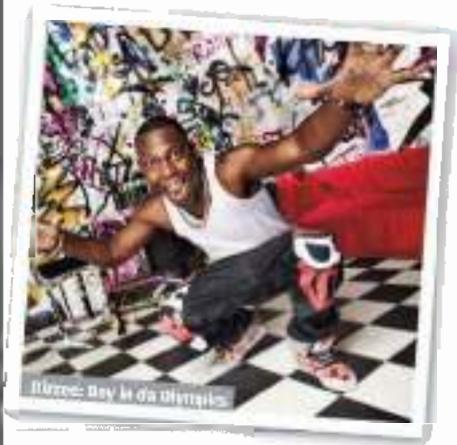
The band have been writing tracks in a picturesque cottage in the Dutch countryside and will debut new tracks on their forthcoming US dates – if Skynet doesn't get them first.



GOOD WEEK

Dizzee Rascal

Has a chance to improve the current batch of Olympic songs with his own offering 'Scream'



Oasis Purists

Long-forgotten founder guitarist Bonehead has unveiled his new band, Parlour Flames

Quality Pop MusicThe original Sugababes officially announce

their reunion as Mutya Keisha Siobhan

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Lady Gaga
Sued by the makers of her own replica doll.



The Jacksons Things reached a new low when Janet called Paris a "spoilt little bitch"

Pete Doherty Pete has to pay £10,000 to settle a dispute



WHO'S THE BOSS?

Two men claim to be our workplace superiors. To whom do we offer loyalty, asks **Pete Cashmore** – Rick Ross or Bruce Springsteen?

This is like that feeling of awkwardness you get when two people show up for a fancy dress party in the same outfit, Right now, Bruce 'The Boss' Springsteen is enjoying his latest hot rock streak, and Rick 'The Boss' Ross is enjoying, well, HIS latest hot hip-hop streak, at the same time. Who is the REAL Boss?

THICKNESS OF BEARD

Going by the ultimate Boss - the good Lord on high - the defining feature of any leader is a full, manly beard. Bruce Springsteen has flirted with beardiness but right now only has a tiny chintuft. But Rick? Strewth, you could house a nation's dormice in that for a month.

BRUCE: 2 RICK: 5

DEDICATED FOLLOWING

You can't be a Boss without there being people for you to be the Boss of, otherwise you are as weak and powerless as the average Olympic security guard. Bruce: 120 million career album sales. Rick: about 4 million. It's man against boy, it really is. **BRUCE: 5 RICK: 2**

PHYSICAL PRESENCE

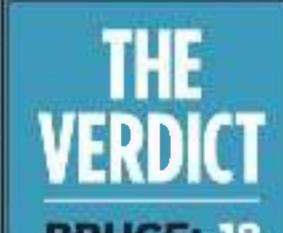
Many great leaders -Winston Churchill, Genghis Khan, Guy Garvey - have visible bearing and heft. Or, to put it another way, they were fat. And so, in that

sense, the "physical presence" bit of this face-off is very much a one, very chubby, horse race. BRUCE: 1 RICK: 5

BEING BOSS OF SOMETHING

Bruce is Boss of All Rock For All The Ages, Its Offshoots And Iterations Both Live And Upon Wax Acetates, Rick Ross is Boss of Shouty Sweaty Swear-Hop. So Rick shades it then. Ha ha! Only kidding!

BRUCE: 5 RICK: 2



BOSS BY NAME

When it comes to the crunch, the honorific 'Boss' is one that

must be earned with graft, not

cheaply purchased like a World's

Greatest Dad mug. The final test

feeling that they're actually only

is our would-be foreman's

ability to dispel the sneaking

called 'The Boss' because it

rhymes with their surname.

BRUCE: 5 RICK: 0

AND NATURE?

BRUCE: 18 RICK: 14

Like Highlander, there can be only one. And, unlike Highlander, it's Bruce Springsteen. Sorry Rick - from now on your nickname is 'The Senior Area Manager', Like it or lump it.

over 'stolen lyrics' on 'Shotters Nation'

THE ULTIMATE NIVIE SURVEY! YOUR CHANCE TO WIN AN IPAD!



Here at NME, we're always up for finding ways to make the best magazine on earth even better – and in order to do that, we want to know a little bit more about you and the way you interact with NME. Grab a pen and fill out these next four pages or head to NME.COM/survey, and we'll enter you into a draw to win a brand new iPad. What are you waiting for?

m	terests:
	Which of these best describes why you're INTERESTED IN MUSIC? Tick one only
Л	Work in music industry 1 Answer 02
	A genuine hobby 2 Answer Q3
	Just out of general interest 3
6	How are you involved in the MUSIC INDUSTRY?
	MUSICIAN
10	PRODUCER 2
	WRITER/COMPOSER 3
	TECHNICIAN 4
	JOURNALIST/MEDIA 5
	OTHER: 6
3	On average, how many hours of music do you listen to a day? WRITE HERE
\frac{1}{2}	What's your main way of LISTENING TO MUSIC? Vinyl 1 Radio 4 Digital 2 TV 5
	CD 3 Computer 6

)	you buy per n	nonth (a	iny format)?	
6	Which music Last.fm Spotify* eMusic Soundcloud MySpace	1	Facebook Deezer YouTube	6 7 8 9 9 9 9 9 9 9 9 9
7	If you use S do you have? Free Unlimited (£4	4.99 a m	onth)	e of account
	How many per year?		festivals de	o you go to

Approximately HOW MANY ALBUMS do

	And how often do you go PAID-FOR GIGS/MUS	
13	MORE THAN ONE WEEK	1
~~~	WEERLY	2
	FORNIGHTLY	3
	MONTHLY	4
	EVERY FEW MONTHS	5
	LESS OFTEN	6
	NEVER	7

Which of these NME formats are you aware of? And which have you ever read/used?					
	Aware of	Ever read/ Use			
NME – weekly magazine in pr	rint 1	1			
www.nme.com - website	2				
NME on Facebook		1			
@NME on Twitter	4	4			
NME.com on the go (mobile site for smartphones)					
NME video site	6	6			
NME radio	(9)	7			
NME digital magazine for smartphones/tablets/PCs	8				

#### **UPFRONT**

12	&	5
		_

Which GENRES OF MUSIC do you listen to?
Tick all that apply
And which are your FAVOURITE 3 GENRES?

Tick up to 3 only	JULIA	REG.
	Listen to	Favourite 3 genres
Americana	1	1
Art rock	2	2
Avant garde	3	3
Blues	4	4
Britpop	5	5
Chart Pop	6	6
Classical	7	7
Contemporary American indie rock	8	8
Contemporary British indie rock	9	9
Contemporary R&B/hip-hop	0	0
Country	1	1
Alt. Country	2	2
Covers/tributes	3	3
Dance	4	4
Drum'n'bass	5	5
Dubstep	6	6
Electro	7	7
Folk	8	8
Glam rock	9	9
Goth	O	0
Heavy metal	1	1
Jazz	2	2
Opera	3	3
Рор	4	4
Prog rock	5	5
Punk/hardcore	6	6
Reggae	7	7
Soul/funk	8	
Thrash metal		9
Urban	0	
World music	1	ı.
'50s rock'n'roll	2	2
'60s/'70s rock	3	3
'80s/'90s <b>hip</b> -hop	4	4
'80s/'90s indie	5	5

14	Which of these DEVICES/PHONES do you own? And which do you INTEND TO BUY in the next 12 months? Intend Own to buy				
_04	LAPTOP	1	1		
195	NETBOOK	2	2		
600	DESKHOP	3	3		
	SMAT TPHONE (EGIPHONE)	4	4		
	OTHER PHONE	5	5		
	E-READER (EG KINDLE)	6	6		
	TABLET (EGIPAD)	7	7		

# Print magazines:

16	How	How often do you read each of these music magazines?					
10	Subscribe	Almost always (3 out of 4)	Quite often (At least 1 out of 4)	Only occasionally (Less than 1 out of 4)	Never		
Artrocker Clash Classic Rock Empire Esquire	1	2	3	4	5		
GQ Kerrang Metal Hamm Mojo NME	er [						
Q Rock Sound Rolling Stone Shortlist Stool Pigeon				V WOODLINE			
The Fly Total Film Uncut Vice							

Do you usually buy your own copy of NME or read someone else's copy? Buy my own copy Read someone else's copy Get free copy through work 3 None of these/do not read

And how do you feel about the amount of coverage of each of the following in NME magazine?				
	Too much	About right	Too little	
Up-to-date news	1 1	2	3	
Expert opinion on music scene				
New band recommendations	7	- Alekan		
New releases	1			
Gig guides and listings	<u> </u>			
Features on classic bands/artists	- (			
Exclusive interviews	L'Hitterway	- Iconstitution		
Quality photos				
Behind-the-scenes insight		4		
Humour/wit				
Posters		, i i i i i i i i i i i i i i i i i i i		
Reader letters/ comments	1			
Offers				
Competitions	- 4			
Live reviews				
Album/single review	s			
		ME maga at it was i		

20	When you read NME magazine would you say that it was mainly:
FOR ENTERTAIN	MENT 11 FOR INFORMATION 2

And which of these words describes how you feel when READING THE MAGAZINE? Tick as many as apply					
Relaxed	1	In the know	6		
Alert	2	Нарру	7		
Entertained	3	Hungry for more music information	8		
Amused		mosic and mation	8		
Part of a club/ involved	5				
20 - ""					

involved		-			
<b>22</b> Overa					ie?
Excellent Very good	1	Good Average	3.4	Poor Very poor	6

What are your TOP 5 REASONS for reading NME magazine? Tick 5 only					
Access to bands and artists	1	Gig guides and listings	8	Reader letters/comments	5
In-depth features		Features on classic bands/artists	يـــو	Offers	
Quality reads/journalism	3	Exclusive interviews	لےہ	Competitions	7
Up-to-date news	4	Quality photos	1	Live reviews	8
Expert opinion on music scene	5	Behind-the-scenes insight	2	Album/single reviews	4
New band recommendations	6	Humour/wit	3		
To find out about new releases	7	Posters	4		

#### WEB/NNE.COM How often do you visit each of these **MUSIC WEBSITES?** Once a day/ most days Once every 2-4 weeks Never BBC.co.uk Drowned in Sound **FACT** Guardian Music Hype Machine Kerrang.com Mojo4music.com NME.com Pitchfork Qthemusic.com Rollingstone.com Rocksound.tv The Huffington Post The Quietus Uncut.co.uk Vevo Vice.com Wordmagazine.co.uk

What type of content would make you v NME.COM at all/more often? Tick as many as apply	isit
Access to bands and artists	1
Quality reads/journalism	2
Up-to-date news	3
Expert opinion on music scene	4
New band recommendations	5
To find out about new releases	6
Gig guides and listings	7
Exclusive interviews	8
Quality photos	9
Behind-the-scenes insight	0
Humour/wit	1
Photo galleries	2
Competitions	3
Live reviews	4
Album/single reviews	5
Blogs	6
Discussions/forums	7
Music to listen to	8
Videos	9
Archive of past material	ما
Albums for sale	х
Tickets for sale	y
Non-visitors to NME.com NOW SKIP TO Q31	

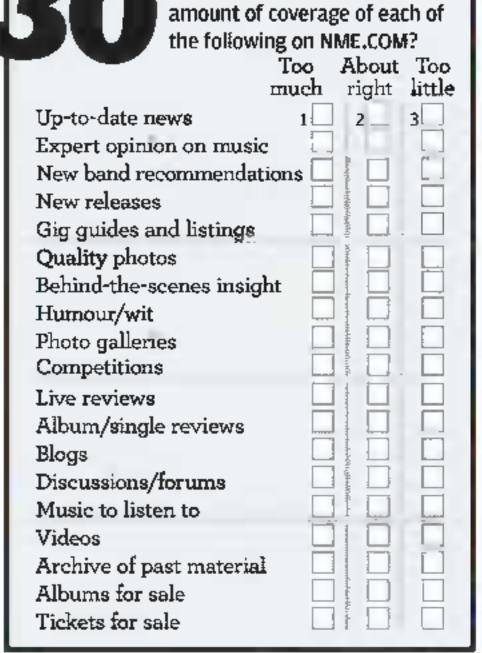
2		E.com visit do you ac	tors only)	
	Desktop PC Desktop Mac Laptop PC	1   2   3   3	Laptop Mac Smartphone Tablet (eg iPad)	4 5 6
	When you	go on the	NME.COM site is	it mainly:

FOR INFORMATION

FOR ENTERTAINMENT

27	And which of these wo describes how you fee you are using the web Tick as many as apply	when
Relaxed Alert Entertained Amused Part of a club, In the know Happy Hungry for m	/involved ore music information	1 2 3 4 4 5 6 7 7 8 8 1
28 over	all how do you rate NM	E.COM
28) over		E.COM
	AVERAGE	E.COM:
VERY GOOD 2	AVERAGE	<b>E.COM</b> : 4
VERY GOOD 2 GOOD 3	AVERAGE	4 5 6 6

#### E.COM? 4 sons for 1 2 New band recommendations New releases Gig guides and listings Quality photos Behind the scenes insight Humour/wit Photo galleries Competitions Live reviews Album/single reviews Blogs Discussions/forums Music to listen to Videos Archive of past material Albums for sale Tickets for sale How do you feel about the amount of coverage of each of the following on NME.COM? Too About Too much right little 1 2 3 Up-to-date news Expert opinion on music New band recommendations New releases



#### Social media Which of the following social media/networking/sharing sites do you use? Facebook Pinterest Twitter None YouTube 3__ MySpace 5 Tumblr Google Circles 6 Stumbleupon 8 Digg 9 Delicious

5	Do you follow NME on Facebook?
Yes 1	No (Skip to Q36) 2

#### **FACEBOOK USERS ONLY**

Desktop PC 1 Laptop Mac Desktop Mac 2 Smartphone Laptop PC 3 Tablet (eg iPad)	4 5 6

How often do you ac NME on Facebook?	cess
Several times a day	1
Once a day/most days	2
At least once a week	3
 Once every 2-4 weeks	4
Less often	5
Never	6

35	When you go to the NME Facebook site is it mainly:
For entertainment For information	1
ror information	-

#### ALL TO ANSWER FROM HERE

Yes 1 No (Skin to O40) 2	36	Do you follow NME on Twitter?	
270 (0.11) 10 (240) 1	Yes 1□	No (Skip to Q40)	2

#### TWITTER USERS ONLY

		o you access the N page?	ME
Desktop PC	2 3	Laptop Mac	4
Desktop Mac		Smartphone	5
Laptop PC		Tablet (eg iPad)	6

#### UPFRONT

How often do you acces	ss NME on Twitter
ameral times a day	1
Once a day/most days	2
At least once a week	3
Once every 2-4 weeks	4
Less often	5
Never	6

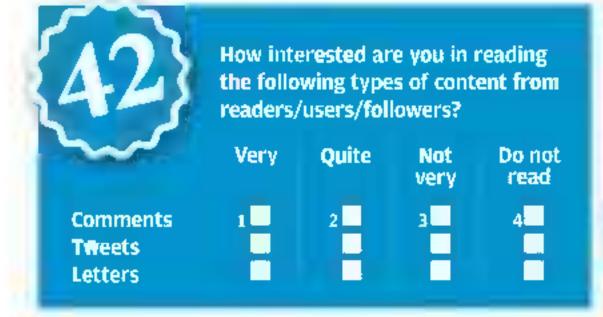
When you go to the NME
TWITTER site is it maisly:

For entertainment 1 For information 2

#### ALL TO ANSWER FROM HERE



	How often do you share NME content WITH FRIENDS?	
Regulari Occasion Never		1



# Mobile/radio/digital

Yes
No (Skip to Q45)
Don't know/can't remember (Skip to Q45)

Have you downloaded the nme.app for

How often do you use the NME.APP?	
Several times a day	1
Once a day/most days	2, ¹
At least once a week	3
Once every 2-4 weeks	4
Less often	5_
Never	6

#### ALL TO ANSWER FROM HERE

At least once a week

And how often do you access the official mobile site for NME - NME.COM on the go? (NB This is different to the app)

Several times a day

Once every 2-4 weeks

Less often

Less often

4	6	How oft	en do yo	ı listen to the NM	E radio ci	nannel
Sevi	eral time	s a dav	1	Once every 2-	4 weeks	4

Never

Several times a day 1 Once every 2-4 weeks 4
Once a day/most days 2 Less often 5
At least once a week 3 Never 6

-					
			ı read any maga tphone or table		
		PC	Smartphone	Tablet	
1	Regularly	1	1 🖳	1	
	Occasionally	2	2	2	
	Never	3	3	-8	

	NME on your PC, smartphone or tablet?		
	PC	Smartphone	Tablet
Subscribe	1	1	1
Almost always (3 out of 4)	2	2	2
Quite often (at least 1 out of 4)	3	3	3
Occasionally (less than 1 out of 4)	4	4	4
Never	5	5	5

49	Would you be interested in SUBSCRIBING to a digital version of NME each week?
Yes 1	No z

### About You

What i	is your marital status?	
Single		1
Married/living wit	th partner	2
Separated/divorce	ed	3
Widowed		4

Country

What is your current working status?	t
Working full time	1
(30+ hours per week)	
Working part time	2
(up to 29 hours per week)	
Housewife/househusband	3
Unemployed	4
Student	5
(at school or further education eg 6th form colle	ege)
Student	6
(at university or in higher education)	-
Retired	7
What is your total personal income? That is, your total from all sources before tax	income
Less than £15,000	1
£15,000 - £24,999	2
£25,000 - £29,999	3
£30,000 - £39,999	4
£40,000 - £49,999	5
\$50,000 • \$59,999	6

£40,000 - £49,999 £50,000 - £59,999	6
£60,000 - £69,999	7
£70,000 - £79,999	8
£80,000 - £89,999	9
£90,000 - £99,999	0:
£100,000+	x
Prefer not to say	V.

What is the OCCUPATION of

the main wage earner in your household? If retired, please

also tick former occupation.	
Company owner	1
Professional	2
(eg lawyer, accountant, engineer, doctor)	
Senior manager	3
(eg company/finance/IT director, head of de	pt)
Middle manager	4
(eg IT, sales, marketing, publican, office)	
Corporate/office/clerical	5
(eg salesperson, office worker)	
Public service	6
(eg police, teacher, nurse)	_
Artistic/creative profession	7
(eg journalist, designer, musician)	

L			A
5(		you be willing her NME rese	g to take part arch?
Yes	3	No	4

Tradesperson (eg plumber, electrician)

Other (eg building worker, cleaner, porter)

(eg waiter, shop assistant, caretaker)

Service occupation

THANK YOU for taking the time to complete this questionnaire. If you wish to be included in our free prize draw then please fill in your name, address and telephone number clearly in the space provided below. Please return your questionnaire

by August 8, 2012 to:
NME Survey, FREEPOST
ANG20499, PO Box 33,
Woodbridge IP12 4BR
Title

Macagaria Peril	15 -011
itie	
orename	-
umame	
Lddress	
rry	brig
Constant or	

Home tel Mobile no ____ Email address

Your replies will be used for statistical purposes, loaded onto the marketing database and for the administration of the prize draw. NME. published by IPC Media Ltd (IPC), will collect your personal information for process your entry.

Would you like to receive emails from NME and IPC containing news, special offers and product and service information and take

part in our magazine research via email? If yes, please tick here

NME and IPC would like to contact you by post or telephone to promote and ask your opinion on our magazines and services. Tick here if you prefer not to hear from us

IPC may occasionally pass your details on to carefully selected organisations so they can contact you by telephone or post with regards to promoting and researching their products and services. Tick here if you prefer not to be contacted.

# Pieces Of Me LITTLE BOOTS

Singer-songwriter Victoria Hesketh on the genius of Blondie, big trousers, and the crappy keyboards that changed her life

#### My first album KYLIE MINOGUE - 'KYLIE'

"I was pretty young when I got it, about eight or something. I remember people being mad about her in the playground. I get compared to her, which is weird, being such a huge fan. She's a huge contributor to pop music - all pop stars are inspired by her in some way. I don't get upset that she doesn't write her own songs, I just think she's a great pop star."

### First gig ALL SAINTS, BLACKPOOL WINTER GARDENS

"It was amazing, obviously. I was 12 or 13 and it was my first proper gig when I had to get the train on my own. I went with four other girls. We screamed for a lot of it. I remember what I wore was really important - I was wearing combat trousers that night, I think most of the audience were."

### The first song I fell in love with THE BEATLES - 'HERE, THERE AND EVERYWHERE'

"I had this massive Beatles phase when I was 16. I was really into them. That's when I really clicked with music and writing songs. You could feel that connection - they meant it. I guess it's the first music that didn't feel throwaway to me. And this, off 'Revolver', is such a touching and intimate song."

#### Favourite lyric BLONDIE - 'DREAMING'

"When I met you in the restaurant/You could tell I was no debutante". A lot of Blondie lyrics were really good, but I particularly like that one. It's just such a ridiculous word to put into a song. I mean, 'debutante' - it's not a general, casual saying, is it? It's not their best song, but I love the simplicity of it. The words are in your head straight away, they're so catchy."

#### Favourite possession KEYBOARD

"I've got this crappy old keyboard that I've had forever and wrote my first album on. It's not very good, but it's really sentimental to me. I got my first keyboard when I was about nine - I kept swapping them at the exchange shop to get the next model up. This one I got when I was at uni. I used it at a lot of small gigs and it always used to break, so it's kind of funny. If that thing could talk, it would have a lot of stories."

#### Favourite place

"I just love Japan. I went there on tour - I've been there a couple of times now. I love the whole style thing - all the cartoon-y kids. I'm used to standing out, but I look really normal



over there. The first time I was just cultureshocked - it's so full-on -but after a few times, I got used to it. It's a crazy place you just have to immerse yourself in a different culture."

#### Style icon DEBBIE HARRY

"I love that late-'70s, slightly creepy but

really beautiful look. It looks so effortless
- it's like she just gets up that way in the
morning. She is simply an icon. At the minute
it feels like everybody is in competition, like
what's the wackiest thing you can wear on
your head? Everyone's in this post-Gaga
crazy phase and then you look at Debbie
Harry who just rocks up in a one-shoulder
dress that's just amazing, and Hove that."











Clockwise from main:
Blackpool's finest, Little
Boots; style icon Debbie
Harry rocks a mean
sequin dress; combat
trews ambassadors All
Saints; the genius that is
Lennon and McCartney

on 'Revolver'; a youthful Kylie Minogue, who was an influence on young girls and perm-wearers everywhere; J-pop fans in Tokyo dress up, or as we call it here at NME, 'office wear'

pm on NME Radio



# MYSTIC GAV

NME oracle Gavin Haynes looks deep into his pint glass to predict the events rocking the music world in the week ahead



#### Wednesday **SUGA RUSH**

Now that the original Sugababes have lost control of their name and been forced to reunite as Mutya Keisha Stobhan, the forces of anarchy will begin to break loose within a year, as Mutya leaves Mutya Keisha Siobhan, meaning that Mutya Keisha Siobhan now consists of Keisha, Siobhan and new recruit Shaznay. Eventually, all the founders will have left, and Mutya Keisha Siobhan is Shaznay, Faith and Katie. As the three are forced to reunite again under their last names, this ongoing process will mean that by the year 2028, like the tribes of Israel, there will be over 50 descendant groupings of Sugababes travelling around Britain, all trying to make a living from unequally ragged versions of 'Push The Button'.

#### Thursday A SKREW UP

In the week that Plan B accidentally wears a T-shirt with the name of the band Skrewdriver on 1t, he will be instructed to apologise to those offended. He will then be forced to apologise again after a misunderstanding means he says sorry to white supremacists everywhere. Meanwhile, Tumble gets a new meme - Plan B Press Photos That Look Like Hitler.

#### Watchdogs will demand that Bieber adds a warning label to bis album

#### Friday **COM TOGETHER**

As Kim Dotcom releases an appalling single appealing to Barack Obama to 'fight censorship on the internet', (ie not to send the fat German fraudster to prison for a very long time), the President will thank Kim personally,

noting that successful interrogations are up 30 per cent at Guantanamo since he made it the PA loop song of choice.

#### Saturday

#### WATCH OUT MILES!

After Miles Kane becomes a victim of pickpocketing, the police's Victorian Crimes Unit will give him a sharp lecture about putting more anti-urchin grease on his pocketwatch in future.

#### Sunday **JUSTIN ČASE**

While Katy Perry and Justin Bieber's zit cream ad is blitzed by the ASA for being misleading, after several complaints the watchdog will issue a separate judgement demanding that Bieber also add a warning label to his new album. The front sports the danger-alerting phrase 'Warning: Tween Commodity Trying To Re-Market As Hip Rap Bro', while the back-side caveat reads: 'May Contain Traces Of Funk', along with 'Do Not Operate Heavy Machinery While Listening To This As Children Are Seldom Allowed To Operate Heavy Machinery In The First Place'.

#### Monday **NOT SO GOOD MUSE**

After publicity-happy brownnosers at Teignbridge Council offer Muse the chance to run their former hometown for a day, they will be visibly upset when they return to their desks 24 hours later to discover that they are at war with Russia.

#### Tuesday BAT 'FANS'

As Bat For Lashes takes off all her clothes and drapes a naked man over her shoulders for her album cover, she will tell her critics that at least this picture is less overt than the album inlay of a greased naked man on all fours being walked round on a dog collar and made to sniff a single black glove. Meanwhile, long-time fans will complain that they can no longer hear properly in her shows because of the incessant rustling of plastic raincoats from her new 'fans'

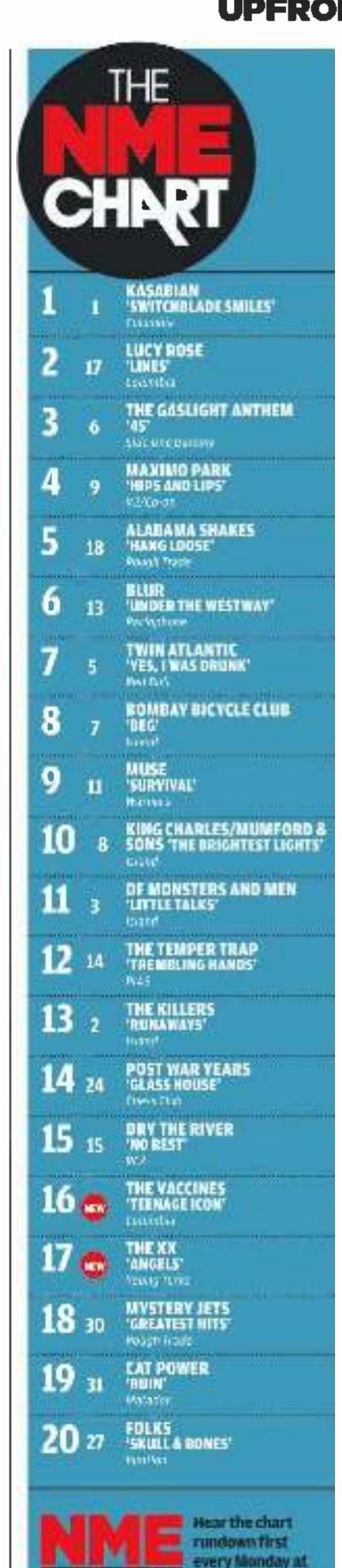
#### Birthday Runes

THE EDGE (Born 8 August 1961)

There's a time in every man's life when he needs to stand up,

and decide that if he is to live at all, he can only live in freedom. To say: 'Dammit you ghastly blackclad hotel-owning gnome, I don't need you and I definitely don't need your blubbering sentimentality sweeping

over everything like a voicanic ash cloud of stupid. Now feck off.". This is not that time. Do you understand? Maintain maximum cowardice in all situations. In fact if anyone says anything below 'kill your children', just grin and agree. God knows, the world's dicey enough without you rocking the boat, you daft brush.



on the station ever the previous seven days

The MUE Overt incorpidal early week by MUE Reducate

is based on how many dimes each track has been almed

# RADAR

FUTURE STARS, BREAKING SCENES, NEW SOUNDS

Edited by Matt Wilkinson



#### Meet the accident-prone, cocktail-downing indie grungers who love to rock the boat

've broken both my ankles, my leg, my ribs, my arms, my collar bone..." lists Sasha Carlson. "I've fallen 20 feet out of a tree into an upside-down wheelbarrow. I'm invincible." Welcome to Britain's most hardcore new indie band. But while 22-year-old frontman Sasha may be more prone to near-death experiences than most, his music is treating him rather well right now. At least, in his head it is. "When we get to a bigger level," he states assuredly, "we're going to only request cocktail mixers and a recipe book on our rider. We're gonna have the drums under palm trees, too."

"We'll walk onstage with frozen banana daiquiris in our hands, vibing out to some deep '90s house like, 'Yo, what's up, Barcelona!" adds drummer Jacob Moore, imaginary glass held proudly aloft.

It's taken Splashh just six months to reach these levels of hypothetical majesty, having swiftly made their way from blogosphere newcomers to being one of the most promising bands in the country.

With three of them trading the paradise of their Antipodean homelands for the scummy sprawl of east London, Sasha and guitarist Toto Vivian formed the band in February and then let debut single 'All I Wanna Do' - an essential slice of blissed-out, summer grunge – do all the hard work for them.

Indeed, right now, those pipeline dreams of Club Tropicanastyle revelry aren't that far outta sight. "We did Latitude recently," sighs Toto, speaking about their first festival date. "I was chasing the promoter around asking for free drinks -- we were so hungover before we played that I was shaking."

A second single, 'Need It', is released this week, with plans for the band's first full-length also firmly in motion. "We want to go to Spain, record the album on the beach and keep the cocktail thing going," Sasha declares, before Toto butts in. "It'll come with a special recipe, too - make yourself this cocktail then listen to the album. You'll like it after five!"

Judging from their short but exhilarating existence so far, whatever Splashh put out will sound blisteringly vital - no matter how bruised or broken its creators are. Rbian Daly

#### NEED TO KNOW

BASED: London FOR FANS OF: Wavves, Gross Magic BUY IT NOW: New single 'Need It' is out now via LuvLuvLuv

SEE THEM LIVE: Splashh hit up an array of festivals including Beacons (August 18), Underage (August 31) and Festival No 6 (September 15)

ON NME.COM: Listen to an exclusive new track, 'Headspins'

**BELIEVE IT OR NOT:** Toto and Jacob met over Skype just one week before the band's first show.



# DEAP VALLY: STALKING JIMMY PAGE

California duo up the ante on debut UK visit, with scores of fans locked out of raucous London gig



Having already proved their stalking capabilities by practically forcing The Horrors to take out restraining orders against them,

Californian duo Deap Vally have told Radar they've now set their sights on victims with a more legendary status.

"We met Jimmy Page!" shrieks drummer Julie Edwards. "We shook his hand and had our picture taken with him. I can die now!"

It's nearly 24 hours since Julie and bandmate Lindsey Troy grabbed the hand of God (and presumably refused to

let it go) while backstage at their first UK festival, Hydc Park's Hard Rock Calling. Since then they've played their second, which is where we bump into the pair, drawing a sizable

crowd to their raw set at Latitude.

"That was only the second Deap Vally show ever I've done sober," says Lindsey of the occasion. "Although maybe I'm still drunk from yesterday?"

"We experimented with rock star-ism last night," adds Julie. "We stayed out 'til 6am and then got picked up at 8.30am."

"And I got a snog in!" exclaims Lindsey. When they've not been enjoying UK nightlife and hanging with rock legends, Deap Vally have been carving their own name into the Great Book Of

Rock'N'Roll Folklore, bringing London's Old Blue Last to its knees. Anticipation to see the duo was so high that the venue was forced to lock its doors, leaving a number of eager fans outside. "That show was really crazy," nods Julie.

They're back home in Cali right now, working on the debut, but promise to return even more hyped for Reading and Leeds. Until then though, they're happy to do some serious leching, "We're just rolling with the creepiness," laughs Lindsey. "One of the privileges of being in a band is you get to be a creep. I'm a creep and I feel entitled!" Rhian Daly

Band Crush

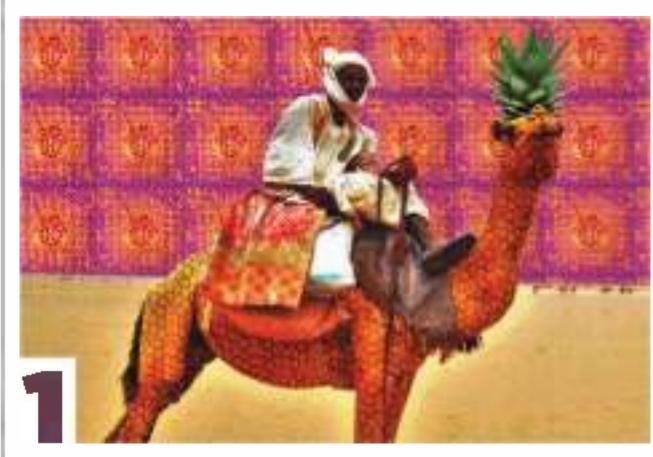


Grimes on her new favourite band

"Mozart's Sister is one of my biggest influences musically. The first time I saw her perform live, I was like, 'Shit, this is probably my favourite band now'. She's so tough and cool. It's anthemic and catchy popmusic, but about sexual anxieties as a female."

## The Buzz

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



#### THE CHILD OF LOV

Enter mysticism in music, part 998. All that's currently known about this strange, soul-infused being called The Child Of Lov is that he's currently in the studio somewhere and that Damon Albarn and **DOOM** are also involved. Not that there's anything remotely try-hard about him, mind. After initially being picked up by Odd Future's stable a couple of months back, and then garnering interest from ?uestlove (via the Okayplayer blog), the latest track of his went viral on Monday. Called 'Rotisserie', it's his slowest jam yet, following on from the rigid Afrofunk of 'Heal' and 'Give Me'. It may only be a demo, but it's just as essential as those two tracks. Listen at NME.COM/newmusic now.



#### 2 HALF MOON RUN

The latest bunch of fresh-faced - and, perhaps inadvisably, pony-tailed - Canadians to storm the UK, Montreal's HMR wooed London's industry-folk when they played Ben Lovett's Communion night at the Wilmington Arms recently, filling the boozer with the kind of late-'90s pre-glitchy awkwardness that made Radiohead so awe-inspiring.



#### 3 FLESH LIGHTS' 'I AM ROMANCE'

Move over, Azealia. These Austin-ites (and former Hives tourmates) come up with the most infernally catchy cunnilingus anthem of all time with this cut off their debut record, 'Muscle Pop'. 'I Am Romance' marries the tunefulness of early Arctic Monkeys with the insouciance of the Exploding Hearts.



#### 4 TEEN

Taking up Haim's achingly cool sisterhood mantle, Teen (aka ex-Here We Go Magic-er Teeny Lieberson, her sisters Katherine and Lizzie and their mate Jane) deal in sugarsweet Phil Spector sonics undercut with deadpan, vixen-ish lyrics. "I've seen too many lovers/I've kissed too many men", sighs Teeny on 'Come Back'. What would mother think?



#### 5 MAD COLOURS' 'HOT WET STICKY FLOWERS'

We'd suggest catching Sheffield's Mad Colours live, where they're at their craziest. If for whatever reason you can't do that, though, (and there are no excuses, really), new single 'Hot Wet Sticky Flowers' is a blizzard of bass-funk frenzy that'll have you hands-down begging for mercy.

#### SCENE THE DRUMS: BREAKING NEW WAVES

#### Jacob Graham digs deep into the thrift-store of future music



Hey Radar, it's me again, layin' low and listening to rare and precious music from the deepest, darkest corners of Earth. Take a peek inside my proverbial treasure chest, won't you?

Travelogue, from Ohio, released not one but two records this year. The first, 'The

Noise Is Only Temporary', is the more standard of the two. Saying that, some of the drum sounds on it were programmed on a drum machine and then actually played on real drums by robotic arms! The second, 'Fireworks', is a brilliant post-punk concept album in which every percussive sound was sampled from actual fireworks. This man is a musical genrus.

Out in Estonia there is a band called Picnic, and they've just released an amazing cover of 'We've Only Just Begun'. Now, I love The Carpenters more than most of my generation but, still, there is something so refreshing about hearing this song stripped of its adult contemporary trappings. They've really nailed it.

The Garlands are a lovely girl-fronted, Swedish indie-pop band. Their new single, 'Open Arms', is a perfect pop gem with

JACOB'S TOP 5

TRAVELOGUE 'Evîl'

PICNIC

'We've Only Just Begun'

THE GARLANDS 'Open Arms'

UN 'Wicked Child'

**EARTH FIRST** 'To The Night' a twist-it's played at a tempo comparable to songs by MxPx or Rancid. That's certainly enough edge for me to get excited about indie-pop again for a bit.

In Montreal, there is a band called Un. They have only two songs online and there's a bunch of nonsense on their website about how the two of them met on a mountain top. Anyway, their song 'Wicked Child' is pretty interesting, in the vein of Blonde Redhead.

And from my own backyard of Brooklyn, NYC, comes Earth First. Fans of Trembling Blue Stars will love this airy, wistful bedroom project by Brian Castriota. It's a beautiful mix of acoustic guitars, cello, breathy vocals and moderate tempos. A seven-inch is coming this summer from Cloudberry Records.

To SEE This week's unmissable new music shows

#### **LIGHT ASYLUM** (pictured)

Southbank Centre, London, August 1

TY SEGALL Green Door Store, Brighton, August 1

**BLACK MANILA** Lock Tavern, London, August 4

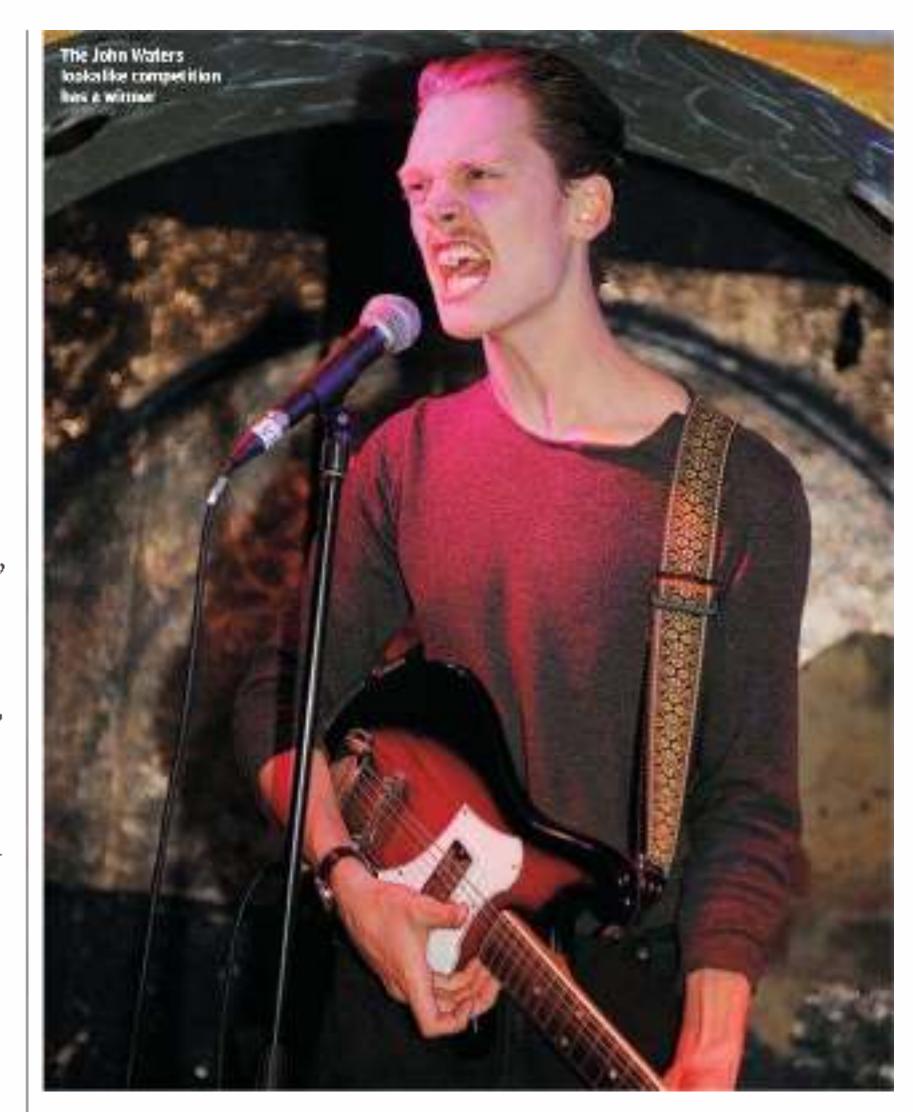
#### **BASE VENTURA**

The Castle. Manchester, August 6

**HOLY ESQUE** Old Blue Last, London, August 7







### SEAN NICHOLAS SAVAGE

#### SHACKLEWELL ARMS, LONDON TUESDAY, JULY 17



We first catch sight of Sean Nicholas Savage before we even get to tonight's venue. He's stood outside it in the rain, sharing a fag with two French

girls. You can spot him a mile off thanks to his pencil 'tache and ultra-louche slouch, the latter making him look like Gareth Keenan impersonating David Bowie (which

is really saying something, seeing as pretty much everyone in deepest Dalston is trying to rock the same look these days).

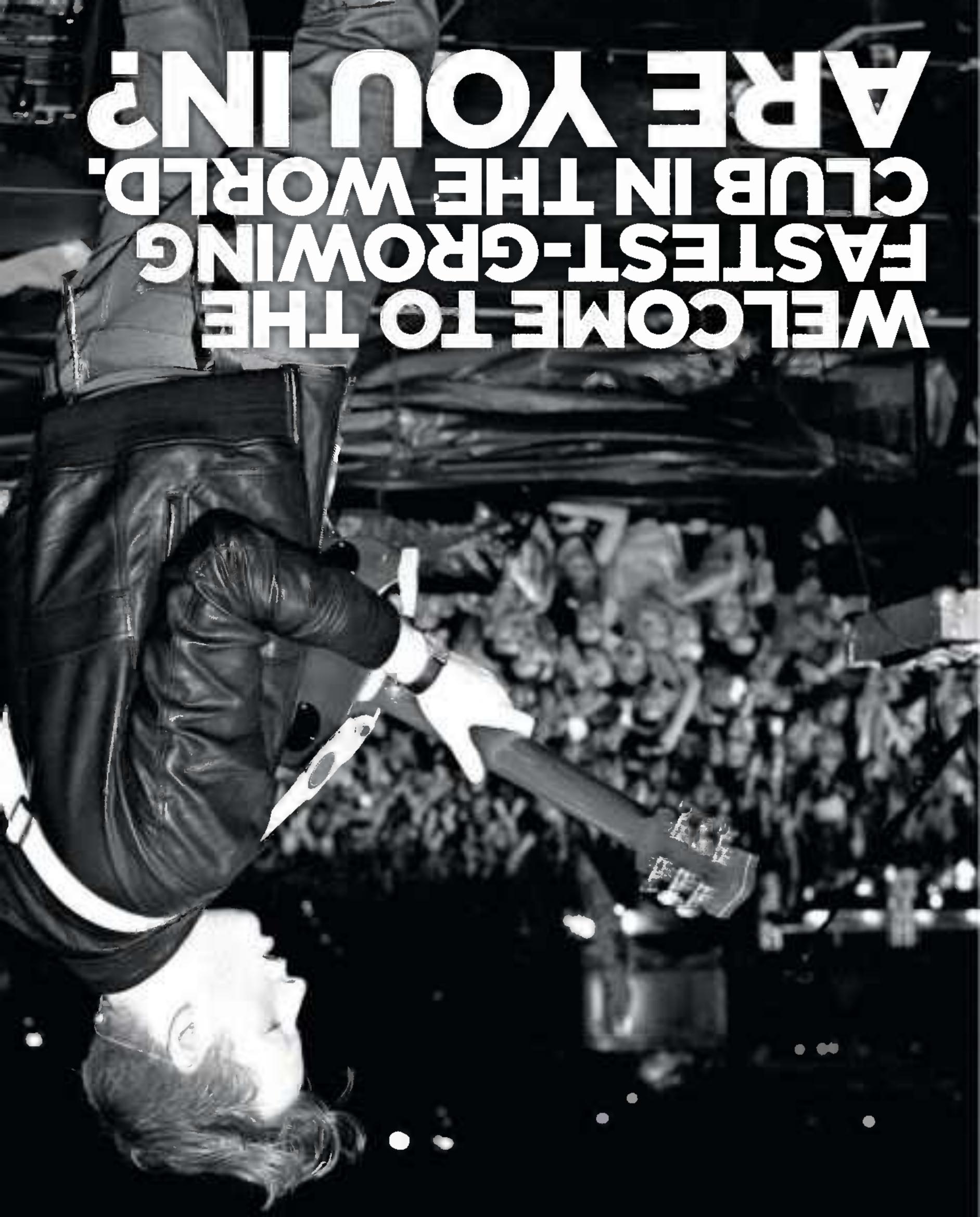
Sean's different to everybody else though, as he proves few minutes later when he takes to the stage. He's alarmingly charismatic, and holds every single person present - all 50 of us at a guess - in the palm of his hand as he simpers his way through the first of eight or nine songs culled randomly from his eight or nine albums on Canadian label Arbutus. That's including the three encores we force out of him. And also the one where he dances like a shemale Grimes and sings, "Life is a

chance/Like a new romance". And the one where he picks up a battered electric guitar, wears it as if it's the centrepiece of London Fashion Week and strums a fey, plaintive ballad that brings to mind both McAlmont & Butler's 'Yes' and Joan Baez's 'Farewell Angelina'. He's a young Madonna playing Jeff Buckley unplugged, if you like.

Something goes wrong halfway through the show, when he starts to lose people during 'Catch The Quick Fish' and the

#### Alarmingly charismatic, Sean holds every person present in the palm of his hand

audience's chatter threatens to drown out his own soft output. But miraculously because barely anyone ever manages to do this - he turns things around to the point of pin-drop quietness purely through the power of his music and voice. And what a voice it is - Savage is in possession of an outrageously good falsetto. By the end of the song the entire place is in awe. By the end of the set the entire place has its arms in the air. Matt Wilkinson













The ever-growing fan mania surrounding **Two Door Cinema Club** is proof that something good can work, says **Mark Beaumont** 

**PHOTOS: ED MILES** 

ou join NME at Germany's Melt Festival, where Two Door Cinema Club are in full, fabulous flow. Crowdsurfers fly over the front barriers like leaping salmon, as onstage, guitarist Sam Halliday plucks out the silver-surfer riffs that spin Foals-y gold through 'Something Good Can Work' and 'Do You Want It All?'. Key Baird thunks out the basslines that lace 'You're Not Stubborn' with New Order chill and 'This Is The Life' with Strokesy funk. And Alex Trimble tousles his flyaway ginger locks, snatches guitars flung at him from the wings and leads in an hour-long 10,000 strong singalong to which all of Germany - from the swaying front row fangirls to the raving neon Mohicans at the bar - know every word.

"Did you see the crowdsurfing Elmos?" jabbers Kev post-gig, speaking of the fans who defied warmth and moshpit convention to dress up as the friendly red Sesame Street regular "When we played two years ago it was 40 degrees and we were on a stage like a greenhouse," he says, disbelieving. "As soon as we came off I had to jump in the lake backstage!"

For almost two years now, it's been the same scenes across the globe. In Mexico fans of the Northern Irish trio swarmed over their van, clawing at them through the windows like safari chimps. In Singapore literally every person at a 2,500 capacity gig queued up to meet them after a show; "It was like Disney world," says Sam. Weeping fans accost them at stage doors, swathes of ill-grammared marriage proposals and sexual offers deluge their Twitter and Facebook pages daily, obsessives present them with gifts of tiny figurines of themselves in cigarette box shrines (see p26 for more on that).

And their maddest gig ever? Alex's eyebrows arch off the top of his head. "Rio De Janeiro was wild. No security, no holds barred, nothing. It was absolute anarchy and chaos, there were people climbing on top of things, jumping over one another and beating the hell out of each other in the most wonderful way. We didn't want to leave, we ended up doing two encores. We ran out of our own sings so we ended up coming back on and doing cover."

It's spreading. An internet-transmitted epidemic of Two Door fever. A million copies of debut album 'Tourist History' not so much 'shifted' as 'flown' and a second – the more expansive, assured and mature 'Beacons' – fired up before the debut's flames have shown the tiniest hint of flickering out. And all without any initial press or radio hype, Two Door Cinema Club's success was built on people power alone.

"People started to understand that our shows were meant for having a good time," Alex explains "Then we just started seeing more and more people letting loose and going crazy. A lot of bands, you'd kind of expect what the show's gonna be like, but if you come to a Two Door Cinema Club show you can let loose, you can dance, you can make a fool of yourself, you can have a good time."

Kev nods. "You might lose your shoes."

With that, we down the remains of the rider wine and hop on the tourbus for a 14 hour drive to d'Aix-les-Bains in the south of France to experience the TDCC love spread across the continent for ourselves.



ur lives are ridiculous," gasps Kev, shaking the water of Lake Bourget from his swimming trunks and gazing up at the forest-covered Alps across the water. Having run straight out of a Virgin Radio acoustic session and jumped in the backstage lake at the Musilac festival in d'Aix-les-Bains, TDCC retire to their palm-swathed Portakabin where they expose their individual on-tour quirks - Kev, the germ obsessed clean freak, gripes about the lack of showers; Sam, the easily-teased Neut One, irons his natty stage attire of Happy Days white slacks and '20s golfer jacket; and Alex, the quiet yet adventurous one who claims: "I've developed this idea where I should try everything once, I want to experience the world, I don't think there are very many things I'd say no to" is the only one to sample the frogs legs on the rider.

Conversation turns to the Basement People, the community of online TDCC fanatics who form the core of the band's special relationship with their audience "They found each other and they named themselves after a line in 'Undercover Martyn,' Alex explains "All of a sudden this collective appeared online, they're like Two Door evangelists and it's wonderful, it's surreal."

"For our birthdays they asked people to send in little videos and they made us a birthday video," Sam adds. "It's sweet things like that. They take a bit of time and thought. Hopefully no murderers will go on this website now and meet young girls..."

Has that been a problem in the past?





"A lot of it's very positive and very friendly," says Alex, "those are the Twitter fans that I would respond to. There's a very small minority of girls sending sexual tweets. It's difficult to respond. Even if they do send anything normal you've always got that in the back of your mind... what they've sent before."

"It just feels like we're turning into Clinton Cards," Key laughs. "Ninety per cent of our tweets are people asking us to wish them happy birthday."

They've only themselves to blame. Back in 2009, they were a bunch of Bangor schoolfriends and uni drop-outs signed to cred French label Kitsuné and playing toilet venues and club nights to promote their debut EP Four Words To Stand On'. Like Arctic Monkeys before them, they slowly built a cult following by constant gigging. "We were



The band have just announced an autumn mini-tour, and are pretty stoked. "We can't wait to show everyone what we've been working on

> for so long - it's a really exciting time and a new step along the road for us," says Alex. Wanna be there? We've got four tickets to give to one winner for each venue - as well as a signed copy of 'Beacon' when it's out and a Two Door

t-shirt. Head to to enter – the tour dates are below.

sitting in dressing rooms of tiny clubs next to a toilet," says Kev. "We were just going on Facebook, Twitter and MySpace because that's what we did " After every gig they'd make a

point of meeting their fans and replying to messages online. "A bond developed between us and the fans," says Alex. "It's so easy to create a good relationship and we hadn't seen too

many bands use that to their advantage. A lot of bands just use Facebook and Twitter to announce a show, but it was about a more personal touch."

Before the press and radio had cottoned on, their sublime debut album 'Tourist History' had been out six months and they'd sold out two nights at the O2 Shepherds bush I mpire. And then came Reading Festival. "We'd done maybe 20 festivals

Two Door's

gultar tech can

be a bit flashy

that year and we had sometimes really unexpected, overwhelming crowds," Alex recalls. "But I remember waiting outside the tent and people were chanting 'TWO DOOR! TWO DOOR!' Deafening. We hadn't even come on and people were crowdsurfing. For the first two or three songs I couldn't sing properly, I

couldn't hear myself, everyone -EVERYONE-in that tent knew every word. It was one of the most overwhelming moments of my life. I remember standing on that stage and

being immediately taken back to my parents' garage where I wrote the lyrics that these people were singing and I just didn't know what to do apart from smile."

Then the world suddenly did listen. Their tracks popped up on radio A-lists, the excited crowds swelled with "singles fans" and lusty girls. US

#### "OUR LIVES ARE RIDICULOUS"

KEVIN BAIRD









#### **OLYMPIC BEACON**

"There were no

nerves, because it just didn't seem real. Well, I had a few scotches before I went on... It was a strange turn of events how I came to do it. Rick Smith from Underworld who wrote the song, 'Caliban's Dream', his daughter Esme [who also sang at the ceremony along with opera singer Elizabeth Robertsl. she's a fan of ours, she got Rick Into the band. I got the call when I was on tour in America in June but it wasn't until two weeks ago when I went into Abbey Road and recorded the vocals. I'd already said yes before I heard the song - I love Danny Boyle's films and I'm a big fan of Underworld. As soon as I heard it I just fell in love with it. My favourite moment was probably the Queen and James Bond, that was a big surprise to me on Friday, because although I'd seen the ceremony four times in rehearsals there were little bits that Danny wanted to keep totally secret. At the end of the night, waiting for our

transport home I met

Tim Berners-Lee. I



didn't know what to say to him, I think I was just like, 'So, did you have a good night?". He complimented my performance, which was kind of bizarre. Kev and Sam came down to the ceremony too. They were the two people I was allowed to tell, and that was something I made clear before I agreed to it. It's the first musical thing I've done outside the band, up until then it's just been the three of us together. It was really important to methat they felt involved. Apart from those two, every time I felt tempted to talk about it I'd think about all those non-disclosure documents... The only thing I got worried about was if I got a bit drunk, but thankfully that never happened."

# "MARRIAGE PROPOSALS? WETRY NOT TO REPLY..."



Pearl Lung, 24, Boston

Ve don't ever really reply. It is strange how many marriage proposals we've had, it's not normal for boys of 22."

"They generally say 'Will you marriage me?"

"I did a Twitter question session the other day. People from our fan group The Basement People were asking, 'Would you ever marry a Basement Person?' I said, 'No, probably not' to a lot of people."

"The girl of my dreams

wouldn't be a massive Two Door fan."

"How do you know? That could've been the missing link."

Rich Heap, 21, Teddington

"Mexico City. When we were leaving a venue in Mexico City we had fans jumping on our van and trying to climb in the windows."

"They stole my glasses off my face. They don't understand that I'm not going to be able to see. We have a couple of mental fans everywhere."

THE RESIDENCE AND RESIDENCE

Kelly Ellis, 19, Telford

"Once in Bell ast we comered Roddy Woomble from Idlewild."

"We were pretty obsessed with Biffy Clyro when we were 15 or 16." "I got a haircut one time like **Brandon Flowers."** 

"When I was maybe 11 or 12 I got into Nirvana and that's the most I've ever obsessed over a band. But I never did anything weird or overly obsessive."

"I had a pin badge of Nirvana

and my mum wouldn't let me wear it because it had a picture of Kurt Cobain with a gun in his mouth and she said it was too rude."

Aaron Smith, 17, Manchester

"I'm probably more interested in his politics than his forehead. But foreheads in politics, it's quite a common topic, and with actors as well, if you look at most actors they have massive foreheads. And Tony Blair - in his final days [as Prime

Minister], the creases in his head were getting bigger, one was shaped like a W, as if to say 'worried'."

Maria D'Angelo ""No' is the short answer."

"It's only a very recent thing and it's just a wee bit weird. It's good that more people like our music."

"Some of them just cry, it's really awkward."

"There was a girl in Slovakia who just broke down and was incapable of speech. I didn't know what to do. The one story I always come back to was the first major crazy one that we met. It was in France. A young girl had dyed her hair ginger to try to be like me and she had a little plastic figurine of me that she kept in a cigarette box covered in pictures of my face."

"Sometimes they're really nice and come down early and try to say hi and bring you something you might like. On the NME Tour last time I got a box of Coco Pops and I was happy about that. I got a Wispa Gold too."

George Brazier "Reggae."

"I think every genre's got something to give. There's no genre

I'd ever blow up."

"I'd get rid of all that wompwomp-womp. New dubstep or whatever, all that's shite. You get the electronic dubstep that's chilled out, there's good stuff that comes out of that, but not that stuff..."

"Weaaaw-womp-womp-wompwomp-WEYAAAWW!"

"Yeah, that's not music. Oh,

ska music!"

"I like a bit of ska. I like everything, I'm very diplomatic musically. There's some ska hidden in the new record. It's in the horn section in 'Handshake'. I wrote it just simply because they don't like ska."

Married Woman Street, edition of the last of the last

Richard Tucker, 21, Newbury

"'The Essential Cuban Collection' or something. It's from the '50s or something. I watched a film called Chico And Rita, it's animated - kind of like Grand Theft Auto graphics."

"Lianne Le Havas. I haven't had a proper listen to it. I got that EP of the song she did with Willy Mason

and I really liked it."

#### **"ONE GIRL WENT GINGER** TO BE LIKE ME"

ALEX TRIMBLE

"Man Without Country. It's really good, although I've only got past the first four tracks so far, I keep putting it on and then go and do something and forget about it, but that song 'Puppets' is brilliant."

Sandy Miller, 20, Newcastle

"Alt-J, hands down. The first thing I always look for in new music is how good the songs are and they have incredible songs. But then on top of that they have this totally unique sound as a band, essentially it's drums, guitars, keyboards, but they're making something totally different. And then you've got the voice, which changes like a guitar would, he's changing his voice song-to-song. The sound is so unique and powerful and the songs are amazing. I think they're pioneering something that could be huge."



chat-show host Jimmy Fallon was on the phone booking them for a January 2011 appearance. Their songs were snapped up by Vodafone, Meteor, Debenhams... by the time Alex got home to TDCC's shared house in Glasgow from their unpteenth US tour of 2011 they'd become the biggest thing to blow up since Florence. "I finally got in front of the TV for a couple of weeks, and it was relentless," he laughs. "I annoyed myself."

"It's right to say that we stumbled upon this new way," he continues. "We never aimed to pioneer any new way of doing things or lead the way in being successful."

"The whole problem with major labels," argues Kev, "is that they came to rely on fucking country club mates, like 'I'm friends with a guy at this radio station, he'll play my band regardless' When we didn't have those relationships, and people underestimate the fact that people coming to your shows and liking your music is much more powerful."

But by being so open and accessible, aren't you killing the enigma of the snarly, sneery, shades-at-night Rock Star sex bastard? Alex laughs. "I'm a reasonably introverted person in general and it just wouldn't be me to be a rock star. When I go onstage I'm almost taking on another persona. But I'm not the one to party every night and sleep with loads of girls and do all that rock star stuff."

"It's like that guy Johnny Borrell," adds Sam. "He wrote a couple of catchy tunes that did well but everyone just thinks he's a wanker. I think you're better off being normal and nice and working hard."



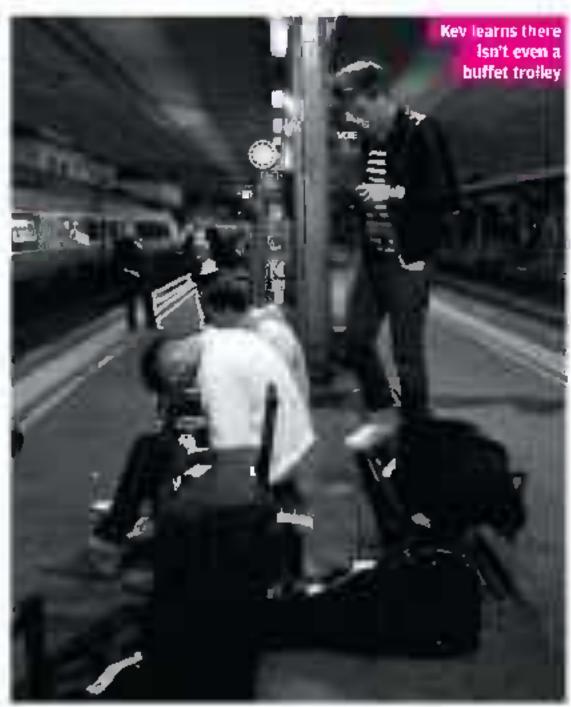
"THERE'S SO

**MUCH MORE** 

**ALEX TRIMBLE** 

TO COME"





ow many records have we sold agam?" asks Kev, glancing around the cramped sleeper-train compartment with no light and suspiciously yellowed sheets. "A million." Sam says, squelching onto his bunk-bed. Kev sighs.

To rouse their spirits, reading our questions by the light of an iPhone, we quiz TDCC on second album 'Beacons', written in a two month break at their Glasgow house, recorded at producer Jacknife Lee's studio in the rolling hills outside LA and recounting the

joys and trials of coming of age on the road. There's the inevitable relationship break-ups and homesickness (the Killersesque 'Next Year', the Arctic Monkeys ish 'Someday'). There's the bizarre scrapes you can get into outside Bangor – electroshiver classic 'Handshake' is about the time a tramp tried to

stab Alex with a broken bottle in a London park. And there's first single 'Sleep Alone', about, um, hallucinogenic dope dreams. "I have a terrible time sleeping when I get off tour," Alex explains. "It's horrible. So I was smoking a little bit every night before I went to bed and it was really influencing what happened when I was asleep. I ended up having these really crazy dreams. I started reading about dreams and got interested in lucid dreaming, when you have full control over your dreams – you realise you're dreaming

but within your dream it also feels like the real world, so it's like being in a world where you can do anything. I started trying to do that so there's a little bit of that in the song as well, but I never achieved it."

Key says of the title: "We started to think about this analogy that we were almost stranded at sea and we had this distant point we were aiming for, this beacon. We'd sacrificed all relationships with girlfriends, hardly ever saw our families and lost touch with a lot of really good friends, the three of us were aimlessly headed towards

this beacon to the detriment of everything else in our lives."

It's a lev image to a transitional record that bridges the band's growth into adulthood and explores horn-smattered hip-hop funk ('Sun'), icy afrobeat ('The World Is Watching'), psychtropic desert rock ('Next Year') and Death Cab

atmospherics on the epic title track, rounding off a lost, confused and yearning album with a glimmer of hope. "I'm coming home..."

"One of the most important things to me was having 'Beacon' as the final track on the album," says Alex. "Lyrically it sums up a lot of what the record meant to me and the song leads somewhere. I wanted this record to be open, saying there's so much more to come, we're not there yet"

# **EXCLUSIVE: TWO DOOR LIVE VIDEO**

The NALE resilies.

We've got an exclusive new Two Door Cinema Club live video available only to NME readers featuring two songs on new album 'Beacon'. The show was filmed at their triumphant headline slot on the NME Awards Tour at London's O2 Academy Brixton on February 25. and features 'What You Know', 'Undercover Martyn' and 'Do You Want It Ali?', as well as new songs

'Sleep Alone' and
'Handshake'. To watch
it scan the QR code
below with your
smartphone or head to
NME.COM/extra.









Jack White's Third Man Records has bloomed into one of the world's most exciting – and secretive – labels. Ben Hewitt heads to Nashville to uncover its story

t's Willy Wonka's fucking chocolate factory!" gushes Willy Moon. You can understand his enthusiasm. Sure, most record label headquarters are nothing special: humdrum vinyl depositories or grey, lifeless slabs of office cubicles. For a retro minded popstar-in-waiting such as Moon, though, standing outside Third Man Records must be like being Charlie Bucket, golden ticket clutched in his sweaty mitt, on the threshold of the greatest Technicolor confectionery shop the world has ever seen.

There's CDs and posters in the label's store, but they jostle for space with freaky skeleton marionettes and a glass case proudly showing off the Third Man Monkey Band, a bunch of miniature toy simians who jerk and mime along to Jack White's 'Blunderbuss'. Delve into the hub of Third Man itself, meanwhile, and in addition to the endless boxes of records there's old Dead Weather costumes stuffed away in closets, fake penguins plonked on top of fridges, a fearsome buffalo head mounted on a wall and fixing everyone who walks underneath with a glassy, unblinking stare. Any minute now, you suspect, a secret door will swing open and a dozen yellowand black clad Oompa Loompas will march through, chanting the lyrics to 'Seven Nation Army' and holding rare White Stripes seven-inches above their heads.

"It's what a record label should be: a mad collection of the thoughts in somebody's head splayed out across the building," adds Willy. "It's like Jack White's mental explosion, and that's what I want." The New Zealand-born newcomer is the newest member of the

Third Man family, after Jack heard his new song 'Railroad Track', insisted it be released on the label, and invited him to Nashville to shoot the video and meet his new cohorts. But today, alas, Master Wonka isn't here. And 'Railroad Track' has the distinction of b ing the fir t Third Man release not produced by Ja 1 cither, with recording duties taken on solely by V illy back in London.

His lack of involvement isn't a sign of half-arsed

disinterest or lackadaisical fecklessness, though. Instead, this marks a new chapter in Third Man's brief history - the one where it stands on its own feet. Jack's absence is an attempt to turn it from an oddball vanity project into a proper label; and, by putting out a release that isn't sticky with the smudges of his own inimitable finger prints, it might just be the watershed moment in which Third Man ceases to be 'Jack White's madcap pet project' and becomes a bona fide entity in its own right.

Third Man Records started as a glint in Jack's eye in 2001. Over the next decade it evolved from a mere impoint for The White Stripes' albums to a fully-fledged label project involving him and two

label of love

#### ON HIS STYLE OF PRODUCTION

"With the 45s, if Tom Jones shows up, and he says 'I want to record 'Jezebel', I'm like, 'Can we find a harp player and a pedal steelist and a drummer? See who's around'. And we'll call around and say, 'Can you come now?' That style

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klds! Stick you

"Recently we sold [a limited triple-decker record] for \$30 and they go for, like \$1,000 on eBay. It happens every time we do a special release... But it's all for the sake of the art that we're trying to push into these tangible objects."



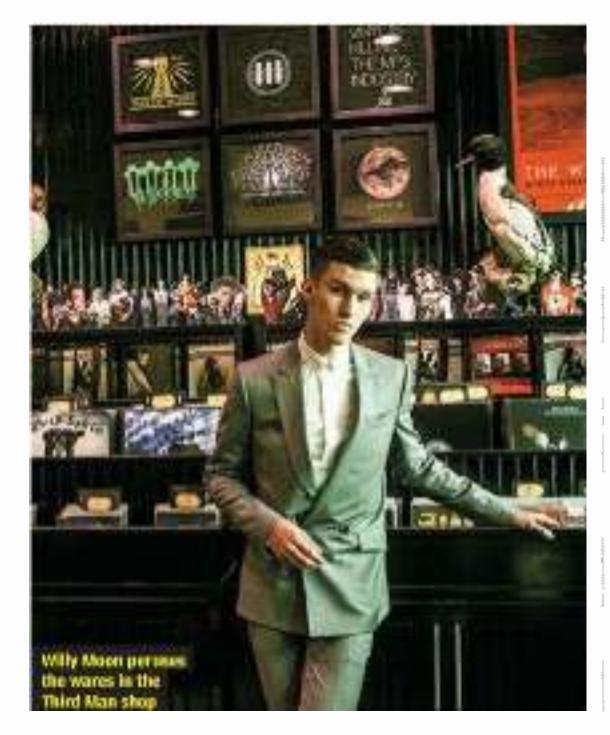




Jack heralds in the 🛓

tolling Record Store at

The queue for the turntables was so long, this man turned into a bear



other people: Ben Swank, former guitarist with Ohio garage rockers Soledad Brothers and Ben Blackwell, drummer with Detroit's The Dirthombs and Jack's nephew. The initial plan was to release The Dead Weather single 'Hang You From The Heavens' and re-issue some old White Stripes 45s. Today, legions of employees buzz around inside - men sporting shirts and ties, women wearing natty yellow-and-black uniforms - and they've put out over 150 releases.

"Things progressed and snowballed very quickly," says Ben. "We were on a pretty heavy release schedule with Jack producing as many singles as he could in what time he had free. We tried to get a couple of singles out every month, and we launched our fan subscription service, The Vault, which locked us into quarterly releases of LPs and 45s of previously unreleased material."

And as the number of releases grew and grew, so did Third Man's physical presence: since setting up in Nashville in 2009, plans are afoot to expand into

> a second building next door. Their pop-up shops, meanwhile - which temporarily sprang open in various locations across the globe, including London in 2009 -

reissues, each of the two albums from his side-projects The Raconteurs and The Dead Weather were released on the label, as well as the Stripes' swansong 'Icky Thump'. His career's embedded here, whether it's playing his first solo show at Third Man's birthday bash or his own office within the building itself (emblazoned with the bizarre message 'John A White III, DDS, Family Dentistry'). But if he's the beating heart, then the lifeblood's the other bands who have waltzed through Nashville and hooked up with the label, opening its doors to everyone from Insane Clown Posse and Tom Jones to Seasick Steve and Beck.



e were in Nashville on tour and our manager called us," says Klara Söderberg of fast-rising Swedish country act First Aid Kit. "We thought it was crazy that he'd [Jack] would want anything to do with us. Then 10 minutes later he called us himself. We still don't really know how he heard us." Yet they ended up in the studio with him to record a cover of Buffy Sainte-Marie's 'Universal Soldier' for the label and later bagged a support slot on his solo tour. "One of our favourite books is Charlie And The Chocolate Factory so it felt like

we'd got the golden ticket," says her sister Johanna. "The studio itself is really insane, it's so colourful. Jack produced the single and we discussed how we wanted to do it. He called anyone he wanted and they'd show up in five minutes. So we got Fats Kaplin, who plays in Jack's band, and people from The Raconteurs. It was the first

time we'd ever played with a live band in the studio." It's easy to see why artists jump at the chance to work with Third Man: not only do they get some of Jack's voodoo magic to rub off on them and an almighty profile boost, but the low-key, back-to-basics vibe is a world away from the usual hum-drum cycle of record-release-tour. Alabama Shakes were the first band hand-picked to release a track for the Live At Third Man 7" series, recording 'Be Mine' and 'You Ain't Alone' inside the label's live recording studio (naturally, there's a giant, fuck-off elephant head stuck



The best recent Third Man releases

I JUST STARTED HATING SOME PEOPLE TODAY (May 2011)



Goofy, hammed-up fun. "I just started wanting to punch your face," Beck

drawis over a dusty, wheezing country-stomp.

#### WILLY MOON

RAILROAD TRACK (Fuly 2011)



Willy told us that he was plumping for a "gospel Western": you can almost

taste the thick, black fugs of smoke you'd expect to find in an old Sergio Leone flick.

#### FIRST AID KIT

UNIVERSAL SOLDIER (Feb 2011)



By Buffy Saint-Marie but made famous by Donovan, First Aid Kit's wisny,

bare-bones cover breathes new life into the tale of war's evils.

#### ALABAMA SHAKES

BE MINE/YOU AIN'T ALONE

(Feb 2011)



Two months before they got huge, Jack picked the Shakes for the first of the

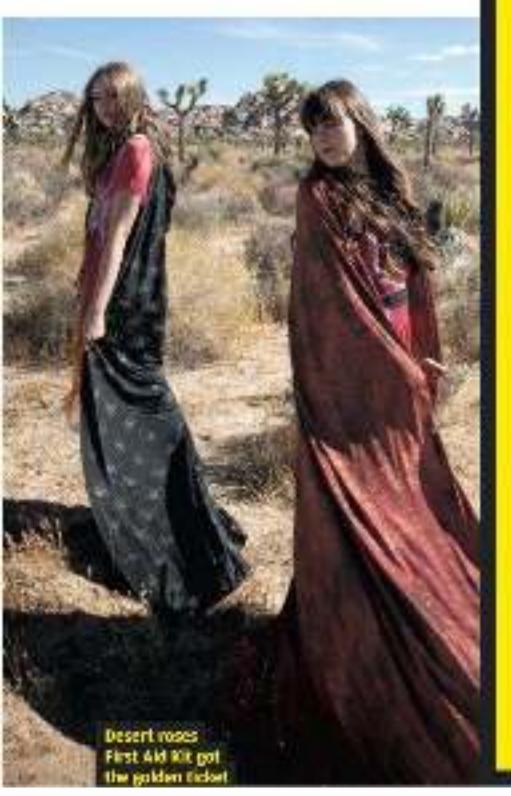
label's live seven-inches, capturing their soul-rock at its dusty, wholesome best.

#### "THE RECORD STORE IS THE CRAZIEST PLACE"

Ząc Cockrell, Alabama Shakes

morphed into the Third Man Rolling Records Store, the iconic yellow van which made its first appearance at Austin's South By Southwest festival last year and has since rumbled around from gig to gig, festival to festival, flogging the label's wares.

Jack's inextricably entrenched within Third Man, of course. In addition to his glut of old





on the wall). "His record shop is one of the craziest places I've ever seen," bassist Zac Cockrell exclaims. "He presses records and he can do videos in there if he likes and he can do live shows. When we met him for the first time we were playing on his Third Man Records stage - we went backstage and it's kinda something else. Stuffed buffalo... and he doesn't allow photographers."

It's not just snappers who've enraged Jack, either and for all of Third Man's promise of a retro-loving haven, there's been the odd kerfuffle, too. Most significantly, in 2010, some paying subscribers of the Vault club slammed the label for auctioning releases on eBay, and got an online tongue lashing in return. "Fan exploitation?" Jack seethed against one poster. "If you don't want it, DON'T BUY IT. And if you do want it, don't act like you DON'T want it. Get in line like anyone else, hunt for it like anyone else. You act like we bury them in tunnels in Vietnam for god's sakes."



The lucky few who've been chosen to release material on Third Man can only wax lyrical about the set-up. And, as Black Lips' Cole Alexander confides, there are a couple of other perks to having your record stocked there, too.

'I don't know if it's a secret, but they have a room there that's nuclear-proof," he laughs, referring to the key-coded vault within the building that houses every recording released on the label. "So if the shit hits the fan and someone drops an atom bomb, we might still have those records. If a nuclear holocaust goes down, I feel honoured that future man may know who we were."

Weathering an atomic armageddon is all well and good, but for most people, birthing a record label that's become a music-lovers' treasure, and also a symbol for the spirit of a purer era jarring with the relentless grind of today's cash-fuelled industry, would be quite enough of an achievement. Time to pop open the champagne corks and raise a glass within the barmy Third Man HQ with the stuffed animals for company. For Willy Moon, who spent his time here wielding guns in the Nashville countryside for the video of his forthcoming Third Man single, it's been a

#### "I DON'T KNOW IF IT'S A SECRET, BUT THEY HAVE A **ROOM IN THIRD** MAN THAT'S **NUCLEAR-PROOF"**

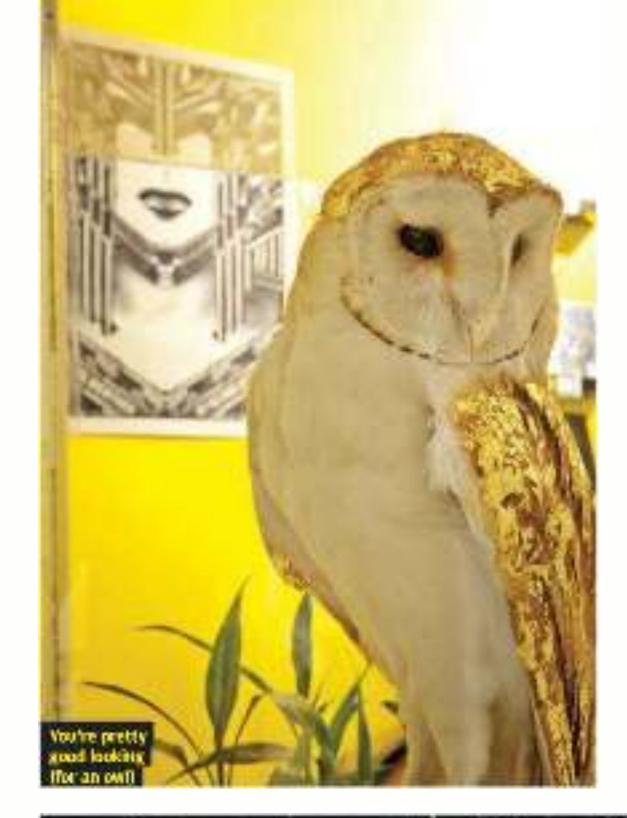
Cole Alexander, Black Lips

mind-expanding experience (he's already coyly eyed up a future collaboration, declaring "it's possible" he'll visit Third Man again). For the scores of other artists knocking down Jack's door to join the party, it feels like it could go anywhere next.

And, as was recently revealed, it was only a few weeks ago that Radiohead waitzed into Nashville and laid down tracks at Third Man's top-secret recording studio (it's not located next to the shop, and the label are eager not to reveal its exact whereabouts in case they're beleaguered by gawping fans on a photo-taking pilgrimage). Sessions that, according to Jack, were conducted without him playing on it or producing it. If Third Man's really about to become bigger than just its founder, there can't be many bigger 'We've arrived' statements by putting out a release from Thom Yorke and co.

It's steady as she goes as far as the staff of the label are concerned. "I think we'll keep going on like we have been, and let things progress naturally," says Ben Swank carefully. "Working with Willy Moon is something new and unique for us, because it's the first single we're releasing that Jack hasn't produced. We'll likely get into doing more of that if it's the right artists or recordings - as long as something is interesting to us, in some way, we'll put it out there."

Cautious words, though they're unlikely to be cautious records. Somehow, we have a sneaking suspicion there'll be a lot of intrigue about whatever it is they do next. Just like Willy Wonka, Jack's been creating his own crazy universe inside Third Man for a fair while now - it's time to dole out some more of those golden tickets.





#### "FANTASY-LAND MADE REAL"

#### NME's Emily Mackay recalls her trip to Third Man with Jack

T t seems fitting that my most abiding memory of visiting Third Man Records is gazing at a massive table laden with striped lollipops, sugared almonds and gummy bears (all colourcoordinated in yellow, black and white of course). The sweet spread was laid on for the label's third birthday party, and only compounded the sense shared by everyone who's visited the place of being in one man's Willy Wonka fantasy-land made real.

As a building, the black, square lump of Third Man Records HQ, hulking grimly in the middle of a Nashville industrial estate, is unprepossessing. But inside, you enter in a sort of carnival

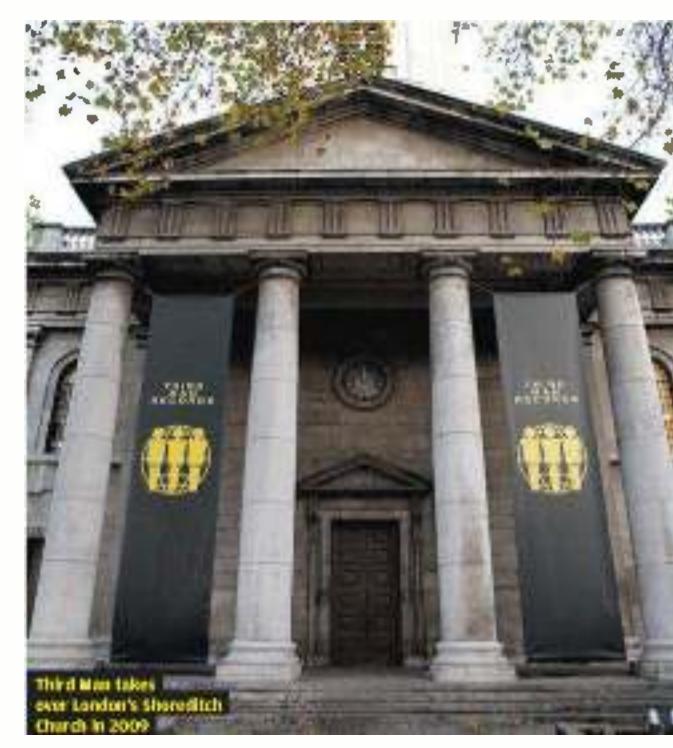
Victoriana tableau. In the midst of it, I expected to find someone cut off from reality, an overgrown child living in his toy-box. Instead I was struck by Jack White's engaging down-to-earthness.

As he walked through his party grinning it was clear how much the staff loved working for him, and how

proud they were to be a part of it. It was also clear, talking to him about his future plans for Third Man, how proud he was himself, while still being ready with a self-deprecating

Muttley laugh when talking about how much money he and his people were happy to lose by doing things totally their own way.

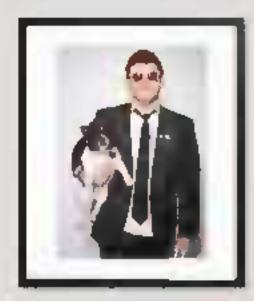














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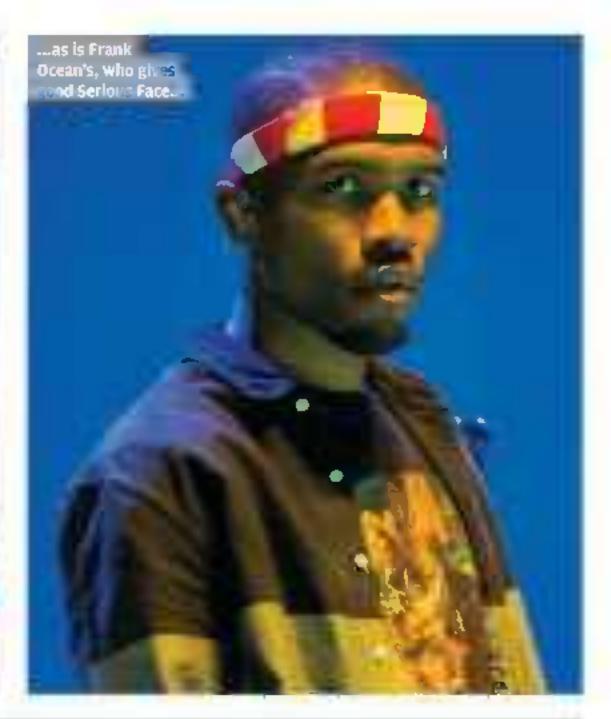
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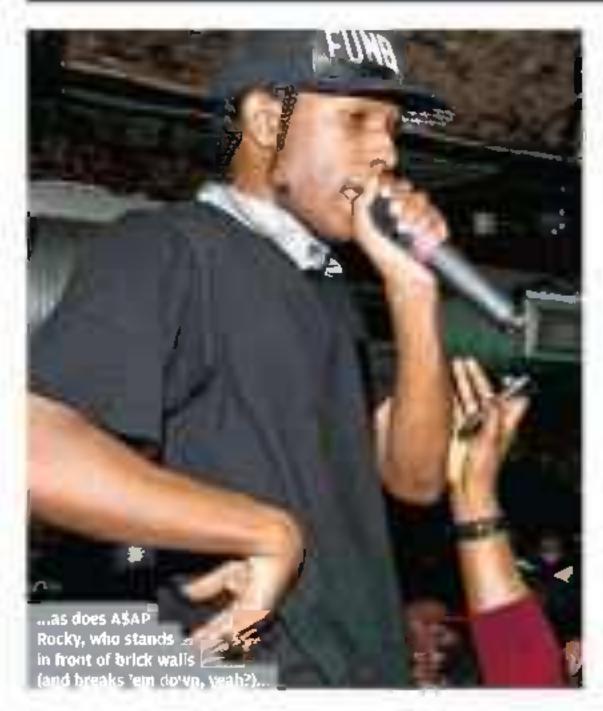
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# "HIP-HOP IS SO GAY RIGHT NOW"













Rap's long had an ugly beef with homosexuality, but thanks to recent stands made by Frank Ocean, Lil B, A\$AP Rocky and others, bigoted blowhards look to have had their time, writes **Alex Denney** 

ust what is — or was — hip-hop's beef with gay people? It's a question that's plagued pop's most pugilistic genre for decades, from Ice Cube's NWA diss-track 'No Vascline' to Eminem's "Hate fags? The answer's yes" on 'The Marshall Mathers LP"s 'Criminal'. Even the great Chuck D, normally so adept at socking it to the man, couldn't bear the thought of, um, socking it to another man on Public Enemy's track from 1989, 'Meet The G That Killed Me', sounding like your average Jerry Springer Show rubbernecker as he spat, "Man to man/I don't know if they can/From what I know/The parts don't fit".

Even so, for a genre that's famously big on its homielove and buff male torsos, it's plain *spooky* how few outwardly gay and lesbian rappers we've seen until now. Even more seriously, there's the thorny issue of why a culture whose earliest roots lay in giving a platform to the voiceless has been so reluctant to embrace outsiders not readily identifiable by class or colour. It's a point

and sheet Affection Alla

which Jay-Z (who has past form dropping the 'other' F-bomb on record) raised following President Obama's endorsement of gay marriage in May this year. "I've always thought of it as something that was still holding the country back," he said. "What people do in their own homes is their business, and you can choose to love whoever you love. That's their business. It's no different than discriminating against blacks. It's discrimination, plain and simple."

Hova hasn't been the only one blowing belated kisses to the gay community of late. Swag-rap darling and self-styled "pretty motherfucker" A\$AP Rocky expressed similar sentiments in an interview from October 2011, then later to NME. "I used to be fucking homophobic," he said. "That shit is ignorant. You will

lose a lot of time and friendship being homophobic. That's being racist but in a sexual way. It's like being sexually racist." Around the same time, The Game came out with the rather more eyebrow-raising (if brilliantly Partridge-esque) "Beyoncé shoulda said, 'Who should run the world? Gays.' Because they're everywhere and rightly so." Even 50 Cent – no-

one's idea of a wise elder-statesman figure – weighed in on the debate over gay marriage, albeit with the characteristically dim "Obama is for same-sex marriage. If the president is saying that, then who am I to go the other way?"

flamboyant rappers like Kanye West and André 3000 denounced homophobia in public. More than the genre's old guard, though, it's a new generation of hip-hop talent that has proved most willing to move away from the pecs-flexed posturing of old into a brave new world where Lil Wayne can show up to the MTV Awards in ladies' jeggings (though some of his lyrics have been pretty appalling), Azealia Banks can riff joyfully and at length about where she'd like to put her tongue, and blog fave Lil B can make overtures to the LGBT community up to and including naming an album 'I'm Gay (I'm Happy)' – though he was quick to point out he wasn't.

"I think people in hip-hop now don't care about that whole gangsta mentality and living up to that hype we were all on in the '90s," says charismatic New Jersey rapper Cakes Da Killa, part of a new scene of 'queer' rappers drawing rave reviews in New York. "It's causing people to become a bit more accepting. I mean, hip-hop is so gay right now. If you compare '90s rappers to the rappers now, clearly the gay gene is a lot stronger, just in the way these rappers dress, talk and carry themselves. So it's gonna be a lot easier for an open artist to have a presence in hip-hop."

One such artist who's been hitting the headlines in recent weeks is Frank Ocean, the singer and Odd Future member whose 'coming out' letter (detailing his powerful feelings for a male friend) caused quite the stir when published to his Tumblr last month. Actually, 'coming out' seems a banal way of putting it, since Frank's story was more a poetic ode to unrequited love that just so happened to involve another man. Either way, the crooner drew some genuinely touching responses from the likes of Def Jam founder Russell Simmons, Beyoncé, Earl Sweatshirt, Professor Green, Chromeo and Jay-Z (via his biographer dream

#### "IT'LL BE A LOT EASIER FOR AN OPEN ARTIST TO HAVE A PRESENCE IN HIP-HOP"

Cakes Da Killa

hampton). Even Tyler, The Creator took brief time out from fucking shit up to give bizarre props to his OF pal: "My Big Brother Finally Fucking Did That. Proud Of That Nigga Cause I Know That Shit Is Difficult Or Whatever. Anyway. I'm A Toilet".

Frank was Minneapolis MC Brother Ali. "One of the really great things about [Frank's] narrative is he didn't attach himself to an identity based on the feelings that he's had," he tells us. "He didn't allow anyone to frame his story, he just told it in what feels like a truthful way. I personally think we should stop forcing people to identify themselves based on their sexuality. Because the fact is a lot of people experience romantic love with people of both genders, I don't think we should force somebody to check a box."

This acknowledgement of sexuality as a fluid and often hazily defined thing is a subject close to the heart of Kreayshawn, the diminutive Bay Area rapper who





word to describe what many of them feel about themselves until they get that one break making up extravagant fairytales. I mean, it is what it is, but to me the root of the problem is that what's being portrayed isn't even real."

On the edge of the mainstream, individuals are bolder in expressing their sexuality. Another rapper from the thriving NY clique that also includes Mykki Blanco

> and House of Ladosha is Zebra Katz, aka Ojay Morgan - who was a hit at the recent Paris Fashion Week and is set to support Azealia Banks on tour. Despite the welcome culture shift of homophobia becoming less acceptable in the genre, the rise in 'out' rappers has, in his view, actually resulted in a bit too much generalisation.

"I don't think 'queer rap' is a

genre in the same way I don't think 'white rap' is a genre," he says of the recent media focus on his New York scene. "People want to put you in this box because of your sexuality or kin colour, and that's exactly what I'm trying to avoid. They say there are a lot of people in the closet, but why d'you think that is? It's because they're gonna be pigeonholed and people aren't gonna focus on the music, they're gonna focus on their sexual identity."

Khalif Diouf is another NYC rapper whose recent 'Dark York' mixtape blends sinister rhymes with twisted dancefloor productions. "There's been a lot of rappers in the past few years saying gay rappers will come out of the closet," he says, "and I guess we're slowly starting to see that happen. But it will be interesting to see how quickly, because other people need to come out."

There are plenty of other out hip-hoppers you need to hear. Angel Haze's 'Reservation' EP pits Young Money sass against an emotional intelligence well beyond its author's 20 years (see p50 for a live review). Nicky Da B's take on New Orleans sissy bounce (yes, that is a genre) made Diplo beat a hasty path to his door. THEESatisfaction's tweaked, soulful 'awT naturalE' was a highlight of last year. And Odd Future member Syd The Kid's album as The Internet with Matt Martians is deliciously off-beam. But chances are, there's a few more gay rappers sitting on your shelf at home already. You just don't know it yet

## "A LOT OF PEOPLE ARE **INSECURE WITH WHO THEY** ARE AND CAN'T STAND TO SEE

Shunda K, Yo! Majesty

recently collaborated with Grimes. Though not explicitly identifying as bisexual, she tells NME: "I'm not gonna deny anyone in my life because of their gender or size or anything like that. If a girl falls in love with me I'm not not gonna fall in love back because she's a girl I think everyone's kind of born like that, and then as time goes on all these crazy rules get made up."

Ultimately, the question of why some rappers still do choose to express themselves in homophobic terms is too big to do justice to here. One answer lies with ignorance (see Rocky's quote), another with economic realities which leave many men from poor communities in the US feeling like their manhood is threatened. Factor in the one-upmanship of MC culture and the fact that many artists play up to a 'gangsta' stereotype they think will bring them commercial success, and you have some kind of recipe for the sort of mentality that thrived in hip-hop during the '90s. As Wu-Tang member Method Man uncharitably put it, "You can't be fuckin' people in the ass and say you're gangsta."

"A lot of people are insecure with who they are and can't stand to see themselves in the mirror," says Shunda K of lesbian duo Yo! Majesty. "From my research, many of the so called thugs are in fact jus' a bunch of bustas who got an opportunity being good at portraying something all losers want to be, the 'tough guy'. Now, I'm not calling them losers, only using the

# THE 'STUPID' CLOSET

Hip-hop's homophobes (and how they found redemption)

BEASTIE BOYS

The towere

only just dissuaded from

calling their debut 'Don't

Horowitz wrote an open

Be A Faggot', only to

repent their frat-rap

letter to the gay and

lesbian community

in 1999: "Time has

healed our stupidity,"

you'll accept this long

overdue apology."

WILL SMITH

he wrote. "We hope that

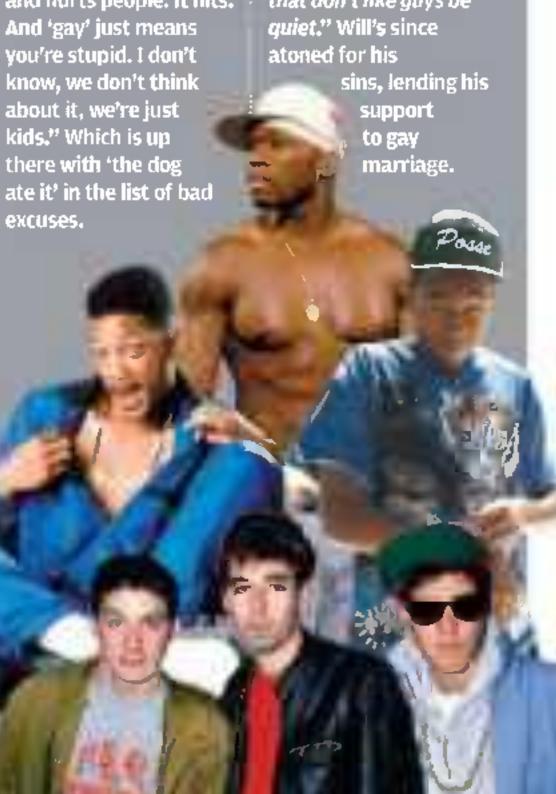
ways when Adam

#### 50 CENT

He olai ris to have seen the light, but back in 2009 Fiddy launched a thinly veiled attack on Kanye West on the track 'Heartless Monster': "Niggas from the hood ain't supposed to wear no retro shit/l'm-a tell my liP niggas to start kickin' ya fuckin' ass/See ya out there wit that funny shit on/Look him he's a faggot/Kick him, kick his fuckin' ass''. What a charmer!

#### TYLER, THE CREATOR

Wait, ... . . . . . . . . . P ince was a h ∘moµ røbe?! Er, possibly - check this The Odd Future man's stage banter from a live track on 1986's 'He's 'Goblin' uses the word 'faggot' and other The DJ, I'm The Rapper': "All the ugly people be anti-gay slurs 213 times, but his shtick was more quiet/All the filthy, an attempt to wind up stinky, nasty people be quiet/All the homeboys liberals. "I'm not homophobic," he's said. that got AIDS be quiet/ "I just think 'faggot' hits All the girls out there and hurts people. It hits. that don't like guys be quiet." Will's since atoned for his



# THEMSELVES IN THE MIRROR"

## KINROSS-SHIRE, SCOTLAND - 6th, 7th & 8th July 2012

FRIDAY 6th

SATURDAY 7th

SUNDAY 8th

MAIN STAGE

**SNOW PATROL** FLORENCE + **EXAMPLE** 

KASABIAN

CHER LLOYD DOT ROTTEN

**CRIGINAL RUDEBOYS** 

SVEN VÄTH SLAM

**ORBITAL** JORIS VOORN DUBFIRE LENF LE DISCO MAYA JANE COLES SIMMANIM PAUL KALKBRENNER CK HANS BOUFFMYHRE

THE BLACKOUT **BRIAN JONESTOWN MASSACR** PULLED APART BY HORSES TRIBES THE JEZABELS THE PARLOTONES

**IE HORRORS** REVENEND AND THE MAKERS DAND OF SKULLS BELLOWHEAD SPECTOR JOSH OSHO ILER THE MILK

CRUSADES NEVADA BASE BWANI JUNCTION ORGANS OF LOVE KING CHARLES THE MIRROR TRAP DAVEY HORNE HARES

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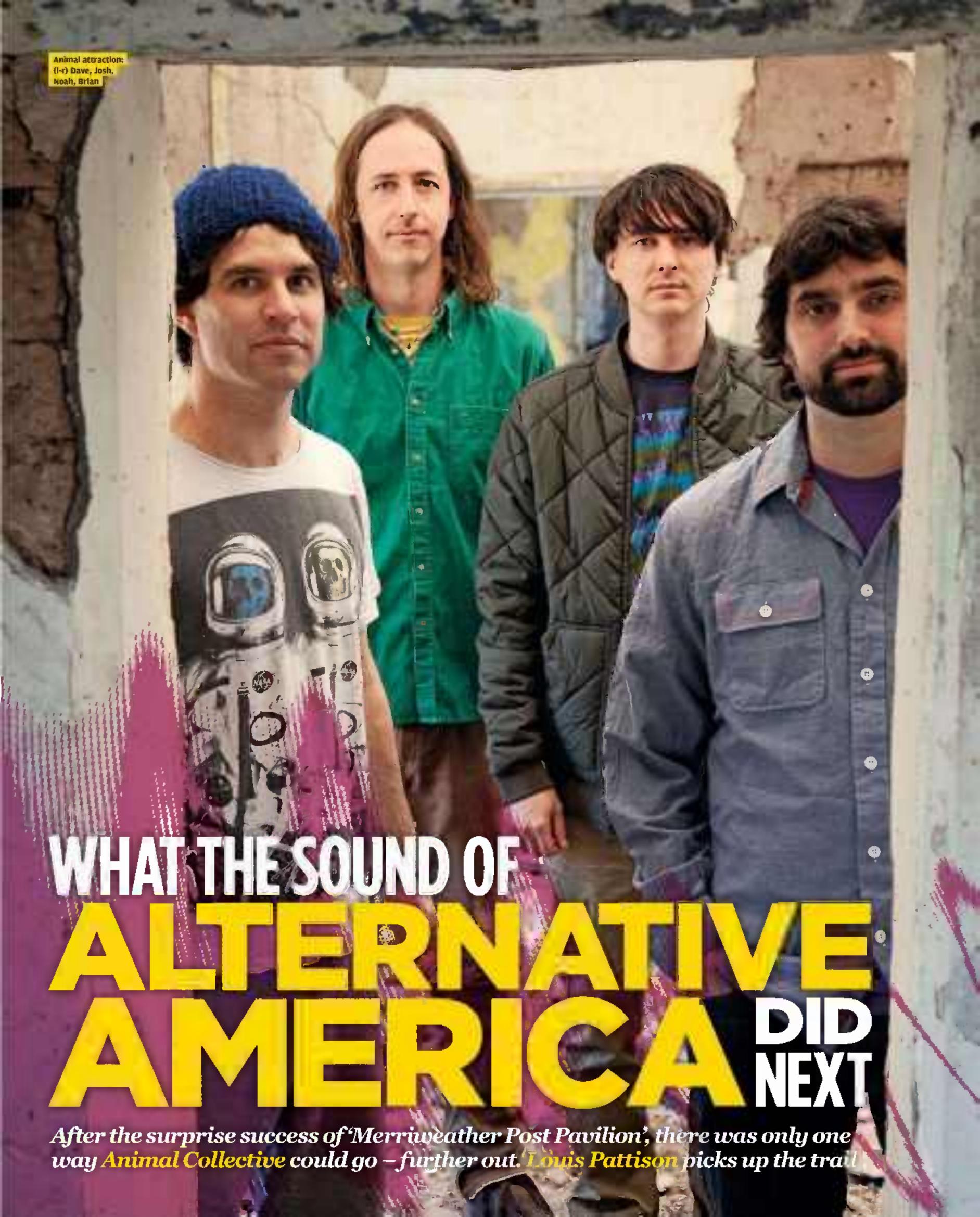
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Lucozade)







t's April 2011, and Animal Collective are backstage at Coachella, feeling a little nervous. This is a bit of a landmark for them. The group last graced this verdant Californian valley back in 2008, where they tested out a string of brand new songs - buoyant, rave-flecked affairs like 'My Girls' and 'Brother Sport' that would form the backbone of their trailblazing 2009 album 'Merriweather Post Pavilion'.

Three years on, they're back at Coachella to lay that album to rest with an audio-visual extravaganza called the Jumbletron – a retina scorehing 70 minutes of intense psychedelic collage, pieced together with their friends, New York noise-rockers Black Dice. Just beforehand, though, there is a quick chance to reflect on just how far 'Merriweather...' has propelled this most bristly and bizarre of bands. "We were joking we were in a Grammy sandwich," says Noah Lennox, aka the group's Panda Bear. "Before us were Mumford & Sons,

who had the Grammy Song Of The Year They actually lost out to Neil Young that year in the Best Rock Song category-Awards Fd]. After us were Arcade Fire, who had the Grammy Album Of The Year. And in the middle was us."

"I mean, I'd never heard of them," grins Dave Portner, aka Avey Tare, of the works of Marcus Mumford.

"I'd never heard of them either," says Brian Weitz. "But that's not uncommon. We're used to being the odd band out"

The Jumbletron got a mixed response. Turns out not everyone warms to being fucked in the eyes by dancing neon shapes for 70 minutes. "There's been times where I've been playing really hard, really loud, just in my own world," says Noah, he of the group's pounding rhythms and aquatic Brian Wilson harmonies. "Then I look up at the end and it's like, 'Oh'."

"But there's also a side to it, like, 'We're different, let's do this!" smiles Dave. "And that's the position we've set ourselves up to be in. So that's cool."

erriweather Post Pavilion' sold a fair few records, probably rather a lot more than this group of childhood friends might have imagined when they started jamming freaky avant-noise in their native Baltimore sometime in the late '90s. In a sense, though, their influence has come to overshadow their sales. Poster children for a sort of rambling, future-hippy experimentalism, Animal Collective have become critical shorthand. If you have laced folk with bubbling electronics, if you toy with tumbling vocal harmonies, if you employ nature iconography or batter on a drum and squawk like an angry parrot, you have probably been described as 'a bit Animal Collective'. This means that when Animal Collective put out a new record, people are listening. And reverting to formula is not an option.

"If we were like, 'W hat's going to be the 'My Girls' of this set?', that would have been death," says Josh Dibb, aka Deakin.

Animal Collective's new record is called 'Centipede Hz', and like much before, it constitutes a shake up of the group dynamic With Joah now resident in Lisbon and Dave in Los Angeles, recently AC have composed by email, song sketches bounced through the electronic ether. 'Centipede Hz', though, called for something different.

Animal Collective's stage lights also 5k / Sports

The influences on 'Centipede Hz

Dave Portner:

"Imagining ourselves as an alien band was a way to think about making rock music, but without falling into the trap of being a normal rock band."

#### **PSYCHEDELIA**

Brian Weitz: "Towards the end of the 'Merriweather...' tour, we DJed in Belfast. We played all rock music, psych, and it turned into this sweaty dance party. We wanted that sense of high energy."

## HP

Brian: "While making sounds, there was this one Lovecraft tale me and Dave were into called The Whisperer In Darkness. One of his

#### RADIO BROADCASTS

Brian: "We thought a lot about radio waves... the idea of radio frequencies coming off Earth and into space, scrambled sounds from across the globe."

In early 2011, the band congregated back in their native Baltimore. "My mother runs a spiritual community, and they had this old building, a 19th century barn that was falling apart," says Josh. Dibb took a three-year hiatus from the group during the making and touring of 'Merriweather...', time he spent working as an apprentice learning straw bale building techniques. He also constructed a new building on the old barn's footprint - and it was this basic, concrete construction that housed Animal Collective for three months of creation.

'Centipede Hz' is a very different beast to 'Merriweather...'. Frantic and spiky where its predecessor was languid and dreamy, Noah plays a sit-down drumkit for the first time

since 2005's 'Feels', and songs like 'Today's Supernatural and 'Wide Eyed' - which marks Deakin's debut lead vocal with the band - hark back

to the spasmodic energy of earlier Animal Collective records such as 2003's 'Here Comes The Indian'. "We always talk about records in terms of colours," says Noah. "This one is orange, pink, black and white monochrome – it's got an early sci-fi vibe "

"It's definitely less aquatic than some of our earlier records," says Dave. "More rocks and angles."

"Earthy, definitely," adds Noah. "The colours of a centipede"

Coiling in and around songs are snipp of old analogue radio broadcast adverts, show idents and long-forgotten audio junk shaped into weird sound collages. One idea the group batted around while vinting was the idea of radio broadcasts echoing out across the cosmos, finding their way to alten ears. The time-capsule effect of radio also feeds into another group preoccupation: the unsettling quality

of nostalgia, and the darkness of childhood

"Noah would give me a ride to the rehearsal space every day and we'd listen to satellite radio," recalls Dave "We'd listen to the '80s channel. I here's something in those songs, sounds that remind us of being young and it

makes us feel isolated, lonely and cold."

"WE CAN'T DO

**ANYTHING BUT** 

**MOVE FORWARD"** 

Josh Dibb

If anything, though, 'Centipede Hz' feels like it fights against this sensation. It is vital, gritty, raw and live instead of chilly and synthesized. Following its noisy three month gestation period, the record was hatched in a brief recording period with 'Merriweather...' producer Ben Allen at a studio in Texas, set among 3,000 acres of pecan trees "It had a strange vibe,' says Dave. "It attracted a lot of Mexican pop stars and strange producer guys jamming these Furo-style pop songs."

"Outside, there was all this brushwood they'd gather together and set alight," says Brian "So you'd head out in the morning with your coffee and there's all these

fires on the horizon." 'Centipede Hz' feels like another step forward. Songs like 'Applesauce' and New Town Burnout' recall something of Animal Collective's bristly, chaotic side without losing the

focused songeraft that made 'Merriweather...' such a progression. It is the sound of a band that continues to carve its own path - one in which others will doubtless follow. Do the band recognise their own influence?

"It's nice to be in a position to offer advice," says Dave. "But we've gone down a very singular path. The influence a lot of people say we have – that's cool, but I still find it surprising how many reviews are like, 'This is kinda Animal Collective..."

"Not that long ago I heard a bit of music in a shop," smiles Brian. "And I went, 'Man, someone's totally ripping off Noah with this one.' My wife was like, are you serious? And it turned out to be 'Also Frightened' .."

Are there other hands that Animal Collective would wish to emulate, career-wise? And how long can they continue to evolve? "We're mid thirties now," says Brian. "Some of us have to support families. I've never sat with, say, Sonic Youth and talked about how they did it, but I admire how they've played by their own rules."

"We can't do anything different except continue to move forward," concludes Josh. "You have to just accept that there's something unknown beyond a certain point, and continue to head towards it. That's the only way."

more creepy stories."

# REWS

THE BIG OPINIONS ON THIS WEEK'S IMPORTANT RELEASES

Edited by Tom Howard



#### THE MIDNIGHT BEAST SOUNDS LIKE GOOD

Britain's bratty answer to The Lonely Island and Flight Of The Conchords share the joke with the whole class, with mixed results



Have you, this festival season, ever pointed at the muddy hordes clambering onto the shuttle buses home and

shouted, "BUS WANKERS!"? Then you are the target audience for The Midnight Beast and their Inbetweenersgone-hip-hop/emo/synthcore/boyband shtick of 'strategy' wanks, Jay-Z spoofs, waiting until the apocalypse for sex, thwacking bears in the balls and songs about how Skyrim is miles better than having a girlfriend.

They've rammed festival tents and racked up almost 50million YouTube hits for their home-made pastiches of urban pop turds such as Ke\$ha's "TiK ToK" - essentially coming across as a south London student version of The Lonely Island with the budget of the average Al-Qaeda video. it was something of a no-brainer, then, for E4 to give geektronic comedy

trio The Midnight Beast their own musical sitcom. Despite being the done-to-death story of a struggling band of twats living in a grotty flat and failing to get famous/rich/laid, the series works, melding a touch of quasisurrealism from The Mighty Boosh with the filmic yoofness of Fresh Meat and Flight Of The Conchords' meshing of music and narrative.

But their stand-alone album faces two testes-tightening questions. First, is it funny? Answer: sporadically. Synth-rap opener 'I Kicked A Shark In The Face' tickles with its bouts of incongruous violence against animals ("I hit the bear in the balls!") and its nature-friendly middle eight: "so the animal-lovers don't come for us". 'Medium Pimpin" - a pastiche of Jay-Z's 'Big Pimpin" - is a witty enough vision of the playa on a budget, even if Hova himself did it first on 'Imaginary Player'. But they regularly misfire. Sorry 'Censorshit' but you can't 'spoof' 'Killing In The Name' by just playing it badly while occasionally referencing large penises.

Apologies 'Life Is A Musical', nice bit of "bappy finish" innuendo and all that, but the world hardly needs to be told that Glee is cheesy shit with homosexual 'undertones'. So no, the Beast have produced nothing as comically sophisticated as The Lonely Island's hilarious hipster-shriveller 'Jizz In My Pants', or anything that intellectualises genres as brilliantly as Flight Of The Conchords.

So we come to question two: does it rock? Answer: actually, a fair bit. They can do emo, rave-pop and boyband schmaltz accurately enough to warrant a future as a 'proper band'. The Bustedstyle 'Begging' - "When the world ends/ You'll be begging me for sex" - is as catchy as the clap at a Mayan Sun Death shag frenzy, and 'Just Another Boyband' is a cracking Time Tempah pop stomp. Beast wankers? Yeah, but there's a strategy...

Mark Beaumont

**BEST TRACKS: 'Begging', 'Just Another** Boyband', 'I Kicked A Shark In the Face'

#### NME'S FAVE **EVERMUSICAL COMEDY ACTS**

#### **FLIGHT OF THE CONCHORDS**



WHY 50 GOOD: Kiwi duo who sparked off the current wave of spoofery with their witty spins on classic soul, '70s Bowie, Pet Shop Boys and 'Puff The Magic Dragon'.

BEST LINE: "They're turning kids into slaves just to make cheaper sneakers/But what's the real cost 'cos the sneakers don't seem that much cheaper?"

**BUY THIS: 'Flight Of The Conchords'** 

#### TIM MINCHIN



WHY 50 GOOD: Crazed, barefoot ginger pianist sex-troll whose incredible rock comedy shows were even eclipsed by his penning of 'Five Poofs And Two Pianos', a special tune

for The Jonathan Ross Show which petitioned for him to join in-house band 4 Poofs And A Piano. BEST LINE: "Five poofs and two pianos/Yeah, it'll be ace!/100 per cent more pianos/And 25 per cent more gays"

**BUY THIS: 'Live At Manchester Arena'** 

#### THE LONELY ISLAND



WHY 50 GOOD: Saturday Night Live's now legendary shit-rippers of the rich, famous and fabulous, tackling electro hipsters with their premature ejaculation classic 'Jizz

In My Pants' and getting inside the heads of the model-festooned yacht rappers with the air-punching 'I Just Had Sex'.

BEST LINE: "She kept looking at her watch (doesn't matter, had sex)/But I cried the whole time (doesn't matter, had sex)"

**BUY THIS: 'Turtleneck & Chain'** 

#### **MONTY PYTHON**



WHY 50 GOOD: When not creating surreal flights of fancy, the Pythons turned out some of the most ribfracturing songs in history. BEST LINE: "Sit on my face and tell

me that you love me..."

**BUY THIS: 'Monty Python's Contractual Obligation Album'** 

#### **BILL BAILEY**



WHY SO GOOD: One-time half of musical pastiche duo Rubber Bishops, Bill Bailey's live show is based around musical experiments, from surrealist progepics to techno

rave versions of the BBC News theme and 'The Hokey Cokey' as performed by Kraftwerk

BEST LINE: "Ja, das hokey cokey/Knien geborgen, arme gestrecht/Ra ra ra"

BUY THIS: 'Live At The Apollo - Part Troll'

**ELECTRIC HAWAII** FIRE



Though history may sadly end up forgetting Kiwi-via-Portland mathpunks The Mint Chicks, their members' subsequent projects have all been

badass. As Unknown Mortal Orchestra, guitarist Ruban Nielson's woozy bedroom psychedelia has impressed, and now his brother Kody Jollops forth with Opossom, who are kind of New Zealand's rebuttal to Aussie neighbours Tame Impala. Like his sibling, the 30-year-old has ditched the raucous clatter of his previous output, and 'Electric Hawaii' is instead drenched in kaleidoscopic pop and '60s surf-rock. Occasionally, though, old habits emerge. 'Cola Elixir''s abrasive coda, for instance, sees Nielson battling the urge to revert to his former snarl. But that's balanced out by 'Blue Meanies' and 'Getaway Tonight', where vocoder vocals infiltrate as though transmitted from the cosmos, and by the time 'Inhaler Song' saunters in like early Animal Collective, its creator clearly seems content in a state of hallucinogenic Zen. Simon Jay Catling **BEST TRACK: 'Getaway Tonight'** 

#### TURBONEGRO

SEXUAL HARRASMENT VOLCOM



Losing a lead singer is a little like losing a head in the 'future prognosis' stakes. Sure, the band might continue to play on, just as a decapitated chicken can

continue to strut out a lap of the farmyard, but really, once that severing has occurred, the writing is well and truly on the wall. Accordingly, the departure of vocalist Hank von Helvete should really have been the final bell for denim-clad Norwegian "death punks" Turbonegro. But with gruff new British singer Tony Sylvester - formerly of London bruisers The Dukes Of Nothing - at the helm, they sound on this new album like a band reinvigorated (especially after 2007's rather limp 'Retox'). Turbo's charm is in the way they don't just understand, but completely inhabit the essential ridiculousness of rock'n'roll, the likes of 'I Got A Knife', 'Tight Jeans, Loose Leash' and stomping piano-pounder 'Shake Your Shit Machine' a sour cocktail of glam, Ramones, Stones and black metal that backs up that tongue you can hear in its cheek with the bulge of a nice firm bicep. Louis Pattison

**BEST TRACK: 'I Got A Knife'** 

#### BEAT CONNECTION

THE PALACE GARDEN MOSHI MOSHI



Beat Connection. It sounds quite like the name of a hip-hop after-school club for children whose parents have got big plans, doesn't it? Instead, it's the

project of Seattle pair Jordan Koplowitz and Reed Juenger. 'The Palace Garden' follows on from their 2011 debut single 'Silver Screen', which saw a modest amount of froth develop on the lips of new music explorers everywhere, and rightly so. Their new record features the kind of totally tropical Friendly Fires-y, M83-wired chugga-dance-indie that holds its keyboards and laptops slightly tighter to its chest than its guitar strap. The result of this approach makes for a sometimes highly danceable ride. 'Invisible Cities' is a TEED-y winner early on in the album, but then things unfortunately just sort of pootle along lazily until the surefire disco firecracker 'Sometimes Wonder' livens things up once more near the death. All in all, though, the whole thing feels a bit like the lights coming on abruptly five minutes after you've paid £10 to 6 get into a club. Jamie Fullerton

**BEST TRACK: 'Sometimes Wonder'** 

FACES TO XAMES... What the reviewers are



**LISA WRIGHT** "Started off in Poland. drinking Mad Dog shots and re-enacting scenes from Dirty Dancing. **Ended in Portugal with** The Cure asking me for teabags."



**ISSY SAMPSON** 

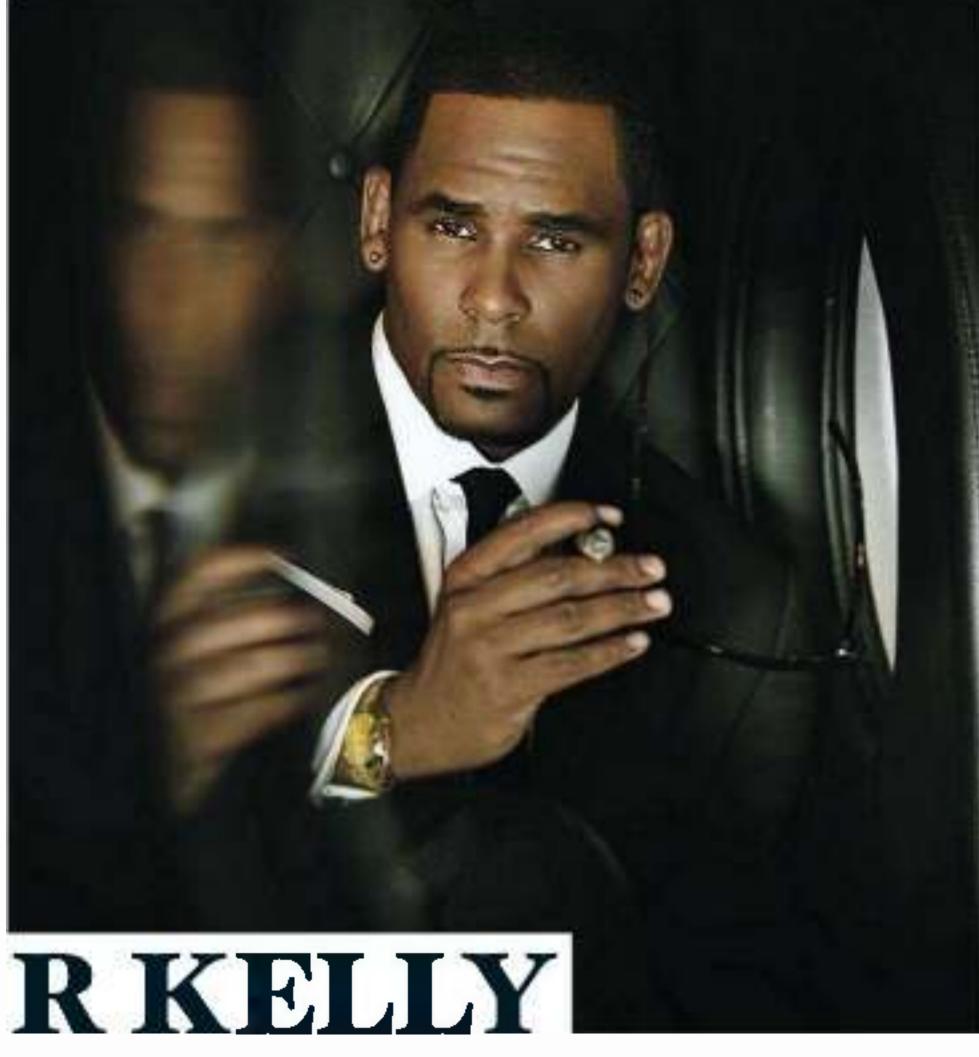
"I went mixtape-mad with Azealia Banks and Childish Gambino, and binge-watched episodes of True Blood. In fact, I haven't been outside for days."



**NICK LEVINE** 

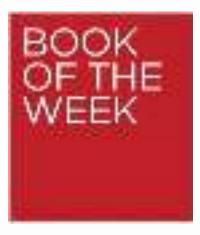
"I've been listening to the No Doubt single on loop and fretting about a grey eyebrow hair I found. Does it have friends on my head?"

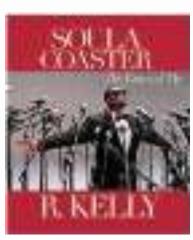




#### SOULA COASTER: THE DIARY OF ME

The R&B superstar shakes up the world of celeb autobiographies with egomania, orgies and God





R Kelly, as this autobiography makes abundantly clear, is a devout Baptist. But there's a decidedly Calvinist bent to his thinking: everything he does, he does because he was preordained to. The young Robert Sylvester Kelly has a dream about writing 'I Believe I Can Fly' decades before he actually does. On his first day at high school, his teacher tells him that "The spirit of God is on you, son... you are going to write

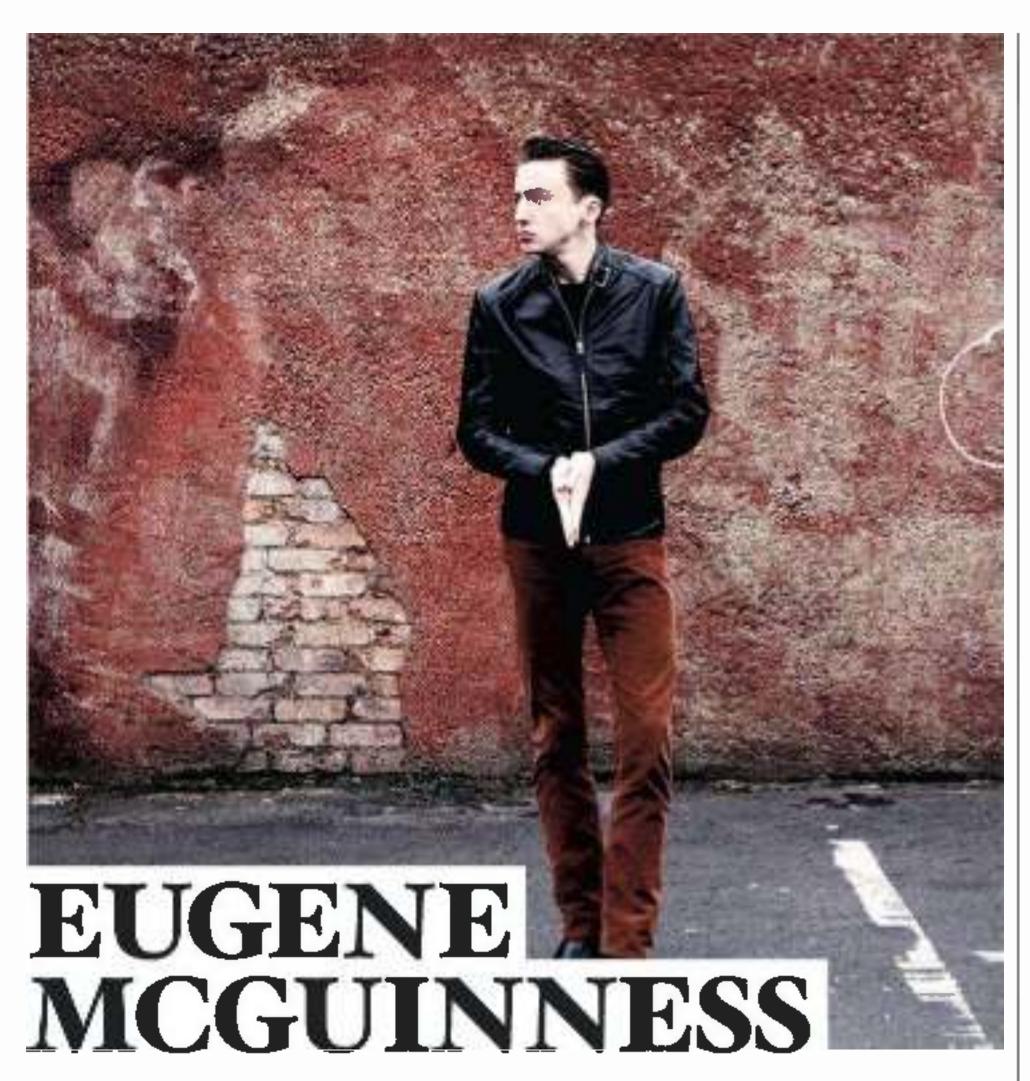
songs for Michael Jackson. You are going to travel the world. You are anointed." One night, at the height of his success, he asks God for a sign that he shouldn't go and have an orgy while his girlfriend is asleep in their hotel room; God personally intervenes by trapping him in the elevator for half-an-hour.

If Kelly sounds like a guy who's spent the last 20 years drinking his own Kool-Aid, he is. That's his most likeable characteristic. He stops just short of pronouncing himself a genius, but he's perfectly happy to recite entire conversations between his mother and the aforementioned teacher where he's basically spoken of as a musical amalgamation of Anakın Skywalker, Harry Potter and Aslan. As

he continually reminds the reader, as a hitmaker - both for himself and others - his commercial record puts him up there with the likes of Jackson and McCartney.

What you might expect, however, is something more than a glossing-over of the child pornography accusations that dogged him for seven long years. Those chapters are little more than vignettes, often describing what went on around the trial, but offering scant insight into the trial itself. Similarly, no mention is made of Kelly's (illegal, and later annulled) 1994 marriage to the 15-year-old Aalıyah. He's extremely forthright about his illiteracy, the sexual abuse he suffered as a child, and the death of his first girlfriend, but these are all topics that engender sympathy.

The 'Soula Coaster' metaphor (for his life, duh) is actually quite apt: this book rattles along at a fair old pace, is hugely entertaining, but ultimately pretty safe. Kelly is a fascinating and worthy subject that deserves proper analysis, but Soula Coaster is not that book. And yet, such is his obvious love for what he does ("Sometimes I feel like music has just had sex with me,"), such is his blunt turn of phrase ("I had to get out of my house. There were too many people having sex.") you're never bored. He's a supremely engaging and likeable narrator. As a portrait of one of modern R&B's most seminal figures, Soula Coaster may be incomplete, but it's still pretty fascinating. Barry Nicolson



THE INVITATION TO THE VOYAGE DOMINO

The Londoner has used the past to forge a new path for himself – and it's paved with massive tunes



Like your dad's jokes, Eugene McGuinness' music is heavily influenced by the '60s, by Bond films, by grainy TV shows featuring men wearing enormous black-rimmed glasses

and a brown suit. But these aren't the only themes of 'The Invitation To The Voyage', the exceptionally lively follow-up to 2009's 'Glue'.

It starts with 'Harlequinade' and 'Sugarplum', two bouncy electro-pop numbers that both reference pleasuring yourself ("masturbating virtuosos evacuate the venue") and wolves ("I was raised by wild wolves/In the brutal wilderness") like some kind of soundtrack to an After Hours Sexy Pet Rescue. Carnal frustrations die down on the frenetic 'Lion', by which time it's clear that the 26-year-old Londoner has two aims. Firstly, to write some massive festival singalong anthems. Secondly, to write some 'get on the dancefloor and go so mental your mates check you're not about to swallow your tongue' tunes. 'Shotgun', the 'Peter Gunn'-sampling single falls into the latter camp, and is the best thing ever. It'll make you feel like you're actually James Bond, to the point of walking quickly along tube platforms and looking suspiciously at men in bowler hats.

The only problem with its amazingness is it exposes following track 'Concrete Moon' as being, er, not. Parp the obligatory slow song klaxon, because it's a bass-backed ballad,

people. It's the sonic equivalent of going on a blind date with a Megan Fox lookalike who knows all the cool underground bars, buys all the drinks, then casually drops into conversation than she can't come back to yours because her ex lives next door and he's got a restraining order on her.

Thankfully the rest of the album picks right back up to spy-film-soundtrack levels. It's all epic strings ('Video Game'), soaring vocals (the title track) and trumpets so wobbly they sound like an orchestra of tr-year-olds is playing them ('Thunderbolt'). The highlight is 'Joshua', a bromance anthem about admitting to your best buddy that you don't tell him often enough that you love him. It's sweet, like the conversation at 3.23am after swapping from beer to JD too early in the evening. You're shitfaced, but you've had chips, so it's OK.

So what can we learn from all of this? That it's hard to do a retro-tinged record without making everyone think about Mike Myers' version of the '60s (Austin Powers, Lız Hurley, people who think saying "Do I make you horny?" is acceptable), but that Eugene's gone and done it. And that E-McG, as almost certainly no-one calls him, needs to stick to what we like to call The Libertines Formula. Fast tracks = good, ballads = bad. If he carries on like this, he's going to be MASSIVE, capitals absolutely necessary. Issy Sampson

BEST TRACKS: 'Shotgun', 'Thunderbolt', 'Joshua'

R STEVIE MOORE LO FI HI FIVES... A KIND OF BEST OF O GENESIS

How do you boil down a four-decade, 500-plus album career with absolutely no hits into a handy tune-laden sampler? In the case of this latest attempt at

introducing US pop outsider and Ariel Pink mentor R Stevie Moore to a wider audience, you airbrush out most of the weirdness and portray your subject as a mildly eccentric singer-songwriter. Moore's ingenious stabs at rap and synthwave are shunted aside in favour of wonky power-pop songcraft, so while you can't deny the woozy beauty of tunes such as the selfreflexive 'Pop Music' and the Beach Boys-like 'Here Comes Summer Again' you might want to do some digging of your own. Joseph Stannard **BEST TRACK: 'I Got Into Your Mind'** 

#### **CFCF**

#### EXERCISES EP DUMMY



There are people in this cruel world who look at a guy with a keyboard and assume they're about to be exposed to some self-indulgent noodling. In some

cases they're right. But work your way through the ocean of GarageBand bedroom experimentations out there and you'll find someone like CFCF - a Canadian producer who manages to strike a balance between the sturdy emotiveness of pop and the shimmering beguilement of ambience. 'Exercises' is a collection of soundscapes bolstered by fractured piano hooks. 'Building' shivers like a piano recital in a snowstorm, while 'September' (a reworking of a David Sylvian track) is understated synthpop of the most magical kind. Katherine Rodgers **BEST TRACK: 'Building'** 



Best Sleeve Of The Week **Antony And The** Johnsons, 'Cut The World' May remind you of yourself the morning after a big night. Get some white spirit on that eye make-up, Tony.



Worst Sleeve Of The Week Turbonegro, 'Sexual Harassment' This frankly rubbish neon squiggle is a major disappointment from a band who look like pervert undertaker pirate wrestlers.

#### KOTKI DWA

**STAYCATIONS BANDCAMP** 



Their name translates as 'Two Kittens' in Polish. They recorded their album in conjunction with the National Trust. But wait! Banish those thoughts of a hybrid,

hipster Mumford & Sons, for Kotki Dwa's second effort is actually a brilliantly playful thing, less toffson-a-jolly than Wave Pictures on a tropical island (infinitely better). Meeting somewhere in the lovely middle ground between Orange Juice eccentricities and pre-Americana Mystery Jets pop nous, the likes of 'Guests' and 'Bad Timing' are pure, shimmering summer gems, pitting singer Alex Ostrowski's pleasantly nasal timbre against chirruping synths and afrobeat rhythms. Definitely worth preserving. Lisa Wright **BEST TRACK: 'Guests'** 

#### **EVAN CAMINITI**

**DREAMLESS SLEEP THRILL JOCKEY** 



If you crave sternum-troubling frequencies and glacier-paced riff invocations... well, this won't answer your prayers, but there's treats to be

had nonetheless. You might know Evan Caminiti as half of Barn Owl, a San Fran duo whose music hints at the drone doom Earth abandoned in the '90s. Solo, Caminiti is more blissed out: 'Dreamless Sleep' is every bit the comfortably numb sonic womb its title suggests, guitar and synth washing almost imperceptibly into each other. Its celestial hums and pulses bear comparison to Tangerine Dream (or, more contemporaneously, the likes of Emeralds), but Caminiti's style is uniquely desolate and delicious. Noel Gardner **BEST TRACK: 'Bright Midnight'** 



**CUT THE WORLD ROUGH TRADE** 

Antony Hegarty's angelic voice finds its perfect foil in these chamber orchestra-assisted live reworkings



In 2008, New Yorker
Antony Hegarty lent his
vox to the Hercules & Love
Affair song 'Blind'. The
universe went nuts for it,
and it was seen as a breather
from the painful prettiness

of Hegarty's usual work. Which was unfair.
His only crime as leader of Antony & The
Johnsons was making music that was almost
too perfect, so it made this flirtation with
hedonistic disco feel pleasingly dirty.

But now he's back to beauty on 'Cut The World', a live album recorded in Copenhagen in 2011 with the Danish National Chamber Orchestra. It's everything you'd expect. 'Future Feminism' is a seven-minute, spoken-word piece that begins with Antony saying, "I've been thinking all day about the moon" and drifts into a think piece touching on topics such as "Jesus as a girl" and "Buddah as a mother". A&TJ's 1998 single 'Cripple And The Starfish' gets updated

as a string symphony, while 'You Are My Sister' makes full use of the oboe and 'Kiss My Name' is given a thrust of percussion. They all sound better than the originals.

Hegarty's songs and personality suit the drama of orchestral arrangements, providing him with the perfect platform to 'perform' rather than sing—and his voice works in perfect harmony with the 42 musicians behind him. He sounds particularly angelic on closer 'Twilight', which at times sounds like something aggy German composer Wagner would've been into.

If you've come here looking for fresh blood, the 100 per cent new brass-backed title track should sate you (everything else is taken from the Johnsons' four albums). And if you've ever lusted after Hegarty's work re-imagined as *The Snowman* soundtrack, shit's about to get real. *Tom Howard* 

BEST TRACKS: 'Cripple And The Starfish', 'You Are My Sister', 'Kiss My Name'

#### KARIMA FRANCIS

THE REMEDY MERCURY

Despite having an "inimitable voice"
(CLANG), Karima Francis attracts
comparisons to Tracy Chapman and
Joan Armatrading – possibly something
to do with the Blackpool lass shunning the current
vogue for Victorian waifs in favour of an aesthetic
best described as 'uncommonly stylish indie boy'.
Fortunately, there's also grounding in her music,
which is solid singer-songwriter fare with more
longing than your teenage years. This second album
can be affecting – 'Days Like These' is a stirring antianthem, while 'Wherever I Go' laments separation
elegantly – but there's nothing as transcendent
as 'Fast Car' or 'Love And Affection'. *Nick Levine*BEST TRACK: 'Days Like These'

#### BEAT THE RADAR A MILLION DIFFERENT PEOPLE

AKOUSTIK ANARKHY



It's a peculiar record, this. Manchester's Beat The Radar's sonic scrapbook relies on charming lyrics ("People always say to me/You've got to find a better way/

And those people said I was wrong/But they were wrong" on 'America') and effortlessly cool guitar jams that recall the glorious freshness in the air when The Drums' 'Summertime!' EP dropped in 2009. There's the odd moment when singer Jonny Swift drifts into sounding like something from The Itchy & Scratchy Show, but 'Eyes' has a hip, hasty and charmingly nonchalant groove. It's lovely pop music, and a helluva lot of fun. Hugh O'Boyle

BEST TRACK: 'Eyes'

THE RIDER What we're wearing and supping from this week



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#### **PET SHOP BOYS**

WINNER EMI



It's easy to hate on the Olympics. The traffic. The tracksuits that look like sperm costumes. TV being rubbish. To counteract all this, the Pet Shop Boys

have released one of the most uplifting songs in the history of the Pet Shop Boys. "You're a winner! I'm a winner!" they sing on 'Winner'. Even if you're a goth with a dead cat as a pet you'll start slow-waving your arms and crying at just how inspired you are by it all.

#### REDLIGHT LOST IN YOUR LOVE POLYDOR



It's a scientific fact that humans are so easily manipulated that a house vocal about love, a 'doo doo' synth and an enormous drop will result in amazing

dancing wherever you are. This track from Redlight, aka DJ and producer Hugh Pescod, does it so well that this writer shouted, "YOUR WEEKEND STARTS HERE" really loudly at some passing strangers when listening to it on headphones during a lunchbreak. Yes, yes, it's nothing new, but then neither is breathing and we still love that.

#### MADONNA

**TURN UP THE RADIO SONY** 



Pop law dictates that songs about the radio are brilliant (Donna Summer, The Clash, The Corrs - they've all done it). But despite Madge's sassy

call for everyone to "Turn up the radio/Ask me where I wanna go/Turn up the radio" this feels so flat we're switching straight over to Rinse FM. Sorry MDNA, we tried.

#### TASHAKI MIYAKI BEST FRIEND LUV LUV LUV



Do you have fit hair, legs that come up to your armpits and the ability to make smoking look so cool it convinces people it'll make you LIVE FOREVER? Then

you've probably spent the summer seducing sexy hipster boys to this wistful, 'just done a bit of laughing gas'-voiced garage track from LA group Tashaki Miyaki. As for us, pass the fucking poncho.

#### **BEN HOWARD**

**OLD PINE ISLAND** 

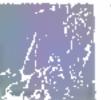


If you go down to the woods today you're sure of a big surprise. Because, like Ben Fogle if he shaved, dressed up as a child and could play guitar, Ben Howard is off

on an adventure. "We slept like dogs down by the fireside", he mews like Bon Iver. "Awoke to the fog all around us, the boom of summer time". He then got eaten by midges, fell in the river and developed mild trench foot. Poor Ben Howard.

#### TAKEN BY TREES

**DREAMS** SECRETLY CANADIAN



We first heard this song on top blog Gorilla Vs Bear in a week when they'd already posted *three* other songs with 'dreams' in the title. What does it all

mean? Is the real world too hard? If so, this should do the trick, as it's nicer than a cuddle in a slanket.



285 KENT AVENUE, NEW YORK MONDAY, JULY 23

The Washington State slackers come from a different scene to the hipsters of Brooklyn – for them DIY is a way of life, not PR spin. After tonight, no-one is in any doubt, however, that they're "the shit"

y the time Milk Music arrive in New York they've been on the road in North America for the best part of two months, and they play like a band no longer in any doubt of what they want to achieve. You can sense it from the minute Alex Coxen, their 24-year old frontman, steps onstage and opens a can of beer with his teeth. You can see it in the way his three bandmates his older brother Joe Rutter on drums, Dave Harris on bass, and Charles Warring on guitar - fix their eyes on Alex's fretboard and move instructively with him as his fingers dance over heavy riffs. And you can hear it in every break, every dry snare-drum roll caten up by walls of feedback, every hulking guitar melody that hangs in the

soupy New York air like smoke from an exploded firework

What do they call it, their own brand of SST Records-era hardcore punk shot through with guitar lines that'd make J Mascis proud? They call it "high art".

### They call their hardcore punk shot through with J Mascis guitars "high art"

What's more, they don't even snigger when they tell that to NME in a concrete passageway behind the stage before the gig. Outside, lightning cracks open the sky and the faithful wrap their heads in their sweaters in the dash to get through

the doors of 285 Kent Avenue on the Williamsburg Waterfront. Inside, Milk Music are taking themselves very seriously indeed.

And why shouldn't they? They've been turning away calls from record labels for

months They've selfreleased an I.P., Beyond Living', and are getting ready to press their first LP for release later in the year. They've booked most of their own tour in the US, and have noticed that

the venues look fuller at every show. And they've risen out of a small town where new bands are in no short supply, simply by waiting for people to come to them. Milk Music had from Olympia in Washington State, a petri-dish of a place

that's about as far away from New York as you can get without leaving the US. Olympia' had more than its share of alt-rock glory: it spawned two labels, K Records and Kill Rock Stars, it played host to Nirvana before Nirvana moved to Seattle and everyone decided that's where they were from, and more recently it's cultivated a local scene made up of bands who have tound a balance between the bite of hardcore punk and the sweet melodies of alt-rock. Alex from Milk Music says that, for a certain time in the last decade, Olympia was the only place in the US where you could find music that wasn't hardcore or "bad indie". "I just had to be there," he told NME, which was lucky, because it was where he lived. Inside 285 Kent Avenue, Milk Music prove that though they might have



grown up as part of a scene, the band they've become will not easily be defined by one. They open with 'Caged Dogs Run Wild' and a circle pit takes over the floor immediately, punters smashing against each other in the concrete box of a venue, sound ricocheting off the tin roof. In 'Tve Got A Wild Feeling', Alex's vocal strains over speedy riffs that ride over the breaks 'Beyond Living', already something of an anthem heralds the biggest circle pit of the night with the crowd yelling the chorus, "I went down to my room" over the guitars.

Halfway through, an amp pedal breaks. Alex grabs the wire and dangles the pedal in the air. "SOUND GUY!" he yells, and sound guy stands to make his way through the crowd. But before he gets to the front, Alex has the thing patched up, after remembering that he comes from a scene where DIY is not so much a PR catchphrase as a part of life. "You've probably figured out by now that we're Milk Music," he announces. "What you don't know yet is that we are the shit!" After to songs, no encore and a tight enough set to wipe the floor with most of their peers, Milk Music may not be high art, but they are, indisputably, the shit Hazel Sheffield

# MILK MUSIC ON...

#### OLYMPIA

"It has the cultural overflow from Seattle processed through an Olympia freak filter - pretty white trash, pretty hillbilly. There's a traditional sense of how to make music in Olympia that's really straight down the line, the bands there are completely selfsufficient and unpretentious."

#### ...MAJÖR LABELS

"We've built this band as a business. We don't want to sign to a major label – we always want to feel like we're hiring people. Anyone can be DIY, it's not that. If you're worth something, people will approach you. We're pressing our first record ourselves."

#### ...THEIR REPUTATION

"We've got a reputation for being rude or short, or ignoring people, and that's just not true. We're just people and we want to work with people who care about the same things we do."

#### ...THE INTERNET

"It's too easy to be in a band, too easy to put some songs on the internet - culture today is everyone getting what they want when they want it. There's no such thing as counterculture any more. Speed has replaced value."

# RAZORLIGHT

EPSOM RACECOURSE, SURREY THURSDAY, JULY 19

Borrell and the (new) boys are back at the races to prove they're not flogging a dead horse

t's as random as Noel Fielding's Twitter feed that the second the shot rings out across Epsom Racecourse to mark the end of the day's races, the hardened gamblers, local stoner kids and picnicking families gather at a stage by the winning post to watch Razorlight. But not as random as Ra orlight themselves.

When we say 'Razorlight', of course, we mean the raggle-taggle band of cartoon crazies Johnny Borrell has gathered The bassist, Freddie Stitz, looks like a cross between D'Artagnan and a Pirate Of The Caribbean. The guitarist, Gus Robertson, like a top-hatted, velvetjacketed perv-rocker you'd never let show your child around his 'chocolate factory'. Add in a keyboardist done up like Cecil B DeMille in 1926 and you have a fancy-dress freakshow designed, you can only presume, to muffle Borrell's clichéd rock star indulgences of the past and make him seem a modest, down-to earth figure in contrast.

It works - as, amazingly, does the line-up shift. Borrell pil into 'In The Morning' an man the tune strutting and shimm in with r h vigour in the hands of built stight as they seem incongruous. Ye, the prightly Rip It Up' seems to slip out of their grasp and run away from them, but their fagchuffing rawk poise gives the barnyard jig of 'Before I Fall To Pieces' a stadium rock brush-up, as it does to an ecstatic 'Vice' They're even playful enough to throw in a few of the covers they've been playing at recent club gigs: a sax-blasted Bowie-style take on The Byrds' 'Eight Miles High' lets them indulge their session mus pr 5 tripperies, and they rev Edwyn Collins' A Gul Like You' until it spews fervid oil smoke.

The now 32-year-old Johnny is assured and revitalised, oozing his panicked poet soul over 'In The City' and 'Wire To Wire', and dropping out of 'Golden Touch' for a huge singalong chorus. Aside from the two-minute garage-punk roar 'Good Night', his new songs are a smart side-step around the '80s revival-'Dead Boy' imagines a zombie Talking Heads hammering rocks on a chain gang, 'Reveal Yourself' has all the funk-pop density of Peter Gabriel or The Police, and 'Vertical Women' is a partnerswinging Springsteen rocker that casts Borrell, against type, as a bedroom blow-out: "I see vertical women/But I can't get it right". As 'Somewhere Else', 'Stumble & Fall' and a final 'America' romp home, it seems Razorlight aren't the three legged nag some would have us believe, but rather a strangely attired thoroughbred. Mark Beaumont





On her 21st birthday, the new rapper on the block is ready to take 'em all on

In the ongoing competition to be The World's Greatest Young Female Rapper, there are many contenders There's the reigning champ, Nicki Minaj. Coming up behind are Azealia Banks, Kreayshawn and Iggy Azalea. But New York's Angel Haze is adamant she stands above the rest, and to

celebrate this month's outrageously excellent 'Re rvation' I P, she's curating a bash in the basement of Chinatown staple Santo Party House.

Hitting the stage half an hour late to perform a handful of tracks, the 20-year-old Michigan-born rapper immediately pulls a few girls on stage to join her, yells at five others to get on up there and then hollers for two more. Shyness is not one of her traits. Indeed, Haze has made much in her short career of being sexually provocative (she' openly bisexual), and tonight she's wearing neon pink tape covering her breasts, a mesh-black tank top and little else. At one point she declares: "If you don't like it, get the fuck out of my party!" Feisty ain't the half of it. In

'New York', she says: "I moved to New York four months ago, then I dropped a single saying "I run New York" But just like Azealia, she knows there's nothing endearing about my lesty. Throughout, her flow is impossibly rapid and venomous as she hurtles through tracks like 'Werl in' Girls' and 'Hot

> say: "I don't even know the word to my own shit, who knows the words?" It's hard to keep up, and the only people trying are the girls twerking before her.

On stage Haze is as powerful, young and dangerous as on record. Every pristine sample is met with the petite songstress at her most aggressive, and on more than one occasion she yelps "MOTHERFUCK YOUR FEELINGS!" to the crowd and demands they sing it back to her. Tonight doubles as Haze's 21st birthday party, complete with a cake in the corner with the words "congrats on the record!" written in icing. After singing 'Happy Birthday' to a room full of strangers, you get the feeling this show will be the first of many celebrations. Maria Sherman

Like Fire', stopping only to

@apiotrowski Watch out Azealia Banks, Angel Haze is coming...

@e_diep Angel Haze needed to prove herself tonight. 'New York', 'Hot Like Fire' were dope live. Promising, but wanted more.

**TWITTER** 

**THOUGHT** 

@reggieramone So Angel Haze is pretty crazy.

@brookahmusic Angel Haze is stupid tight.

## JESSIE WARE

SOMERSET HOUSE, LONDON WEDNESDAY, JULY 18

This year's tip is still feeling her way, but when she finds her feet, she can knock you off yours

As Jessie Ware drifts onto Somerset House's open air courtyard stage in a voluminous black slift white shirt, gold jewellery and that pomped hair she looks like Game Of Thrones' Catelyn Stark at a board meeting. Fitting, because when she launches into the careering 'Devotion' her voice could

wake the Westeros dragons. From

there, a whomped-up '110%' sounds

flawless, as Jessie jerks her head to

the beat while cradling the mic for

the touching romance of the line:

"I'm new to moving, and we can play

The impeccable 'Running'

and 'Wildest Moments' are

two of the year's best songs

and though she's often compared to Sade, her furrowed brow and horizontal hand-chops look more like Mary J Blige. Not that she quite has the confidence of Blige. Her apologetic, dimpled smile after the epic 'Night Light' suggests she doesn't quite know how good she is, and the surprise drum

fill in the Princetinged 'No To Love'

it's not so much 'Little Red Corvette as Jimmy Fallon House Band' But on the impeccable 'Running' and

'Wildest Moments' - surely two of the year's best songs - you'll forgive the rookie inconsistencies. As the night draws in, her wavering voice gives a wrenching pathos to the material. With just a little tightening of the slack, Jessie Ware will be the star her songs

# hard". At full-belt her voice is stunning, with a rich and bitter tinge, deserve. Owen Myers Jessie prefers the look of Angel Haze's crowd

#### **FRANKIE ROSE**

**DEAF INSTITUTE, MANCHESTER** FRIDAY, JULY 20

fter a travel set-back which almost cost the gig, ex-Vivian Girls and Dum Dum Girls member Frankie Rose and her backing trio clamber onstage slightly late, into a scene resembling an '80s pop video: smoke machines, giant disco-ball, glittering disorientation. The first date of Rose's eightday tour starts right here. Within moments the new wave bass whirring of a Martha And The Muffins-esque 'Moon In My Mind' has the floor bouncing, before Rose pants her way into the crowd's appreciation on the macabre dream of 'Know Me'. From there it's all killer. Was this NY grrr! worth the wait? Absolutely. Kelly Murray

#### TOY **MADAME JOJO'S, LONDON**

TUESDAY, JULY 17

s they stand onstage uttering barely a word, Toy look every inch the cosmic wünderkinder, London's very own psych krautrock dreamers. Their stance rarely changes as they shoegaze their way through a set of compulsive Neu! and Can-indebted thrill-pieces. After a thrashing rendition of single 'Clock Chime', the euphoric 'My Heart Skips A Beat' sets the pace for a final 'Kopter' - a dark, swirling jam that sees frontman Tom Dougall writhe on the floor before chucking his guitar against the amp. Supporting The Horrors and Primal Scream has taught them a lot. To prove it, they exit to a howling roar of feedback. Jenny Stevens

introducing her recent single

# TRAMLINES FESTIVAL

VARIOUS VENUES, SHEFFIELD FRIDAY, JULY 20 - SUNDAY, JULY 22

The Steel City's annual bash features the best new sounds around. Even better, it's totally free, so we kept our overheads down and took advantage of the South Yorkshire hospitality to check this lot...

nce a year, every year, the good people of Sheffield put on a festival that's fun, free, and bulging with brand new talent. Here's how 2012's installment went down...

#### THE BUBBLING UP...

Though AlunaGeorge's sultry hit 'You Know You Like It' remains their calling card, Friday night at The Harley proves the London duo have more in their arsenal. Producer George Reid peppers probing pop hooks with bass-heavy influences, but it's vocalist Aluna Francis who takes centre-stage. Her quietly dominant presence and her vocals decorate Reid's intelligent constructions with a shimmering finesse.

#### ...AND THE SIMMERING DOWN

Like AlunaGeorge, Charli XCX feels on the cusp of blowing up. Live, however, the 19-year-old lacks the invention or charisma of her peers. Mid-afternoon on Saturday, her voice falls flat trying to recreate the dark edges of her juddering electro, and a near-wardrobe malfunction during 'Lock You Up' provides a greater talking point among the crowd than her enthusiastic but ultimately slightly limp performance.

#### THE GRANDEST RETURN OF THE WEEKEND

For Esben & The Witch's first UK appearance since November last year, only 'Marching Song' and the spinetingling finale of 'Eumenides' are included from their 2011 debut 'Violet Cries'. The rest is all new, taking their cavernous beat-driven atmospherics up a notch, with Thomas Fisher now switching between keys, drums, guitar and vocals - sometimes in one song. The trio are occasionally rusty, but frequently brilliant. The omens for album two are good.

#### THE MAIN **STAGE** STARS-IN-WAITING

Nottingham quintet Dog Is Dead seem ready for the step up. Like Wild Beasts did after their first album, they've reined in their eccentricaties, focusing instead on precisiontight harmonies and anthems. 'Two Devils' and 'River Jordan' are ready for you.

#### THE OFCOM AWARD FOR **FOUL LANGUAGE**

According to Frankie & The Heartstrings drummer Dave Harper, swearing's forbidden on the main stage, but that doesn't stop Frankie Francis asking the crowd if they're "pissed", before being called a "daft shit" by Harper. There's nothing so blue in the music, and their breezy indie jangle is perfect for the glorious Sunday afternoon sun, galvanising a crowd whose ears are burning for all the right reasons.

#### THE BAND THAT SLAYED THEM ALL

Andy Falkous has been Wales' angriest man for over a decade, and the frustrations of every toilet venue pour out as he leads Future Of The Left in front of a humongous crowd. They play two

mclusky songs, which merely show how much the shark-bite quality of FOTL songs 'Failed Olympic Bid' and 'Sheena Is A T-Shirt Salesman' now outstrip them. On this form they're the best rock band in the UK. Simon Jay Catling





VIEW FROM THE CROWD Band of the weekend?



Jamie, 28, Worksop "I really enjoyed Charli XCX. There was an urgency like she was fighting her way through every song."



Vaughn, 22, Liverpool "Future Of The Left. It was the first time I'd seen them and their stage presence blew me away"



Will, 22, Kent "I love Future Of The Left. It was the heaviest I'd seen them. Last song 'Lapsed Catholics' was amazing?

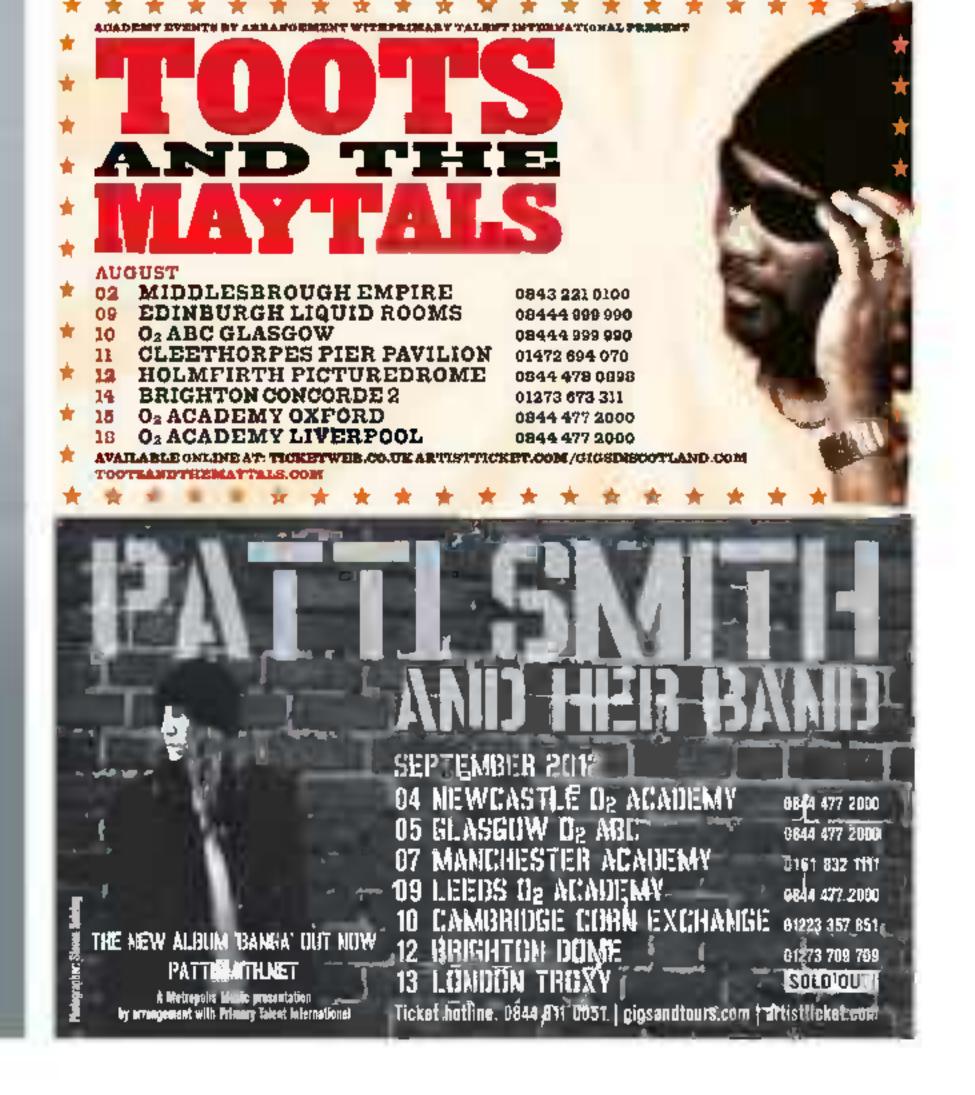


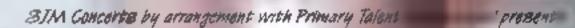
Nic, 26, Leeds "It was great to see Esben & The Witch back. Their album was brilliant, but they've managed to build on that."











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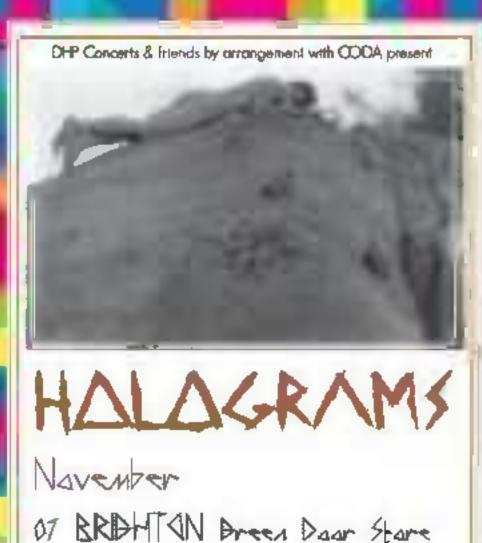
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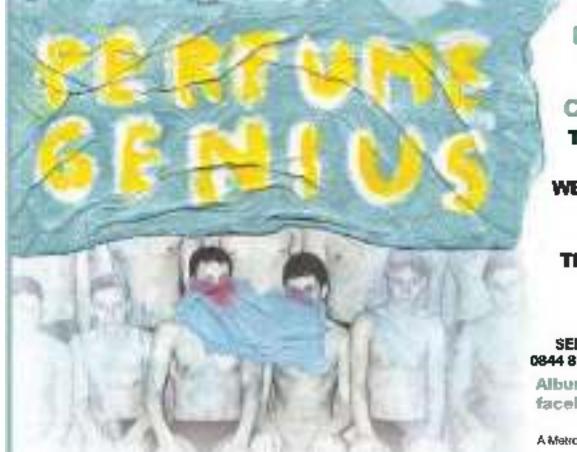
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THURSDAY 06 SEPTEMBER

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Album Put Your Back N 2 It' out now facebook.com/perfumegeniusofficial turnstilemusic.net

A Metropois Music, PCL_OHP & Futurescand presentation by *****angement with WME

"A wintry beauty—you couldn't fail to be intoocated"—CD Of the Week, Independent on Sunday
"Tender...there is a compelling talent here, turning his damage into something noble"—CD Of the Week, Observer New Review
"Amidst the heartache and the tenderness, there's hope too."—Pitchfork Best New Music 8.4



HOW LE

THE CAST OF CHEERS

GROSS MAGISC

# TOUR DATES

19-Oct Bournemouth Old Fire Station

20-Oct Bristol Thekla

21-Oct Norwich Waterfront

22-Oct Birmingham HMV Institute Library

24-Oct Manchester Club Academy

25-Oct Glasgow King Tut's

26-Oct Sheffield Leadmill

27-Oct Stoke Sugarmill

29-Oct Nottingham Rescue Rooms

30-Oct London KOKO

31-Oct Brighton The Haunt



TICKETS AVAILABLE FROM

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# GGGGUDE

THE UK'S BIGGEST GUIDE TO THE WEEK AHEAD Edited by Siân Rowe

FOR TICKETS GO TO NME.COM/ TICKETS NOW!

# BOKINGNOW



**SWN FESTIVAL** STARTS: Cardiff, various venues, Oct 18

DON'T MISS

At the risk of sounding like a Visit Wales pamphlet, we love a bit of Swn Festival. And why not? There are too many great new bands to see in its four days, and usually a couple of must-see big names. Plus you get to fall out of legendary after-hours spot Dempsey's and into the world-famous Chippy Lane where you can gobble down wonderfully disgusting curry sauce. Mmmm. The first 80 bands of this year's line-up have been announced, featuring the always mind-busting Liars, Japanese-via-London rockers Bo Ningen, beardcore babes Dry The River, and the heavy-asthey-come Gallows. Homegirl Charlotte Church will also make an appearance and (if you're lucky) get in the cheeky Vimtos at the karaoke bar. Look forward to details of the NME Radar stage soon.



**JAPANDROIDS** STARTS: Belfast. Mandela Hall, Aug 17 The Polaris Music Prize nominees (like the Canadian Mercury) add extra dates to their UK trip including Beacons (see right) and Summer Sundae (Aug 19).



**JAKE BUGG** STARTS: Dundee, Reading Rooms, Sep 23 The Nottingham guitar lad will spend most of the autumn touring, then play his own dates in September, before heading off to support Noel G in the US.



**EVANESCENCE** STARTS: Nottingham, Capital FM Arena, Nov 5 The Arkansas band tour their album this November visiting Manchester (Nov 6),

Birmingham (Nov 8) and

London (Nov 9).



**BEACONS** STARTS: Skipton, Funkirk Estate, Aug 17 The Yorkshire festival approaches with new additions to the bill including Disclosure and Holograms. Wild Beasts headline.



STARTS: Brighton, Stanmer Park, Oct 6 "The South Coast's biggest party" has added Chase & Status, Katy B and Prof Green to its line-up. Just 'cos it's in October doesn't mean it won't be fun.



**VANS WARPED TOUR** STARTS: London, Alexandra Palace, **Nov 10** The shoe brand is back on the road, with Bring Me The Horizon, Lostprophets,



THE KILLERS STARTS: 02 Academy, Leeds, Aug 17 The LA giants have announced a one-off UK show to warm up for this summer's V Festival. New LP 'Battle Born' is due for release on Sep 17.



STARTS: Glasgow, Arches, Oct 29 The shady Tri Angle artist has announced a string of new dates in support of Beach House this autumn. He'll also embark on a solo tour this August.

**HOLY OTHER** 



**BARWICK** STARTS: London, Café Oto, Nov 22 The darling of looping ambient kind-of-folk plays a special date - expect lots of

sighing about how bloody

gorgeous it is.



**KASABIAN** STARTS: 02 Academy, Brixton, Aug 20 The Reading and Leeds headliners keep it indoors for a special warm-up. The band promise their new album will be "really dark and leftfield".



RUSTIE STARTS: London, Islington Electrowerkz, Sep 5 The Warp DJ and producer

unveils his long-awaited 'Glass Swords' live show. Pray for copious lasers and massive disco balls.



**BUGGED OUT! WEEKENDER** STARTS: Bognor Regis, Butlins, Jan 18 The holiday camp dance weekend returns with massive sets from party favourite Erol Alkan plus Maya Jane Coles (pictured).

3oh!3 AND MORE.

What to see this week? Let us help



#### **BLUR**

#### STARTS: Margate Winter Gardens, Aug 1

NME

Blur are now officially An Old Band. This isn't hating; this is the truth. Blur are so old, in fact, that they've just released a 21-disc retrospective (18 CDs and three DVDs) full of career-spanning trinkets and treasures. More remarkable is that even though Alex James is a mate of the Cameron-Clarkson axis-of-hammy-skinned-evil, everyone still likes him because, you know, he plays bass on 'The Universal'. Blur have got seven belting albums to pillage, are totally great live, and will bring a fuckton of hits ('Boys & Girls', 'Parklife', 'Tender', 'Song 2', 'Out Of Time') at these forthcoming warm-ups to the Hyde Park Olympics party. Plus, if you miss the days when they were A New Band, there's the very, very, special 100 Club show, where they'll storm the basement like it's 1995 and you're in on an awesome secret.



#### **Everyone's Talking** About **MELTDOWN**

STARTS: London Southbank Centre, Aug 1 If you like your music with suggested further reading material, you've probably already pre-ordered a G&T at the Southbank bar for Meltdown festival. This year curated by Antony (of & The Johnsons), our picks include Knife cohort Planningtorock's heavy electro, supported by Light Asylum and Hercules &



#### Don't Miss **TY SEGALL**

STARTS: Brighton Green Door Store, Aug 1 He might be little known in the UK, but among

the garage-rock hungry masses of the US, Ty Segall is a god. With The Traditional Fools, Epsilons, Party Fowl, Sic Alps and his own Ty Segall band, he's updated lo-fi for a new generation of scragglyhaired vest-wearers. He describes his latest work as "total glam Stooges-meets-Hawkind or Sabbath".



#### **Radar Stars HOLY ESQUE** STARTS: London Old

Blue Last, Aug 7 Radar Tip Of The Day

(No 114) and Glasgow School Of Art students once described by NME as a band "you need to play loud" aren't quite ready for stadiums yet, and launch new single 'Tear' at the Old Blue Last this Tuesday. "We just want folk to focus on the music. The rest of it... who gives a fuck?" says singer Pat Hynes. Nice jackets, too, though.

# WEDNESDAY

#### August 1

#### BATH

Gavin Lazarus Trio Green Park Tavern 01225 400050 Sadie Fleming Curfew Inn. 01225 424 210

#### BELFAST

Chic Feat Nile Rodgers/Space **Dimension Controller Queens** University 028 9097 3106

BIRANNGHAM The Breaking Ties/7 Day Weekend/ Chasing Skylines/The Promise The

End 0121 448 0797 Dino Baptiste Jam House 0121 236 6677

#### BRIGHTON

Conor Maynard Concorde 2 01273 673 311 Gareth Stephens Fishbowl 01273 777 505 **Hush Hush Western Front** 

01273 725 656 Laura Vane & The Vipertones Komedia 01273 647 100 Liquid Fuse/The Rocket Dolls The

Hydrant 01273 608 313 Subhumans/Primeval Soup The Haunt 01273 770 847

Ty Segall/Cold Pumas/Boneyards/ The Mysterons Green Door Store 07894 267 053

#### BRISTOL

Beyond Recall/My Heroine/ Fel Fiasco Croft (Mam Room) 0117 987 4144

Ernest Ranglin/Robbie Shakespeare/Siy & Robbie Colston Hall 0117 922 3683

Savages/Palma Violets Thekla 08713 100000

Simblent/The Heavy Brakes/Dusica Croft (Front Bar) 0117 987 4144

#### CAMBRIDGE

The Wilderness Of Manitoba Portland Arms 01223 357268

Anais Mitchell Clwb Ifor Bach

**Take The Stage** Banshee Labyrinth 0131 558 8209

**GLASGOW** 

That Sunday Feeling/Amy Can Flyy

We Are Scientists/Bad Veins King Tut's Wah Wah Hut 0141 221 5279

Boysetsfire/Off With Their Heads

Diamanda Galas Royal Festival Hall

Felix/Benoit Pioulard/Eyes & No Eyes Wilmington Arms 020 7837 1384

(Upstairs) 0871 230 1094

Jimmi Sea/Elly O'Keefe/The Frisbys Troubadour Club 020 7370 1434 Joe Worricker/Nixle In The Pond Old

Queens Head 020 7354 9993 Arms 020 7249 0810

Luke Edney/Tom Staniford/Dom **Durner** Zigfrid Von Underbelly 020 7613 1988

029 2023 2199

#### EDINBURÇH

Coke Bust/Sick Fix/Absolutist Stereo 0141 576 5018

Jay Stansfield New Adelphi 01482 348 216

#### LONDON

OZ Academy Islington 0870 477 2000 BT LONDON LIVE The Levellers/The

birthdaysdalston.com

CONVERSE REPRESENT Paul Weller/ Spiritualized/Japandroids/2:54 100

Glants/Satellite Year Garage

Hooks/Kid Champion/Hownds

Itchy Teeth/Beside Myself Bar Solo 020 7482 4611

#### CARDI

02 ABC2 0141 204 5151

HULL

**Beat Hyde Park 0870 166 3663** Chapel Club Birthdays

Club 020 7636 0933

020 7960 4242

Barffy 0870 907 0999

Joyland/Nadine Shah Shackiewell

Misha B Cargo 020 7749 7840 NM Minus/Zeit Ambassadors/ Go-Zilia Nambucca 020 7272 7366 Pat Capocci/Lynette Morgan Ace

Cafe 020 8961 1000 Planningtorock/Light Asylum Southbank Centre 0844 875 0073 Rat City Riot/Dumbjaw New Cross

Inn 020 8692 1866 Shakka/Ikes/Whitney

Williams/K'More Queen Of Hoxton 020 7422 0958

The Smokin' Benny Brown Band/ The Marshalls/Heart Kill Giant **Dublin Castle 020 7485 1773** Snuff/The Human Project/Victims Of Circumstance Underworld 020 7482 1932

Terry Reid/BJ Cole Half Moon 020 7274 2733

Throat/Art Of Burning Water/ **Disability** Power Lunches Arts Cafe powerlunchesitd.co.uk

Vinnie Caruana/The Movielife/I Am The Avalanche MacBeth 020 7739 5095

#### MANCHESTER

Imp/The Colliers/Bleeding Hands Night & Day Cafe 0161 236 1822 Jenny 0 The Castle 0161 237 9485

MARGATE Blur Winter Gardens 01843 292795

HOTTINGHAM We Are Fiction/Demy The Lie Rescue Rooms 0115 958 8484

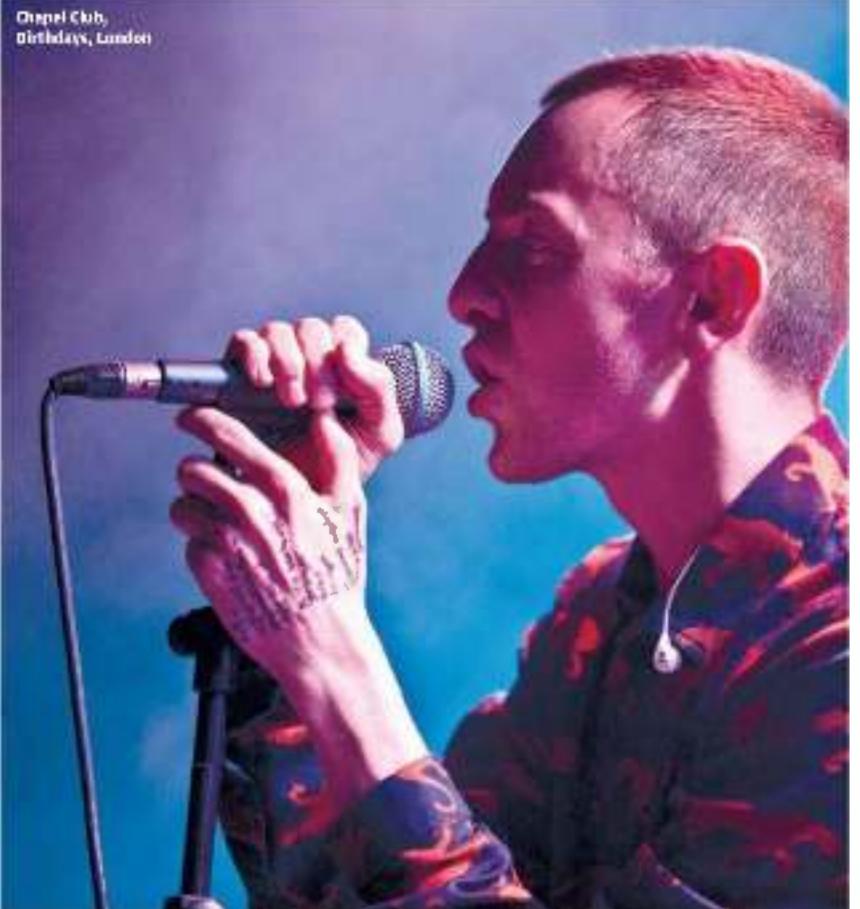
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#### 08712301094 SOUTHAMPTON

**Lemuria** Joiners 023 8022 5612 WOLVERHAMPTON

Hearthreaker Robin 2 01902 497860 YORK

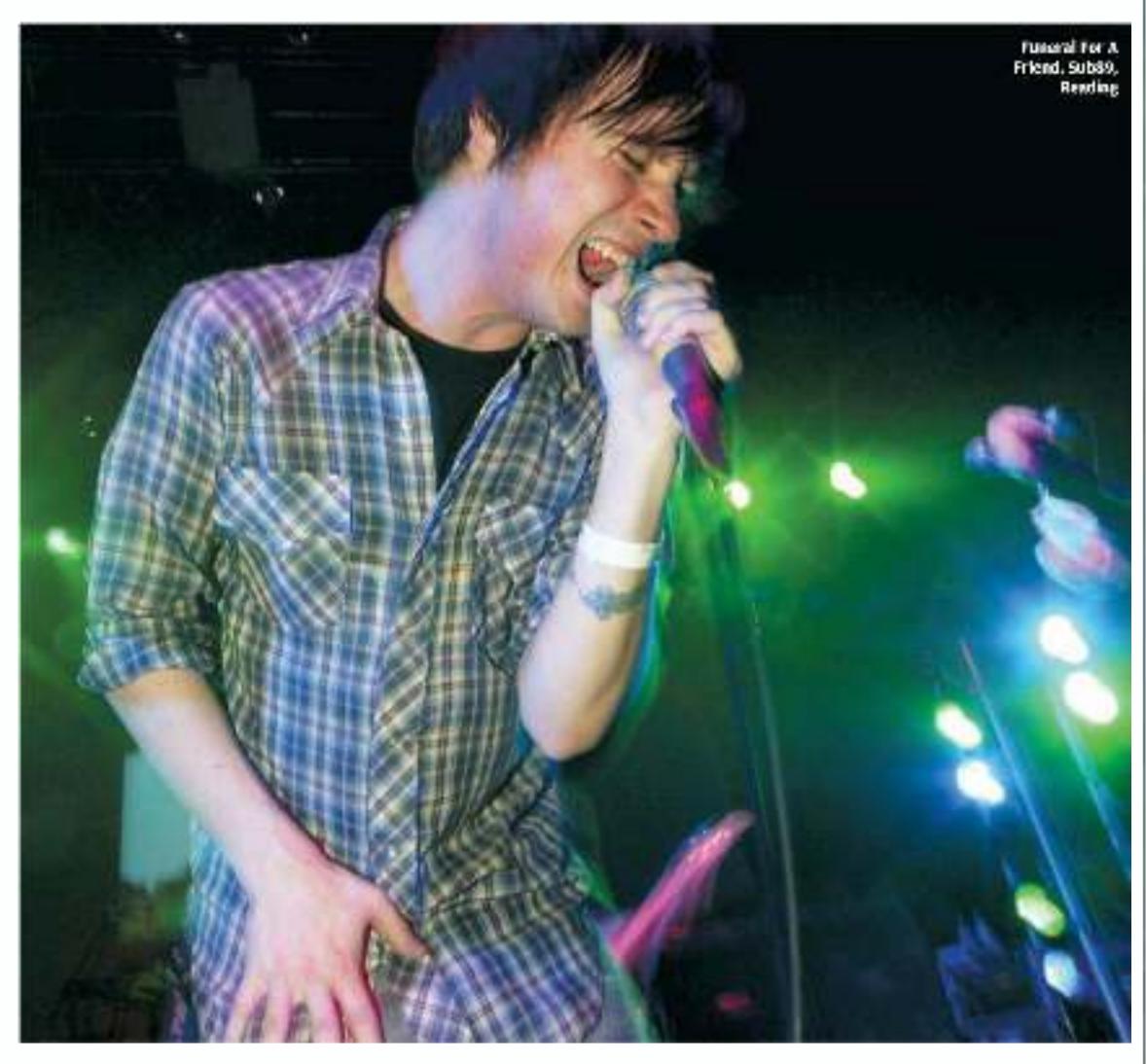
Fel Comodo/Evarose/I Divide Stereo 01904 612237



Love Affair.

# THURSDAY

August 2



#### × 42

Anais Mitchell Chapel Arts Centre 0122 540 4445

#### BRIGHTON

Charlotte Church Green Door Store 07894 267 053

Ondatropica/Quantic/Mario Galeano Concorde 2 01273 673 311 BRISTOL

Subhumans/Spanner/Grand Collapse Croft (Main Room) 0117 987 4144

The Wolfhounds Pilgrim Inn. Your Mind Is A Weapon/The What Now? Kids?/Steven And The Possetts Croft (Front Bar) 0117 987 4144

#### CAMBRIDGE

Oradie Of Fifth Junction 01223 511511 CARDIFF

Gwdihw Cafe Bar 029 2039 7933 Reaper in Sicily/Heroine/Falling In **Style Clwb Ifor Bach 029 2023 2199** CREWE

Mowbird/Greetings/Totem Terrors

Hybrid 9/Justin Casewell The Imp 01270 255899

#### DERBY

Radar Love Venue 01332 203545 EDINBURGH

Lafayette Electric Circus 0131 226 4224

#### EXETER

Lemuria/Muncie Girls/Bangers Cavern Club 01392 495 370 GLASGOW

Arches/Lions/Younger King Tut's Wah Wah Hut 0141 221 5279 A Fable For The Curlous/Hand/

Winterhold The Garage Attic 0141 332 1120

Jenny O Nice'n'Sleazy 0141 333 9637 GUILDFORD

Arc Summer/Hannah Dorman/ Peter Douglas Boileroom 01483 539 539

#### LEEDS

**Cruel Hand Wharf Chambers** The Disgulses/Baby Jupiter/Sophie Sweet & The November Oriminals New Roscoe 0113 246 0778

Rock in Your Pocket Milo 0113 245 7101

Stephen Malkmus & The Jicks/ Milk Maid Brudenell Social Club 0113 243 5866

**Victims Of Circumstance** The Well 0113 2440474

7 Day Weekend Empire 01132 420868

#### 07830 425555

LEICESTER

LONDON Alison & The Earthquakes/

My Preserver Soundhouse

Rivs Lewis & The Relics Floridita 020 7314 4000 Anna Greenaway/James Pogson

Book Club 020 7684 8618 Bardo Pond/Rumour Cubes

Nambucca 020 7272 7366 BT LONDON LIVE Alexandra Burke Hyde Park 0870 166 3663

Caboose/Stereo Juggernaut/After

The Ice Barfly 0870 907 0999 CONVERSE REPRESENT Blur/The Bots/Swiss Lips/Savages 100 Club 020 7636 0933

Daken/Chromosome Needle Dubim Castle 020 7485 1773

Fin/Bwani Junction The Lexington 020 7837 5387

The Fleas/Lauren Rich Half Moon 020 7274 2733

Jatinder Verma/Danyal Dhondy Riverside Studios 020 8237 1111 Kid Capola/We The Committee New

Cross Inn 020 8692 1866 Left Of Manila/Just Handshakes/ Suzie Stapleton Lock Tavern 020 7485 0909

Max Chapman/Jesse James/Johnny **Bloomfield** Cargo 0207 749 7840 Melic/Jamie Martyr/Lupus Nensen Troubadour Club 020 7370 1434

Mozez/DJ Ray Mang Hoxton Square Bar & Kitchen 020 7613 0709 Pipes And Pints Windmill

020 8671 0700 The Saw Doctors Under The Bridge 020 7957 8261

**Selda** Southbank Centre 0844 875 0073

Sick Sick Senses/Underbrone Camden Rock 0871 230 1094 This Boy/Tin Palace/A Girl Called **Ruth** 93 Feet East 020 7247 6095

Ty Segall/Soft Arrows/Sharm El **Shakes D**ome 020 7272 8153 The Velvetines/Wolfkang Bull & Gate

Verdese/Veronica Ely Roadtrip 020 7253 6787 Vinnie Caruana Fighting Cocks

020 7485 5358

020 8546 5174 Zero Boys Boston Music Room 020 7272 8153

#### MANUFESTER

Ensemble Economique/Purple Pilgrims/Michael Flower & **Nell Campbell** Night & Day Cafe 0161 236 1822

MANSFIELD

Vanity Box/The Freefalls/Twin Bears Intake Club 01623 450022 NORWICH

Ned Evett Arts Centre 01603 660 352

MOTTINGHAM Alpha Male Tea Party/Airight The

Captain/MinionTV Chameleon 0115 9505097

Marc Reeves/Daniel Dobbs Jamcafe 01159 483 566 Scritti Politti Rescue Rooms

0115 958 8484 READING

Funeral For A Friend Sub89 0871 230 1094

**Ingested** The Facebar 0118 956 8188

#### SOUTHAMPTON

A Wilhelm Scream Joiners 023 8022 5612

Yearbook/These Days Avondale House 023 8022 3405 **STALBANS** 

Tom Craven & The Chapter/ Tantrum/Reactions Horn 01727 853 143

#### TOTNES

Otis Gibbs The Barrel House WAKEFIELD

**Cor Amor** The Hop 0871 230 1094 WOLVERHAMPTON

Radio Clash/The Shamones/Eight Foot Midget Robin 2 01902 497860

# FRIDAY

#### August 3

#### ABERDEEN

Liam Gall/Scott Cruickshank/Bru La Fu Espionage 01224 561006

#### ALTON

Jaya The Cat/Tree House Fire/Will Tun The Wasters The Lounge Bar 01420 85798

#### BIRMINGHAM

Ask Affie/FouadSymphonics/ Unique/Reflect 02 Academy 3

0870 477 2000 Skibu Lytie/Robbie Levi Diego/Asha **B** The Ballroom 0121 448 0797

#### BOLTON

Kili To Gain Railway Venue 01204 306 450

7 Day Weekend/Our Day Remains/ **FYI** The Milstone 01204391533

**BOURNEMOUTH** Idles/Supreme DJs 60 Million

#### Postcards 01202 292 697 BRIGHTON

Emperor Of The Stag/The Collision/ Pint Size Hero Prince Albert 01273 730 499

Norman Jay/Soul Casserole Concorde 2 01273 673 311 Old Man Luedecke/Whispering **Pines** The Palmerra 01273 720641

Run Young Lovers/Alice/The Watermelons/The Querelles Sticky Mike's Frog Bar 01273 749 465 Steve KIW Fishbowi 01273 777 505

**BRISTOL** Cold Thekla 08713 100000 **Howlin Lord Beeses Bar & Tea** Gardens 0117 977 7412

The Stingrays Thunderbolt

07791 319 614 Wodensthrone/A Forest Of Stars/ Fever Sea Croft (Main Room)

#### 0117 987 4144

CAMBRIDGE Charlotte Church Junction

#### 01223 511511

CARDIFF Balkin Mumbo Jumbo/Sheelanagig Gwdihw Cafe Bar 029 2039 7933

#### **Utah Jazz Clwb Ifor Bach**

029 2023 2199

#### CARLISLE

Velvet Star/Fyre Power/Fallen Mafla Brickyard 01228 512 220 COVENTRY

Elijah & Skilliam/Filthy Vicars/Suck Fake Carey's Bar 07714 105091

#### EDINBURGH

Chilly Gonzales Queens Hall 0131 668 2019 Confusion is Sex Bongo Club

0131 558 7604 Gerry Loves Records/Adam Stafford/Lady North/The

Japanese War Effort Sneaky Pete's 0131 225 1757

**Lanterns On The Lake** Electric Circus 0131 226 4224

Trendy Wendy The Street 0131 556 4272

#### EXETER

The Magic Hatstand Cavern Club 01392 495 370

#### **GLASGOW**

Anmesys/Scott Brown Stairway 0141 221 1009

**Beverley Knight 02 ABC** 0870 903 3444

Ensemble Economique/Purple Pilgrims CCA 0141 352 4900 The Jigawotts/Meanwhile City King Tut's Wah Wah Hut 0141 221 5279

Steve Cradock/Stevie Dunn/Mark Copeland Admiral 0141 221 7705 HULL

Wolfpack The Welly 01482 221113 The Burns Unit New Roscoe

0113 246 0778

Ingested/Release The Kraken/ **Hollow Dreams The Well** 

0113 2440474 Roadkill Hanover Arms 0113 263 0508 Scritti Politti Brudenell Social Club

#### 0113 243 5866 LIKESTER

**Black Drummer** Soundhouse 07830 425555

Bonafide Musician 0116 251 0080 Johnny & The Goodtime Boys Donkey

#### 0116 270 5042

LONDON Above & Beyond Village Underground 020 7422 7505

Admiral Sir Cloudesley Shovell Black Heart 020 7428 9730

Autoheart/Kevin Pearce/Fiona **Bevan** The Lexington 020 7837 5387

Beholder/Inner Fire/Neuron Spoller Underworld 020 7482 1932 Best Friends/Charles Howi/Yucky

**511me** Power Lunches Arts Cafe powerlunchesitd.co.uk Black Manila/Imp Bloomsbury

Bowling Lanes 020 7691 2610 BT LONDON LIVE Army Macdonald/ **Dodgy/Cast** Hyde Park 0870 166 3663 The Branded/The Kits/The Pacifics

Hackney Trashbar Chalk Angels/Nightfires/Traffik Enterprise 020 7485 2659

Charlotte Bray/Kate Kennedy/ **Chroma Ensemble Riverside Studios** 020 8237 1111

**Diamanda Galas** Southbank Centre 0844 875 0073 **Drop The Lime** Birthdays

birthdaysdalston.com **Eugene McGuinness/The Laurei** Collective/The Post War Years

Corsica Studios 0207 703 4760 Finley Quaye/Ragga Twins/ Potential Bad Boy/Sherman Jamm

020 7274 5537 The Frayed Laces/Eastend

**Promises/Derek Troston Star Of** Kings 020 7278 9708

Guy Preston/Electric Circus Cafe De Paris 020 7734 7700 Indieoke/Velvet Stream Buffalo Bar

020 7359 6191 James Spankie Sebright Arms

020 7729 0937 Joan as Police Woman/Matteah Balm/Julia Kent Queen Elizabeth Hall

020 7960 4242 Kay/Lost Generation Club NME @ Koko 0870 4325527

Kemakil/Desolator/Rager The Unicorn 020 7485 3073 Laurie Anderson Royal Festival Hall

020 7960 4242 **Lilygun** Barfly 0870 907 0999 Little Boots (DJ Set)/Alexis Taylor/

Willy Moon Nest 020 7354 9993 **LostAlone** Scala 020 7833 2022

Miniature Cities Heroes Bar 020 7485 6040

Mr Hello and his Honesty Club/ Will Miles/The Sloanes Bull & Gate

020 7485 5358 New Street Adventures/lan Jackson Ginglik 020 8749 2310

Patrick Wolf Exhibition Road Paul Hegley Band Camden Rock

0871 230 1094 Pearson Sound/Kode9/Pangaea/ Oneman/Jackmaster Fabric

020 7336 8898 Reverso/Alistair James/Red Rose **Empire Spice Of Life 020 7437 7013** 

The Saw Doctors Under The Bridge 020 7957 8261 Scenic Life/The Silver Factory

Fiddlers Elbow 020 74853269

CONTINUED OVERLEAF ►

# FRIDAY

August 3



#### ◆ CONTINUED FROM PAGE 59

Shades Of Rhythm/nauti.cool Book Club 020 7684 8618 Snowboy/Healer Selecta Madame Jojo's 020 7734 2473 Soul Grenades/Seth Elton/Anita **Chellamah Nambucca 020 7272 7366** 

Troubadour Club 020 7370 1434 Teenage Jesus And The Jerks Lock Tavern 020 7485 0909

**Volcanoes** Dublin Castle 020 7485 1773

White Powder Gold/Filthy Nights/ You Save You Zigfrid Von Underbelly 020 7613 1988

Youngsta/Swindle/DJ Pinch Cable Club 020 7403 7730

#### LYMPNE

**HEVY MUSIC FESTIVAL Deaf** Havana/Lower Than Atlantis/ Sharks/Deez Nuts/Trapped **Under Ice Port Lympne Wild** Animal Park

#### MANCHESTER

Toy, Ruby

Lounge.

British Sea Power/Toy Ruby Lounge 0161 834 1392 Diabel Cissokho & Ramon Goose

Band On The Wall 0161 832 6625 Glory For An Idol/You Cried Wolf Black Lion 0161 834 9009



#### Goodlife/Mohawk Radio/The

Lanevs Dry Bar 0161 236 5920 Lemuria/Muncle Girls/Crocodile God Night & Day Cafe 0161 236 1822 Slaughter And The Dogs MoHo Live 0161 834 8180

Stephen Malkmus & The Jicks Deaf Institute 0161 330 4019

The Summer War/Rumour/De'Nova Glub Academy 0161 832 1111

#### MATLOCK

Y-MOT FESTIVAL The View/The Pigeon Detectives/Frightened Rabbit/King Charles/Jake Bugg/ Fixers/Ghostpoet/BIGkids Peak District National Park 0871 230 1094

#### **OXFORD**

Anais Mitchell Jericho Tavern 01865 311 775 Ben Holder Quintet/James Evans

#### Old Fire Station 01865 794494 PLYMOUTH

Medicinal Purposes/The High Fidelity/DDP Voodoo Club

01752 262288 READI

Hazard/Taxman/Guv Sub89 0871 230 1094 SHEFFIELD

#### Jody Lee-Hunter Komedia Dan Stone/Hiddenagenda/High 01273 647 100 **Definition Plug 0114 276 7093 Luke Brackenridge** The Globe Volume Zero/Steel Trees/Grey Goes 01273 770 685 Down Leadmill 0114 221 2828 The Monuments/Hacktivist/ SOUTHAMPTON Surfaces/Some Will Be Saved Off With Their Heads Unit Concorde 2 01273 673 311 02380 225612 **Splitting The Atom** Green Door Store 07894 267 053 **STOKE ON TRENT** Soul Trigger/Big Hat/Gallows Ghost **Six Towns** Sugarmill 01782 214 991 BRHSTOL Gaz Brookfield/Julie Baker/Rabbit TRURO Skinless Finger/Lillum The Office City Thunderbolt 07791 319 614 Nightclub 01872 223163 **Lonely Tourist** Grounded **TUNERIDGE WELLS** 0117 923 1000 DJ Format/Anneka/Belleruche/ **Rammiled Fleece 0117 945 0996** Gypsy Hill/Nedry Playgroup Festival Redhouse Black Horse 0117 967 3132 @ Eridge Park **CAMBRIDGE** WAKEFIELD Stuart Banks/Henry Kirkup/Mr Margaret Scratcher Fountain Inn Arctic Fury/Raven Voyage Snooty 01223 366540 Fox 01924 374455 WARE CARDIFF STANDON CALLING Beardyman/ **Bob Bailey & The Jailers** The Globe Casiokids/Vadoimmessico/Two Bad 07738 983947 Mice/Turbowolf/Normski Standon Cruel Hand/Final Rage/Foresaken 0871 230 1094 Clwb Ifor Bach 029 2023 2199 WOLVERHAMPTON COYENTRY Public Image Ltd Wulfrun Hall The Ripps/The Light Cascades/ 0870 320 7000 Escape In Paris Kasbah YORK 024 7655 4473 The Faraday Concept/BastRad The **EDINBUR** Duchess 01904 641 413 Allan Dunbar/Steven Wanless The Jenny O/Hailoe Away/Adam Pulse Street 0131556 4272 Fibbers 01904 651 250 Russ Chimes/We Own Sneaky Pete's 0131 225 1757 Seth Troxler/Musika The Liquidroom 0131 225 2564 **GLASGOW** Capone And The Bullets Stereo 0141 576 5018 Davey Horne/Tomas Bird And The

# SATURDAY

August 4

#### ABERDEEN

IndianRedLopez/The Draymin The Tunnels 01224 211121

#### BATH

**Carlou D** Chapel Arts Centre 0122 5404445 Elizabeth Fraser Pavilion

The Motorcity Daredevils Komedia. 0845 293 8480

#### BEDFORD

01225 447770

Gwyn Ashton Esquires 01234 340120 The Wholls/CC Smugglers/The Tenbitts Com Exchange 01234 269519

#### BELFAST James Blake/The Chain/Space

Dimension Controller Stiff Kitten 028 9023 8700

#### BIRMINGHAM

The Last Pursuit/The Resurrection/ The Scribers/The Chris Hope Project

#### The End 0121 448 0797

BOURNEMOUTH The Skints The Winchester 01202 552 206

#### BRIGHTON

HABIT/The Basis Dome 01273 709709

Blonde Spirit/Carrie Mac King Tut's Wah Wah Hut 0141 221 5279 **Dean Friedman Cottlers Theatre** 

0141 334 9214 Fat Goth Bar Bloc 0141 574 6066 Fenomeno Show/Cornell Campbell Mac5orley's 0141 248 8581

Love Music/Nowt But Northern/ Picante 02 ABC 0870 903 3444 **Slam** Sub Club 0141 221 1177

#### LEEDS

Agnostic Front/7 Seconds Brudenell Social Club 0113 243 5866

#### Anne-Marie Hurst/The Last Cry/ **Distorted Pictures The Library**

Dirty Deeds New Roscoe

The Finnlys/Bootscrapers/

Truth/The EBGBs Carpe Diem 0113 243 6264

Lemuria/Hearts & Souls/Cold 0113 2440 474

Aba Shanti/Jah Tubbys World Soundsystem/Jah Ragga Music Cafe 0116 262 5050

By The Rivers 02 Academy 2 0870 477 2000

Kickstarter/Smokin' The Profit/ Creatin Havoc/Blunderbuster Shed

Run From Robots Soundhouse

#### LIYERPOOL

Editions/Mistakes In The Media 02 Academy 2 0870 477 2000 Clinic/Death At Sea/The Wicked Whispers/The Folks/Lovecraft Kazımıer 0871 230 1094

Tell The King/Pretty Cartel Head Of Steam 0151 707 9559

The Amazing LNC Band/The **Soca Divettes** Passing Clouds

The Art Department/Tale Of Us/

Mosca Proud2

Weatherall/Crazy P/Julio Bashmore/Joy Orbison/Nina

Kraviz/Boddika Eastern Electrics @ Area IZ

A Forest Of Stars/Wodensthrone/ Acolyte/Virophage The Unicorn 020 7485 3073

The Beaubowbells/Freddle And The **Hoares Spice Of Life 020 7437 7013** Black Manila Lock Tavern 020 7485 0909

## Boy 8 Bit/Magnets/Danger Danger

CocoRosie/Yasmine/Jessica 6 Royal

## Fiddlers €lbow 020 74853269

Elizabeth Hall 020 7960 4242 Destroyer 666/Gospel Of The Horns

Dome 020 7272 8153 Dignan Porch/Virginia Wing/Flash **Bang Band** Buffalo Bar 020 7359 6191 DJ MK/Trus'me/Hompark Corsica

Empire Affair/Trampolene/Post **Zero** Dublin Castle 020 7485 1773 E-Mute/The Dissidents/The Floor **Below** Bull & Gate 020 7485 5358 Guardians Of Dust/Sub Couple/

Wife/Corporal Machine & The Bombers Windmill 020 8671 0700 Jamle Rodigan/Hartley LP/

0113 2440794

0113 246 0778

Mainline/Icelandic Death Cloud/ Screamin' Sisters Eiger 0113 244 4105 **Galaxians** Wharf Chambers The Idol Dead/Further From The

**Summer Cockpit 0113 244 3446** The Tygers Of Pan Tang The Well

#### LEICESTE

0116 262 2255

#### 07830 425555

The Chevrons/Masterfly/The

LONDON

020 7502 2789

Azari & III/Jamie Jones/Andrew

#### Queen Of Hoxton 020 7422 0958 BT LONDON LIVE Saint Etlenne/ McFly Hyde Park 0870 166 3663

Festival Hall 020 7960 4242 The Communicators/2 Tones Beyond/Goldmaster Alistars

Cyclobe/Myrninerest Queen

Studios 0207 703 4760

Goko Cargo 0207 749 7840 Hue Jah Fink/David Cronenberg's



Cool Hand Luke Shacklewell Arms

020 7249 0810 Lewd Acts/Worms Feed/Harrowed

Old Blue Last 020 7613 2478 The Mods Half Moon 020 7274 2733 Nico Muhly/Olivier Messiaen/ Edgar Varese Royal Albert Hall

020 7589 8212 Paintings Of Ships/The Standards/ Ghosts Of December Constitution

020 7387 4805 Panther Modern/Content Nullity/ Hai Hutchinson Ryan's Bar

020 7275 7807 Raresh/Dave Clarke/Terry Francis/ DJ W?ld Fabric 020 7336 8898

Reign Supreme MacBeth 020 7739 5095

RoxXxann/Glamma Godz/Ikes Plan B 08701165421

020 7729 5959 Shai Hulud Borderline 020 7734 5547 Stanton Warriors/MJ Cole/Wookie

Scholar Tee/Micah Fish/Ore XOYO

Stuka Squadron/Generation Graveyard/Efferus Garage (Upstairs) 08712301094

Watsky Barfly 0870 907 0999 LYMPNE

Cable Club 020 7403 7730

**HEVY MUSIC FESTIVAL Andrew** WK/Meshuggah/Municipal Waste/ Glassjaw/Rolo Tomassi/Norma Jean/A Wilhelm Scream/Set Your Goals Port Lympne Wild Animal Park

#### MANCHESTER Artisfiction/Deadly Inscription/ Biastronaut/Infest/Revival Club

Academy 0161 832 1111 The Auditeurs/Villiers/The Madding Crowd Roadhouse 0161 228 1789 **Band Of Brothers/Tom Senior Night** 

& Day Cafe 0161 236 1822 Deadtapes Ducie Bar 0161 237 9499 Forever Never/Sworn To Oath/ Incassum MoHo Live 0161 834 8180 Mr Scruff Band On The Wall

01618326625 Sick Fix/Witch Cult/Self Loathing Kraak 07855 939 129

MATLOCK

NEWCASTLE

#### Y-NOT FESTIVALTHE Wombats/ British Sea Power/Reverend & The Makers/Summer Camp/The Cast Of Cheers/Pulled Apart By Horses/ General Fiasco/Foe Peak District

National Park 0871 230 1094

**MILTON KEYNES** The Nameless Residency Watershed 07935 641 660

That Sunday Feeling/Amy Can Flyy

02 Academy 2 0870 477 2000

**NEWCASTLE UNDER LYME** Richard Warren Full Moon

#### 01782 255703

NORWICH **The Creepshow** Waterfront

01603 632 717 Electric Youth Revolt Norfolk

#### Showground 07766 186455 NOTTINGHAM

Ghost Of A Quiff Chameleon 0115 9505097 Marieighbiu/25 Past The Skank

Bodega Social Club 08713 100000 I In Isolation/Widows Rock City 08713100000

Astronaut/Shankland Rescue Rooms

Vinnle Caruana/Goodnight

#### 0115 958 8484 **PLYMOUTH**

Rabbit 01752 227522 **PORTRUSH** Bap Kennedy/Ben Glover/Anthony

SNFU/Our Time Down Here White

#### **Toner The Playhouse 028 7082 3917 PORTSMOUTH**

Kojak's Revenge Cellars 0871 230 1094

#### RHONDDA John Mouse The Factory

SHEFFIELD Deviant-UK/Pre/Verse Corporation 0114 276 0262

Pocket Satellite Cobden View Hotel

#### 0114 266 3714 SOUTHAMPTON

Buckley/Craig Rogan/Jon Barber Junk Club 023 8033 5445

#### STIRLIN

Control Tolbooth 01786 274000 STOKE ON TRENT Borders Underground 01782 219944

01782 846780 Operation Error Sugarmill

**Kyshera** The Famous Lion

#### 01782 214 991 WAKEFIELD

& Jamie Roberts/Soulmates Never **Die The Orangery 01924 215 550 54 Knockouts** Escobar 01924 332000 WARE

St Gregory Orange/Katrina Gilmore

#### Vegas/!!!/Field Music/Trojan Sound System/King Charles/Breton/Toy/

Citizens! Standon 0871 230 1094

STANDON CALLING Death in

WOLVERHAMPTON Synopsis/Martyr De Mona/Lightfire Slade Room 0870 320 7000

#### YORK Bastard Sons/Fallen/River City

Ransom The Duchess 01904 641 413 The Franceens/Red Chevrons/ **Shunadum** Fibbers 01904 651 250

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# SUNDAY

August 5

#### ABERDEEN

Ceol Mor/The Treacherous Orchestra Lemon Tree 01224 642230 BIRMINGHAM

Coke Bust/Sick Flx/Thawed Out Wagon & Horses 0121 772 1403 BRIGHTON

Asbest/Sinner Fishbowl 01273 777 505

A Page Of Punk Prince Albert 01273 730 499

#### BRISTOL

Balance and Composure/Pianos Become The Teeth/Seahaven/ **Departures** Fleece 0117 945 0996 Bardo Pond/Anta/The Pirate Ship Quintet/Squeeze Me Macaroni Croft (Main Room)

0117 987 4144

The Wolfhounds Seven Stars 0117 3763970

CARDIFF **Bob Bailey & The Jailers Bogiez** 029 2034 1463

**EDINBURGH Drop The Lime Sneaky Pete's** 

#### 0131 225 1757 GLASGOW

Michael Cassidy/Georgia/Marc O'Reilly King Tut's Wah Wah Hut 0141 221 5279

HOYE Joe Cang Brunswick 01273 735254

HULL Jason Wilson New Adelphi

#### LEEDS

01482 348 216

Chris Selman Band All Hallows Church 0113 242 2205 Federation Of The Disco Pimp HiFi

Club 0113 242 7353 LEKESTER

Release The Kraken/Ingested Soundhouse 07830 425555

The Slackers Donkey 0116 270 5042

LIVERPOOL Wet Paint/Rules Trash/Up For

Queers 02 Academy 0870 477 2000

#### LONDON

The Blues Of Cain Bull & Gate 020 7485 5358

**Blues Of Cain Nambucca** 020 7272 7366

BT LONDON LIVE Alyssa Reid Hyde Park 0870 166 3663

Catz N Dogz/Raymundo Rodriguez/ Samantha Blackburn Brixton Clubhouse

Cook And The Case Old Queens Head 020 7354 9993

Ctrl > Alt > Del/The Dolly Rockers Plough 020 8880 3601

The DE Experience Royal Vauxhall Tavern 020 7582 0833

Johanna Constantine/Antony And The Ohnos/William Basinski Queen Elizabeth Hall 020 7960 4242 Kate De Freitas Half Moon

020 7274 2733 The Mctells/Cee Cee Beaumont/

Fenestration The Lexington 020 7837 5387

Paper Crows/Duologue Lock Tavern 020 7485 0909 **Tell Tale Hearts Boogaloo** 

020 8340 2928 **Watsky** Old Vic 020 7928 7616

LYMPNE

**HEVY MUSIC FESTIVAL** Descendents/Madball/Hundred

Reasons/Converge/HZO/Will Haven/ignite/Rise And Fall Port Evmpne Wild Animal Park

#### MANCHESTER

Honey Feet/The Breadwinners Roadhouse 0161 228 1789 That Sunday Feeling Sound Control

#### 01612360340 MATLOCK

Y-NOT FESTIVAL We Are Scientists/ The Subways/Hadouken!/ Future Of The Left/Frankie & The Heartstrings/Roots Manuva/ Slow Club/Lucy Rose Peak District National Park 08712301094

**Set Your Goals Crauford Arms** 01908 313 864

#### NEWCASTLE

MILTON KEYNES

Overdrive St Peter's Social Club 0191 265 5343

22 Dropout/Ball Of Mayhem/ Chasing Jane/ESO 02 Academy 0870 477 2000

MOTTINGHAM

Anais Mitchell Maze 0115 947 5650

SHEFFIELD Giants/The Satellite Year

Corporation 0114 276 0262 SOUTHAMPTON

**Head Automatica** The Cellar 023 8071 0648

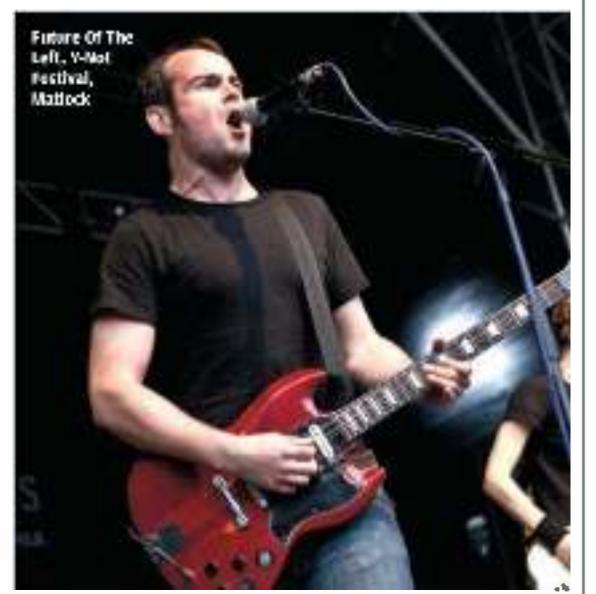
**Sound Of The C Brook** 023 8055 5366 WOLVERHAMPTON

**Blur Civic Hall 01902 552121** Qulli Robin 2 01902 497860

WREXHAM

Terror Central Station 01978 358780 YORK

Ryan Keen/David McCaffrey/Zak Ford The Duchess 01904 641 413



# MONDAY

August 6



#### BRIGHTON

The Bleeding Hearts Prince Albert 01273 730 499

For This World Is Hollow And My Hands Have Touched The Sky/Self **Loathing/Moral Panic** Green Door Store 07894 267 053

Ramesses/Sea Bastard/Diesel King The Haunt 01273 770 847

Reel Big Fish/New Town Kings/ The Meow Meows Concorde 2 01273 673 311

#### BRJS

Ashestoangels/Chaos On A Crimescene Croft (Main Room) 0117 987 4144

Kylesa/Hark/Death Of Orion Fleece 0117 945 0996

**Nuala Honan** Grounded 0117 923 1000

#### **GLASGOW**

Gerry Lyons Open Mic Stereo 0141 576 5018

#### LEEDS

Low Duo Oporto 0113 245 4444 Planos Become The Teeth/Balance And Composure/Departures Cockpit 0113 244 3446

The Slackers The Well 0113 2440474 LONDON

Alan K/Adam Turner/Jamie **Hammond** Heaven 020 7930 2020 Carpool Conversation/Kettling **Vultures Half Moon 020 7274 2733** Christine Cooper/Kate Denny Green Nate 0871 230 1094

Chthonic Borderline 020 7734 5547 CONVERSE REPRESENT SBTRKT// John Talabot/Man Without Country/Rudimental/Lemonade 100 Club 020 7636 0933

**Dio Disciples** O2 Academy Islington 0870 477 2000

12 Bar Club 020 7240 2622

Electric River/The Downtown Struts

**Head Automatica** Garage 020 7607 1818

Hercules & Love Affair/Anthony/ John Grant Southbank Centre 0844 875 0073

H2O/Madball/7Seconds/Cruel Hand Underworld 020 7482 1932 Kids In Glass Houses Fighting Cocks 020 8546 5174

Lemuria Peel 020 8546 3516 Marylin/Ali Ingle/Llam Tarpey Band Barfly 0870 907 0999

Matmos/O F F Love Queen Elizabeth Hall 020 7960 4242 Owl City/Nina Nesbitt King's College

Student Union 020 7848 1588 Section 60/Cosmic Frisby/Larry Sparkle And The Tinkletones Dublin Castle 020 7485 1773

#### **MILTON KEYNES**

The Smoking Hearts Craufurd Arms 01908 313 864

#### NEWC

Jaya The Cat Trillians 0191 232 1619 Public Image Ltd 02 Academy 0870 477 2000

#### NOTTINGHAM

Marc Reeves/Clara Baker Maze 0115 947 5650

Set Your Goals/Mixtapes/Eager Teeth Rock City 08713 100000 SOUTHAMPTON

#### Room 94 Unit 02380 225612 Savages/Palma Violets Jorners 023 8022 5612

STIRLING The Rhythmic State Fubar 01786 472619

**STOKE ON TRENT Ingested Sugarmill 01782 214 991** 

WOLVERHAMPTON Blur Civic Hall 01902 552121 YORK

MXPX/Beacon Street/Lyon Estates The Duchess 01904 641 413

# TUESDAY

August 7

#### BRIGHTON

Savages/Palma Violets The Haunt 01273 770 847

Sylvester Anfang II/ Hexenverfolgung/Embla **Oulckbeam Prince Albert** 01273 730 499

#### BRISTOL

Eyehategod Fleece 0117 945 0996 Joe Probert/Jamle Coatsworth/ **Hayley Chilicott Croft (Front Bar)** 0117 987 4144

White Lion Parade/Sinking/ Mine Lights Croft (Main Room) 0117 987 4144

#### GLASGOW

Balance And Composure/ Pianos Become The Teeth Stereo 01415765018

Chthonic/Lets Play God/Exile The **Traitor** King Tut's Wah Wah Hut 0141 221 5279

#### GLOUCESTER Reel Big Fish Guildhall Arts Centre

01452 503050 GUILDFORD The Smoking Hearts Boileroom

#### 01483 539 539 LEICESTER

Clara Baker Musician 0116 251 0080 LONDON

**Buffy Sainte-Marle** Queen Elizabeth Hall 020 7960 4242 Clare Dove/Chris Hicks/

Kevin Farrell Troubadour Club 020 7370 1434 Holy Esque/Very Special Guests Old

Blue Last 020 7613 2478 **Kenny Thomas Hyde Park** 

0870 166 3663 Liam Bailey/Chris McDonald/ Matalie Duncan Cargo

020 7749 7840

CONVERSE REPRESENT Santigold/ Best Coast/Django Django/Friends 100 Club 020 7636 0933

Star Fucking Hipsters/Chewing On Tinfoil/Moral Dilemma Underworld 020 7482 1932

Willet/Evergreen/Liz & The Lions Underbelly 020 7613 3105

#### MANCHESTER

The Creepshow/Victimes Of Circumstance/The Roughneck Rlot Star & Garter 0161 273 6726

**Head Automatica** Sound Control 0161 236 0340 Kylesa MoHo Live 0161 834 8180

#### Public Image Ltd HMV Ritz 0161 236 4355

Room 94 Brickmakers 01603 441 118 Willy Mason Arts Centre

NORWICH

#### 01603 660 352

**NOTTINGHAM** Wraith/JD & FDCs/Teenage Casket Company Rescue Rooms

#### 0115 958 8484 HTDOMFILE

**Blur** Pavilions 01752 229922

#### PORTSMOUTH Natalie Holmes Cellars

0871 230 1094 SHEFFIEL Fat Freddy's Drop Plug

#### STOKE ON TRENT Night Verses/Flood Of Red

Sugarmill 01782 214 991 WREXHAM

#### **Agnostic Front Central Station** 01978 358780

0114 276 7093

YORK Set Your Goals/Mixtapes/Eager Teeth The Duchess 01904 641 413.



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#### **BANDS & GROUPS**



# THELEGENDARY NECROSSWORD

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

Compiled by Trevor Hungerford



## M A BAG OF NME SWAG



#### CLUES ACROSS

1 Not a live recording, but still alive recording, from Muse (8)

5 Phone around as nothing is included by The Vaccines (2-4)

8 Own up to having an album by Twin Shadow (7) 9+33A She's blooming well done her 'Lines' (4-4) 10+32A No need to get dressed up for Nirvana performance (4-2-3-3)

12+18D Semisonic to play behind closed doors, so look happy (6 5)

13 A source of amusement that this US group recently went to Number One (3)

14 (See 20 down)

17 Someone aggressively ambitious in the career of Shapeshifters - or will drugs get to them? (6) 19 Swim thong designed for Pond (4-5) **21** (See 5 down)

22 'Just Who Is The 5 O'Clock Hero' was a Top 10 hit. for this group based solely on import sales (3) 23 Display label includes title of rock classic (5) **24** Angelic Upstarts singer coming from The Fifth Dimension (5)

26 Pleased to include member of Slade (3) 27 Singer/songwriter whose only two singles, 'Magic' and 'River Man', were released 30 years after his

death in 1974 (4-5) **30** Some of Bob Dylan's lyrics can be found written. on 'My Back _____' (5)

32 (See 10 across) 33 (See 9 across)

#### **CLUES DOWN**

1 Florence + The Machine using some colourful language here (8)

2 Razorlight record found in customer services (4) 3 Australian band fronted by Craig Nicholls (5) 4 Editors man gets into some simple etchings (6) 5+21A Staying wide awake until tomorrow to catch Enter Shikan number (2-5-7) 6 (See 29 down)

7" I will give you my finest hour/The one I spent watching you shower", 1978 (7-4)

11 Futureheads song performed in the interval (8)

15+24D Did the charts get bigger for post-punk band featuring Epic Soundtracks and Nikki Sudden? (5-4) 16 Status Quo found there's harm in icy chaos (2-2-5) 18 (See 12 across)

20+14A Perhaps a nasty older version from Paul Weller (7-4)

22 Last year's girl for Little Comets, having been Scott Walker's over 40 years before (6)

24 (See 15 down) 25 Blanco Y _____, record label for The Jesus And Mary Chain and Catatonia (5)

28 This Sundays song is just mimicry in the end (3) 29+6D Somehow rid Hull of Americans (3-4) 31 As a boy, Johnny Cash got called this (3)

Normal NME terms and conditions apply, available at NME.COM/terms. Simply cut out the crossword and send it, along with your name, address and email, marking the envelope with the Issue date, before Tuesday, August 7, 2012, to: Crossword, NME, 9th Floor, Blue Fin Building, 110 Southwark Street, London SE1 OSU.

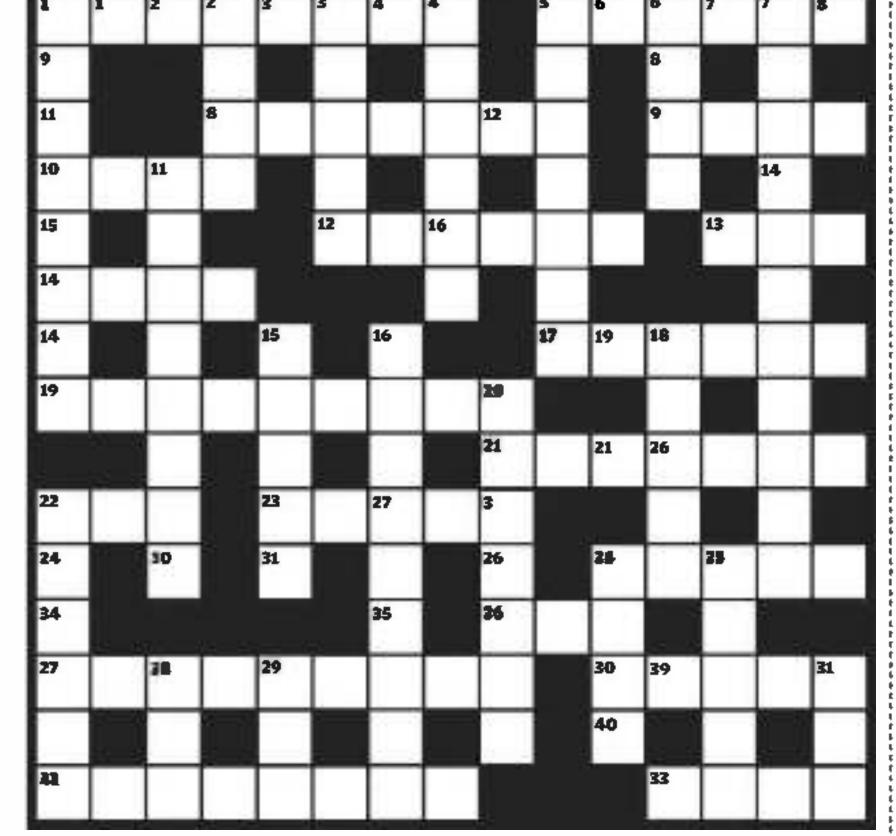
First correct one out of the hat wins a bag of CDs, T-shirts and books!

#### JULY 7 ANSWERS

**ACROSS** 

1 Hang Loose, 6 Faint, 9 Pure Phase, 10 Roxanne, 11+19A Not Nineteen Forever, 14 OMC, 18 Cordell, 20 Aswad, 23 In Our Heads, 25 MWNG, 27 Axis, 29+15D tkara Colt, 30+26D Next Girl, 31 Minder, 32 SPK.

1+3D Hips And Lips, 2 No Rest, 4 Orange, 5 Emergency, 6 Flux, 8+24D Take A Walk, 12+21D I'm Every Woman, 13 Nurds, 16 Groovin', 17 Free, 19+7D Friday I'm in Love, 22 Don, 28 Sex, 29+20D It's A Shame.







#### THE FALL

Here are the music gents that no Full fan should be without



#### ORT CIRCUIT: C CIRCUS



1998) 'Stepping Out' and Last Orders' - originally

intended for The Fall's aborted debut EP - show up on these recordings made at Manchester venue the Electric Circus in late 1977. Buzzcocks manager Richard Boon had intended to release the Fall tracks on his fledgling New Hormones label, but ran out of money.

Meed To Know: The recordings were taken from two nights, marking the last gigs at the venue before it closed its doors.

#### BINGO-MASTER'S K OUT 1978



The group's first official studio recording, although they

had performed the first of their many Peel Sessions shortly before, Step-Forward Records, the small label which put out the three-track EP, was formed by Police drummer Stewart Copeland's brother Miles - a mogul whose later discoveries would include REM.

Need To Know: By the time the single came out, bassist Tony Friel had left and was replaced by Marc Riley, who later found fame as a BBC radio presenter.

#### A PART OF AMERICA, THEREIN, 1981(692)

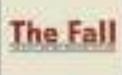


Adocument of The Fall's American tour of 1981, these recordings

form a significant part of the group's history. At just 17, drummer Paul Hanley was too young to be granted a visa for the trip, so Mark E Smith invited the previous sticksman, Karl Burns, to fill in. When the tour ended, Smith asked Burns to stay on, meaning that for a three-year spell after the trip. The Fall had two drummers.

Need To Know: The album did not get a UK release until 1992.

#### THE COMPLETE EL SESSIONS 1978-2004(06)



The band famously recorded more sessions (a whopping 24)

than any other artist for John Peel, the Radio 1 DJ who was the group's biggest champion. When he died in October 2004. this collection was reputedly already in the process of being compiled, and stretches over a period of 26 years.

Need To Know: Bonustrack 'Job Search' was given to Peel on a special acetate for his 65th birthday on August 30, 2004, but was never broadcast.

# FANMAIL

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

Edited by Lisa Wright









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# The Big Issue What everyone's talking about this week



## PULP: NICEST BAND EVER

#### From: Mandy Murai TO: NIME

I was very lucky and stayed in the same hotel as Pulp in Italy recently. They were all incredibly nice and friendly to me. Lended up spending two days with them and Lako grabbed lunch with them on the day of their concert. It was great! Jarvis was chatty and we talked about the time he spent in Germany when he was younger and he also told me a story about their time in Italy in the '90s. I gave bassist Steve Mackey the demo CD of our band because he's a producer - he said he would listen to it and write me a few lines about what he thinks of our music. The band's concert was amazing! I've seen them three times now, and I think this was the best sounding concert of them all. The next day, just before I was about to leave, Nick's wife found me and handed me Nick's drumsticks that he used during the concert and a setlist signed by the whole band. It was an awesome experience and it's such a good feeling to know that Pulp are such patient, friendly and thoughtful people!

#### NME's response...

All Mandy, not only is that a brilliant tale because and I think I speak for most of the sentient world here -Jarvis Cocker is at the absolute top of our dream lunds date pile, but it also proves that a little

kindness and humility work wonders. They say never meet your heroes, but truth is they don't need to do much to justify your devotion - just remember they're people like the rest of us and

have a bit of a natter. Jarvis is a case in point that you can be a genuine, generation-defining legend and still be a complete gentleman. So, young hands take note - the burgeoning dollar signs

gleaming in the horizon don't give you the right to suddenly become an arse. If Ringo Starr's popularity can plummet from not signing a few fan letters, then no-one's safe. Except Kanye, Obvs - LW

AT SONICEDITIONS.COM/

NMELETTERS

#### MONKEY **BUSINESS V** BEATLEMANIA

#### From: Kirsty Kelly To: NME

Although I agree with three out of four of the semifinalists in your greatest icon competition - Lennon, Gallagher and Bowie - I'm left questioning 'Why Alex Turner?' To me an ultimate icon has to have changed music, shaped a generation or have people idolise and want to be them. It's way too early in Alex's career to be crowned Ultimate Icon maybe in a few years but not now. Arctic Monkeys do not appeal to the vast public like The Beatles, Oasis and Bowie did, so not as many people idolise or even know who they are. Maybe it's just the generation Arctic Monkeys are in or maybe it's the actual music, who knows? Only time will tell.

#### From: Juliette Rowse To: NME

If The Beatles were a religion (and many would argue they are), then John Lennon would be God, with, perhaps, 'Abbey Road' serving as his Bible. Or maybe even 'Imagine'? 'Sgt Pepper's...'? 'Revolver'? The fact that Lennon helped create many of the greatest albums ever recorded proves it all. However, being an 'icon' is more than just the genius lyrics, the melodies that glue themselves to your brain, the electrifying feeling you get when you hear them come on the radio. It wasn't just his music that got people talking - who can forget his and Yoko's 'Bed-in for Peace'? And the suits. The films. The interviews. The campaigns. The controversy. Beatlemania! There's no escaping it. And let's not lie to ourselves ~ boy or girl, everyone has had a haircut like John Lennon at some point in their life. Long Live Lennon Legend.

#### From: NME To: Kirsty Kelly, Juliette Rowse

Of all our four finalists Alex was always going to cause the most reaction, but credit where credit's due: ask any 15-20-year-old indie lover who's inspired them most and, guaranteed, you'll get a hell of a lot of Turners. The generation he's defining may still be young but they're definitely there - for him to have made the cut after such a short time surely only proves how strong his legacy could eventually be. Personally though, my vote goes to Lennon too. Partly for the music, partly for the ideology, but mostly because I'm sitting here with half a mop top, half a straggly Jesus cut, trying to even out my 'do' into something that middles around 'Sgt Pepper's...'. Help, indeed - LW

#### **FEMINISM FOR** REALSIES

#### From: Erinn Dhesi To: NME

I saw your interview with Kate Nash and, of course, it was all self-serving bullshit, but y'know what irked me most? YOU HAD A LADY WITHIN THE MUSIC INDUSTRY ADMIT THEY WERE FEMINIST AND YOUR INTERVIEWER DIDN'T **ELUCIDATE ON THE ISSUE** TO SEE IF SHE WAS FOR REALSIES. I think you let her mention Hole and how empowered she felt to play a guitar. Like, OMG, do you know how painful it is for women within pop to admit such things because the monolithic capitalist industry which they are controlled by see it as a dirty word and try to rebrand it into

something more marketable and far removed from its real meaning (Girl Power, anyone?). As a strident teenage feminist myself, I want to know if some fake motherfucker is trying to sell me piss-poor riot grrd imitations in the guise of one of the most successful ideological movements this world has seen.

#### From: NME To: Erinn Dhesi

Now, I am no Kate Nash fan, and I found her recent punk restylings as uncomfortably not-for-realsies as the rest of them, but I can't help but think you're missing the point here, Erinn. Should there be some kind of feminist test with every female artist we interview? Name five Bikini Kill B-sides while copying out the SCUM manifesto with the charred ashes of your burnt bra? For a start, that would be really hard to engineer, and also there are so many cool, independent, empowered women in music now, you don't necessarily have to subscribe to the original imprint of riot grant to maintain the spirit. Maybe Nash isn't completely legit, who knows? - but movements move with the times, and the real people carrying the feminist torch don't need to constantly namecheck Hole to know they're keeping up the cause - LW



#### **STALKER** From: Rhys Buchanan To: NME

"I met Howler after their Glastonbury gig, they were really nice lads. Jordan was really happy to chat to me - we spoke about Howler's visit to Benicassim so ended up talking about The Stone Roses and New Order for ages! He also said he hopes Howler can return next year for Glastonbury festival!"

#### **BLURRING THE BOUNDARIES**

From: Ryan Walker To: NME

Regarding your recent Blur article, I would really like to start by applauding you on your championing of one of Britain's finest bands. The boxset review as a whole was top notch and complimented Blur's weird and wonderful array of sounds and images. It shows how prolific they were too and, despite them being a somewhat private unit, hidden by moments of darkness and depression, they created some truly memorable tunes,

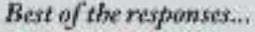
# Web Slinging

The highlight of this week's NME.COM action

#### MADONNA DEFIES GUN BAN AT EDINBURGH SHOW

Carrying on her wilfully controversial 'MDNA' tour charades, Madonna decided to flout police warnings at her recent Edinburgh gig by brandishing a replica machine gun and six-shooter at the city's Murrayfield Stadium, Having been told not to wield the weapons following the shooting at a Derwer cinema days earlier, the Queen Of Pop carried on regardless. It's not the first time Madge has caused controversy on this run of gigs, having flashed a nipple in Istanbul and placed an image of a swastika on a picture of French National Front leader Marine Le Pen earlier this year, Tasteful.

Read the news story in full at NIME. COM/news/madonna



Madonna is an old 'has been hag trying to shock people. This is what happens when the music isn't the focus, when no artistic effort is made. What's left is cheap parlour tricks and shock tactics. Josh Alden

I think Madenna's show is a show, just like the movies that are still playing especially Battman. Chase Lausee

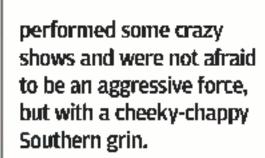
Whether it's turning up late for gigs then deciding pre-agreed curfews don't

really apply to them or just poor taste, I'm starting to think its not possible to be a rock star without being a massive bellend. David Vates

OK, let's change everything because a mad man did

what he did last night. Let's erase the world. Luca Adami

You'd assume at her age she'd take a sensitive time like this and heed the warnings from local police? Senn Jones



#### From: NME

To: Ryan Walker Well put, Ryan. As a huge fan of the Colchester lads myself, it's always riled me that, to many, they'll always be seen as four middle-class jokers yelling "Parklife" at eachother while quaffing G&Ts. What their overwhelmingly rigorous boxset proves is that, beyond the "woo-hoos", Blur were an incredibly complex band, one that evolved beyond measure, influenced far beyond the obvious and produced an arsenal of introverted, cerebral gems, there for the digging out. All hail - LW

#### **MACFARLANE** MANIA

From: Gerda To: NME

This is a Friendly Fires and The Vaccines appreciation

letter. I saw them both at Positivus Festival in Latvia and they were absolutely fantastic. Friendly Fires played on Friday and their performance was so incredible that it made me wonder what I am even doing in this reality when there's a crazy Friendly Fires one. Also, Ed Macfarlane is a person who you would really call 'mad fer it'. His dance moves were completely insane. This performance alone was worth all the money I paid for the festival, but then The Vaccines made everything even more surreal. While Friendly Fires were the grooviest thing I have ever seen, The Vaccines were definitely the coolest. By the end of their set I was gasping for air but still singing my heart out. I still can't believe that I got to experience these bands playing live, it was the best feeling ever. From: Paul

#### To: NME

Is this really the future of music? No bands to believe in? Is this the internet? We will never have another Beatles, Smiths, Sex Pistols, Oasis, Libs... another band which changes the country, let alone music. We've got Muse, Kasabian and The Killers etc. NOTHING TO BELIEVE IN.

From: NME To: Gerda, Paul Gerda, meet Paul, Paul, meet Gerda. We here at NME feel you may be good for one another. Gerda, with your infectious wide-eved positivity, you can show Paul that all is not yet lost in the world of music. Together you can swivel your hips like a madman to 'Jump In The Pool', wear five different shades of denim all at once and grow your hair out long like Justin. It will be beautiful. Then, just as you're skipping along hand in hand, celebrating the toast of 2012's musical talent, Paul



#### **STALKER** From: Charlie Boughton To: NME

"I was lucky enough to meet the 'tache-tastic Justin Hawkins after The Darkness' Thetford Forest gig. They rocked so hard all the leaves fell off! Not only that - his post gig attire was 100 per cent authentic lederhosen. That sight will stay with me forever."

can dourly remind us all that everything is ultimately doomed and the world is a futile and terrible place and all hope is pointless while re-enacting the graveyard scene from 'Eleanor Rigby'. Just call me Cilla - LW



# DOES ROCK'N'PROLL KILL BRAINCELLS?

TESTING MUSICIANS' MEMORIES AFTER A LIFETIME OF ABUSE

This Week

# WILL.I.AM

#### **QUESTION 1**

You carried the Olympic Torch through Somerset recently, but got the town's name wrong on Twitter. How is it really spelled? "Taurton."

Wrong. You've got it wrong again! It's Taunton

"If you're tweeting with a hot torch in your hand, spelling errors are gonna happen."



#### **QUESTION 2**

Name three famous people in the video to your song 'Yes We Can', the lyrics of which were all quotes from a speech made by Barack Obama during his January 2008 Presidential campaign.

"Scarlett Johansson. Nicole Scherzinger.
John Legend. Do you need more?"

Correct. Are you really chums with Obama? Did he send you a Christmas card that year?

"He's too busy to send Christmas cards."

#### **QUESTION 3**

How many buttons were on each side of your jacket when you played the Queen's jubilee concert this year?
"I think about 10 each side."

Wrong. Six. Nice jacket. Where did you get it?

"I had it made. There was this oldschool British official person backstage on *The Voice*. I said, 'I want a jacket like that.""

#### **QUESTION 4**

How many times were you caught tweeting on camera during The Voice on one episode last May? "Probably, like, six times."

Wrong. 16 "Wooah!"

How cross were the BBC?

"Times have changed. Kids watch TV with their phone or their tablet or their laptop. I wanted to connect with people. I had to explain to the people at the BBC, it may seem hard now but in the future it's going to be the norm."



#### **QUESTION 5**

How many times does the word 'hump' feature in 'My Humps'? 12, 24, 36 or 48? "36."

Correct

"In Japan and this girl comes up and says, [high-pitched Japanese girl voice] 'I reckon in 'Boom Boom Pow', you say 'boom' 101 times.' I was like, 'Yeah, right,' but said, Well, we counted all the humps!
"She was doper though. A little sexier."

#### **QUESTION 6**

You've built your own car using the doors of a DeLorean. What's on the DeLorean's number plate in Back To The Future? "I don't know."

Wrong. 'OUTATIME'. Er, so you 'sampled' a car together?

"I figured, what would happen if you made a car the way hip-hop makes music? I took the doors from a DeLorean, the engine from a General Motors, bits from all different places."

#### **QUESTION 7**

How fast did you complete the Star In A Reasonably Priced Car lap on Top Gear? "Five minutes and 12 seconds."

Wrong. One minute and 49.4 seconds "That's even better."

#### **QUESTION 8**

What is the name of the rap song Cheryl recorded for her new album 'A Million Lights' that didn't make it onto the record? "I don't even know the title of it, but it's really good."

So... Untitled'? Correct. Can she rap?
"I did it as an exercise. A lot was happening at that time so I was kind of using it as therapy."



#### **QUESTION 9**

'I Gotta Feeling' apparently 'borrows' the melody from which U2 song? "None of them."

People say it's Tll Go Crazy If I Don't Go Crazy Tonight'

"It sounds nothing like that. I recorded for a month with U2. Even though I worked with Michael Jackson, their U2-ness intimidated me. I didn't know how to suggest a song from scratch. So I co-produced 'I'll Go Crazy If I Don't Go Crazy Tonight' and kept 'I Got A Feeling' for us."

Correct - fair enough

#### **QUESTION 10**

zipper is down."

Why did you make Alan Carr's glasses steam up when you were on Chatty Man? "He was talking about Cheryl and I guess that made it a steamy subject for him." Correct. Ever have a wardrobe malfunction on stage yourself? "Yeah. Just normal things like my crotch



"I've got a pretty good memory. Apart from the buttons on the jacket. I should have remembered the details."



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