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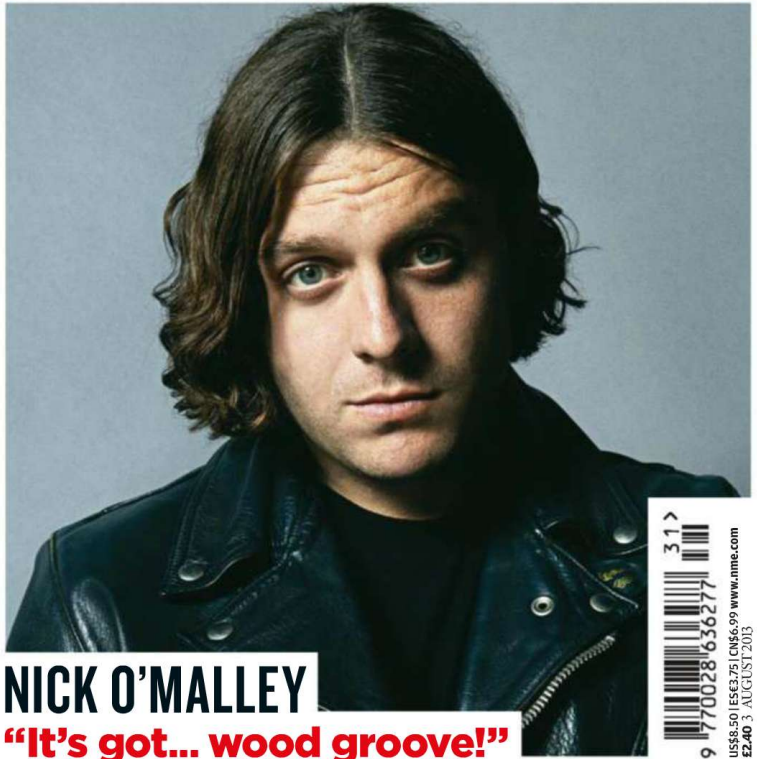
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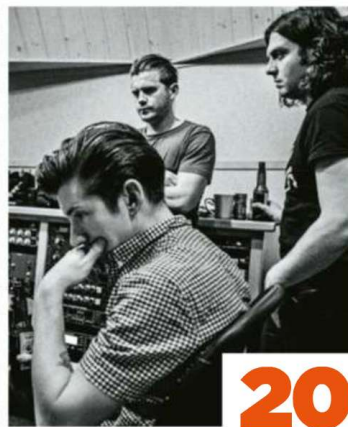
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ON REPEAT

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

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TRACK
OF
THE
WEEK

HAIM

The Wire

Woah, what's going on here? Not only have Haim released something from their secret batcave, they've only gone and dropped 'The Wire'. Unleashing this live favourite can only mean one thing: *it's coming!* They've clearly been saving the ace in their pack for a special occasion, and since they've already played Glastonbury and toured the entire planet, the only significant event now left would involve some sort of physical release of more than three songs. Behold, all ye Haimites, and begin congregating at the Danielle-Este-Alana altar to enjoy this taster from their forthcoming album. If you thought the

mere fact that this song has found its way onto record was unexpected, wait until you actually hear it. Long gone is the original's drivetime rock'n'roll. In its place is an opening 'All Right Now' chord, which fast-forwards 10 years to

a chugging Police bassline and then zooms into ultra-modern Phoenix electronica. Familiar Haimisms are present: Danielle masters her Jacko 'coochie coo' gesticulations before shredding the fuck out of her guitar. But just as you get comfortable... there's a strings-led breakdown! What 'The Wire' proves is that whether you dress them up or down, Haim know how to write a tune. They could stick a choir of kazoo players on this and it would work. That said, let's not give them any more ideas ahead of that album release. *Eve Barlow, Deputy Editor*

*They've been saving
the ace in their pack
for a special occasion*



BABYSHAMBLES

Farmer's Daughter

With a guitar intro as Libertines-sounding as anything Babyshambles have ever produced, some classic P-Do poetry (*"With your wife and donkey on a dusty road, now break some bread with me"*) and a giant of a chorus featuring the singer in his finest voice for years, 'Farmer's Daughter' sounds like one thing: hope.

Tom Howard, Reviews Editor

THE FAMILY RAIN

Reason To Die

Heavier than AC/DC locked in a steel safe then thrown off a towerblock, and sexier than a Bond girl reading Henry Miller, this new tune from the Bath brothers isn't so much a reason to die as a reason to get excited about rock'n'roll again. Play it loud. Get sweaty.

Kevin EG Perry, Assistant Editor, NME.COM

ICONA POP

All Night

It might be more "I like it" than "I love it", but 'All Night' is another souped-up Scandi-banger complete with chanted vocals and synths found down the back of Calvin Harris' sofa. Who knows, maybe this one won't need Lena Dunham dancing around in her vest to make it a hit.

David Renshaw, News Reporter

JOHNNY FLYNN

The Lady Is Risen

You can't go wrong these days if you're strumming seafaring songs next to a brass section. Beirut, Stornoway, Villagers, lovely. So here's Johnny Flynn and trumpet chums concocting a delectable Gorkys-in-white-satin campfire ballad, revolving around a misty falsetto refrain akin to man calling owl to mate. Parping brilliant.

Mark Beaumont, writer

THE ORWELLS

Who Needs You

The Chicago garage-punks are at their sneering, bratty best on this Dave Sitek-produced first cut from their new EP. Snarling about pledging allegiance

and joining the army over rampant and blistering guitar hooks, frontman Mario Cuomo lands the killer blow: *"I said no thank you, dear old Uncle Sam"*.

Justine Matthews, writer

JACKSON SCOTT

Together Forever

Not a Rick Astley cover after all, but one-man band Jackson Scott drenches his stuff in so much reverb and searing squalls of guitar, you'd be hard-pressed to tell. On 'Together Forever' the North Carolina-based college dropout sounds like Kim Deal and makes sweet, swampy shoegaze with a delicious hook.

Matthew Horton, writer

THE FLAMING LIPS

Gates Of Steel

Whether they're doing Pink Floyd, The Stone Roses or—in this case—flowerpot-wearing '80s jerk-pop freaks Devo, Wayne Coyne and co can cover any act and make it sound like no-one but their odd selves. Here, they take Devo's clipped style, slow it down and run it through the Lips kaleidoscope, finding something grandly expansive in the process.

Dan Stubbs, News Editor

CRUSHED BEAKS

Feelers

A bit frustrated by not being able to read your nearest and dearest's minds? Crushed Beaks certainly know your pain. On 'Feelers', the second track from their debut EP 'Tropes', the south London duo explore the failings of communication in relationships, tightly wound in garage-rock and walls of buffed-up melody.

Rhian Daly, writer



WILLIS EARL BEAL

Too Dry To Cry

The finest, coolest voice in America returns all guns blazing. Backed for the first time by a proper band and some amazing studio trickery, 'Too Dry To Cry' finds Beal in pensive mood. Sort of like Charles Mingus meets TV On The Radio, it's as beguiling as it is bizarre.

Matt Wilkinson, New Music Editor



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UPFRONT

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

Edited by Dan Stubbs



THE HORRORS: “EVERYONE WILL AGREE – THIS IS OUR BEST ALBUM YET”

Faris and co were supposed to release album number four in September. Instead, it's been delayed until 2014. Why? So it can be even better, they tell Rhian Daly

MAIN EVENT

It's just over two years since the masterful 'Sking' led *NME* to declare The Horrors "one of this generation's most important bands". Since then, the Southend five-piece have been in the studio working on a follow-up that was supposed to be released in September but now, it transpires, won't see the light of day until February or March next year. So what gives? "It's a weird one, really," says guitarist Josh Hayward, gaily. "We

didn't finish mixing it in time so it's been pushed back. But now we've got more time we'll probably write more songs for it." Frontman Faris Badwan chips in: "We basically had the choice between finishing the record and it being one way, or giving it a few more months and it being substantially better. Albums last forever – there's no point rushing it."

Speaking from the shade of their dressing room at Oxfordshire's Truck festival, where the band are due to headline, the pair are tight-lipped, to say the least, when it comes to

giving away details about their fourth album. There's been a major mood shift. A short time earlier, having taken over one of Truck festival's bars, the whole band (except Faris) had played at being cocktail waiters, serving fans salted cucumber gin and bourbon tea. Now, as they bat away questions about sound, style and experimentation, it seems the fun is over.

"Every band has the same answers, don't they?" says Faris when asked about the new songs. "This is this and we

***"Collaborations
are for losers"***

FARIS BADWAN

wrote it when I was feeling very sad about something. There's no point putting it into words.

We spend the whole process *not* doing that and we haven't got particularly good at it as a result," he says. "Maybe if we spent the whole record talking



The Horrors (l-r): Joe Spurgeon, Rhys Webb, Faris Badwan, Josh Hayward and Tom Cowan

about making a record we would give better interviews."

In August 2012, Josh told *NME* that the new album would sound like Hawkwind. Bring that up now and Faris just rolls his eyes. "This is the problem with The Horrors giving interviews early on," he mutters. Separately, keyboardist and electronics man Tom Cowan is prepared to reveal slightly more. "It's pretty varied," he says. "It's quite fuzzy and heavy, quite relentless. I think there's been more of a step forward in terms of being able to realise the things that are in our heads. I think

we're getting close to the sound that we've always been striving for."

At Truck, the band drop two big clues as to where album four is headed when they play two new tracks. The first, 'First Day Of Spring', opens by sounding like a dance track, until its groove is enveloped by the psychedelic rushes more usually associated with The Horrors.

EVOLUTION OF THE HORRORS

The changing phases of a band who refuse to sit still



STRANGE HOUSE (2007)

The Horrors emerged from Southend-on-Sea in a burst of hairspray, eyeliner and painfully tight jeans. After the release of their debut, they were derided as cartoonish try-hards and dropped from their label, Loog.



PRIMARY COLOURS (2009)

Apparently there's a 'lost' album that makes the changes between The Horrors' first two records seem less dramatic. Without it, the shift in styles is one of music's most unexpected changes in direction, the band adopting shoegaze atmospherics, krautrock rhythms and eight-minute mini-epics.



SKYING (2011)

Announced via the surprise unveiling of 'Still Life', 'Skying' was the first time the band worked entirely by themselves in their studio in London's Ease End. They chose not to revamp their sound quite as abruptly as before, but made a gradual progression to baggy basslines and Simple Minds-like grandstanding.



The Horrors headline the final night of Truck Festival, Saturday, July 20

It's relatively short compared to the sprawling nature of some of their other tracks, including tonight's second new song, 'Elixir Spring'. More thundering and, as Tom said, relentless than the other fresh cut, it slots effortlessly into the set between 'Dive In' and 'Still Life', showing a more gradual progression to the band's sound – albeit one that makes 'Skying' look limp in comparison to this juddering, forceful new approach.

Both tracks feel more upbeat, more positive, than anything the band have done before. Even Faris looks like he's almost having fun on stage.

"[Truck] was the first really fun show we'd had for a while," Tom confirms later. "I guess the energies were just right."

With a festival headline slot under their belts, this next record could be the one to push them on to topping other, bigger events and become 2014's breakthrough headline band. It's a suggestion that Tom readily agrees with. "It could be. I have been saying that I think there's some songs that are going to go down really well at the festivals too. I think it's going to work really well," he says.

So well, in fact, Tom's already come out and said he thinks it's their best album yet. "Everyone agrees with that,"



nods Josh, adding: "I think everyone in the world will agree with that when it's released."

For a band who've come so far from their beginnings as teenage garage-punks, the list of new things left to achieve is growing shorter with every record – even with one that will apparently top everything they've done so far. But this is a band with no grand aims, just simple (if slightly bizarre) ones.

"I wouldn't say our goal is really to reach as many people as possible, because that would require too much compromise," says Faris. "But we definitely want to reach more people. Our music is quite accessible, it's quite melodic and easy to get into."

"I just want to make a record that's so good that Shirley Bassey phones me up the next day and asks if we could perhaps re-release the record with her guesting on it," Josh adds.

While the band remain guarded on more details for now, there is one thing Faris is eager to confirm. "Collaborations are for losers who want to boost their careers by getting fucking Rita Ora on their track," he spits.

Shirley might as well not bother even picking up the phone.



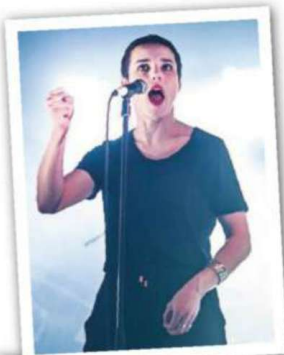
LIFE THROUGH A LENS

We're all used to seeing a sea of twinkling phones recording at gigs, but some bands are mounting a backlash against the amateurs, finds **Gavin Haynes**

Put your effing phone away." That's the message from Beyoncé, Yeah Yeah Yeahs, She & Him, Savages and Alt-J – representatives of a growing group of artists who believe fans shooting videos at gigs is something they should stop. Savages expressed the sentiment in block caps with a notice explaining just that at their April shows (see below right). The same month, Yeah Yeah Yeahs bluntly advised fans: "Put that shit away as a courtesy to the person behind you and to Nick, Karen, and Brian." Just weeks ago, Beyoncé shamed a fan filming her at a show in Atlanta, exhorting him to sing and then saying: "You can't even sing because you're too busy taping! I'm right in your face, baby. You gotta seize this moment. Put that damn camera down!"

Many artists are hacked off with the intrusion phones represent, the way it robs what's meant to be a transcendent moment of its uniqueness. "It can be intimidating to see a whole sea of phones filming

you," says Alt-J's Gus Unger-Hamilton. "Plus they're just missing out." Some find the pressure of knowing each onstage moment will be recorded puts them off playing unreleased material, because the new tracks end up leaking. "You're never quite sure if [festivals and live shows] are the right place to showcase things," Felix White of The Maccabees said recently. "People just get rubbish versions of them."



A NOTE FROM SAVAGES
OUR GOAL IS TO DISCOVER BETTER WAYS OF LIVING AND EXPERIENCING MUSIC
WE BELIEVE THAT THE USE OF PHONES TO FILM AND TAKE PICTURES DURING A GIG PREVENTS ALL OF US FROM TOTALLY IMMERSING OURSELVES
LET'S MAKE THIS EVENING SPECIAL
SILENCE YOUR PHONES

Some artists have, however, embraced the practice. In 2012, Radiohead released an entire concert film made up of illicit fan footage. Others just aren't arsed either way. "People gotta do what they gotta do," says Tame Impala's Kevin Parker. "I'm more concerned about the big TV cameras that show how bad your skin is."

While most of us have been irritated by low-social-awareness types blocking

our stage view with a phone, tablet or camera, most fans are nevertheless content to browse the results on video-sharing sites. "My girlfriend tolerates my hobby, but would rather I didn't," says Kristan Reed, who has been filming gigs since 1990. "One band asked me to take

down a video as their new backing vocalists were off-key that night, but that's it. In fact, I've had first-hand contact from Field Music and Little Barrie thanking me." Reed sees himself as providing a service. "If all bands filmed their sets and made them available to fans, for a small fee or as part of the ticket price, I wouldn't have any reason to film," he says. Interestingly, it's the artists – not those filming – who get paid from clips on YouTube. The site's Content ID system allows copyright holders to take the money that accrues from the clips, though the amounts are more often measured in pence rather than thousands of pounds.

Now, tech companies are starting to see a problem to which they can offer a solution. Soundhalo is an Irish start-up

THERE ARE GOOD THINGS AND BAD THINGS ABOUT FAN FILMING...

GOOD

Catching onstage accidents, whether it's Beyoncé losing her hairweave to the blades of a fan or Olly Murs falling over again.



Seeing Guns N' Roses being bottled without having to sit through the three-hour delay that leads up to it.

The random snippets of conversation accidentally overheard in the background. "No, I heard she had a gastric band fitted." "What, you mean those weren't his real testicles?"

BAD

Being caught out for the lie that you were 'off work sick' mid stagedive.

Finding your eyes drawn to the screen in front of you, rather than the stage.

Constant danger of phone-tan from 50 LCD screens blazing back at you.

aiming to create a massive archive of professionally shot shows that "recreate the experience of being there". They'll be sold back to gig-goers at about £10 per show. Alt-J beta-tested the service, but Thom Yorke's recent Atoms For Peace gigs at London's Roundhouse (July

24–26) were the kick-off proper. Yorke's producer and AFP bandmate Nigel Godrich has spoken enthusiastically of the concept. "I found myself wondering why, after a gig, there are a million shaky, horrible-sounding YouTube videos already online," he said. "But you watch because you want to see something of your experience." Another start-up, 45 Sound, offers to sync your footage with a sound rip direct from the mixing board.

Of course, many people still believe in living for

the moment. Jarvis Cocker is one of them: "It's just happening, innit? Why not just look at it?" he's said. "If you have it all on DVD or MPEG, you're cutting out that imaginative factor and how it changes when it goes into your memory, as you can watch it again and again."

YOUR SHOUT IS AMATEUR GIG FILMING A GOOD THING?

@Califsteria
"People want memories, but now people watching the show through their screens annoy me"

@King_Terrence
"Just enjoy being there!"

@tattooed_mummy
"I wish someone had recorded Stornoway at Glasto, the BBC didn't"

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**IT
RUNS
DEEP**

MEET MICHAEL LEE-VIS

Seven years ago, *Lee Denny* held a festival in his back garden. Today he's LeeFest's mascot and mastermind. **Mark Beaumont** meets the poster boy of the DIY festival boom

There's Lee!" says an excitable girl, leaping to her feet to chase after a bloke rendered multi-coloured from a lunchtime paint fight. "Can I have a hug?"

Famous in his own backyard for three days a year, Lee Denny is the ultimate party-starter at southeast London's very own *Project X*. He's the face of LeeFest, a 3,500-capacity festival in Warringham, near Bromley, south London, which has a fake beach, an arena made of hay bales and lots and lots of puns on the name Lee.

At a time when some of the longest-established festivals are struggling to shift tickets, LeeFest is one of several flourishing DIY bashes taking on the big boys. But it was never intended to be a serious business – LeeFest began in 2006 as an out-of-control party in Lee's back garden. "We used to have a lot of house parties when we were 15, 16," Lee explains, backstage in the one-burger-van catering area. "You've got nowhere to go, so you're doing the rounds when everyone's parents go on holiday. My parents were about to go away again, so they got me and my friends together in one room and said, 'Absolutely no house party – none whatsoever.' And then they left. By the time they were at the end of the garden path, somebody said – it wasn't me, it was somebody else's idea – 'Let's do a festival in the garden, because it's not a party, and it's not in the house. Technically, we've got them...'"

With a week's planning, Lee's crew made a stage from an old trampoline, turned the greenhouse into a bar and the shed into a mixing desk. Pulling in favours with local bands, they charged 150 punters £3 each and LeeFest was born. "Some people camped over," Lee recalls, "but there was only space for about three tents." Amazingly, Lee's dad



One-man brand: festival founder Lee Denny onsite

Colin – who now has a stage at LeeFest named after him – let him do it again the following year with an increased capacity of 330, two stages and a PA blagged from the school caretaker in return for a crate of beer.

Expanding into school fields and then, in 2010, the year The Futureheads headlined, to a site at Highams Hill Farm, LeeFest has grown from a one-day backyard event to a sold-out, three-day festival with a dedicated crowd. The 2013 event boasted a bill that included Delphic, King Charles, London Grammar, Stealing Sheep and Fiction and featured a clocktower literature and comedy hall, a cinema, an art installation and an Egyptian-themed ping-pong tent

Lee's fizog appears either side of the main stage...



named Leegypt. You can glitter-wrestle, paint-fight and earn drinks by completing festival challenges, including snogging Lee himself.

"To me it feels like family and friends pulling together to do something really nice and quite spectacular," says Ralph Pellemounter of To Kill A King, an artist who's played LeeFest on several occasions and programmes the Colin Denny Lava Lounge tent on the Sunday. "His mum and dad go around wearing T-shirts with 'Lee's Mum' and 'Lee's Dad' written on them. If you get a picture with Lee's dad, you get a free glass of whiskey."

The family vibe extends to the regular attendees. "This is my favourite weekend of the year," says Charlie Allen, 25, who's been to every LeeFest. "The first year was disorganised – everyone was everywhere, dustbins of alcohol – and the essence hasn't changed. It's grown, but it's still essentially LeeFest."

Shunning corporate sponsorship because, according to Lee, "it just doesn't fit with the ethos", LeeFest recently



...and even stamped on punters' thighs

raised £50,000 via Kickstarter, with each of the 500 investors gaining membership of a creative council, the Campfire Cabinet. One such investor is 27-year-old Georgia Lockwood Estrin. "I just thought it was really important to keep the corporations out of it and keep the organic feel of the festival," she says. "It's all about the community."

For the time being though, the festival is undoubtedly Lee's. His name – and face – is everywhere. Lee is keen to point out: "I didn't name it; somebody else did. I'd just like to make that clear so nobody thinks I'm just a massive egotist walking around. After our 2011 festival, we thought, 'LeeFest – it sounds like a very immature name, not a serious cultural event that could one day be part of the UK calendar.' So we got a big group of us together, friends and creatives, with the

WIN! TICKETS TO FESTIVAL NO. 6

At this year's NME Awards, the inaugural Festival No. 6 was voted the UK's Best Small Festival. So we're offering one lucky reader a pair of tickets for the event, which takes place in Portmeirion, Wales, home of the cult TV series *The Prisoner*. Taking place on 13–15 September, and featuring Manic Street Preachers, Chic

Feat. Nile Rogers, My Bloody Valentine, James Blake and Everything Everything, this year's Festival No. 6 is going to be a fantastic weekend.

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video footage. Mobile network and/or wi-fi charges may apply. No smartphone? Head to NME.COM/extra



DOING IT THEMSELVES

More festivals with grassroots origins

Y NOT FESTIVAL PIKEHALL, DERBYSHIRE

WHEN: 2-4 August 2013

ACTS PERFORMING: The Horrors, The Cribs, The Darkness

Y Not began in 2005 as a boozy weekend between friends in a disused quarry called Big Gin.

Eight years later, despite ballooning into a 8,000-person blowout headlined in previous years by the likes of Frank Turner, Miles Kane and Jake Bugg, it still has the anti-corporate feel of what organiser Ralph Broadbent describes as "an overspilling house party".

HOW DIY IS IT: Broadbent chips in on catering and litter duties. Even Michael Eavis would probably draw the line there.

ALT-FEST KETTERING, NORTHAMPTONSHIRE

WHEN: 15-17 August 2014

ACTS PERFORMING: Fields Of The Nephilim, Atari Teenage Riot, Alec Empire

In March, organisers behind the inaugural Alt-Fest appealed to British metallers to pledge funding to a new festival in return for a say in the acts performing. Within a month, it had doubled its Kickstarter target of £30,000, sourcing a total of £61,762 from 593 backers. "We hope they can help us build an amazing festival, not just with the money they've contributed but with their opinions too," said founder Dom Void. "After all, who knows festivals better than the fans?"

HOW DIY IS IT: If backers can cast votes for cheap pints and toilets not being like something out of a refugee camp, we could be on to something big here.

TEENAGE FLICKS

Belfast-based biopic *Good Vibrations* – out on DVD this week – puts punk pioneer Terri Hooley's life on the big screen



Alternative Ulsterman:
Richard Dormer as
Terri Hooley



Belfast punks in
Good Vibrations

You'd think it would be a strange feeling seeing your life story turned into a film. Not so, says Terri Hooley, whose business brain – or lack of it – and passion for the late-'70s Belfast punk scene provides the storyline for *Good Vibrations*. "I've seen it 15 times and I've cried every time," he gushes. "I absolutely love it. It's fantastic!"

The film tells the story of Hooley and his dreams of another life in the Northern Irish capital, away from the violence of the Troubles. He and his friends hatch a plan to open a record shop – the titular *Good Vibrations*. Originally a reggae fan, Hooley,

played by Richard Dormer in the film, learns of punk via a young fan, goes to a gig, pogs around and drunkenly offers to put out a single for Rudi, the band that first catch his ear. Soon – thanks in no small part to the fact he releases The Undertones' 'Teenage Kicks' – he's being heralded as the most important man on the Belfast music scene.

"Richard was more like me than I am," says Terri. "Some of it's painful to watch – I was no angel – but it's in the film because it

TERRI'S TOP FIVE NORTHERN IRISH PUNK SONGS

RUDI 'Big Time'
THE UNDERTONES

'Teenage Kicks'

THE OUTCASTS

'Justa Nother

Teenage Rebel'

RUDI

'The Pressure's On'
STIFF LITTLE FINGERS

'Alternative Ulster'

happened." *Good Vibrations* was on Belfast's Great Victoria Street, and unlike the rest of the conflicted city, it was a place where Catholics and Protestants could put their allegiances to one side and mingle as music fans and friends.

"I love the film because it's about Belfast and Northern Ireland, but it's not about the Troubles, that's just in the background," Terri

says. "That time means the world to us, seeing those kids not giving a shit about the green and orange politics. The punks are my real heroes. They lived in working-class areas where the paramilitaries controlled things. It took a lot of courage to stand up to them and say, 'No, we're not part of your gang.' They were brave. But that's the power of music."



MUMFORDS FC

Before their *Lewes Stopover* show, Mumford & Sons took to the pitch for a charity match



Marcus and co find
the back of the net



Kate of Lewes Ladies
FC joins Team M&S

Game plan? The game plan is to try not to collapse," laughs Ben Lovett. It's a sweltering Friday afternoon in Lewes, East Sussex, where the keyboardist and his Mumford & Sons bandmates are playing a charity five-a-side football tournament aiming to raise funds for non-league minnows Lewes FC. Facing them are sides

made up of members of Gentlemen Of The Road tourmates Bear's Den, their road crew and Lewes FC themselves. On the sideline is bassist Ted Dwane, still recovering from a blood clot in his brain, prowling the touchline and chipping in tactical advice ("Actually, it's more like cheerleading, what I'm doing," he tells NME) as the remaining members do battle on the pitch. The band eventually bow out in fourth place after a 5-0 humbling at the hands of local side Priory Teachers – but how did each member of the London group fare? Lewes Ladies FC defender Kate McIntyre, who filled Dwane's place on Team Mumford, tells all...



MARCUS MUMFORD: "He's a bit like Roy Keane – not afraid to get stuck in," says Kate McIntyre. "You'd never expect him to be such a hard man. He was in goal but kept rushing the pitch, scoring a goal that he celebrated like he'd won the World Cup."



WINSTON MARSHALL: "He was the showman, geeing everyone up and entertaining the crowd before he'd even touched the ball. He was alright on the ball, too. He could do with taking a leaf out of Marcus' book and being a bit more aggressive though."



BEN LOVETT: "Well, he certainly did a lot of running. That's something! He had good banter too, giving the ref a bit of stick. But I don't think he's quite ready for the Premier League just yet. Sorry, Ben." *Read NME's verdict on Mumford & Sons in London and Lewes on page 40.*

idea of creating a new brand. It was about a four-month process, we built this big team to do it, and they delivered this brand package which they felt summed up the festival. Not only was it still called LeeFest, they'd made the logo my face."

As he looks ahead to expanding the festival to a capacity of 8,000 ("It's unsustainable at the size we are currently – it's very much based on us pulling in a lot of favours and blagging a lot of stuff"), what do his parents think of it now? Lee smiles: "They still don't understand why I'm doing it, and why I haven't got a proper job yet."

WHITE LIES THINK 'BIG' AGAIN

They may have gone platinum and filled arenas with previous albums, but the trio's third LP 'Big TV' sees them wanting to prove themselves over again

White Lies (l-r): Jack Lawrence-Brown, Harry McVeigh, Charles Cave



From the Ritz to the rubble? The last time White Lies played in London was at Wembley Arena in 2011, the climax of the campaign for overwrought second album 'Ritual'. Not bad for a band who have made their name singing synth-pop romances about love, death, hauntings, paedophilic satanist sacrifice and human taxidermy. Last week, ahead of the release of new single 'There Goes Our Love Again', the band returned to play three nights at the tiny Hoxton Square Bar & Kitchen. Something of a step down? Not so, say the band – more an acknowledgement of how far they've come.

"The first show we ever did was the Hoxton Square Bar & Kitchen five years ago," drummer Jack Lawrence-Brown explains. "We had all of our friends and family around and we also had the whole of the music industry down. We got signed the day after that gig. We didn't really enjoy the show because it lasted 22 minutes and we were shitting ourselves from start to finish."

This time, the tiny gigs are a tentative first step back into the fray ahead of their hook-heavy, quasi-concept, pop-thinking third album 'Big TV'. But will it find them returning to the arenas?

You made your grand return with a run of shows in a tiny venue. Was playing Wembley Arena a bit over-ambitious, in retrospect?

Harry McVeigh (vocals/guitar): "I think so. It wasn't our decision – we don't pick the venues we play – but we managed to do Wembley on the back of a not particularly commercial album. If we were able to do that on the back of 'Ritual', the sky's the limit with 'Big TV', because we consciously went out to make a pop album with heavy-metal guitars."

Harry: "I feel really confident with this album. I think our fans will really love it. It's the White Lies album I'm really proud of."

Does 'Big TV' feel like a make-or-break album?

Harry: "From when we first started writing, it was a make-or-break moment for us. We wanted to write an album of songs that people would immediately connect with. There's the desire for one of our songs to be on a karaoke machine in 30 years' time; to write a song that resonates to people throughout the ages."

Do you see White Lies as a big band? You've sold a million albums but you've not had a Top 40 single since 'Farewell To The Fairground' in 2009...

Harry: "It's hard to quantify. We're not a singles band, yet a lot of people buy our albums and we have a solid fanbase who are very loyal. It can look from the outside like we're not a particularly big band, but it's sort of undercover big, bubbling under the surface."

Jack Lawrence-Brown (drums): "The one thing we haven't achieved is a song that's gone on the radio and really taken off. People are demanding it all the time and that's what we require."



Harry onstage at London's Hoxton Square Bar & Kitchen

Do you ever worry your luck might run out and you'll get dropped?

Charles Cave (bass): "I definitely don't worry about being dropped. Nothing is conventional about the way bands work these days. I don't think it would be a reasonable worry for me to be like, 'What if we don't have those people in that office any more, will that completely destroy us?' It might – but it'd be a hysterical way to think."

You were one of a number of Joy Division-indebted bands to come to prominence in 2009. Ever worry about becoming victims of the changing zeitgeist?

Harry: "I don't think there was ever a big movement really, and I never felt like we were riding a wave of music that became really popular. And what about Savages? Savages have that vibe, so maybe it's still going strong."

Charles: "We always got lumped in with the more angry, post-punk edge of that scene, but we saw ourselves much more aligned with Tears For Fears and Talk Talk, the dramatic pop side of the '80s thing. Joy Division wrote about claustrophobia and isolation, whereas White Lies songs, even the death ones, have always been much more like classic romantic imagery: all nature and mountains and oceans."

The likes of These New Puritans, who came up around the same time as you, have gone in a strange, leftfield direction. Where does your album sit alongside that?

Charles: "I love their new album [Field Of Reeds], though I do appreciate it's quite a difficult and intense and cerebral experience to listen to."

unashamedly hungry for success and I have a lot of respect for them for being honest about that."

'Big TV' loosely tells the story of

an Eastern European girl leaving home for some unnamed metropolis to hunt down her missing father. Is that based in reality or is it pure fiction?

Charles: "It's based on friends of mine moving away. I'm envious and I think they're very brave for doing it, going away and starting again – is that irresponsible, or is it irresponsible to not look for something better?"

White Lies actually share a lot more in common with heavy metal. Heavy metal has its own gothic and sinister clichés that are really fun to touch up against."

Are you annoyed at pouting pretty-boys Hurts for stealing your '80s synth-pop thunder?

Harry: "I always have real respect for bands who go, 'Right, we want to be really successful and we're not going to back away from it.' Hurts are

Do you think listeners will pick up on the narrative?

Charles: "I don't think people will even notice that's what it's about unless they've read the interviews and stuff. It's a fragmented story. The tracklisting has been done based on the music, not based on the story, so it's a fragmented story of songs that we've tied together musically as much as lyrically."

What's your emotional investment in the story and the music?

Charles: "When we started out I said that I find making music or playing music cathartic – a release, in a way. Now I think that's total bullshit – I completely retract all of that statement. I find it the most stimulating thing on a craft and creative level. I'm completely OCD about every aspect of the way that White Lies music gets constructed, to the point of insanity and annoyance."

I see it like making ceramics or making a tapestry, something like that. I get a bit nutty about it. It's not a 'hurling paint at

a canvas' thing at all, and it never has been. I find it extraordinarily satisfying; when a song works for me it's almost like flipping a coin across a room and it landing on its side and

"I'm completely OCD about the way our music is constructed"

CHARLES CAVE

then rolling into the tiny crack in the floorboards. You look at what's just happened and you think, 'How much of that is my own skill, how much of that is total fluke and how much of it has come from out of nowhere? Is

there something else helping?' In some ways I get more emotional, creative satisfaction out of cooking than I do making music. Making music, for me, I find it really stimulating intellectually and I slave over the details but it's in a very nerdy way I guess."

People might accuse you of being careerist. How do you respond to that?

Charles: "If we were truly a careerist band we'd be putting a lot more effort into the intricacies of the way people perceive us. I forget to present White Lies as a really successful band – which, compared to a lot of bands, we are. We're fairly humble. We're very comfortable with who we are now. We've all realised that we've effectively got flour, sugar, eggs, butter and chocolate and we're not going to try to make a vegetable curry with that. We're just gonna make a fucking good chocolate cake."

'BIG TV' • THE STORY

The highlights of White Lies' concept album explained



Big TV

In which: Girl becomes confused. **Charles:** "She gets a call from home and struggles with her native tongue."

Charles: "She's got a horrible room downtown. It's the first time she's owned a TV."

There Goes Our Love Again

In which: Girl argues with her boyfriend back home about her constant drifting. **Charles:** "That's the boyfriend's point of view of her – he's fed up hearing the same old excuses."

First Time Caller

In which: Girl finds her absent father working as a late-night talk-show host – and phones in. **Charles:** "She tells him the only thing that could make anything right is if he cared for her more than she cared for him."

Mother Tongue

In which: Girl becomes culturally confused. **Charles:** "She gets a call from home and struggles with her native tongue."

Getting Even

In which: Back home, boy begins to forget girl. **Charles:** "She's been gone for a while, and he's thinking about why she went in the first place."

Heaven Wait

In which: Girl flies home. **Charles:** "I see this song as her on an aeroplane, feeling extremely vulnerable and lost, as lost as she did in the city."

Goldmine

In which: Girl and boy are reunited, but for how long? **Charles:** "Even though she's back, he doesn't consider her to be back for good. She's got an itch built in to her – she'll always be digging for gold."

NEWS OF THE WEIRD

FROM THE NME NEWSROOM

SMELLS LIKE TEAM SPIRIT

Sub Pop Records shared a recent fan letter asking for Nirvana to record a video interview wishing Virginia Tech football team The Hokies good luck in Homecoming week. Cobain, well known for his love of jocks, is sadly far too deceased to oblige.

OASIS IN THE DESERT

Russell Brand has said that his luxury item on a desert island would be a stuffed Noel Gallagher. As far as we're concerned, that's a sitcom pitch with 'commissioned' written all over it.



Brand's new ventriloquist TV show was a surprise hit

HEY GIRL...

The Gaslight Anthem took to Twitter to invite Ryan Gosling's band Dead Man's Bones to join them on tour. Were they interested in Gosling's skills as a guitarist, or as a driver?

'CREEPS' WIN PRIZES

A competition for one fan to meet Taylor Swift was cancelled after online jokers hijacked the vote so a "creepy old man" named Charles would win the contest. A friend of Charles promised he would sniff Swift's hair if he won, "because he's into that sort of thing".



Swift plans her swift exit

AN OARFUL EXPERIENCE

Kelly Rowland ran into trouble last week when her private boat was stranded at sea. It's OK though – as a member of Destiny's Child, Kelly is, famously, a 'Survivor'.

TALKING
HEADTOM WATSON MP:
WHY POLITICIANS
SHOULD GO TO GIGS

When **Tom Watson** MP, fresh from a trip to Glastonbury, quit as the Labour Party's general election co-ordinator on July 4, he advised Labour leader Ed Miliband to go to some gigs. Here, he explains why



"Now more than ever, the rage of young people, expressed through wild guitars and biting polemical lyrics, needs to come

to the aid of politics.

"Parliamentary democracy has never been so dull and distant. Polls show that four out of 10 first-time voters answer 'don't know' when asked who will they vote for. For 'don't know', read 'don't give a shit'. And no wonder. Political parties are renowned for the inadequate way they welcome and encourage new members to participate. People who want to make the world a better place but lack political experience have to be very determined if they want

"I'm still cringing at the thought of my old boss Gordon Brown listening to Arctic Monkeys"

to make a difference in an established political party.

"Yet the stakes have never been higher for people to get involved and change things. Long-term youth unemployment has doubled. Teenage mothers are being singled out. College fees are sky high. But despite the staggering lack of opportunities for many of Britain's young people, politics has never had less appeal.

"I've read pamphlet after pamphlet



Dreng: Tom Watson's new favourite band

claiming that 'young people need to get more involved in politics'. That may be so, but first, political parties have got to make it worth their while bothering. Giving 16-year-olds the vote is a start. But I believe politicians need to reach out to young people and music makers. Some MPs still go to gigs. Should more of them go to see live music performances? Probably, but only if they're fans of music already. Because the essence of the relationship between music and its fans is honesty – it can't be forced or faked. And you either get it, or you don't. We all squirmed when David Cameron tried to pose as a Radiohead fan. It just doesn't wash. Don't even go there with The Jam and The Smiths. I'm still cringing at the thought of my old boss Gordon Brown listening to Arctic Monkeys on his iPod.

"But, for those MPs who don't



Another punter excited to see his local MP at Glasto

frequently go to gigs or festivals, there are still huge lessons that can be learnt from the unifying power of music. As the most powerful medium of the arts, music has a purity that modern politics has lost. It can be a window into the soul. It allows us to express our instinctive feelings and channel our passions. This is exactly what politics should be doing. Like great political leaders, music has the ability to express these passions on behalf of millions. It has spoken for people throughout history, from individuals to

WATSON
hearts
DRENGE

How the unrequited love story of politician and band played out...

JULY 4

Posting an open letter to Labour leader Ed Miliband on his blog, Watson tells Miliband about an epiphany he had at Glastonbury. "[BBC broadcaster] John Humphrys asked me why you were not at Glastonbury this weekend. I said Labour leaders can't be seen standing in muddy fields listening to bands. And then I thought how terribly sad that this is true. So: be that great Labour leader that you can be, but try to have a real life too. And if you want to see an awesome band, I recommend Dreng."

JULY 7

Dreng tell the BBC they're "not totally overjoyed" at Watson's recommendation. "It's got nothing to do with us really. We've had no involvement in it," says drummer Rory Loveless. "It's just a guy signing off in a quirky manner and mentioning us... I'm not totally overjoyed that it happened but at the same time I don't really care."

JULY 20

At Latitude Festival, Dreng's Eoin Loveless elaborates: "It's not annoying. Tom likes our band, but that doesn't mean that everyone else has to like our band. It's just personal taste and a lot of deluded broadsheet readers who want to get in on the action and be cooler than Miliband."

NOW

Watson still thinks Dreng are awesome.

entire movements. The greatest musicians, songwriters and leaders can communicate in a way that

the press release factory of modern politics has failed to do. Music does not alienate with jargon, but instead brings the world together. Good music, like good politics, responds to real people and real emotions, and is never afraid of being honest.

"God knows, we need more passion in politics. I just hope that in these grinding days of austerity we are forging a new generation of talent who change politics with their music. Don't believe it can happen? Here are three words that prove my point: 'Free Nelson Mandela'."

RDGLDGRN

LOOTIN IN
LONDON

26.08.13



PIECES OF ME

BIFFY CLYRO

BEN JOHNSTON

The Scottish drummer on his secret party trick, Rage Against The Machine's arresting artwork and his first love, Kylie Minogue

My first album

KYLIE MINOGUE - 'KYLIE'

"I was young, y'know? I was in love! She was my first love. I really can't remember any song apart from 'I Should Be So Lucky' if I'm honest. But I bought it on vinyl and it was the first album I bought with my pocket money. It's not cool but it's the truth. It's just the way it is. I'm still a Kylie fan. I'll always be a Kylie fan. Who isn't?!"

My first gig

HELMET AT GLASGOW GARAGE

"I went with Simon [Neil, Biffy frontman] and a couple of schoolfriends. It was one of the most awesome hardcore gigs I've ever been to. There was loads of stagediving. My mate's brother broke his nose. It was absolute mayhem. It definitely made me want to be in a band, big time."

The first song I learned to play

ROBERT JOHNSON - 'SWEET HOME CHICAGO'

"I learned to play it on guitar because I actually learned how to play guitar before drums. It's a wee twiddly number. I whip it out at parties sometimes - it's still impressive. I was probably about eight or nine years old. It wasn't easy; it took practice, as anything does, but I think I find music quite easy. I'm one of the lucky people who doesn't have to try super hard at it but, in that respect, I'm quite lazy. I get away with it somehow."

My favourite lyric

BLIND MELON - 'CHANGE'

"Simon has it tattooed on him. It's 'Keep on dreaming boy, because when you stop dreaming, it's time to die'. It's a beautiful sentiment and a lovely life motto."

My favourite possession

RUSH BOBBLEHEADS

"I have the three members of Rush in bobblehead style and they're fucking awesome. I'm a big Rush fan. You have to try and keep some of that excitement about music that you have when you're an adolescent, and I think collecting these stupid figurines is a good way to do that."

My favourite TV show

THE RETURNED

"It's an amazing French drama that's kicking my ass at the moment. It's just so fucking French, it's amazing. You think it's going to be super arty but it's just arty enough. The music's by Mogwai and it's really engaging. It's a really clever drama and it's got me hooked right now."



My favourite place

PARIS

"Me and my wife both love Paris. It's a good place and we've had lots of good times there. It's full of culture. Some people say that the Parisians are kind of standoffish, but you get used to that and you start to embrace it after a while. I just love walking up the Champs-Élysées and looking at the Arc de Triomphe. That in particular is a gorgeous part of Paris."

My favourite painting

LOUISE JOHNSTON - UNTITLED

"My wife does painting in her spare time and she's a lot better than she cares to admit. This picture she did is really dear to me. She

made it for my birthday and it's incredible. It doesn't have a name. She makes them from acrylics and it's blue and purple and gold. It's very three-dimensional with lots of grooves on it so it sort of comes out at you."

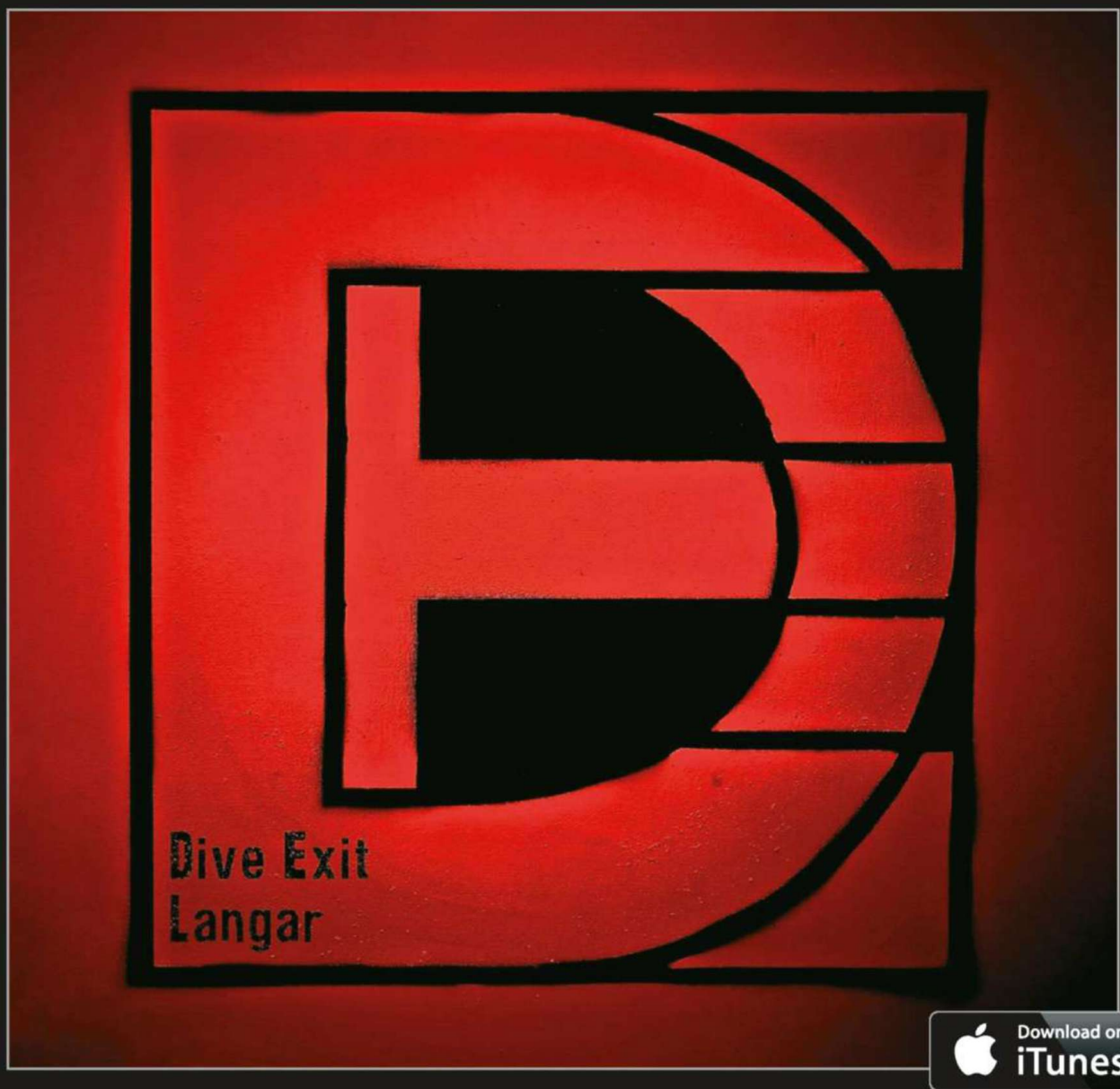
My favourite album sleeve

RAGE AGAINST THE MACHINE - 'RAGE AGAINST THE MACHINE'

"The sleeve is a really, really strong image [it's a photo by Malcolm Browne of a Vietnamese monk who burned himself to death in Saigon protesting against the persecution of Buddhists]. It's really arresting. You're like, 'What the fuck?!' It gives you a good idea of how important the music and the message inside is."



Clockwise from main: Biffy Clyro drummer Ben; spooky French drama *The Returned*; pop icon Kylie Minogue; Blind Melon, Ben's favourite lyricist and inspiration for one of Simon Neil's tattoos; RATM's album sleeve; a figurine of Rush guitarist Alex Lifeson; Robert Johnson's 'Sweet Home Chicago'



DIVE EXIT

ALBUM NOW AVAILABLE ON ITUNES
'LANGAR'

TOUR DATES

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14TH SEPTEMBER 02 ACADEMY BIRMINGHAM

 www.facebook.com/diveexit

 [@diveexit](https://twitter.com/diveexit)

Album also available on Amazon mp3, the Nokia store and may other popular online stores

RADAR

FUTURE STARS, BREAKING SCENES, NEW SOUNDS

Edited by Matt Wilkinson



ABOUT
TO
BREAK

DIANA

The Toronto four-piece may not be royal, but they are the ultimate people's band

Diana was never intended to be a band. There would be no tours, no promotional activity, just a recording project culminating in an album. That was Kieran Adams and Joseph Shabason's plan, until the people spoke – or rather listened – and coerced them into giving more.

"It was purely just me and Joseph, who've been friends for a long time, wanting to continue our music-making together with a new sound," explains Kieran. "It's always surprising when people take an interest with that kind of volume."

"We were genuinely shocked when the SoundCloud generated the first 10,000 plays," admits Carmen Elle, a figurehead of the Toronto music scene who the boys, along with bassist Paul Matthew, had invited to sing on the project a few months earlier. "Kieran took me out for coffee and said, 'I just want you to know, for some reason, people are listening to this song.'"

With the soft-focus elegance of 'Born Again' – the first thing they posted online – it's no wonder Diana caught people's attention. A slinky, luxurious piece of summer dream-pop,

its jazzy undertones and '80s inflections are reminiscent of chillwave and blog-pop. Crucially, though, it excels in a genre many people have grown tired of. On their striking album 'Perpetual Surrender' (out August 19), currents of experimentalism ripple between straight-up pop hooks.

"Me and Joseph made a commitment to each other that we would just do what we were excited about," Keiran says. "It wasn't a super-specific thing – just pop music that's accessible but still exposing people to new things."

Despite the debut album not being available to buy yet, in the year since its completion Diana have been working on its follow-up, with all four members contributing to the writing process.

"The first album was written before they even contacted me," clarifies Carmen. "But now we're all able to come at it from an equal footing. I'm very curious to see how it comes out."

From modest aims to embarking on album number two in just over 12 months, Diana could be one of the most fortuitous new bands to emerge from Toronto's prestigious music scene. They're certainly one of the most exciting. *Rhian Daly*

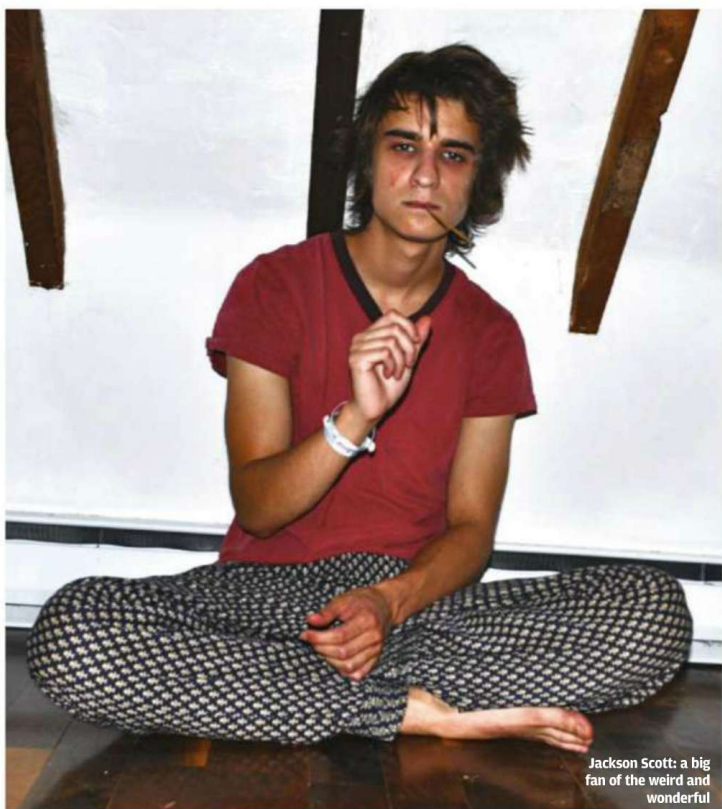
NEED TO KNOW

BASED: Toronto, Canada
FOR FANS OF: Toro Y Moi, Gayngs

BUY IT NOW: Debut album 'Perpetual Surrender' is released on August 19 on Jagjaguwar

SEE THEM LIVE: Diana return to the UK to support Austra at London's KOKO on November 25 with more dates to follow

ON NME.COM: Listen to an exclusive remix from Four Tet
BELIEVE IT OR NOT: Carmen's overriding memory of the band's first trip to the UK is our street food. "It's so good!" she gasps.



Jackson Scott: a big fan of the weird and wonderful

JACKSON SCOTT: BRINGING 'WEIRD' TO THE UK

Hyped US troubadour is crossing the pond to get inspired and freak us all out

RADAR NEWS

"People in America are into weird stuff, but I feel like people in the UK might be into it a little more and might not get weirded out so much," muses North Carolina native Jackson Scott. "My live show is psychedelic and it gets pretty out-there. It's a lot heavier than the album and we're gonna try and get a couple of cool covers or something in too. We generally just try and get really weird and try and make the audience feel kind of uncomfortable..."

Leaving the US for the first time ever might be a daunting prospect for some, but for Scott – who'll be making his first trip to the UK in August to play London's Visions Festival (Aug 10) alongside the likes of !!!, Fucked Up and Iceage – it seems there's no such thing as nerves. "I've always wanted

to check out other places, especially England. I get really inspired by stuff in England," he elaborates. "I guess I have a fanbase in America, but I don't really feel like it. At some points in the show I sometimes think people don't even know who I am. I don't have a hardcore loyal thing so it'll be OK. In my mind it's just really cool." And, while the singer may be playing down his popularity now, the imminent release of his shoegaze-pop debut album 'Melbourne' – due out on September 9 and preceded by a Rough Trade West in-store

"We try and make the audience feel kind of uncomfortable"

performance on August 9 – will certainly ensure that everyone starts to know who he is. "There's a feeling of this eternal mixture of good and bad, of really awful stuff and really beautiful stuff and that it's something you can get into and just be happy about. I guess that's what the album's about," he shrugs. Information on board, now it's time to get weird. **Lisa Wright**

The Buzz

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



1

THEO VERNEY

Each and every sound you hear on Theo Verney's debut EP, 'TV EP', was written, played and produced by the man himself in a fuzzy, grungy fashion that harks back to the sounds of around 20 years ago. Be prepared to dig out that old stereo from back then too, as the only physical release of 'TV EP' comes by way of cassette. With a slew of upcoming performances scheduled, to witness Verney and his band live is to realise that this is much more than a simple DIY project. Reminiscent of a snarling Seattle kingpin (circa '89) but with the added diversity of a more melodic, psych-tinged garage sound, be sure to keep up with his Bandcamp for impending releases.



2 YOUTHBLOOD'S '100 BPM'

The Brighton/Maidstone act's latest track '100 BPM' wears its influences on its sleeve. Second LP-era Horrors, MBV – it's a lilting listen. Best of all, it's washed down with heavy-as-hell Tame-esque synths. The title is wrong, though – it's actually 100.03 bpm.

BAND CRUSH



Glass Animals' Joe Seaward on his favourite new act

"London producer Patten makes some way cool beats. It's kind of chaotically beautiful. It's mad, and what I'd consider to be psychedelic in today's world. It's kind of a sensory overload, and he has a video called 'Blush Mosaic' with these crazy patterns on the screen. It's really beautiful."



3 RADSTEWART

If you thought the trend for puns on old singers' names was over, Radstewart are here to prove you wrong. But you shouldn't dismiss this Cardiff group as mere jokers – their Pavement-like sound packs a big punch and will soon make you forget their daft moniker. Check out the fizzy 'Hot Damn' for proof of their pop chops.



4 MOCCASINS

Listen to the reverberative clatter of duelling guitars in Moccasins' debut single, 'Hugo', and you can't help but think of The Maccabees. But there's more to the Kent newcomers than that. In 'Bambino', they come across as a harsh powerhouse, with eerie harmonies the order of the day, along with the refreshing scent of adolescence.



5 JOSH RECORD

His background in charity work has already taken him everywhere from Roehampton to Kenya. As if that wasn't interesting enough, Brixton-based Josh Record has started to pick up a few celebrity fans too – not least Martha Wainwright, who told Radar she and brother Rufus checked him out at Glasto.

RADAR
REVIEW

OUTFIT

PERFORMANCE DOUBLE DENIM

Their debut has been a long time coming. Was it worth the wait?



Too self-conscious to be hype-bounced into rushing an album out, Liverpool's Outfit first blipped past our periscopes more than two years ago. One of those lucky bands that gets to do the first part of their growing up in the wings, they step centre-stage for their debut, having already undergone an evolution.

In the freedom of The Lodge, the eccentric house-cum-artists' commune they all share, they've moved further towards beats, found sounds and textures and itchy rhythms. 'Performance' has little of the mess and chutzpah you associate with debut albums; it's a classy record built to draw quiet nods and purrs of pleasure, and brow-creases of mild confusion, rather than to stake a shocking flag in your grey matter. Its influences are niche, and its aims are lofty and pale. Yes, these are indeed serious, tasteful young men who probably own more than one book about architecture (Exhibit A: the brutalist stairblock pictured on the album sleeve).

But there's an arch playfulness here that saves Outfit from the land of Serious Face. While the moody title track comes off like an early-Roxy dubplate, the likes of 'Thank God I Was Dreaming', with its itchy garage-y rhythms and deadpan vocals, leans heavily on Hot Chip and David Byrne. Even more frisky is 'House On Fire', a bassy booty-shaker that's twerking to HudMo on its headphones in the graphic-design section of the uni library. 'The Great Outdoors', eerie and spacious, and the slyly beguiling 'Nothing Big' betray a love of mischievous mavericks Field Music, while the expansive, radiant 'Elephant Days' shows they still have an eye on a big tune. Meanwhile, the early days are brought full-circle with a super-lush, super-sexy version of 'Two Islands', which closes the album. There's a wide variety of influences and sounds here, all subsumed into a debut that heaves with the potential of future evolutions to come. *Emily Mackay*

7

BEST TRACK: 'House On Fire'



ELINOR JONES, JORDAN HUGHES

5
TO SEE
This week's
unmissable new
music shows



TELEGRAM
(pictured)
The Lanes, Bristol,
Aug 3

HEY SHOLAY
Nation Of
Shopkeepers,
Leeds, July 31

THROWING UP
Topsy, London,
Aug 1

SCOTT &
CHARLENE'S
WEDDING
The Tunnels,
Aberdeen, Aug 3

KING SALAMI
& THE
CUMBERLAND 3
Spanky Van Dykes,
Nottingham, Aug 3



Torres onstage in Manchester

TORRES

THE CASTLE, MANCHESTER WEDNESDAY, JULY 17

RADAR
LIVE

"I'd like to ask you all a question," Mackenzie Scott propositions The Castle's tiny back room. "Which is: do you like to

be sad?" It's as stiflingly hot as Scott's native Nashville outside, but here, shirked by the assembled in favour of a dark night of the soul with her and a two-piece band, the answer's *probably* yes. It quickly becomes clear that wasn't an invitation, but a challenge – and good luck to anyone who's grown comfortably maudlin with Torres' miraculous self-titled debut album (self-released in January).

The record ends with 'Waterfall', which asks, "Did you ever make it halfway down and think/God, I never meant to jump at all", but its most captivating quality is the way Scott curls her toes over the brink and digs in her heels; her closest analogues are EMA or early Tori Amos burning up Songs: Ohia's dusty, devastating laments.

Tonight, however, she swaps restraint for breathtakingly forlorn wrathfulness.

By the end of apocalyptic waltz 'Mother Earth, Father God', her razor-bladed riffs would suit Nashville punks Diarrhea Planet. Later, she judders against her guitar with St Vincent's orgiastic fervour on 'Moon And Back'.

If her carnal playing wasn't bruising enough, hidden within are some of the year's most gut-punching lyrics: "Honey, while you were asbing in your coffee/I was thinking about telling you what you've

Tonight she swaps restraint for forlorn wrathfulness

done to me", she sings caustically on 'Honey', emboldened by indignation. More cuttingly, "I used to just adore you, but now you bore me" is delivered like a casual kiss-off on 'Come To Terms'.

Tonight's gig, like the album, closes with 'Waterfall'. The song begins backed only by bittersweet bass, Scott singing "Nowhere to go but... down" as she clasps her ribcage with both hands, holding it together as few other sadness suckers in the room still are. *Laura Snapes*



The Monkeys
recording at
Sage & Sound, LA





INSIDE THE AMERICAN DREAM

Cocktails with Josh Homme, losing themselves in Escher paintings and Fellini films – **Arctic Monkeys** are a long way from Sheffield. **Matt Wilkinson** hears how their adopted hometown of LA fed the sexual charge of new album 'AM'

PHOTOS: **ZACKERY MICHAEL**

It definitely borrows elements from the world of OutKast and Aaliyah. That world. But then the other side, it's got this '70s rock thing.."

That, in a nutshell courtesy of Alex Turner, is the new Arctic Monkeys album. Standout track 'Arabella' sums it up best: an intro that is pure 'Next Episode'-era Dr Dre, which 43 seconds later blasts into the riff from 'War Pigs' by Black Sabbath, ushering in one of the most rocking choruses they've ever written.

You'd struggle to put a single time and place on 'AM's overall vibe, but you could quite feasibly give the album a subtitle that says, 'Welcome to California'. Its 12 tracks simultaneously flit between two very different identities, both intrinsically rooted in the City Of Angels. The first would be based somewhere around Record Plant Studios, where Ozzy and co recorded Sabbath's classic 1972 album 'Vol 4' while torpedoing their way through Bel Air's notoriously debauched party scene. And the second? Aftermath Records HQ, right around the time Dre signed Eminem.

The whole thing sounds dirty, sunkissed, glammed-up, sexy and – most importantly, for a British indie band now in their 11th year – forward-thinking.

"You can't just put those things together and mash them up," Alex says of 'AM's split personality. "It's more delicate than that. You've gotta be careful which elements you take. It's like a chemical reaction – you get a bit too much of one thing and you don't get any bang."

Suddenly there's a look of panic on Jamie Cook's face. "Do *not* put that we've gone rap-rock!" Now the rest of the band are recoiling in horror, too. "There's no rapping on it for a start!" says Alex. "I can't stress enough that it's *not* a rock and rap record. That's the worst thing..."

A ruffled Matt Helders tries to get things back on track. "Rapping is the key element to rap-rock," he states, adding that as there's technically none of that on the new Arctic Monkeys album, the two simply can't be linked.

A fair point, but what is clear is that this album sounds decidedly different from everything the band have done before now. The riffs on a good half of its 12 tracks are a million miles away from the demented, punk-spirited squall that has been their signature dish since day one (from 'I Bet

**"WE WERE IN
A RUT, BUT JOSH
SAVED THE DAY"**

ALEX TURNER



Alex turns up the button marked 'G-funk'

You Look Good On The Dancefloor' to 'Library Pictures' via 'Brianstorm', 'Pretty Visitors' and 'The View From The Afternoon'). Then there are the backing vocals. I tell them – seriously – that they could have come straight from a Destiny's Child record. There are nervous laughs all around, but nobody says anything to deny it.

Alex pauses for a while after I ask him to describe what he thinks the new album sounds like. "Right," he eventually answers. "It sounds like a Dr Dre beat, but we've given it an Ike Turner bowl-cut and then we've sent it galloping across the desert on a Stratocaster."

R U starting to get the picture now?

There are numerous brilliant, spine-tingling moments on 'AM'. The part on 'I Want It All' where Alex sings a line that references The Rolling Stones' cracked anthem '2000 Light Years From Home'? Totally cool. The descending piano on 'Snap Out Of It', which has been treated so it evokes the same wistful feel as 'Cry Baby Cry' by The Beatles? Beautiful. The "whoa whoa" bits on 'One For The Road'? That's Josh Homme, pretending to be Keith Richards. And the brilliant 'Why'd You Only Call Me When You're High?', which starts off sounding a *lot* like Eminem's 'Under The Influence' and then does a complete about-turn into one of the sweetest Alex melodies since his Last Shadow Puppets days? Pretty fantastic. In fact, for all this talk of West Coast hip-hop, it's important to make it clear that Arctic Monkeys never really cross the line of absurdity on the new album. In spite of everything, it still sounds like the same band. It's just that this time, they've taken you right into what's now the heart of their world: Los Angeles, and the kind of places, parties and mad situations that only the best British band of the past two decades could realistically find themselves in.



Nick O'Malley at Sage & Sound

You should enjoy your time here. All four Arctic Monkeys live in LA these days, and its influence on 'AM' looms large (although Alex is at pains to state that it's not there "in an Eagles way, like..."). I tell him that large chunks of it, lyrically, remind me of the last time I interviewed the band on the road, for an *NME* feature in Florida while they were touring 'Suck It And See' in 2011. After playing a raucous gig in Fort Lauderdale to 2,500 psyched locals, a fan somehow made his way back to the dressing room, saying he had a limo waiting for us all and inviting everybody back to his sprawling, Fresh Prince-style mansion, complete with lake, speedboats, swimming pools, panic room (in case someone tried to burgle the place), fully operational bar (stocked with the most expensive booze known to humanity), gold discs of 'Imagine' and a huge karaoke room – big enough for 50 people or more – where we proceeded to get utterly wankered. As I left at 8am the following



"IT'S PULLING THE WOOL OVER THE LISTENERS' EYES"

ALEX TURNER

morning, bleary-eyed, I remember thinking I'd basically just lived out the acid scene from *Almost Famous*. Then I wondered how many times the band had done exactly the same

thing since coming to the States.

"Well, lyrically, there is definitely a bit of that," Alex tells me now. "You're in that party and it seems like you're in an Escher painting or something, where the stairs keep going around. You know what I mean? Nothing makes sense. It's almost about dipping in and out of those situations, speaking very broadly." He adds, cryptically, that much of the album concerns itself with "that feeling of outstaying your welcome in another dimension, which you get in such places as that".

So, if 'AM' was a film, would the story be set at some crazy Hollywood Hills party?

"I'm not sure, really. If it was a film I'd want it to seem like a Fellini dream sequence, where you're not exactly certain. I wrote it ALL in LA, and it was the first time I'd done that. In Bronson Canyon, it's called – by Beachwood. That's where the studio was. Rancho De La Luna [where 'AM's fledgling recording sessions took place] is out in Joshua Tree – we browned



Alex Turner with engineer Ian Shea



Crouching Monkey, hidden drumkit



The morning after Homme's cocktails?

the garlic there, but we didn't really get into it. So we got our own place on Sunset and Bronson, which is kind of like East Hollywood, a few blocks away from Amoeba Records. It was a pretty beat-up studio, it hadn't been used for a while, and we got a cheap lease on it. It was good, it became our little HQ."

Called Sage & Sound, Alex adds that owing to the fact that "not a great deal" had been recorded there before the Monkeys turned up, they were forced into a bit of band team-building just to get the sessions off the ground ("Nothing worked! We all had to get the brooms out, figuratively speaking"). Matt also emphasises that, this time round, they really did want to get back to basics. "It's not like we were sat there recording in Sunset Sound [where 'Suck It And See' was made], where we had runners and stuff. This time we'd got this base in LA and we just went there every day, experimenting."

They started work on 'AM' last August with Ross Orton, the Sheffield producer who had helmed 'R U Mine?' earlier that year, and longtime cohort James Ford. As they explain its genesis, they proudly point out that it's been the longest they've ever spent making an album, with the final touches – "the last tambourine", according to Nick – only being added in June, two weeks before their defiant Glastonbury headline set.

Recording the Monkeys

'AM' co-producer James Ford describes the unconventional LA sessions behind the new album



"There was no brief with this other than to make an interesting album. On 'Suck It And

See', we tried to do a 'band in a room' thing, with barely any computers. But this was a case of 'all bets are off'. The band wanted to push things on and do something different. So to move it on we were very open to using bits of keyboards or drum machines, or whatever worked for the song.

"There's quite a different take on the vocals too. There's a lot of Alex in falsetto, which he hasn't really done before. Obviously Matt and Nick are both great singers as well, so Nick did a lot of low OutKast-y, octave-down vocals, while Matt did a lot of high, R Kelly-type stuff. And the drum machine on 'I Wanna Be Yours', that's a first too, I think. It was probably the same one that Suicide would have

used – they haven't gone electro-pop.

"When they first came to me they were like, 'We're thinking of recording it in our rehearsal room', and I thought, 'Er... alright.' So I went along to Sage & Sound, which is on a not-very-glamorous street in Hollywood – there's pretty much a building site right outside it – and I went in and was pleasantly surprised, because in terms of recording it's actually a really nice room. It's all wooden with strange faux-Greek pillars and architecture. They had been camped up in there for months, even before I arrived, and they'd been doing loads of demos on these pretty shitty '70s four-tracks. We ended up using a fair bit of them on the record. I love that, because the first time you record something, sometimes there's a magic in it that's hard to recreate. That studio was so important to them – to have their own space to experiment and fuck around in was great."

NME: Did agreeing to play Glastonbury before finishing the album put the pressure on?

Jamie: "We were asked to play Glastonbury before we really *started* doing the album. And we were a bit like, 'Whoa!'"

Alex: "There was a bit of, 'We've gotta get it done in time for that,' which is the kind of exception you make for Glastonbury."

So was it good to have that deadline?

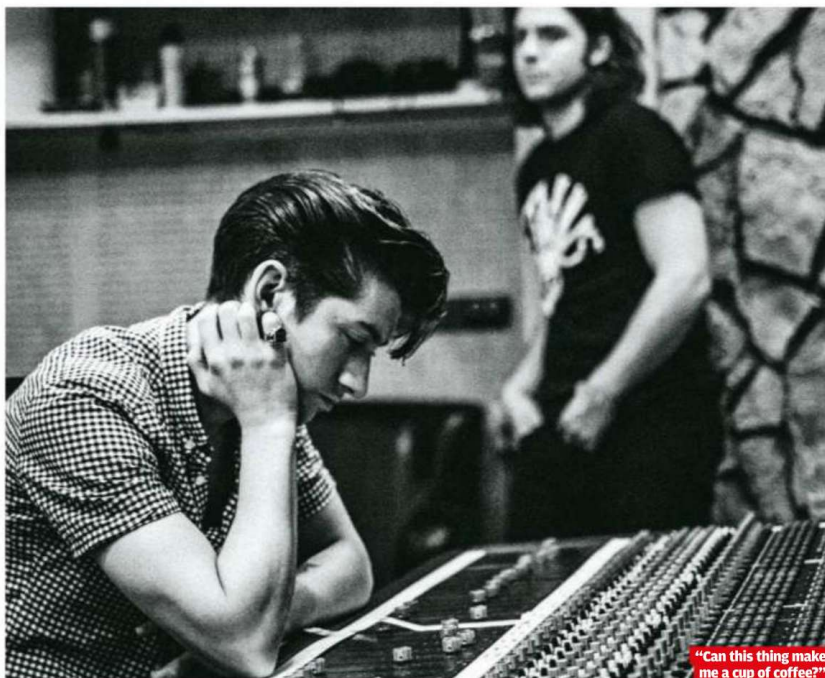
A: "I began to see the beginnings of that downward spiral [of recording taking ages, like Guns N' Roses' 'Chinese Democracy'], where you end up spending four years on it and millions of dollars spiral down the staircase. I went down the first few steps of that staircase this time, and Glastonbury snapped me out of it."

The last time we spoke, in early 2012, Alex said he was really into country music. But there's nothing whatsoever to back that up on the new record.

A: "Yeah! That was a while ago. The 'Suck It And See' record, there's a couple of those songs that follow a country formula. I do like it, but lately I've not been listening to too much of that. Really, what informed it was 'R U Mine?' Not to blow my own trumpet here, but when we stumbled across that it was like, 'Let's explore this idea!' The high vocals that we're doing there – I call them The Cosmic Opera Melodies, and these two [Helders and O'Malley] are The Space Choirboys. So we went down that road."

A good half of the record is like that – a bit different to what people might expect...

A: "But then it's obviously informed by other records, too. There's the '70s Sabbath-y



"Can this thing make me a cup of coffee?"

thing, Captain Beyond, Groundhogs. There is this rock'n'roll side to it. And then there's that Space Choirboy, slightly R&B-tinged, ex-girlfriend music element, too."

It seems like you've been striving to do that since day one – fuse hip-hop and rock in a way that's not totally naff.

A: "Yeah, but..."

J: "That happened [with bands like Limp Bizkit and Kid Rock] and it was horrible!"

A: "We wanted it to sound less like four lads playing in a room this time."

And more like...

A: "Just... less like that! Or, not like that at all. Essentially, that's what it is, but if you can find a way to manipulate the instruments or the sounds to the point where it sounds a bit like a hip-hop beat that'd be boss in your car, then I think there's something quite cool about that. Pulling the wool over the eyes [of the listener]."

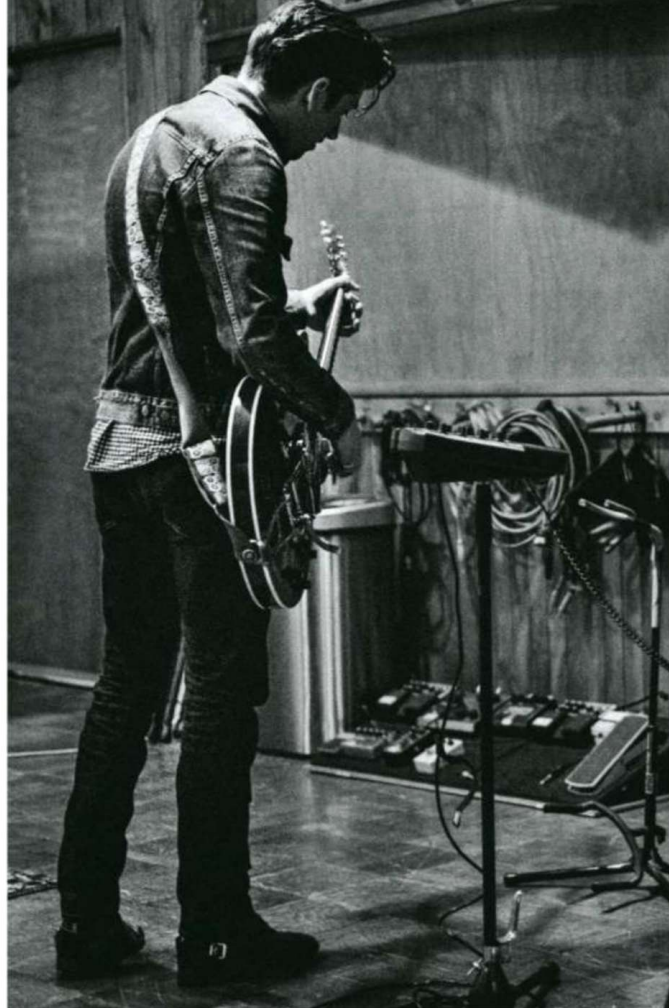
On the flipside, a song like 'I Want It All' is all guitar – it sounds like T Rex.

A: "It were quite early on, that one. We were messing around with this four-track cassette recorder, and he [Jamie] was playing this riff, so we recorded five minutes of that and I wrote melodies and lyrics over the top. That became a formula, almost – we recorded instrumentals on this four-track and then I'd sit with my headphones on and write."

Josh Homme sings on 'Knee Socks' as well as 'One For The Road'. I wrote down that he sounded "ghoulish" on the former.

A: "I think he sounds a bit like Bowie. It's my favourite bit of the record, that breakdown; that 30 seconds where it all goes weird. What's most

interesting about it is how accidental it was – I'd sung on the new Queens record a few weeks previous, and we were kind of in a rut



a little bit, in this dark room. So Josh came down, Nick made cocktails and we just hung out for the night. We got him to sing on 'One For The Road', and then we were playing him 'Knee Socks', because we'd just been working on it. We were thinking about putting someone on that section, possibly to do the bit that the three of us were originally doing, which is this really fast R&B bit. But then he heard it and then he said, 'I've got this really great idea for a counter-melody background thing,' and he went and did that and it suddenly became this whole other thing that you never expected it to be. I think it kind of makes the tune. Suddenly, we were out of the rut and re-energised – Josh saved the day!"

It's quite a sexually charged album, lyrically, isn't it?

A: "Well, they're sort of the best ones, aren't they?"

Are your lyrics still character-based, or is it you in these situations?

A: "It's not as simple as that. One thing I will say is this: you know Louis CK? I've got quite into comedy and comedians recently. There's a definite rock'n'roll thing to that world. My worst fear is being picked on in an audience in front of people, which is weird considering what we do, but whatever. So anyway, we went and saw this guy, Chris D'Elia [a stand-up comic who's keen on impressions], and I'm like his number one fan now. I'm quite fascinated by that whole thing."

"I THINK OF NICK AND MATT AS THE SPACE CHOIRBOYS"

ALEX TURNER

Bardy bum

Punk poet John Cooper Clarke on 'AM' album track 'I Wanna Be Yours', which cribs from his verse



"I wrote 'I Wanna Be Yours' around '83 or '84. The number of people who've said, 'I had that read at my

wedding,' or 'My husband proposed to me using that'... It's useful in the world of modern romance! It is to weddings what 'Always Look On The Bright Side Of Life' by Eric Idle is to humanist funerals.

"It's great that the band have used it. I think it always was kind of a song. It's a poem that owes a great deal to popular music. It's that classic thing of the desire to make yourself useful to the object of your desire, taken to a point where you're actually reducing yourself to a commodity.

"I haven't heard the song yet. I got an erroneous email a while back that

said they were gonna do a version of another of my numbers, 'Evidently Chickentown'. So I was kind of expecting that they were gonna do a cover of one of mine, but the day before yesterday I heard it was gonna be 'I Wanna Be Yours'.

"I'm sure Alex has done a great job. He's a great lyricist – he's a proper singer, he's emotive. He's got a great deal of feeling in his voice, and he makes that northern accent sound sexy. I think he's fantastic as he's always changing, and as a band they won't be pinned down. Would I do something live with them? Yeah, of course I would! I love what they do. They get better and better and better. Alex's many changing moods are always an object of fascination in the playground of my imagination."



Alex and Jamie Cook: "How does that T Rex riff go again?"

There's that notion that every comedian wants to be a rock star, and every rock star wants to be a comedian...

A: "Ha! Maybe this is where I'm going with this! No, I'm not fucking going there! But to get back to the original point, there's this thing where Louis CK's talking about George Carlin, who's this famous American comedian who used to completely tear his act up at the end of every year and throw it out and write a whole new act. And in doing that, eventually you run out of things to talk about. So you start looking inside to whatever darkness may lay there. And that's where you end up going. I think there's a weird symmetry with that and songwriting. Or at least there is for me."

'Mad Sounds' seems like the most personal track on the record, and it has a totally different vibe to the rest of it – slow, wistful, a heartbreaker.

A: "Yeah. For me, that tune brings you back to life. That tune's a song about songs, you know? So it's about when you've got those tunes that sort of energise you somehow, or evoke something from inside you."

Like the ones that send shivers down your spine?

A: "Yeah. Hopefully that is one of them, in turn. What would they be for me? (*Thinks*) 'Walk On The Wild Side'."

What's 'No. 1 Party Anthem' about?

A: "It's a ballad. Is it a number one party anthem? I think it is, possibly. Or is it just dry wit? We'll have to have a party to see..."

Track-by-track

R&B, glam and 'Transformer'. The band talk us through 'AM' and its influences

DO I WANNA KNOW?

The perfect opener, according to Cookie, who says: "It was Alex's riff. He's got this Vox 12-string guitar and he started playing it. I was like, 'Whoa, what's that?!' I don't think we've ever done anything that slow..."

R U MINE?

The song that started it all, say the band. The same version as the single from April 2012.

ONE FOR THE ROAD

The intro is pure R&B. "So we all go back to yours and you sit and talk to me on the floor/There's no need to show me round, baby, I feel like I've been here before", sings Alex, lustily. Josh Homme and Matt Helders join him with falsetto "whoa whoo"s in the background.

ARABELLA

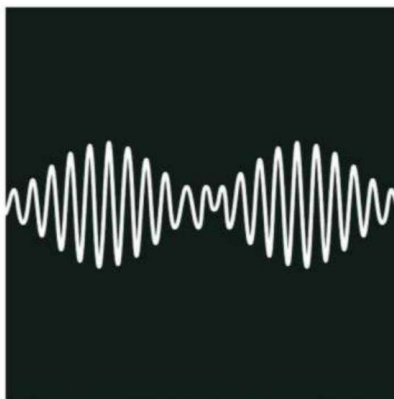
Alex: "It has both sides of the record in one – that's where we've come together the most. The words are a bit Brian Cox, a bit 'wonders of the universe'. They're my favourite words on there." In it he sings of lips "the colour of a constellation" and someone who's "made of outer space". What's more, the subject – a girl with "a Barbarella silver swimsuit" who "takes a dip in my daydreams" – is someone specific. "But it doesn't really matter who, does it?"

I WANT IT ALL

The most glam-rock the Monkeys have ever sounded. It's built around a Jamie Cook riff that would have been at home on a T Rex single. With more falsetto in the chorus, there's also a nod to Marvin Gaye with some "shoo-wop" backing that echoes 'Sexual Healing', alongside a canny lyrical reference to The Rolling Stones' '2000 Light Years From Home'.

NO.1 PARTY ANTHEM

A touch cabaret. As Alex says, it's a ballad. With its grand piano and James



the rhythm section that drives things. Weirdly, it also recalls 'The Mexican' by '70s prog act Babe Ruth.

WHY'D YOU ONLY CALL ME WHEN YOU'RE HIGH?

Another track with a big hip-hop influence, this one finds Alex in snarky mood. The setting? 3am, some party. "The mirror's image tells me it's home time, but I'm not finished", he sings. As for that title? Judging by the lyrics, it seems like a text sent to Alex by a girl who's pissed off with him.

Bond-style pre-chorus it sounds like 'Nobody Loves You (When You're Down And Out)' by John Lennon. A cousin of 'Cornerstone' in sound, lyrically it's about "a certified mindblower", of whom Alex sings, "It's not like I'm falling in love/I just want you to do me no good/And you look like you could".

MAD SOUNDS

A standout with a lazy strut that recalls Lou Reed. Alex agrees: "I wanted the whole record to have a bit of 'Transformer' about it – like you'd need to have a shower after it." Elvis Costello's drummer Pete Thomas plays percussion, and it's a gem for anyone who's ever fallen for Alex's more emotional moments. The song was inspired by an original of the same name written by Alan Smyth – the Sheffield producer who helmed the Monkeys' early material – in the early '80s. A synth bedroom recording, Alex first heard it around 2004, and the first line ("Mad sounds in my ears, makes me get up and dance, makes me get up" – tweaked to "you" here) has stayed with him ever since.

FIRESIDE

"It's a rhythmical adventure," says Matt, while Nick states it's got "wood groove", whatever that means. Despite featuring former Coral man Bill Ryder-Jones on additional guitar, it's

SNAP OUT OF IT

"That was one we were trying to work out with Pete Thomas," says Alex, although he adds that the drummer doesn't appear on it, except in spirit. "If it hadn't been for him we'd probably have binned that tune – his enthusiasm was important for the journey." It's a four-to-the-floor driving rocker.

KNEE SOCKS

Josh Homme's most obvious appearance, halfway through a 30-second section that Alex says is his favourite part of the album. As Josh's echoing vocals swirl around in the background, Alex sings a funky line that ends, "Like the beginning of Mean Streets you can be my baby".

I WANNA BE YOURS

The first Arctic Monkeys song to feature a drum machine, 'I Wanna Be Yours' is a pensive, slow beauty with lyrics cribbed from a John Cooper Clarke poem of the same name (although Alex adds a chorus and changes the odd word – "Atlantic" for "Pacific", for instance). "I thought it would be kind of cool to do a Johnny Clarke poem as a song and it not sound like The Fall," he says. All in all, it sounds like the perfect way to close the album. Oh, and the setting on the drum machine (a vintage Selmer one, apparently) was called 'Liverpool'. So now you know.

As the interview comes to a close, Alex adds that this particular track "kind of fits into that thing we were talking about before – it describes another one of those scenarios where you feel otherworldly, and there's loads of Escher stairs." I ask him if he's talking about any place in particular, and a wry smile spreads across his face. "Well, exactly. I can't be any more specific, sadly. But sometimes it does feel like I'm in the middle of an Escher painting."

However you choose to read that last sentence, the fact of the matter is this: Arctic Monkeys are back, and they're gearing up to release what's possibly their best album yet. They're doing the polar opposite of what 99 per cent of other British bands do, by fully embracing the United States and the bizarre, thrilling life they've fallen into there. Most importantly, they're not losing the best things about themselves as they do it. Nor do they sound anything like Kid Rock or Limp Bizkit.

WHAT MAKES YOU BEAUTIFUL

Swim Deep might look lackadaisical, but their One Direction-level fans are anything but. **Chris Cottingham** finds out whether they can keep their heads when all around them are losing theirs

PHOTOS: JENN FIVE

It's up there with the most perfectly conceived cover versions of the year. It's just after midday and Swim Deep are playing the first set of the day in the King Tut's Wah Wah Hut tent at T In The Park. The crowd are bleary from oceans of Scottish lager and 28-degree heat the previous day. Four songs into their set, the Birmingham four-piece do their take on Cyndi Lauper's 1983 single 'Girls Just Want To Have Fun', the brash '80s synths and funk-up guitars ditched in favour of jangling riffs and frontman Austin Williams' waking dream of a voice. In the intro, before anyone has worked out what song it is, Austin teases them, asking, "Boys, are you having fun?" "Yeah," they yawn through sleepy eyes. Then: "Girls, are you having fun?" "YEAHHH!" they scream, knowing what's coming next.

Over the last six months, it's those female fans – who outnumber the guys two to one at T In The Park – that have turned Swim Deep from one of the Birmingham scene's support acts to the surprise success story of the year. Swim Deep know where their loyalties lie and 'Girls Just Want To Have Fun' is their wink to them by way of thanks.

It's not hard to see what the appeal is. Swim Deep's debut album, 'Where The Heaven Are We', is 11 tracks of indie-pop escapism shimmering with positive vibes. 'King City' and 'She Changes The Weather' are unconscious echoes of '90s indie bands such as The Boo Radleys, with added

psychedelic lens flare. They don't do stern faces and taking yourself too seriously.

Lounging around on the grass backstage, Austin (21, vocals/guitar), Cavan McCarthy (20, bass), Tom Higgins (21, guitar) and Zach Robinson (21, drums) look like they stole their outfits from donations left outside a charity shop. Austin reflects on the make-up of their fanbase. "It's like having thousands of girlfriends that you never speak to," he says. "They get angry if you don't reply to them on Twitter."

It sounds more like a problem that the likes of One Direction might have.

"PEOPLE ARE CONTENT WITH WHAT THEY'VE GOT. THEY JUST END UP FLATLINING"

CAVAN MCCARTHY

Coincidentally, Swim Deep are on record talking about Styles and co quite a bit – at one stage, praising them for "smashing guitar music" and claiming them as a primary (though perhaps, not sincere) influence, alongside Duran Duran. Cavan even got tweeted by Harry Styles after meeting him in a bar.

It begs the question: are Swim Deep indie's boyband? Austin rolls his eyes, opting for what we'll call 'the Jake Bugg position' today. "Nah, man," he sighs. "I mean, we aspire to perform to as many people as them, it's just a shame their music isn't any good."

As the bus pulls away from T, they put Jagwar Ma's new album, 'Howlin', on the stereo. Next stop: a lay-over in Preston, before heading on to the Wakestock festival in north Wales. They munch on a box of dog-shaped shortbread biscuits that had been left in their dressing room by a thoughtful female fan. The box is signed with three kisses. ▶





Swim Deep (l-r):
Zach, Austin,
Cavan and Higgy

Austin onstage at T In The Park



At the end of last year, Austin was given Beach Boy drummer Dennis Wilson's 1977 solo album, 'Pacific Ocean Blue', as a present. "It's one of the best albums I've ever heard," he says. "That's when I started really songwriting." It also inspired what has to be one of the worst ideas for a band T-shirt ever. "It was going to have Dennis Wilson's face on it and our name, Swim Deep." At that point, they didn't know that Wilson drowned in 1983, aged just 38, after drinking all day and taking a dip off his yacht. Thankfully, someone told them. "That would have been so bad," says Higgy, wincing at the memory.

Pacific Ocean Blue' sums up everything Swim Deep love: sun-kissed melodies, trippiness, euphoria.

They have a very different set of reference points to the other B-Town bands such as Jaws and Peace. In fact, apart from being neighbours and friends, they don't have much in common with them at all. On the

"IF MAKING MUSIC BECAME TOO SERIOUS, THEN IT WOULDN'T BE FUN ANY MORE"

AUSTIN WILLIAMS



Thank God there's not a war on

tourbus to Wales, they listen to Spiritualized and Childhood, music that's all about escapism. "That kind of music is trippy and it takes you somewhere else," explains Austin.

"The thing about Birmingham is," continues Cavan, "everyone's content with what they've got, almost too content.

Contentment becomes comfy and that becomes life. People just end up flatlining." When your day involves stacking shelves in Morrisons – Austin and

Higgy met there – it's not hard to see why you'd want to lose yourself in something else. They talk about "feelgood vibrations", being bored of "sad music and people moaning about shit" and wanting to make music with "no malice, just pure joy".

If there's a criticism you could aim at Swim Deep, it's that they spend a little bit too much time dicking around and not quite enough turning good songs into great ones. 'Where The Heaven Are We' has its moments, but in places it also rambles like a druggy conversation. "The whole reason we're doing this is for fun," counters Austin. "So if making music became too serious, then it wouldn't be fun any more." That said, it's beginning to dawn on them that what started out as a laugh might be worth taking a bit more seriously. At the end of May, they played four sold-out dates in Edinburgh, Manchester, London and the Birmingham Institute. "That was the biggest gig we've ever done," says Austin of the latter show. "Me and Zach went to see The Drums there a couple of years ago. A band like us selling it out wouldn't have been possible then."

Playing at Glastonbury for the first time was another high point. "Y'know when you have those dreams like, 'What

Austin and Cavan settle a dispute like er, men...



SWIM A LITTLE DEEPER

Save face among the mega-fans with this Swim Deep guide

1 AUSTIN HAS RECENTLY TAKEN UP YOGA

"I saw a video on YouTube and now I do five stretching exercises in the morning. But only if I'm on my own. For one of them, called The Cat, you have to stick your arse in the air. It looks a bit stupid if you do it in public."

2 ZACH MODELLED FOR SAINT LAURENT AT PARIS FASHION WEEK

"I thought it was going to be pretentious and everyone was going to be mean to each other, but everyone there was a musician and it was really chilled out. The designer, Hedi Slimane, is really into British bands."

3 CAVAN IS GOOD AT BOXING

"There was a gym at the studio in Brussels where we recorded the album. I had a punch bag suspended from the ceiling. I could keep hitting it even as it moved about. The others were all rubbish at it."

4 HIGGY SMOKES AN ELECTRONIC CIGARETTE

"I'm not trying to give up smoking, I took it up on its own. I puff away on it constantly. I'm pretty sure that I smoke more using this than if I was smoking regular fags. You can get lots of different flavours."



"Hang on, is that Harry Styles?"

would you spend a million pounds on?" asks Austin. "Mine was always about Glastonbury. What would I say? What would I wear? Then we did it. I used to say, 'Thank you Glastonbury!' at the end of our first gigs. It was a joke because there'd be about 10 people there and they were thinking, 'You're definitely not going to be playing Glastonbury any time soon.' It stopped working after we started selling places out."

When the tourbus pulls into Wakestock in Abersoch on the Llyn Peninsula on Sunday afternoon, it looks like everyone's already left the festival. Actually, they're all at the beach watching a wake-boarding competition, hence the rubbish name.

Could be a tough one, but Swim Deep are game. "We're happy to play to however many people want to see us," says Austin. "It's all about good vibes." In the end, a hardcore of fans, mostly female, turn up to sing the lyrics of 'Honey' and 'King City' back at them.

They've already started work on album two. "It's all just dreams at the moment," says Austin. "It's too blurred to say. There are all these visions and I can't present them in a way that's easy to understand. You can't create something before you've lived it. I can have an idea of what I want it to be, but I don't think I'd tell anyone. I don't want to say something that I don't mean."

He strums an acoustic guitar thoughtfully, then adds: "When I was talking about One Direction before, there's no malice there. It's a funny thing to us. Maybe there's a bit of jealousy from everyone about One Direction. I mean, imagine if the music was great. Imagine if it was like..." The pause drags on for five seconds while he decides whether he's actually going to say it. He is. "Imagine if it was like us."

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**"I DON'T WANT
TO BE ANOTHER
ROCK CASUALTY
AND I DON'T SEE
WHY I SHOULD
HAVE TO BE"**

Headlining Latitude after a phenomenal Glastonbury set, **Foals** are finally conquering the heritage acts' safety zone. **Greg Cochrane** meets Yannis Philippakis and asks: can the highly strung frontman stay grounded?

Stood centre stage at Latitude, Yannis Philippakis ignites a red smoke flare that fizzes in his hand as he circles it around his head. It lights up the dark Main Stage and the first few thousand captivated faces staring back at him. It's no signal for help, though; that firecracker is raised in defiance, celebrating Foals' ascendancy to the bill-topping band they knew they deserved to be. You sense they'd better start stockpiling sparklers.

As soon as Yannis, Jimmy Smith, Jack Bevan, Edwin Congreave and Walter Gervers strode onstage, Latitude's tranquil, enchanted woodland feel slipped away. After bowling through 'Total Life Forever', 'Olympic Airways' and 'My Number', Yannis declares, "This is one of the best moments for this band," before diving into the crowd. "We're going to fucking blow this place away," he promises, a cigarette hanging from his lip, before a field of people lose it to 'Inhaler'.

Afterwards, while "Latté-tude" (Yannis' awful pun, not ours) is still picking up the pieces of its collective mind, the frontman breaks away from the post-show hugs and backslaps to take a seat on one of the creaky picnic tables that make up the band's backstage garden.

"It felt pretty unbelievable," he reflects. "The first half of the set, I felt so tranquil – it ▶"





Jesus, Yannis, it's all the same



Yannis shows off his best shit-eating grin



"Latitude! Today I had a falafel THIS big! I love it here!"

was almost an out-of-body experience. Even though it was sonically heavy, and the crowd were going apeshit, I felt at peace in a way I haven't for a long time."

He pauses. "It looked like thousands of psychotic marshmallows jumping up and down – a 180° span of people going mental. It just felt fucking great. I'm going to enjoy the moment, have a few drinks with my friends, and cause some trouble."

Ten days before Foals' silver people-carrier rolls up to leafy Latitude, Yannis has spent the day packing boxes with vinyl as he prepares to move out of the home he shares with guitarist Jimmy Smith. Windows flung open, the sound of an old Afropop record not yet packed drifts down a leafy north London street.

Taking a break from moving at a café down the road, Yannis takes alternate tugs on a string of cigarettes and an iced coffee. Even in the exhausting afternoon heat, he looks relaxed, well slept. Not like the guy who stumbled out of the studio looking withdrawn after recording 'Holy Fire' last year ("I'd lost all perspective," he later admits). But today, he's a confident spokesperson for



The band walk offstage after headlining the last night of Latitude 2013

a band having the time of their lives.

A fortnight earlier, Foals pulled off one of the most talked-about sets of this year's Glastonbury ("There was just electricity inside us. We were overwhelmed by the size of the crowd and the type of energy you get off that," Yannis says). That performance was the first card down in a summer when the Oxford band, three albums in, are putting everything on the table. A run of gigs that will prove it's their turn to step up.

"Something is brewing," he acknowledges. That something is the fruit of eight years' hard graft and an ever-evolving approach to their songwriting, all of which has carved them a reputation as a phenomenal, heavy live act.

"We're the most content we've ever been," says Yannis. "It's not requiring the amount of exertion that it used to. Sometimes, being in the band, it's like a stuttering car and you've gotta get out and push it up the hill to get the engine to engage again. Right now, it just feels like we're doing 60mph down an awesome, open boulevard with the sea on the left, a pine forest on the right and models in the back."

It seems like a foregone conclusion that a British band of their stature

should be getting opportunities like this. But as Yannis made clear when he voiced his opinions on The Stone Roses' reunion, the path to the top is clogged with nostalgia acts and easy bets. Only last week, ex-Verve singer Richard Ashcroft criticised the lack of openings for new artists to bag the headline slots that his band had way back when.

"I wanna see Prince headline Glastonbury, I wanna see the occasional thing like that," says Yannis today, "but I think it's become too easy. A lot of it is financially decided through agents, promoters and festival bookers who don't want to take risks on new bands."

He concedes that a few opportunities have opened up, though. "We're proof of that. Bands of our generation are competing with people returning and riding the wave of nostalgia. There's incredible music being

made these days, it's just that it can't contend with these behemoths from the past. They're like institutions, they're part of the cultural fabric. But maybe it should be something that raises the bar for current bands, who are like, 'Fuck this, if we've not only got to contend with everyone from our peer group but also people from the past, then bring it on.'"

Latitude has a good track record for rewarding bands

"I WANT TO DRINK OUT OF A BOTTLE, I DON'T WANT IT TO DRINK FROM ME. IT'S THE SAME WITH ANY OTHER SUBSTANCE"
YANNIS PHILIPPAKIS

THE PHILIPPAKIS PRESSES

Yannis reviews the issues of the day

ON WHISTLEBLOWER AND "ROLE MODEL" EDWARD SNOWDEN

"We recently put Edward Snowden on our guest list for a gig in Moscow – with no plus-one of course. He's quite alone right now. I wouldn't call him a hero but I think he's verging on it. American commentators who call him a traitor, they're just self-serving. The best thing about somebody like him is that we can debate the rise of the internet, the intrusion of technology into our lives, but no-one really gives a shit until someone like him exposes the reality and the tentacles of that power reaching throughout Europe. I think the best thing about the situation is that it's raising a basic awareness that there are things that are going wrong; they're dark and they're tyrannical, and yet they're not presented as that. 'America's your buddy, America's your ally, it's your mate' – really, fuck no, it's not. And Snowden's just proven that and he's put his life on the line. He's sacrificed everything."



ON PLAYING IN FINANCIALLY CRIPPLED GREECE

"My dad and family are there, so I've seen the financial crisis first-hand. I've got a lot of cousins my age there, and not a single one has got any prospects. I think it's fucking tragic, to be honest, something that I feel sad and angry about in equal measure. It seemed for a long time that Greece was becoming more prosperous, but you realise it's a mirage. The country's in a worse state than if it never joined the Eurozone. A lot of it comes from external factors. It's not as simple as the fact that the Greeks were a bit corrupt – there were incentives for Greek people to stop doing traditional forms of labour and to stop farming because produce could be brought in more cheaply from elsewhere. All of a sudden, German contractors are building the roads, and then Greece owes millions of euros. The saddest thing is seeing the rise of the [heavily right wing] Golden Dawn Party. It's a direct product of the country becoming fractured economically. We'll see whether it actually happens, but I'd like to do some sort of free show in Greece. There's no bands that are going there. There's no money to bring anyone. It'd be a good thing to do."



on the up with their first UK festival headline slots – The National, Vampire Weekend, Florence + The Machine and Elbow have all primed their wares there. Indignant as Foals were that bands of their ilk were often overlooked, they still thought twice when Latitude asked if they would headline; a cautious reflex. "When we got the offer to headline Latitude, we were hesitant about whether we should do it or not, and

whether we were ready," he says. "Like, 'Do we belong here? Are we gonna fuck it up? Is anyone gonna come and see us?' Those types of negative, self-questioning thoughts can pop up in your head. There was a concern for us, like, 'Are we gonna get shit for it?' Like, 'Who do these guys think they are?' All [Tall] Poppy Syndrome stuff. But I feel like we deserve it. We've earned the live reputation that we've gained. Not in a conceited way, but I think we're a good live band."

With Glastonbury, T In The Park, and now Latitude conquered, Foals' summer is rapidly looking like a giant dartboard stacked with bullseyes, one great elongated high. But in the past, Foals' talismanic frontman has talked about being ill-at-ease with the limelight. For all their success, they're still riddled with contradictions, self-doubt and a certain spikiness. In the past, Yannis has been portrayed as complicated, uptight, sometimes pretentious. He's discussed his rejection of authority as a teenager, his oscillating mood swings and self-destructive streak. In this new era for the band, he's had a much cooler head about scaling the peaks – playing to the biggest crowds of his life one night, and readjusting to the humdrum the next.

NME: What's the reality-check like after something like Glastonbury?

The gear-change back to normal life?

Yannis: "If normal life is like sitting in a dark room with the shower running, and in the next room downing a bottle of scotch, then yeah... I think I'm more adept at dealing with it now."

You're joking, right?

Yannis: "I'm joking to an extent. I think everyone struggles with it. What I find harder isn't necessarily the big peaks and then coming down. It's coming off a long tour. That's what fucks with you. I don't really have an answer on how to recalibrate. It just takes time to recalibrate to the normal rhythm of life. I talked to Michael Stipe about it and he told me to try acupuncture. I did that once. It didn't do anything for me. It just made me not able to sleep. It's a bit different now. I'm not living in a party house any more. It was harder before, because you had enablers around you. Particularly in Oxford, we would come back off tour and we'd be able to keep the party going. We'd keep touring but in static and without the movement or the shows."

So in terms of the partying and the excesses, it was very easy to do back in Oxford because everyone was just hanging around."

Is Michael Stipe a friend, then?

Yannis: "Not really. I just talked to him once because I was having trouble and I thought he would be a good person to ask. He is a lovely guy. I like asking people who are more experienced than me, getting advice off them on how to deal with stuff. To be honest, I don't want to end up frying myself. I don't want to be another rock casualty and I don't see why I should have to be."

Do you feel calmer now when you're not on tour?

Yannis: "I feel like I'm better at dealing with it. I quite like my time at home now. A lot of what attracted me to being in a band in the first place was a desire to get as far away from home, from routine, as possible. Everything had the hint and smell of boredom. Being in a band was the exact opposite. That was a lot of what was the engine for me to do it. I wanted to get out of school. I wanted to get away from everything that was a constriction and seemed square and seemed polite. Now I'm older, I've moved so far away from that. Generally, as people get older, you get to construct your own reality. I've constructed one that I'm happy with, so I don't feel the need to go home and get fucking smashed. I'd rather get back and do whatever it is that's domestic. Look after the cat, tend roses and hang out."

Did you genuinely feel like you could become a rock casualty?

Yannis: "Yeah. I don't know whether I was testing the water to that extreme or because I'm quite conscientious about the fact I'm over-indulging in certain things. I'm self-destructive so I have to keep a tab on it, definitely. I'm highly addictive and I have these vacant weeks where no-one is relying on me. I've got a thirst for it because I've been on tour. I definitely take it easier now. I'm not saying I was at death's door. It's easier for everyone to start losing it than you think it is. I've seen it happen to friends of mine. They party too much and get into a cycle where that starts to become more real than reality, being in some other frame of mind or being wasted or whatever. And as much as I like a good old hedonistic time, I don't want it to overrun me."

When was this – between 'Antidotes' and 'Total Life Forever', or between then and now?

Yannis: "It's been an ongoing thing, always. I think curbing the vast forests of marijuana we used to smoke was probably a good idea. We're not puritans or anything, by any stretch of the imagination. I'm specifically talking about coming home. You just learn how to switch gear a bit better. When we're on the road we have a good old destructive proper rock'n'roll time. When we come home we know how to switch it a little better. The rivets can come out at any time. Check this space."



Yannis relaxes with a pint after the Latitude show

Back at Latitude's backstage after-party, Foals' tourbus is now programming its sat-nav for Reading and Leeds in August.

Playing before Chase & Status and Eminem on the Main Stage, it'll bring Foals' most successful summer yet to a close. But Yannis, still wired from the show, admits they could get used to this new feeling. "I feel like we could do it again on a bigger scale," he reasons. "The songs connect. We just do it on our own steam and our own pace – that's what makes it more fulfilling. It doesn't feel like we bowed to anyone else's inane music industry advice in order to achieve this. We've done that off our own gut instinct, our own blood and sweat."

He goes to celebrate with the rest of his band. That's festival headliners, Foals.

REVIEWS

THE BIG OPINIONS ON THIS WEEK'S IMPORTANT RELEASES

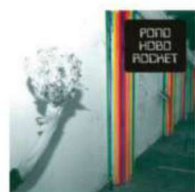
Edited by Tom Howard



POND

HOBO ROCKET MODULAR

Former Tame Impala bassist Nick Allbrook continues his sonic explorations with seven psychedelic mind-manglers



What happens when a million heads collide? A Perthadelic mind-splurge, that's what. To simplify matters, let's start with just two: Kevin Parker and Nick Allbrook, Tame Impala's singer and ex-bassist respectively, and the two biggest heads in the burgeoning Perth psych scene. Whenever Parker was locked away to single-handedly pull Tame's albums out of God's nostril, Allbrook was busy with his own astral pop projections. Jamming randomly with other at-loose-ends Tame members (and occasionally Kevin too, on drums), he built a sprawling collective around Pond, the improvisational art-rock collaboration that was formed on the day of their first house-party gig in 2008, and knocked up their 2009 debut album 'Psychedelic Mango' on an eight-track in Nick's parents' granny flat. After three more albums (see box, right), and with all the sounds in his head colliding with the fucked-Floyd freak-outs of 'Lonerism' on tour, Nick left Tame in May to concentrate on Pond, among other projects. Bizarrely, he was replaced in

Tame by Pond drummer Cam Avery, who clearly never got the 'Leaving Tame Impala To Concentrate On Pond' memo.

Now, you've gotta have the self-belief of a Scottish Wimbledon champion to quit the coolest band in the world to go make a seven-track album of surreal psychedelic blues about spiritualism, giant tortoises, conspiracy theorists and Pegasus. But that's what Allbrook has done, and with considerable success. Pond's fifth album, 'Hobo Rocket', bristles with unrestrained creativity and sonic exploration, while verging away from pastoral prog towards a harder garage blues slant. Spiritualist acid mania infects 'Hobo Rocket' from its first mystical inklings: opener 'Whatever Happened To The Million Head Collide?' wafts in on a cloud of MGMT and a distorted Buddy Holly bass riff, Nick emitting psychedelic yowls between references to "the

boliest of bolies" and how "I am, you are Buddha, Krishna, God". Then he screams, and the track becomes a White Stripes/Band Of Skulls

voodoo rocker, Nick shifting from meditative peacenik to paranoid conspiracy freak: "I'm gonna sleep for a week and not speak at all/Cover myself in oil and tin foil". It's a schizophrenic mash-up, but one hell of a sucker-punch opening.

Heavy as a narwhal's balls and concerning the crippling emotional effects of psychoactive medication, the brittle blues bluster of 'Xanman' provides pop relief in the style of a wormhole 'Seven Nation Army', Nick playing the lusty funk squealer with commitment during the blow-out coda. 'O Dharma' – by turns The Beatles' 'Sun King', Pink Floyd's 'Any Colour You Like' and Hot Chip getting groovy round the Maharaja's gaff – is perhaps the sweetest acoustic gospel-hippy swirl ever to centre around the phrase "And if you muthafuckers don't like it you can all get out". It's a key phrase to Pond's ethos; reflecting their experimental roots – and perhaps Nick's wild musical mood swings – this is an album of dichotomies, both thematic and sonic. Lulled into a pleasant dopamine haze by 'O Dharma'? Now take the ponderous, misanthropic Zep-metal chunder of 'Alone a flama flower', segueing into 'Giant Tortoise' – a tune that imagines Jack White going back in time to guest on 'Across The Universe'.

Pond's open-mindedness lifts off towards event status on the title track, in which a guy called Cowboy John – a local legend described in the sleeve notes as "artist, mystic, wanderer, eccentric" – rants and mumbles about flying through the universe at "twice the speed of light" on a "horse with wings" like a dope-fried Lou Reed, then starts asking the band mid-song what drugs they've got. It all wraps up with the demonic blues metal of 'Midnight Mass (At The Market St Payphone)', complete with a pastoral, Floyd-y, four-minute 'Dear Prudence' outro to a record

that leaves you mentally a-quiver. When a million heads collide, it seems, it's a colourstorm. **Mark Beaumont**

BEST TRACKS: 'Xanman', 'Hobo Rocket', 'Giant Tortoise'

A LIFE AQUATIC The band's first four albums



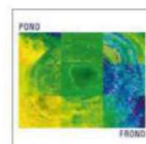
PSYCHEDELIC MANGO, 2009

This debut came after the break-up of Allbrook and Kevin Parker's first band, Mink Mussel Creek.



CORRIDORS OF BLISTERDAY, 2009

More improvised than their debut (it took four days to record), it's a bit like Syd-era Pink Floyd.



FRONZ, 2010

The Big Pop Album, recorded "off the back of a Prince and Fleetwood Mac binge". 'Cloud City' is a shiny masterpiece.



BEARD, WIVES, DENIM, 2012

Essential piece of modern rock'n'roll, raved about by Palma Violets and The Horrors.

THE POLYPHONIC SPREE

YES, IT'S TRUE CHERRY RED



Despite resembling members of a suicide cult, robe-wearing happiness addicts The Polyphonic Spree are very much alive in 2013, 11 years after they were the oddest hype band on Earth. As ever, their relentless chirpiness can grate, but the orchestral indulgence has been pared back, giving ringleader Tim DeLaughter's songwriting room to breathe. The results are closer than ever to The Flaming Lips' poppiest cuts – and with tunes as strong as 'You Don't Know Me' and 'Carefully Try', you wonder whether, if it wasn't for the Jesus garb, DeLaughter would have reached Wayne Coyne-style cult-icon status by now. **Jamie Fullerton**
BEST TRACK: 'Carefully Try'

6

KEVIN TIHISTA

MODERN STANDARD

BROKEN HORSE



Chicago-based songwriter Kevin Tihista released a handful of lo-fi indie pop classics in the early 2000s. Then he disappeared for seven years, crippled by stagefright, lack of funds and writer's block. Thankfully, he's overcome two of those (still no live shows, though). 'Modern Standard' is his second album in two years, and it's as beautifully melodic as his previous work. Tihista is still at his wits' end, but he's almost revelling in the misery. 'Just Can't Get Enough Anymore' finds him lamenting the fact that his drugs don't work, while 'Happy People, Shut Your Mouths' probably speaks for itself. Above all, he knows he's laying it on thick, making 'Modern Standard' perversely uplifting. **Andy Welch**
BEST TRACK: 'Just Can't Get Enough Anymore'

7

ANNIE

THE A&R EP PLEASURE MASTERS



Back when Iona Pop were still playing with their Fisher-Price toys, Annie released the song that let the Swedish duo's all-conquering 'I Love It' happen: 2004's 'Chewing Gum'. Two albums later, like many Scandinavian pop bellwethers, Annie still hasn't really benefited from her early influence. Nevertheless, 'The A&R EP' seems like a passion-project, and sees Annie reuniting with long-term collaborator Richard X for five sun-sleepy Euro house tunes as seen through the eyes of Pet Shop Boys and Saint Etienne. For all its obvious '90s touchstones, it is a love letter to the age rather than trite fetishisation. **Laura Snapes**
BEST TRACK: 'Ralph Macchio'

6

RANK/XEROX

RANK/XEROX BLAST FIRST PETITE



Think about San Francisco's DIY crowd, and the fuzzy summer sounds of Best Coast and Wavves spring to mind. Rank/Xerox are part of the same crowd, but their sparse and acerbic punk makes those bands sound like Elvis Costello. The West Coast city hasn't quite worked its magic on the trio. Instead, on their debut, they reproduce the sounds of Mission Of Burma and early Sonic Youth, milking every awkward time signature and textural shift. Lyrics like "Electrify, crucify!/Penetrate, ovulate!" and "I don't like you", both from 'Turn To Stone', sum up their fuck-you sentiment. As does 'You Might Follow', a song so difficult it's basically unlistenable. It says a lot about Rank/Xerox that they chose it as the record's lead single. **Edgar Smith**
BEST TRACK: 'Turn To Stone'

8

FACES TO NAMES...

Three reviewers, three questions



LEONIE COOPER
Favourite track at the moment?
"Easy Easy" by King Krule. With a wobbling Lahndahn warble, like a stoned Jamie T, King Krule is a royal triumph."



LAURA SNAPES
Favourite album at the moment?
"Bill Callahan's 'Dream River', which contains one of the most beautiful songs he's ever written in 'Small Plane' – a feat, considering he's been making records for over 20 years."



MARK BEAUMONT
Rorschach test: What does the Arctic Monkeys' album cover look like to you?
"Kanye West on a trampoline."



LET'S START A PUSSY RIOT

EMELY NEU & JADE FRENCH ROUGH TRADE

A comprehensive book on the imprisoned Russian art-punks is let down by its lacklustre celebrity contributions

BOOK OF THE WEEK



Its swirling, super-stylised cover might suggest otherwise, but this is not your average coffee-table book. Even though *Let's Start A Pussy Riot* will doubtless be purchased by some folk who'll barely flick through the first few pages before artfully placing it next to their copies of *The Sartorialist Volume 1* and Taschen's *Big Butt Book* just in time for their next kale'n'cocaïne dinner party, the book is a flawed but welcome

addition to the wealth of online information concerning the Russian art-punk collective.

A proposition in two distinct parts, the first – and far more successful – section offers up the facts of the case, with reams of unfiltered information about Pussy Riot's aims and ideals, including the lyrics to 'Virgin Mary, Put Putin Away' – the 'punk prayer' performed at the Cathedral Of Christ The Saviour in February 2012, which led to the arrest and imprisonment of Maria Alyokhina, Yekaterina Samutsevich and Nadezhda Tolokonnikova. Also featured are the three women's inspirational court statements, a history of Pussy Riot written by the collective themselves, and a copy of the group's manifesto, in which they espouse the

feminist reasoning behind their "rageful art". "Our microphones and guitars pierce through the passivity around us," they write, calling for their fellow Russian citizens to revolt.

The second section of the book compiles the creative responses of artists, writers and musicians to the Pussy Riot case, with an Antony Hegarty interview about "future feminism", Bianca Casady of CocoRosie's female genital mutilation painting and CSS's nice pink drawing of a shell that looks like a fanny. It's here that things fall flat. For something so *now*, the book's list of contributors feels awkwardly dated. Though solid in their own right, essays from Tjinder Singh of Cornershop, artwork by Billy Childish and a piece from performance rocker Bobby Conn on the "power of pussy" don't make Pussy Riot seem like the youthful, vibrant counter-cultural faction they really are. Many contributions to the book have also been pulled from back catalogues, albeit from first-class artists such as Yoko Ono, Jenny Holzer and Sarah Lucas. Kim Gordon offers a new Pussy Riot-centric work, but it's merely the band's name daubed onto a white canvas in black paint. For all the muso encouragements and art-world endorsements, the most affecting of the book's inclusions are the scrawled doodles of sunshine and wonky smiles by Gera, daughter of the still-imprisoned Nadezhda: only these highlight the fact that Pussy Riot's political protest has also had deeply personal consequences. **Leonie Cooper**

6



ALAN PARTRIDGE: ALPHA PAPA

North Norfolk Digital's self-styled "talking cock" hits the silver screen, with predictable – but not shit – results

FILM
OF THE
WEEK



The Inbetweeners Movie to *The Simpsons Movie* to *Porridge* to *Kevin And Perry Go Large*, the road from small screen to big screen is littered with catchphrase-spouting casualties. The transition requires big, tacked-on plots (they either go on holiday or go to America), 'big name' co-stars and a dramatic arc of personal discovery that ill fits characters whose usual purpose is to remain stoic amid the chaos.

Alpha Papa is no different in its approach. It finds Partridge settled happily in the pastures of East Anglian broadcasting, on North Norfolk Digital ("home of North Norfolk's best music mix"), when a corporate takeover sends one of his colleagues over the edge, resulting in a hostage situation. Partridge attempts to turn this to his own advantage: "I'm going to call

Steve Coogan recently said one of the things that attracted him to finally making the long-mooted Alan Partridge movie was "the element of risk". It's an odd thing to say about a comic creation that's excelled over the course of two decades on media as diverse as radio, TV, the web and print. But *Alpha Papa* is a risk, because films based on beloved sitcoms are almost always shit (*In The Loop* being the exception). From

myself the morning rooster, or the talking cock," he says, eyeing up the breakfast show slot.

It's a caper that feels oddly old-fashioned, but the film holds up due to relentless gags and set pieces, not least a credit sequence in which Partridge, behind the wheel, sings Roachford's 'Cuddly Toy' like the world's most embarrassing dad. The supporting cast will please long-time Partridge fans too: long-suffering PA Lynn Benfield (Felicity Montagu), Geordie Michael (Simon Greenall) and *Mid Morning Matters* sidekick Simon (Tim Key). The latter spends most of the film wrapped in gaffer tape.

One thing that's oddly absent is Alan Partridge as we all know him – a loveably unloveable twat. Self-interested, self-absorbed and socially awkward, Partridge is the worst of humanity, with a *Daily Mail* subscription and terrible music taste ("forget Jesus, Neil Diamond is king of the Jews," he declares here). But in *Alpha Papa*, something has changed. Better dressed, better-looking and more easy-going, this is a sympathetic version of Alan, who on at least one occasion considers other people's feelings before his own. Imagine. Perhaps it's to appeal to a Hollywood audience who'd find the undiluted Partridge hard to swallow – though it's hard to imagine a film about a regional radio DJ shot entirely in Norwich doing much business outside Britain. It's a small gripe: 90 minutes of nice Partridge is better than no Partridge, and, on the whole, Coogan has managed to do his man justice. Back of the net? Just about. **Dan Stubbs**

7

BLONDES

SWISHER RVNG INTL



It's always 1992 in Sam Haar and Zach Steinman's world, the ghosts of Underworld and Jayde forever adding acid loops to minimalist techno and blowing our minds. The Brooklyn duo's second album eases off on the Balearica of last year's self-titled debut but is just as gorgeous, rippling a sad refrain over the propulsive drums of 'Andrew' and brightening 'Elise' with jaunty robot guitar. The emphasis is on soft, kinetic beats, with melodies pulled out of unpromising materials – discordant synths, laser pulses – and it's one whacking great testament to what dance music can do with a bit of imagination. Take note, EDM fraudsters. **Matthew Horton**

BEST TRACK: 'Andrew'

8

BARBAROSSA

BLOODLINES MEMPHIS INDUSTRIES



Barbarossa means red beard in Italian, and that's the sort of facial fuzz you'd expect of an acoustic singer-songwriter whose debut album, 'Chemical Campfires', came out on King Creosote's Fence Records in 2007. But while James Mathé's ginger fluff remains, the bucolic vibes do not. The closest 'Bloodlines' comes to rustic is its use of analogue synths and Casiotone keyboards. His reinvention nears Hot Chip's disco-pop on 'Pagliaccio', flirts with hip-hop via the big beat and looping riff of 'Turbine', and blends lyrical emotiveness with slow-tempo electronic touches on 'SIHIY'. **Simon Butcher**

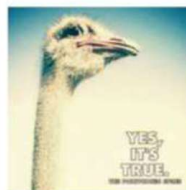
BEST TRACK: 'Turbine'

7

SLEEVE
NOTES



Best Sleeve Of The Week
Pond - 'Hobo Rocket'
No hobos or rockets, but a pleasing insight into the mind of Nick Allbrook's psych wizards. No idea what any of it means, of course.



Worst Sleeve Of The Week
The Polyphonic Spree - 'Yes, It's True'
On which the pop cult drop the robes and rainbow colours in favour of an ostrich. It's usually best not to ask, but: WHY?

R STEVIE MOORE

PERSONAL APPEAL

CARE IN THE COMMUNITY



Ever since Ariel Pink cited him as an influence, Tennessee's R Stevie Moore has toured the world and become something of an icon for hipsters. But Moore doesn't care about fame. Since 1968, he has released over 400 albums, many of them on cassette or CD-R on his own label. This compilation harvests a selection of his 1973–2001 output of country, garage and general weirdness. Highlights include Moore singing tortured love songs over classical records, and 'Copy Me', an ode to cassette piracy that sounds like Syd Barrett and Mark E Smith covering The Cure. It's bonkers, but it's hard not to be wooed by Moore's outsider charm. **Huw Nesbitt**

BEST TRACK: 'Copy Me'

8

LIL SILVA

THE DISTANCE GOOD YEARS



Lil Silva's second EP comes two years after his first, 2011's 'The Patience'. Prolific he ain't, but if it's perfectly structured, effortlessly energetic dance music you're after, this collection of big, pulsating basslines and bright, soulful house rhythms is an essential summer soundtrack. Silva makes his vocal debut alongside Rosie Lowe on 'No Doubt', showing off a strong voice to accompany his production talents, while 'Mask' is a return to his aggressive grime roots. 'Salient Sarah', a collaboration with SBTRKT vocalist Sampha, is a high point in this richly textured and impressive effort. **David Renshaw**

BEST TRACK: 'Salient Sarah' Feat. Sampha

7



THE BUG

FILTHY EP NINJA TUNE

King Midas Sound man worships in the church of bass



Kevin Martin's relationship with bass isn't so much an addiction; more a religion. A noise-loving rocker switched on to extreme sounds in the halcyon days of post-punk, Martin's holy dedication to low-end now manifests itself in two dancehall and dub-influenced projects, The Bug and King Midas Sound. On Twitter, he vents his frustration at the venues that book him, only to find their fragile walls and weak soundsystems can't accommodate his foundation-shaking basslines.

For all Martin's commitment to the heaviest dub sounds, his ears are always open. Take new EP 'Filthy', which kicks off with a cameo from Danny Brown, the Detroit rapper bringing his intriguing dentistry and guttural flow to an insistent skank of droning horns and snare rat-tat. There's a cold soul to it, too, though,

courtesy of King Midas vocalist Kiki Hitomi, who haunts the choruses with a ghostly trill. Elsewhere, Martin pulls in a couple of other long-term collaborators. London rapper Flowdan leads on 'Dirty', a flexing of bass muscle that sees the sometime Roll Deep member "unleash the lava", burning up mainstream grime stars ("My temper ain't tiny") and the fast-food industry ("putting shit in our food"). Then, Flowdan and Trench Town ragga MC Daddy Freddy both have a go on an evil rhythm with shades of classic Bug track 'Skeng'. Freddy calls his version 'Kill Them', ladling on dread. But it's the London MC who best epitomises Kevin Martin's murky culture-clash, his 'Louder' a patois-packed war-chant. Only four tracks, but enough firepower to blow up the dancefloor. Watch out for falling masonry. **Louis Pattison**

8

BEST TRACKS: 'Louder', 'Dirty', 'Freakshow'

ATLANTER

VIDE JANSSEN PLATEPRODUKSJON



A Norwegian supergroup of sorts, featuring soloists Jens Carelius and Arild Hammer plus a couple of seasoned sessioneers, Atlanter play baroque psych-rock somewhere in the Venn diagram between Grizzly Bear and Traffic. 'Vidde' offers up a suite of impressive musicianship, moving through the shamanic trip of 'Aye' and oddly euphoric krautrock of 'Kaktos' all the way to the threat of the Eagles' 'Hotel California' on 'Ling'. There's a whiff of muso in some of the more noodly excursions, but when they keep it tight - on the bright, funky 'Pike', say - Atlanter are a straightforward pleasure. **Matthew Horton**

7

BEST TRACK: 'Kaktos'

EXPLOSIONS IN THE SKY & DAVID WINGO

PRINCE AVALANCHE OST
TEMPORARY RESIDENCE



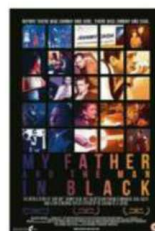
Prince Avalanche is a US remake of a recent Icelandic film, in which nothing much happens to two road-marking painters. It's a vehicle for Paul Rudd to be self-consciously indie, so instrumental rock blusterers Explosions In The Sky feel oddly apt soundtrackers. That said, the 15 pieces here bear little resemblance to the quartet's normal moderate riffs and telegraphed crescendos - fellow Texan David Wingo can probably take credit for that. It's not an essential listen but it does exhibit plenty of moody gravitas. **Noel Gardner**

6

BEST TRACK: 'Hello, Is This Your House?'

THE RIDER

What we're watching, recording and sleeping in this week



Film
My Father And The Man In Black
The son of Johnny Cash's manager Saul Holiff tells the story of what it's like to work in the shadow of a rock legend. **SEE: Selected UK cinemas, from Aug 2**



TV
Buy The Ticket, Take The Ride: Hunter S Thompson On Film
UK premiere of this film about the notorious Fear And Loathing In Las Vegas author. **Johnny Depp, Bill Murray and John Cusack** weigh in. **SEE: Sky Arts, Aug 1, 10pm**



Camping gear Festival Kit
Preparing for Reading and Leeds? This pack contains a two-person tent, two sleeping bags and even LED light pegs to guide you home. **BUY: £60, urbanoutfitters.com**

THIS WEEK'S SINGLES

Reviewed by NME's **TOM HOWARD**



STEREOPHONICS

WE SHARE THE SAME SUN IGNITION



By slowly fading into the background of pop culture, the Stereophonics have created some space to pump out the same old stuff for their fans. So on 'We Share The Same Sun' Kelly Jones is gruff and there's a big chorus, and the faithful will lap it up like hairy dogs with bowls of ice-cold water in hot weather.

WILKINSON FEAT. P MONEY AND ARLISSA

HEARTBEAT RAM



This, right here, is a tune by drum'n'bass producer Wilkinson, featuring vocals from grime MC P Money and London singer Arlissa. It wobbles and shouts and drops. The video is filmed in some sort of underground garage full of flashing lights and smoke and other 'dark' stuff. I have no idea why anyone would like it.

TINIE TEMPAH FEAT. 2 CHAINZ

TRAMPOLINE PARLOPHONE



Ever seen Tinie Tempah live? He's the funnest dude ever. His trade is the creation and delivery of bangers, and the Diplo-produced 'Trampoline' is another. He's even on an actual trampoline in the video, as all icons of having an amazing time absolutely should be.

YOUNGBLOOD HAWKE

WE COME RUNNING UNIVERSAL MUSIC



On which the West Los Angeles Children's Choir help the debut single by LA's Youngblood Hawke sound like a mega-gig where thousands of people are singing along. Audacious, you say. But even though 'We Come Running' isn't exactly good, their YouTube channel is covered in Mumford & Sons adverts. So whatever evil is in action here, it's working.

SOHN

BLOODFLOWS 4AD



A song as delicate as an anchovy-skeleton from a singer whose mood clearly hasn't improved along with Britain's climate. Sort of like The Weeknd but wish his twisted R&B sex 'thing' was a bit more of a heartbroken Jamie xx production 'thing'? Then dig this.

CAVEMAN

IN THE CITY COMMUNION



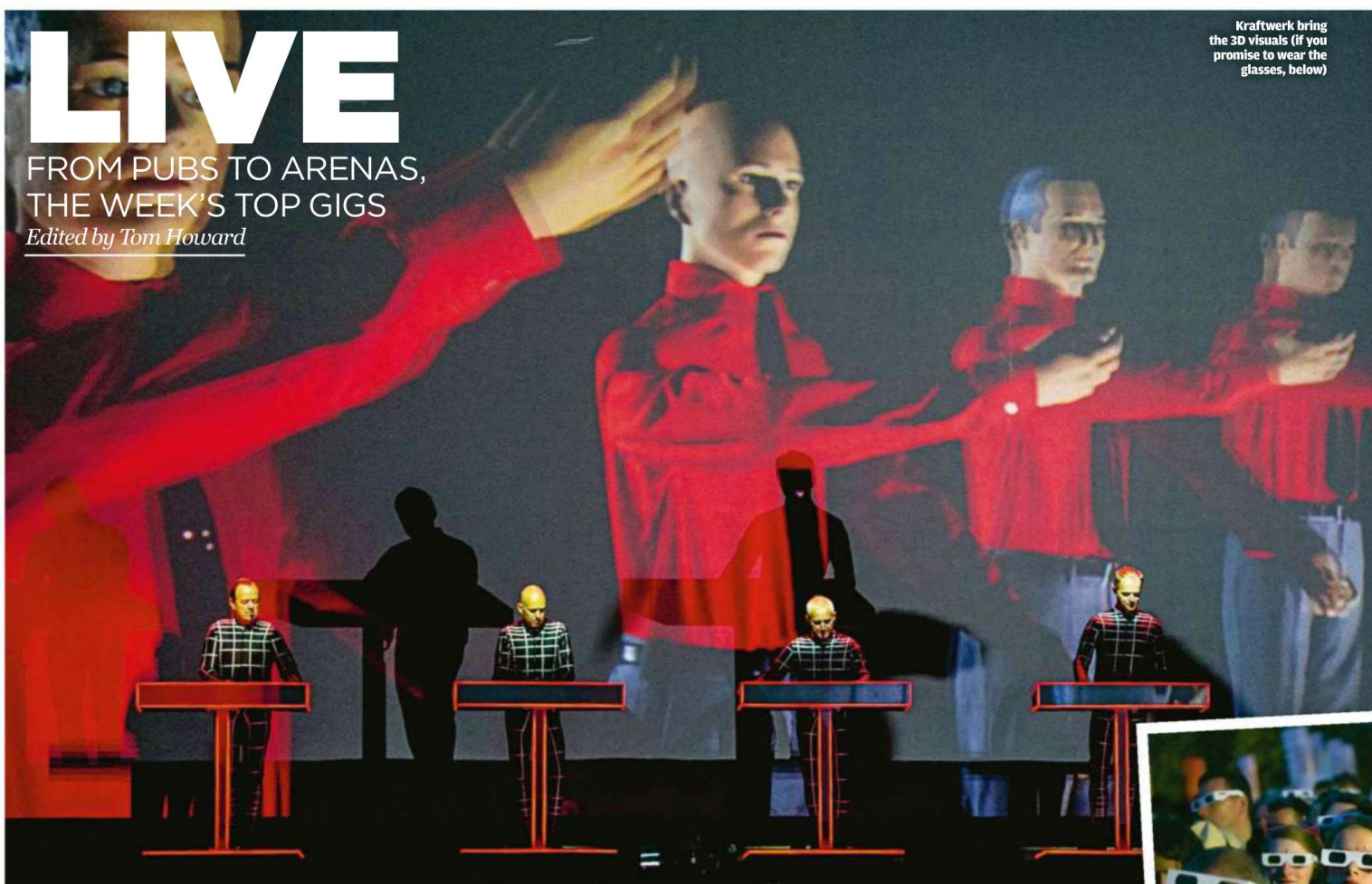
Caveman are signed to Ben Mumford & Sons' Communion Records, and therefore sound like Fleet Foxes, Local Natives, etc. The video for 'In The City' is about a couple going to NYC and discovering "that underneath the surface of the playground of the city lies a world of darkness and horror". Which is fine, I guess. But when the sun's shining, the Pimm's is out and all you wanna do is roll about on some grass, this is the last thing you need.

LIVE

FROM PUBS TO ARENAS,
THE WEEK'S TOP GIGS

Edited by Tom Howard

Kraftwerk bring
the 3D visuals (if you
promise to wear the
glasses, below)



LATITUDE FESTIVAL

HENHAM PARK, SUFFOLK FRIDAY, JULY 19–SUNDAY, JULY 21

Foals and Bloc Party make their debuts as UK festival headliners, Kraftwerk dish out thousands of 3D glasses, and Tim Burgess and Cat Power have exactly the same hair

Latitude is the kind of place where you'll go into a tent because it sounds like Everything. Everything are onstage, only to discover a theatre troupe doing an interpretive dance to 'Cough Cough'. The atmosphere is more polite than party, but the line-up always wins out. Friday, however, starts badly. Playing with new band The Intenders, **James Skelly** is a shadow of his former self. With the spark that characterised The Coral gone, they come off as a ropery pub band, and when they do a reggae version of Coral classic 'Shadows Fall', all hope fades away. **Tim Burgess** fares better, thanks to his infinite charisma and the fact that his recent album 'Oh No I Love You' is a low-key delight. **Cat Power** runs through typically emotional versions of 'Manhattan' and 'Ruin', Chan Marshall ending the set by throwing white flowers into the small yet dedicated crowd. But **The Maccabees** are the first band to

really hit the mark, taking to the main stage before tonight's headliners. 'Given To The Wild' is in its second year of touring but still sounds fresh, and when they bring out 'First Love' and 'Grew Up At Midnight', it feels natural for them to play such a big slot. The same goes for **Bloc Party**, who end the day with their first UK festival headline slot. Drummer Matt Tong's absence isn't mentioned, and there's obvious tension between Kele Okereke and guitarist Russell Lissack as they exchange glares and leave via different sides of the stage. But all the underlying drama makes for an electrifying set. 'Flux' and 'Banquet' are taut and urgent, and new single 'Ratchet' sounds snarling and mocking. Tonight is the band's last gig before they go on hiatus, which lends 'This Modern Love' an air of finality. If this is the end, they're going out on a high.

White Denim kick off Saturday by proving that sometimes, originality isn't everything. One minute they sound like

Supergrass, the next The Black Keys, the next like any other generic guitar band from the last two decades. Despite the obvious influences, there's enough energy behind singer Josh Block's howling vocal and the Austin natives' blues-rock

shredding to guarantee a good time. **Jagwar Ma** are an irrepressible ball of energy, transforming 'The Throw' and 'Exercise' into looping swirls of Hacienda-indebted party anthems. **Yeah Yeah Yeahs**, meanwhile, prove that Karen O

VIEW FROM THE CROWD YOUR BAND OF THE WEEKEND?



Jono, 29, Leicester
"Yeah Yeah Yeahs and Karen O owned it. She looked like she was having a good time and she's a bit naughty. I'm a massive fan."



Alanna, 27, Inverness
"Hero Fisher. They played one of the small stages and she made my weekend. Bassy, bluesy, and quite drunk!"



Paul, 24, London
"The Maccabees. I reckon they could have headlined over Bloc Party. Everyone was into it. They've got too many songs not to headline."



Matty, 28, London
"Diiv absolutely smashed it. They were the coolest, grungiest band I've seen in ages. They were loving it and I love the album."



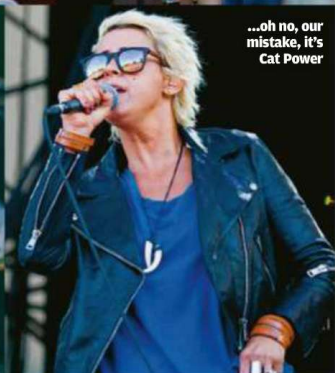
Yeah Yeah Yeahs' Karen O: the new ambassador against DVT



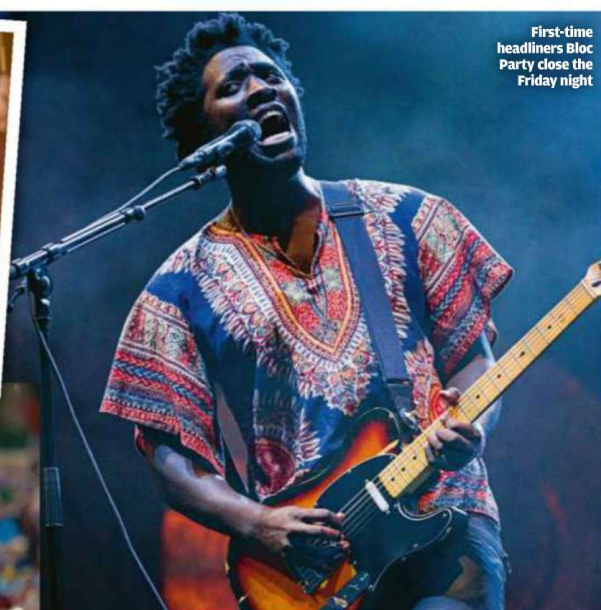
The Macabees give in to the wild; while Hot Chip (below) win the crowd over and over



Tim Burgess waves at his long-lost twin sister...



...oh no, our mistake, it's Cat Power



First-time headliners Bloc Party close the Friday night

THE BEST NEW BANDS AT LATITUDE



WOLF ALICE

Their set is a celebration - partly 'cos it's singer Ellie Rowsell's 21st birthday; partly 'cos they're so confident in their delivery of singles 'Bros' and 'Fluffy', as well as all the new stuff. Pixies-alike album track 'You're A Germ' is the cherry on the cake.



CHVRCHES

Despite playing synth-pop that sounds like La Roux or Ladyhawke five years ago, Chvrches' rise is not abating. Their mid-afternoon slot is rammed, and by the time the Scots play 'The Mother We Share', it's clear they should've been billed higher.



DRENGE

The bemused looks on the faces of the middle-aged section of the crowd watching Drenge suggest many are here to see what Tom Watson MP was harping on about at Glastonbury. They're in snarling form on 'Dogmeat' and 'Face Like A Skull'.



MONEY

Money's sonic arsenal comes from Arcade Fire's school of epic swells, but singer Jamie Lee adds bite. Topless, crowdsurfing, eyeballing the audience and concluding the set wailing about "a space in heaven", Lee's presence is unnerving in its intensity.



TEMPLES

First year on the festival circuit and Temples already sound like pros. James Bagshaw informs us it's their one-year anniversary. This seems mad: 'Colours To Life', 'Ankh' and 'Sun Structures' sound like the work of a band much further into their career.



SUPERFOOD

Today is the B-Town newbies' first festival gig, and singer Dom Ganderton's energy is tangible. With a playful, powerful and gritty vocal, plus tracks that borrow from Supergrass, Blur and everything that's good about guitar music, their set is a 30-minute peek into the future of singles.

is still the most badass frontwoman around. Decked out in neon yellow and a crown, she bounds and writhes around the stage, spitting out (relative) newie 'Sacrilege' and oldie 'Date With The Night' with equal ferocity. **Hot Chip** might not have the New Yorkers' punk spirit, but Alexis Taylor and Joe Goddard's nerd disco is always a crowd-pleaser, and 'Over And Over' never fails

Yeah Yeah Yeahs prove that Karen O is still the most badass frontwoman around

to unite. Which leaves **Kraftwerk** - the weekend's hottest tickets, but not the most festival-appropriate act. Though their 3D visuals and stage aesthetics are incredible, the crowd are appreciative rather than enthusiastic. There are small bubbles of activity for 'The Model' and 'Autobahn' (complete with floating 3D road signs), but the majority of the Germans' immaculate set is met with stillness. No-one would dare ruin their

street cred by admitting it, but, seminal or not, Kraftwerk don't really work at a festival.

Sunday hosts a special afternoon performance from **Bobby Womack**, whose warmth on recent career-rejuvenating hit 'The Bravest Man In The Universe' cradles the crowd's flagging Sunday spirit. **James Blake** is just as soothing, though less engaging, come mid-afternoon. 'Limit To Your Love' stands out, but in the blaring sun he sounds a little cold. It's left to **Swim Deep** to bring the

party vibes. Their album may not have landed yet, but everyone already knows the singles 'The Sea', 'Honey' and a final 'King City'. **Grizzly Bear** are the spine-tingling penultimate band of the weekend, 'Yet Again' and 'While You Wait For The Others' soaring into the dusk before **Foals** round things off with a performance so visceral and fiery, it feels like their entire career has been leading up to this point. **Lisa Wright**

Marcus Mumford
at The Garage



Turning The
Garage into
a hoedown



The Convent Fields in
Lewes plays host to
Mumfords' festival



MUMFORD & SONS

**XFM PRESENTS – IN SUPPORT OF WAR CHILD @ THE GARAGE, LONDON/
GENTLEMEN OF THE ROAD STOPOVER, LEWES** THURSDAY, JULY 18/SATURDAY, JULY 20

From a tiny hometown show to a countryside knees-up in Sussex with the folky Londoners

“People have been asking us all day if it’ll be weird to play a small venue, but to us there’s still shitloads of people here.” Marcus Mumford, shirt half-open to cope with the warmth of The Garage, isn’t fooling anyone. Shitloads of people? The crowd at Mumford & Sons’ last show, two weeks ago at London’s Queen Elizabeth Olympic Park, numbered 60,000. A week prior to that, they headlined Glastonbury. This band have clearly graduated from playing 600-capacity venues with ceilings streaked in sweat, and they’re pummelling through tonight. As the strains of opener ‘Babel’ segue into a pacey rendition of ‘Little Lion Man’ there’s a surge from the crowd, who want to get an eyeful of bassist Ted Dwane’s denim shorts. Neither band nor audience are letting the heatwave stifle the buzz of a rare up-close encounter. “We’re still fucking overwhelmed so many of you are here,” Marcus says between cuts from albums ‘Sigh No More’ and ‘Babel’ – records that have turned the four-piece into

Britain’s biggest band. Their banjo twangs and lyrics about harvests jar a little with this north London club flanked by kebab houses, but they muscle through ‘Ghosts That We Knew’ and ‘I Will Wait’ as well as ‘White Blank Page’ and ‘Timshel’ like they belong here. All the tunes are beefed up by six more brass and strings players. Marcus and keyboardist Ben Lovett are digging it, and flash each other delirious wide-eyed grins at every opportunity.

As the show ends they unplug, step offstage and set up in the middle of the room for a hushed encore of stripped-back versions of ‘Winter Winds’ and ‘The Cave’. It’s all quite touching. Mumford & Sons don’t need to be cosying up to 600 people in a sweltering room as a “bit of a thank you”. The nostalgia that much of their back catalogue is caked in might seem insincere, but tonight isn’t. As they disappear offstage, those 600 – almost half of whom are naked from the waist up, and wringing their shirts dry – make their gratitude known with husky yelps.

Two days later, on a Saturday afternoon

in the Convent Field in Lewes, the stakes are raised to the tune of 19,400 more people. Mumford & Sons put on their travelling Gentlemen Of The Road Stopovers wherever they please, and today they’ve transformed a small town in East Sussex into a wholefoods mecca. Wooden

shacks are selling herbal shots. Acrylic rugs with the tour’s logo are hanging up for sale in the merchandise booth. Prairie lights stretch over the crowd towards the neighbouring medieval ruins, and instead of a greasy burger aroma there are wafts of stone-baked pizza floating over

VIEW FROM THE CROWD



Max William Gorman, 21

“This is my weekend of the summer! I’ve been following them for years. ‘I Will Wait’ is just the most uplifting song. I lost my shit to that.”



Marcus Griffith-Boyes, 34

“The vibe at Lewes was awesome. Really enjoyed Bear’s Den and The Vaccines, and obviously Mumfords were ace too!”



Rachel Griffith-Boyes, 30

“I love folk music, and Mumfords have made it mainstream. They can headline Glasto and then put on something like this! It’s insane.”



Felix Crowhurst, 26

“They’re opening a door to folk for the masses. Mumford & Sons are leading a change of pace. I’m really excited to see them.”



From left: Ted, Winston, Marcus and Ben entertain the East Sussex massive



The lead Gentleman Of The Road



Marcus and Ben still smiling after the London gig

MUMFORD & SONS on...

...GLASTONBURY VS THE OLYMPIC PARK

BEN LOVETT: "The Olympic Park was our crowd rather than the Glastonbury crowd. So in a way it felt like a bigger achievement. We travel a lot. So when we come back home to where it all began, it really means a lot to us. But at the same time, we would never take back that Glastonbury show."

...WRITING A NEW ALBUM

"We started thinking about it the moment we put the last one to bed. We've got *Gentlemen Of The Road*, then these shows in America, then we'll start thinking about the next album properly. We're going to sit on it for a while."

...BEING CALLED "AN OFFENCE TO ROCK'N'ROLL" BY ALICE COOPER

"A lot of times people take things out of context and these things get blown up. It's like Jake Bugg. He had comments about us all over the papers, then when we ran into him backstage at a festival he was a lovely guy and it turned out the whole thing was just bullshit."

the site. Onstage, the band are getting their best rock-star shapes out. Marcus pushes a drumkit over after 'Lover Of The Light'. Winston thrashes his guitar around violently on the plaintive 'Dust Bowl Dance' with the collar of his leather jacket turned up. Ben leaps from a high platform as 'The Cave' thunders towards its conclusion. 'Thistle And Weeds' opens out into a Nick Cave-ish sprawl, made moodier by swirling reds and blacks projected onto the towering backdrop behind them. "Our manager told us about the carnage that goes down here on the fifth of November," Ben tells the crowd before an encore cover of Fleetwood Mac's 'The Chain', with a nod to the town's raucous annual Bonfire Night celebrations. "So we knew this'd be the best place to have a hoedown." Wherever you sit on Mumford & Sons, whether it's in a small club or huge field, they'll always bring the fireworks. *Al Horner*

The Garage gig was part of the XFM Presents with Ford SYNC series

TRAMLINES FESTIVAL

VARIOUS VENUES, SHEFFIELD

FRIDAY, JULY 19-SUNDAY, JULY 21

The five best bands bringing the noise at the annual Steel City knees-up

1 PINS

STAGE TWO, 02 ACADEMY
Howling like wolves as they bound onstage, Manchester quartet Pins are in no mood to hang around. They are instantly intense, largely because of drummer Sophie Galpin, who punches through the blurred textures of her black-clad bandmates' guitars and adds dexterity to their otherwise basic and primal sound. In the wiry post-punk drive of 'Girls Like Us', which sees vocalist Faith Holgate break her glassy-eyed stare to lose herself in her band's squall, there's a sense that they're on their way to somewhere pretty great.

2 DUTCH UNCLES

MAIN STAGE
Dutch Uncles play smartarse math-pop, so it's always surprising when their fans go mental at their live shows, and from 2008 single 'Face In' onwards, it's bedlam. With frontman Duncan Wallis busting skeleton-defying moves, the rest of the band deliver graceful passages that are as sharp as their singer's boxing jabs. By the finale – a spiky and brilliant cover of Grace Jones' 'Slave To The Rhythm' – the Mancunians have a pit on their hands.

3 NYPC

STAGE TWO, 02 ACADEMY
Tahita Bulmer of NYPC (formerly New Young Pony Club) was always too classy to be one of the brash and trashy nu-ravers, and the handful of sultry disco songs played tonight push memories of tours with The

Sunshine Underground further into recess. New tunes 'Mellotron Song' and 'Hard Knocks' have tight, jagged basslines, and are two of NYPC's biggest-sounding tracks to date. Plus everything from 2007's debut 'Fantastic Playroom' still sounds banging, which is a bonus.

4 WET NUNS

STAGE TWO, 02 ACADEMY
This duo's guitar and drums grapple and crash onstage. They're distracted, following the Kyuss-like licks of 'Heavens Below', when one heckler asks, "Are you chicken deniers?" to general bafflement. And again when drummer Alexis Gotts gets 'stuck' standing on his drumkit after 'No Death', and is carried back to his seat by a roadie. Bizarre is par for the course with these stoner-rockers.

5 ROLO TOMASSI

STAGE TWO, 02 ACADEMY
Eva Spence and her gang of hardcore metallers have made storming Tramlines' final evening something of a tradition. They don't quite scatter bodies with the mayhem of old, but the five-piece can still shake the beer stains from the sodden carpets. Eva's brother James bursts out from behind his keyboard during 'The Scales Of Balance' and crowd favourite 'Old Mystics'. 'Empiresk', meanwhile, winds its way through a spidery synth line, a melancholy counterpoint to the ribcage-crushing finale of 'Party Wounds'. *Simon Jay Catling*



Rolo Tomassi at Stage Two, 02 Academy, Sheffield, for Tramlines Festival 2013

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BRMC's Peter
Hayes at the
100 Club

BLACK REBEL MOTORCYCLE CLUB

CONVERSE GIGS @ 100 CLUB, LONDON TUESDAY, JULY 23

A sweaty return that's all about "peace and love" for the LA band

Black Rebel Motorcycle Club glide onto the 100 Club stage, pick up their instruments and begin slapping the crowd around with recent single 'Hate The Taste'. They look so tailor-made it's difficult to imagine the LA band would ever have been good at anything other than playing menacing rock'n'roll. Co-frontmen Robert Levon Been and Peter Hayes are cast as Jesus And Mary Chain-loving, *Edward Scissorhand* fans.

Together with drummer Leah Shapiro, who replaced Nick Jago in 2008, they play with staggering intensity, rendering the trio's lack of movement completely captivating. They pretty much ignore the audience for the first part of the show, to the delight of the BRMC-mad fans in the 100 Club tonight.

"This is about peace, love and understanding and all that shit," says Levon Been, introducing 'Ain't No Easy Way', a track from 2005's 'Howl' – the album that heralded the band's rootsy reinvention, following the gothic chug of their first two records.

'Berlin' follows, from fourth album 'Baby 81'. "*Hey there little lovers, why we fightin' with each other/Ain't no use in cryin'*

like the others" sings Levon Been, backed by Hayes' thuggish guitar and Shapiro's understated but effective drumming. 'Screaming Gun' takes things down a notch to give everyone a breather before 'Conscience Killer', from 2010's 'Beat The Devil's Tattoo', ramps things right back up again. Levon Been looks like he's enjoying himself.

"This is a beautiful thing, playing here," he says. "We've been doing

nothing but fucking summer festivals for the past few months. But playing here, with a roof over our heads and so close to you guys, is the way it should be. Thank you, everyone."

The moment is marked by an incendiary 'Six Barrel Shotgun', from 2003's anti-US government album 'Take Them On, On Your Own', and which rolls straight into their three-minute anthem 'Whatever Happened To My Rock'N'Roll (Punk Song)', which sounds as malevolent as it ever did.

Hayes sparks a fag before closer 'Spread Your Love' incites the night's first stagedivers, just as it has at every one of their gigs over the last 13 years. Hayes lights another fag and looks like the coolest 37-year-old on the planet as the band leave the stage. But the show's not over. A fire alarm goes off and everyone has to get out of



the venue, leaving 300 people milling about on the Oxford Street pavement outside. Crowd-pleaser that he is, Levon Been appears with an acoustic guitar and leads a run-through of 'Weight Of The World' until he forgets the lyrics and bursts out laughing.

Even in this impromptu setting: not a hair out of place. *Andy Welch*



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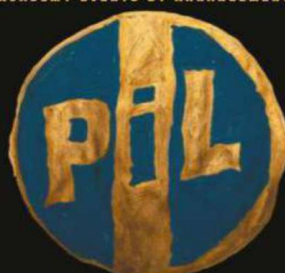
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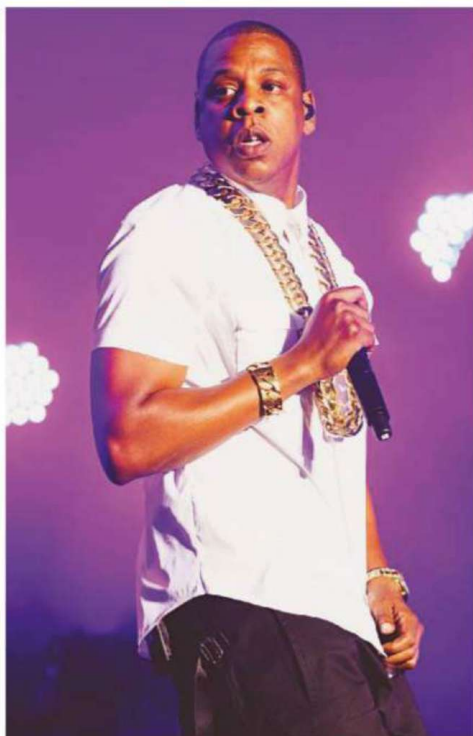
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JAY Z

STARTS: Manchester, Arena, Oct 3

DON'T MISS

As good as the *idea* of Jay Z and JT appearing together for The Legends Of The Summer tour is, at Wireless festival recently it was clear that a solo Jay Z show would be far more exciting prospect. Maybe it's because the pair's most recent collab is the cringey, Nirvana-sampling 'Holy Grail'. Maybe it's because 'Izzo (HOVA)', 'Big Pimpin'' and 'Empire State Of Mind' just sound way better without the Trousersnake sliding all over them. So, rejoice! Shawn Carter is bringing his 'Magna Carta Holy Grail' to the UK for a solo tour this October. Chances are you'll get a 'best of Jay Z' setlist and a few special guests (is a Kanye spot for a preview of the much-rumoured 'Watch The Throne 2' too much to ask?) as he hits Manchester Arena (Oct 3, 4), Birmingham NIA (8), and London's O2 Arena for four nights (10, 11, 12, 14).



FRANZ FERDINAND

STARTS: London Brixton Electric, Aug 20

Ahead of the release of their fourth album, the Glaswegian band play two small shows in London and Glasgow's QMU.



DAUGHN GIBSON

STARTS: Bristol Exchange, Aug 30

Singer-songwriter Daughn trucks into the UK for a six-date tour to Bristol, Brighton (Sep 1), Manchester (2), Glasgow (3), Leeds (4) and London (5).



GHOSTPOET

STARTS: Manchester Academy, Oct 16

Vocalist and producer Obaro Ejimiwe will play new album 'Some Say I So I Say Light' in Manchester, Portsmouth (20) and Glasgow (22).



EELS

STARTS: Glasgow O2 ABC, Sep 3

Mark Everett plus band and beard bring their alt.rock oddities to Glasgow, Newcastle (4), Liverpool (5), Leicester (6) and London (7).



OUTFIT

STARTS: London Electrowerkz, Sep 12

The Liverpool quintet bring their experimental pop for this one-off London date. The album 'Performance' is out on Aug 12 via Double Denim.



MANIC STREET PREACHERS

STARTS: Newport Centre, Sep 13

Performing their 11th LP in Newport, Belfast (21), Bristol (23), London (24), Manchester (27) and Glasgow (29).



JAWS

STARTS: Portsmouth, Southsea Festival Sep 14

The Brum slackers play 10 all-ages shows, taking in York (16), Manchester (20), Birmingham (24) and London (25), among others.



SMITH WESTERNS

STARTS: London 100 Club, Sep 17

The Chicago quartet play tracks from third album 'Soft Will' in London and at Manchester's Deaf Institute (18).



CHVRCHES

STARTS: Glasgow O2 ABC, Oct 10

With 'The Bones Of What You Believe' out on Sep 23, the Scots play Glasgow, Sheffield (12), Manchester (14), Bristol (15) and London (17).



PANIC! AT THE DISCO

STARTS: Nottingham Rock City, Nov 17

The Las Vegas trio hit Nottingham, Edinburgh (18), Manchester (20) and London (21) with new LP 'Too Weird To Live...'



METZ

STARTS: Manchester Deaf Institute, Nov 22

Following their tour with Mudhoney, the Canadians head to Manchester, Glasgow (23), Leeds (25), Bristol (26), Brighton (27) and London (28).



T IN THE PARK 2014

STARTS: Kinross, Balado, Jul 11, 2014

No word of a line-up for 2014 yet, but if you're willing to take a punt, next year's tickets are now available at 2013 prices!

PICK of the WEEK

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Y NOT FESTIVAL

STARTS: Derbyshire, Pikehall, Aug 2-4

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This small festival in the beautiful Peak District countryside began as a house party in 2005, when a guy named Ralph invited some friends round to his parents' house while they were on holiday, stuck up some gazebos and put on some bands. It has since grown into the real deal with bars stocked full of local ales, three full days of music and a lot of fancy dress. Following years when Frank Turner played to 12 people (2007), Darwin Deez introduced the world to his strange moves (2010), and Miles Kane rocked it in the rain (2011), this year's event is headlined by The Horrors playing new material on the Friday, The Cribs playing the hits on Saturday and, for fans of novelty cock-rock that peaked in 2003, The Darkness believing in that thing called love on Sunday. Elsewhere across the five stages there's some of the best new music the UK has to offer, including Swim Deep, Drenge (pictured), The Joy Formidable, Temples, Chloe Howl, Toy, The Family Rain and Wolf Alice.



Everyone's Talking About MKS

STARTS: London Scala, Aug 1
Save for a short set on New Year's Eve 2012, Mutya Buena, Keisha Buchanan and Siobhán Donaghy haven't played a live show together for 12 years. Now the original Sugababes are back, older and wiser, as MKS, with new tracks produced by Test Icicles, Blood Orange and Solange man Dev Hynes.



Don't Miss SCOTT & CHARLENE'S WEDDING

STARTS: London Rough Trade East, Aug 2
Yes, this project from Melbourne's Craig Dermody has a terrible name. But Scott & Charlene's Wedding's second album 'Any Port In A Storm' is like catnip to anyone waiting for DIIV to follow up 'Oshin'. They're live at Rough Trade East and London's Old Blue Last this week.



Radar Stars TELEGRAM

STARTS: London Voodoo Vault, Jul 31
This Gorky's Zygotic Mynci-inspired London four-piece impressed with their crackly psych songs 'There Is Nothing' and 'Folly' on their live session for BBC 6Music, so don't miss the chance to hear them do it in the flesh this week. See them (and their great man-bobs) at the Voodoo Vault, London Shackwell Arms (Aug 2) and Bristol Lanes (3).

WEDNESDAY

July 31

BIRMINGHAM

Cars Can Be Blue/Anguish
Sandwich The Victoria 0121 633 9439
The Thomas Brown Affair Jam House 0121 236 6677

BRIGHTON

The DuBarrys Sticky Mike's Frog Bar 01273 749 465
Harting/The Chances Concorde 2 01273 673 311

BRISTOL

Anta/Pigshackle Exchange 0117 9304538
Bobby Anderson Mr Wolf's 0117 927 3221
Eyehategod/Gates Of Slumber Fleece 0117 945 0996

CAMBRIDGE

My Jerusalem Portland Arms 01223 357268

CARDIFF

Gaz Brookfield Gwdihw Café Bar 029 2039 7933
Lemuria/The Arteries The Globe 07738 983947

CREWE

Funeral For A Friend The Box 01270 257 398

EDINBURGH

Cheap Picasso Cabaret Voltaire 0131 220 6176

FALMOUTH

Ash Princess Pavilion 01326 211222

GLASGOW

Circle Takes The Square/Code Orange Kids Classic Grand 0141 847 0820
Footbalt, etc/Bonehouse 13th Note Café 0141 553 1638
Kerri Watt/Siobhan Wilson School Of Art 0141 353 4530

LEEDS

Classically Handsome Brutes Oporto 0113 245 4444
Hey Sholay Nation Of Shopkeepers 0113 203 1831

The Soul Circle Gang Smokestack 0113 2452222

LEICESTER

Captain Accident/Last Edition Soundhouse 07830 425555

LIVERPOOL

The Spooky Men's Choral Philharmonic Hall 0871 230 1094

LONDON

Alexa De Strange/Go-X Garage (Upstairs) 0871 230 1094
Animal Magic Tricks Power Lunches Arts Café
Bad Sex Proud Galleries 020 7482 3867

Birds Of Chicago Green Note 0871 230 1094

Brain Death Zombie/Othereyeswise Dublin Castle 020 7485 1773

Choking Susan New Cross Inn 020 8692 1866

Deco Pilot Notting Hill Arts Club 020 7460 4459

Del Humphries Troubadour Club 020 7370 1434

Efferus/Envy Assured Club Surya 020 7713 6262

The Graveltones Borderline 020 7734 5547

The Heatwave The Social

Jacques Caramac & The Sweet Generation/Eat Lights Become

Lights The Lexington 020 7837 5387

Jake Mattison/The Mysterians Strongroom Bar

Kilaflaw/Battle Lines/Skyur Hoxton Square Bar & Kitchen 020 7613 0709

Ludovico Einaudi Barbican Centre 020 7638 8891

Never The Bride Half Moon 020 7274 2733

Nite Jewel Servant Jazz Quarters

Phoria Old Blue Last 020 7613 2478

Roman Holiday 100 Club 020 7636 0933

Room 94 Garage 020 7607 1818
Scorcher/RoxXan Queen Of Hoxton 020 7422 0958

Sharks Took The Rest Water Rats 020 7813 1079

Tunabunny/Cosines Buffalo Bar 020 7359 6191

Years & Years Victoria 020 8399 1447

MANCHESTER

Pengo/Blood Stereo Kraak 07855 939 129

Pharoah Sanders Royal Northern College Of Music 0161 273 6283

Tear Your Down Ariels Lass O'Gowrie

The Trembling Bells Academy 3 0161 832 1111

MILTON KEYNES

Senser Craufurd Arms 01908 313 864

NOTTINGHAM

The Ballet Maze 0115 947 5650

OXFORD

Bloodlined Calligraphy Cellar 01865 244 761

PLYMOUTH

Electric Six White Rabbit 01752 227522

PRESTON

We Are Scientists 53 Degrees 01772 893 000

SHEFFIELD

Open Mic Night New Barrack Tavern 0114 234 9148

Richard Shindell Greystones 0114 266 5599

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Sykopath Condon/The Kicks Horn 01727 853 143

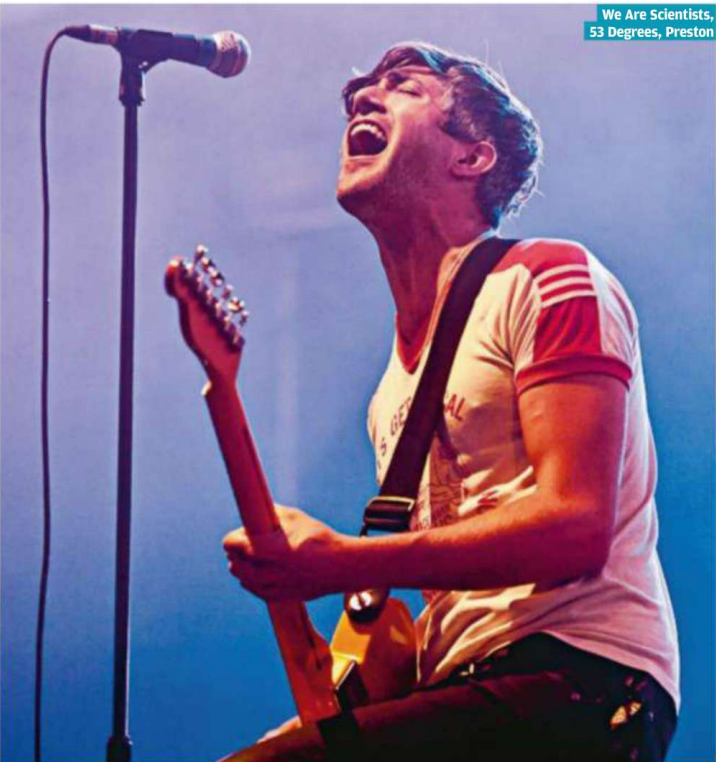
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THURSDAY

August 1



Cheatats, Old Queen's Head, London

ABERDEEN
Three Blind Wolves/Washington Irving Lemon Tree 01224 642230

ALDERSHOT
Funeral For A Friend/Moose Blood West End Centre 01252 330040

BATH
Sykur Moles 01225 404445

BELFAST
Ricky Warwick Voodoo

BIRMINGHAM
Soul Junction Roadhouse 0121 624 2920

BOURNEMOUTH
Death Of An Artist The Winchester 01202 552 206
Fantastic Females 60 Million Postcards 01202 292 697

BRIDPORT
Richard Hawley Electric Palace 01308 428354

BRIGHTON
Hollerin Stollar And The Pine Box Boys Mesmerist 01273 328542
Phoria/LUO The Hope 01273 723 568
Timothy C Holehouse/Shinamo Moki Green Door Store 07894 267 053

BRISTOL
Bad For Lazarus Exchange 0117 9304538
The Powder Monkeys Thunderbolt 07791 319 614
Thomas Truax The Birdcage

BUDE
Man Like Me Leopallooza

CAMBRIDGE
ROCK FESTIVAL Fred's House/Flaming June/Rich Somers/The Lightworker/Robert Brown Haggis Farm Polo Club 01353 749749

CARDIFF
Anta/Pigshackle The Moon Club The Lovely Eggs/Threatmantics Clwb Ifor Bach 029 2023 2199

EDINBURGH
The Cut Ups/Uniforms Banshee Labyrinth 0131 558 8209
Skiltorn Bannermans 0131 556 3254
Twining Wheel/The Rah's Cabaret Voltaire 0131 220 6176

GLASGOW
Connie Lush Oran Mor 0141 552 9224
Eyehategod Ivory Blacks 0141 221 7871
Jai McDowall Classic Grand 0141 847 0820
Senser Audio

LEEDS
Pengo/Blood Stereo Wharf Chambers Super Luxury Brudenell Social Club 0113 243 5866

LEICESTER
The Slowdown Boys Musician 0116 251 0080

LITTLE SOMERFORD
FIELDVIEW FESTIVAL Keston Cobblers Club/The Martin Harley Band East End Lane

LIVERPOOL
Natalie McCool Camp & Furnace 0151 706 0600
Silent Sleep Leaf On Bold St 0151 707 7747

LONDON
All The Queens Ravens/James Marples The Finsbury 020 8809 1142
The Ballet/Making Marks The Lexington 020 7837 5387
Cassius Claye Hoxton Pony 0871 9624530
Cheatats/Dark Bells/Welfare Old Queen's Head 020 7354 9993
Dom Coyote Battersea Arts Centre 020 7223 2223
Gemma Marabese/Eights N Aces Water Rats 020 7813 1079
Hector Plimmer Bussey Building Integrity/Oblivionized Underworld 020 7482 1932
Kathryn Williams St Pancras Old Church
LeLuki Vortex Jazz Club 020 7254 6516
Liferuiner Barfly 0870 907 0999
Melic/Alaska Campus Bush Hall 020 8222 6955
Metasic/My Preserver Hoxton Square Bar and Kitchen 020 7613 0709
MKS Scala 020 7833 2022
My Jerusalem Our Black Heart Nanu Nanu Club Surya 020 7713 6262
Owiny Sigoma Band Village Underground 020 7422 7505

The Rectifiers/Lost John
Bethnal Green Working Men's Club 020 7739 2772
Throwing Up Tipsy Zoetrope Old Blue Last 020 7613 2478
The 1975 McCluskeys 020 8541 1515

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Circle Takes The Square/Code Orange Kids Star & Garter 0161 273 6226
Matthew Halsall Band On The Wall 0161 832 6625
Violent Vickie Retro Bar 0161 274 4892

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Cruizer Brickmakers 01603 441 118
Solko/Dumbfoundeds Arts Centre 01603 660 352

NOTTINGHAM
Cornerstone Salutation Inn 0115 950 4627
Stakeout Rescue Rooms 0115 958 8484

PLYMOUTH
Ash DBs Live
Lemuria White Rabbit 01752 227522

PRESTON
Kirk Brandon Continental 01772 499 425

READING
Electric Six Busby 0871 230 1094

SOUTHAMPTON
Band Of Skulls Joiners 023 8022 5612

STOCKPORT
Martin Stephenson Blue Cat Café 0871 230 1094

STROUD
Thomas Ford The Prince Albert Inn

ST ALBANS
Pixel Fix Horn 01727 853 143

WAKEFIELD
Beat Magnets/Dirty Green Vinyl Snooty Fox 01924 374455

WICKHAM
WICKHAM FESTIVAL Dexys/10cc/The South Blind Lane

WOLVERHAMPTON
The Andy Fraser Band/Chris Spedding Robin 2 01902 497860

WREXHAM
The Skints Central Station 01978 358780

FRIDAY

August 2

ABERDEEN
Kerri Watt The Tunnels 01224 211121

BELFAST
CSS Limelight 028 9032 5942

BIRMINGHAM
Angry Itch Actress & Bishop 0121 236 7426
Blue Nation Rainbow 0121 772 8174
Endorphins Sunflower Lounge 0121 632 6756
Maid Of Aces Adam & Eve 0121 693 1500
My Great Affliction/As Night Dies Asylum 0121 233 1109
Rocket Jam House 0121 236 6677

BOSTON
Cornerstone Axe & Cleaver 01205 367300

BOURNEMOUTH
CB6 The Winchester 01202 552 206
Figure 8 Festival Fundraiser 60 Million Postcards 01202 292 697

BRIGHTON
The Cryptics/The Bright Ones Sticky Mike's Frog Bar 01273 749 465
Pye Corner Audio The Hope 01273 723 568

BRISTOL
Anarkali Elektra/Biss Miss Start The Bus 0117 930 4370
Cauda Pavonis Thunderbolt 07791 319 614
Daytona Exchange 0117 9304538
We Start Parties/The Cramatics 02 Academy 0870 477 2000

BUDE
Bastille Leopallooza

CAMBRIDGE
ROCK FESTIVAL Kristy Gallacher/Jamie Williams & The Roots Collective/Adrian Nation/Morrison & Walker/Mazarine Blue Haggis Farm Polo Club 01353 749749

COVENTRY
The Crips/Dreng Kasbah 024 7655 4473
Sleepover Soundtrack/The Andales Dog & Trumpet 024 7622 1678

DURHAM
Football, etc Fish Tank 0191 284 6470

EDINBURGH
Capitals Cabaret Voltaire 0131 220 6176
Dethonator Bannermans 0131 556 3254
Jack Rowberry Electric Circus 0131 226 4224

EXETER
The Magic Hatstand Cavern Club 01392 495 370

GLASGOW
Curio The Bungo
The Damned 02 ABC 0870 903 3444
Dean Friedman Cottiers Theatre 0141 334 9214
Texas Is The Reason/Lemuria Classic Grand 0141 847 0820
Trembling Bells Oran Mor 0141 552 9224

HARLOW
Vibravold Square 01279 305000

HOVE
Band Of Skulls Old Market 01273 325440
Gadjo Brunswick 01273 735254

LEEDS
The Arteries/Hard Skin/A Page Of Punk/Rivals/Above Them/The Cut Ups!/Attack! Vipers!/Wooderson Brudenell Social Club 0113 243 5866
Benson The Library 0113 2440794
Desecration/Amputated/Zombifieds Fenton 0113 245 3908
The Envoys Parkhorse 0113 245 3980
Free Empire New Roscoe 0113 246 0778
Inner City Blues Nation Of Shopkeepers 0113 203 1831

Senser Cockpit 0113 244 3446

LEICESTER
Al Sansome's Dezerters Criterion 01162 625418
The Paradimes Musician 0116 251 0080

LITTLE SOMERFORD
FIELDVIEW FESTIVAL Jacob Banks/Bears Den/Nimmo & The Gauntlets/They Say Jump/Luke Sital-Singh East End Lane

LIVERPOOL
Black The Ripper Zanzibar 0151 707 0633
Cobra Commander Shipping Forecast 0151 709 6901
The Most Terrifying Thing Lomax 0151 236 4443

LONDON
Animal Kingdom/HAUS The Lexington 020 7837 5387
The Bedroom Hour/Sister Ray 229 Club 020 7631 8310
Boy Names/Native Tongue Sebright Arms 020 7729 0937
Cat Bear Tree/The Cut Outs The Finsbury 020 8809 1142

Dark Horses/Telegram Shacklewell Arms 020 7249 0810
Eighteen Nightmares At The Lux Barfly 0870 907 0999
The Escape House Zigrid Von Underbelly 020 7613 1988
Evarose Scala 020 7833 2022
Groove Rider Rhythm Factory 020 7247 9386
Gulp Club Surya 020 7713 6262
Hero And Leander Wenlock Arms 020 7608 3406
Isaac Tichauer Nest 020 7354 9993
John Sharkie Hoxton Pony 0871 9624530
Lois & The Love Club NME @ KOKO 0870 4325527
Mark Morris The Forum 020 7344 0044
Missing Andy Garage 020 7607 1818
Mucky Pups Borderline 020 7734 5547
Oria Wren Café Oto 0871 230 1094
Pearson Sound Fabric 020 7336 8898
Scott & Charlene's Wedding Old Blue Last 020 7613 2478
Sisteray Charlie Wrights 020 7490 8345
The Straps Half Moon 020 7274 2733
Vodun Power Lunches Arts Café Yearbook Rattlesnake Of Angel 020 7354 0471

MANCHESTER
Esoteric Youth/Old Skin/Iced Out Gullivers 0161 832 5899
Liferuiner Sound Control 0161 236 0340

Luminance/The Scribes Academy 3 0161 832 1111
The Tapestry Soup Kitchen 0161 236 5100
We Were Promised Jetpacks Deaf Institute 0161 330 4019
Wilson/No Hot Ashes Night & Day Café 0161 236 1822

MILTON KEYNES
The Lost Souls Club Watershed 07935 641 660

NEWCASTLE
Jamie Jones/Patrick Topping Digital 01912 619755
Pengo/Blood Stereo The Literary And Philosophical Society 0191 232 0192
Russ Tippins The Station 0871 230 1094
Shit And Shine Cluny 2 0191 230 4474
Stakeout 02 Academy 0870 477 2000

NEWMARKET
Kaiser Chiefs Racecourse 0871 230 1094

NORTHAMPTON
The Snakeman 3/Just Fontaine Labour Club 01604 634756

NORWICH
Enigma Brickmakers 01603 441 118
The Spooky Men's Chorale Playhouse 01603 612580

NOTTINGHAM
JD & The FDCs/Zen Motel Salutation Inn 0115 950 4627
King Salami & The Cumberland 3 Spanky Van Dykes 0115 924 3730
Take Her To Athena/Three Thirds Below Rescue Rooms 0115 958 8484

PIKEHALL
Y NOT FESTIVAL The Horrors/Mystery Jets/Willy Moon/Chapel Club/Dutch Uncles/Stealing Sheep/The Struts/Three Trapped Tigers/Dexters/The Virginmays Mouldridge Lane

PORTSMOUTH
The Bittertown Marys Cellars 0871 230 1094

READING
Pressure Sub89 0871 230 1094

RHONDDA
Islet/The Primitives/The Wave Pictures/The Lovely Eggs/The Computers The Factory

SHEFFIELD
Eyehategod/Gates Of Slumber Corporation 0114 276 0262

SHREWSBURY
Levellers Buttermarket 01743 241455

STEVENAGE
EASTERN ELECTRICS Maya Jane Coles/Moderat/Seth Troxler/Theo Parrish/Joy Orbison/Jackmaster/Blawan/Eats Everything Knebworth Park 01438 812661

STOCKTON
Davey Bandman Green Room 01642 606525

STOWMARKET
Degree Of Arc John Peel Centre 01449 774678

WAKEFIELD
Tim Loud The Taproom 01924 473223

WARE
STANDON CALLING Digitalism/Bastille/The Joy Formidable/Toy/Lucy Rose/Two Inch Punch/ Standon Lordship 0871 230 1094

WICKHAM
WICKHAM FESTIVAL The Waterboys/Lau/Eliza Carthy Blind Lane

WORKINGTON
Fake The Attack/Life In A Glass House Lounge 41

YORK
BastRad/Terra Omnia The Duchess 01904 641 413
Rob Lynch Black Swan Inn 01904 686 911

SATURDAY

August 3

Gabriel Bruce, Village Underground, London



ABERDEEN

The Little Kicks Lemon Tree
01224 642230
Scott & Charlene's Wedding The
Tunnels 01224 211121
Thula Borah Moorings Bar
01224 587602

ALDERSHOT

Godsized/Alzir West End Centre
01252 330040

BELFAST

Happy Mondays/The Charlatans
Feile Marquee 028 9031 3440
Late Nite Tuff Guy/Timmy Stewart
Love & Death 02890247222
Paul Woodford Queens University
028 9097 3106
We Are Scientists Limelight
028 9032 5942

BIRMINGHAM

Audio Disease Scruffy Murphy's
0121 333 3201
A*M*E The Nightingale Club
0121 622 1718
Jon Holt & Bitty McLean Tower
Ballroom 0121 454 0107
Malandra Flapper 0121 236 2421
The Rails/The New Scuttlers Actress
& Bishop 0121 236 7426
Stakeout O2 Academy 3 0870 477 2000
Sunset Cinema Club/Johnny
Foreigner Hare & Hounds
0870 264 3333

Toots And The Maytals O2 Academy
2 0870 477 2000
Zelig Sunflower Lounge 0121 632 6756

BRIGHTON

Eyal Golan 3 Graces 01273 730 040
Gypsy Fire Komedia 01273 647 100
Paloma Faith/Ms Dynamite/
Stooshe Preston Park

BRISTOL

Black Wolf Catch Louisiana
0117 926 5978
Gnood/Shit And Shine St John The
Baptist's Church 0117 929 1766
Hat In Hand Grounded
0117 923 1000
John Coghlan's 58s Band
Thunderbolt 07791 319 614
Martipants/Kid Manners Start The
Bus 0117 930 4370
Rosalind Morena-Parra Kingsdown
Vaults

The Shimmer Band Exchange
0117 9304538
Skiffis Fire Engine 07521 974070
Telegram The Lanes 0117 325 1979

BROMSGROVE

Wooden Horse Artrix 01527 572730

BUDE

Jacob Banks Leopalooza

CAMBRIDGE

ROCK FESTIVAL Steve Rodgers/Thy
Last Drop/Emma Black Haggis Farm
Polo Club 01353 749749

CARDIFF

Avenge The Heartache/As Flames
Rise Fuel Bar & Music Room
Blue Gillespie Buffalo Bar
02920 310312

CARLISLE

Die No More Brickyard 01228 512 220

CHELTENHAM

Chewing On Tinfoil/Austeros Frog &
Fiddle 01242 701156

COVENTRY

Jerry Dammers Dog & Trumpet
024 7622 1678

DERBY

Obsessive Compulsive The Hairy Dog

DUNDEE

I Am I Beat Generator 01382 229226

EDINBURGH

Alabama 3 Picture House
0844 847 1740
King Creosote Queen's Hall
0131 668 2019
Nick Mulvey Sneaky Pete's
0131 225 1757
Twelve Gauge Bannermans
0131 556 3254

The Youth and Young Electric Circus
0131 226 4224

EXETER

Blow Your Wig Phoenix
01392 667080
The Flatliners Cavern Club
01392 495 370

GLASGOW

Descration/Amputated/Vulvectomy
Audio

Dyro Tunnel 0141 204 1000
Jack Butler/Sonic Templars Maggie
May's 0141 548 1350

Scosha/Scott Charles King Tut's Wah
Wah Hut 0141 221 5279

HULL

The Talks Fruit Hull 01482 221113

LEEDS

Anta Santiago 0113 244 4472
The Harrington Blues/Kamara
Carpe Diem 0113 243 6264

Meanstreak New Roscoe
0113 246 0778

Mighty Vipers/Fanny Di Wanko
Beaver Works 01132 448088

Moon Rocks Nation Of Shopkeepers
0113 203 1831

We Were Promised Jetpacks Cockpit
0113 244 3446

LEICESTER

Aba Shanti Music Café 0116 262 5050
The Activators Donkey 0116 270 5042

Left Alone Firebug 0116 255 1228

LITTLE SOMERFORD
FIELDVIEW FESTIVAL Gentleman's
Dub Club/Troumaca/Wolf Alice/
Dingus Khan/Parachute Youth/
Delphic East End Lane

LIVERPOOL
Dogshow/The Loved Ones/The

Tea Street Band/All We Are/
Dark Horses/LOOM/Salem Rages
Kazimier 0871 230 1094
Hustle & Co Shipping Forecast
0151 709 6901
Undiscovered Society O2 Academy 2
0870 477 2000

LONDON

Annie Lovell/Melinda Ortner Silver
Bullet 020 7619 3639

Bad For Lazarus Garage (Upstairs)
0871 230 1094

Bernard Parmegiani/Raime Bold
Tendencies

Eat Lights Become Lights/Baltic
Fleet Windmill 020 8671 0700

Eyeohatogod Garage 020 7607 1818
Eye Of Solitude/Subservience The
Miller Of Mansfield 0207 407 2690

Holi One Battersea Power Station
020 7720 3000

Horse The Band/Rolo Tomassi
Borderline 020 7734 5547

Huerco 5 Old Blue Last 020 7613 2478

Iron Maiden 02 0870 701 4444

Jonny Cola & The A-Grades Archway
Tavern 020 72722840

Liam Tarpey Band The Finsbury
020 8809 1142

Louise Beer Power Lunches Arts Café
The Menzingers/Tigers Jaw
Underworld 020 7482 1932

Negative Action Group Our Black
Heart

The Nightingales Islington
020 7609 4917

Perc/Untold Corsica Studios
0207 703 4760

Pitbull O2 Academy Brixton
0870 477 2000

Poppy Ackroyd/Polaroid 85 Dalston
Roof Park 020 7275 0825

Praesepe/Adverse Effect/
Thetragon/Spitehouse/Lynchpyn
New Cross Inn 020 8692 1866

Radio Slave Fabric
020 7336 8898

Sweetheart Of The Rodeo/The First
To The Fire Water Rats 0207 813 1079

Theme Park/Gabriel Bruce/MT
Village Underground 020 7422 7505

Theo Parrish Plastic People
020 7739 6471

Thomas Gold Ministry Of Sound
020 7378 6528

Yasmin/Dream Mclean XOYO
020 7729 5959

MANCHESTER

Fire In The Empire/Candid
Iniquity/A Show Of Crows/Searu/
During December Satan's Hollow
0161 236 0666

Mr Scruff Band On The Wall
0161 832 6625

The New Ages Barca 0161 839 7099

Patrick Duff/Roomthirteen Ducie
Bar 0161 237 9499

Senser/Subsource NQ Live
0161 834 8180

VHS Head/Kemper Norton Kraak
07855 939 129

Xentrix Club Academy 0161 832 1111

MIDDLESBROUGH

The Damned Empire 01642 253553

NEWCASTLE

Big Red & The Grinders/Gathering
Sky/The Caffreys/John Law Cluny 2
0191 230 4474

Crows Black Bull 0191 414 2846

George Borowski & The Fabulous
Wonderfuls/Jon Strong Band/

King Size Voodoo Traveller Cluny
0191 230 4474

NORWICH

Seethe/Mastema Brickmakers
01603 441 118

NOTTINGHAM

Cornerstone The Greyhound
0115 943 0250

King Salami & The Cumberland 3
Spanky Van Dykes 0115 924 3730

OXFORD

Message To Bears/Beth Porter &
The Availables/Sea Stacks Perch Inn
01865 728 891

Sacred Mother Tongue O2 Academy
0870 477 2000

PIKEHALL

Y NOT FESTIVAL The Cribbs/Kids In
Glass Houses/Swin Deep/Drenge/
Deaf Havana/The 1975/Temples/
Chloe Howl/InMe/Throwing Up

Pyramids 023 9235 8608

PORTSMOUTH

Catz N Dogs/No Artificial Colours
0114 221 2828

READING

Stormborn The Facebar
0118 956 8188

ROTHERHAM

KHAOS FESTIVAL Deadharts/The
Final Chapter/Aletha/Defy All
Reason/The Mask Of Virtue Hooton
Lodge Inn

RUGBY

We Are The Ocean/Lonely The Brave
Vault 01788 303003

SHEFFIELD

The Broken Saints Leadmill
0114 221 2828

SOUTHAMPTON

Yearbook/Broken Links Unit
02380 225612

STEVENAGE

EASTERN ELECTRICS Hot Natured/
Maceo Plex/Richie Hawtin/Ellen
Allien/Josh Wink/Tale Of Us/Dyed
Soudroom/Miguel Campbell
Knebworth Park 01438 812661

ST ALBANS

Bad Janet Horn 01727 853 143

TELFORD

Wax Futures/Decadence In Berlin/
Beard Of Wolves/Bad Grammar/
Panda Watch Haygate 01952 242616

TRURO

Elkie Brooks Hall For Cornwall
01872 262466

TUNBRIDGE WELLS

Channel One Soundsystem The
Forum 0871 277 7101

WAKEFIELD

Hellrazor Snooty Fox 01924 374455
Peculiar Blue The Taproom
01924 473223

WARE

STANDON CALLING Band Of Skulls/
Simian Mobile Disco/King
Charles/The Skints/Josephine/
The DOT/Dutch Uncles/Public
Service Broadcasting/Sophie/
Treetop Flyers Standon Lordship
0871 230 1094

WICKHAM

WICKHAM FESTIVAL Seth Lakeman/
Show Of Hands/Martyn Joseph/Le
Vent Du Nord/Roy Bailey Blind Lane

YORK

It Prevails/American Men/Give Em
Blood/Shot Down Stay Down/Wrath
Of King The Duchess 01904 641 413

Lost Trends Fibbers 01904 651 250

GET IN THE GIG GUIDE!

DO YOU WANT TO GET YOUR BASH INCLUDED IN THE NME WEEKLY GIG GUIDE? GO TO NME.COM/GIGS AND SUBMIT YOUR LISTING FOR FREE. YOU MUST SUBMIT DETAILS AT LEAST THREE WEEKS BEFORE THE GIG DATE

SUNDAY – TUESDAY

August 4–August 6

Wolf Alice, Y Not Festival, Pikehall



SUNDAY AUGUST 4

ABERDEEN
My Darling Clementine Café
Drummond 01224 624642
Shut Up And Play The Hits (LCD Soundsystem Film) Belmont
01224 343536

BELFAST
DJ78 MAC 028 9023 5053

BLACKBURN
Reinventing The Wheel King
George's Hall 01254 582582

BRIGHTON
Generational's The Hope
01273 723 568
The Nightingales Prince Albert
01273 730 499

BRISTOL
The Flatliners Exchange
0117 9304538
Godsized/Monster Magnet Fleece
0117 945 0996
Patrick Duff Louisiana 0117 926 5978

CAMBRIDGE
Dead Frequency The Cornerhouse
01223 352047

CARDIFF
Tafijah Allstars/Cobalt Sons Fuel
Bar & Music Room

EDINBURGH
Greg Pearson Sneaky Pete's
0131 225 1757

GLASGOW
Bis/Ghosts Of Dead Aeroplanes
Mono 0141 553 2400
Bosnian Rainbows Broadcast
0141 332 7304
Common Gods/Semper Fi/Of One
Blood Pivo Pivo 0141 564 8100
Liferuiner Audio
Orzelda Nice'n'Sleazy 0141 333 9637

GLOUCESTER
Sacred Mother Tongue/Crash
Mansion Brunswick 01452 415295

HOLMFIRTH
The Damned Picturedrome
01472 349222

LEEDS

Human Horses Wharf Chambers
It's A Beautiful Day New Roscoe
0113 246 0778
The Katet HiFi Club 0113 242 7353
Silverlode Milo 0113 245 7101

LIVERPOOL
Will Jazz Shipping Forecast
0151 709 6901

LONDON
Cars Can Be Blue/Fever Dream
Buffalo Bar 020 7359 6191
CB6/Death Of An Artist Old Blue
Last 020 7613 2478
Evil Revenant Nambucca
020 7272 7366
Jacob De Berker Slaughtered Lamb
020 8682 4080
Kallchakra Ritzy Cinema
020 7733 2229
Killswitch Engage/Hatebreed/
Comeback Kid/Evergreen Terrace
02 Academy Brixton
0870 477 2000
Let's Wrestle/Evans The Death
Shacklewell Arms 020 7249 0810
Marika Hackman Servant Jazz
Quarters
The Menzingers Fighting Cocks
020 8546 5174
Scott Allan Indigo @ The O2 Arena
0870 701 4444
Stakeout 02 Academy Islington
0870 477 2000
Texas Is The Reason Electric
Ballroom 020 7485 9006

MANCHESTER
The Castros/Skinny Roller Barca
0161 839 7099
Jon Anderson Royal Exchange
0161 833 9833
Shut Up And Play The Hits (LCD
Soundsystem Film) Cornerhouse
0161 228 2463

MILTON KEYNES
Listener Craufurd Arms
01908 313 864

NEWCASTLE

The Longsands Star Inn 0191 222 3111
Skiltron Cluny 0191 230 4474

NORWICH
Lee Vasey Big Band Brickmakers
01603 441 118

NOTTINGHAM
Football, etc/Plaids JT Soar
07854 889034

PIKEHALL
Y NOT FESTIVAL The Darkness/
The Enemy/Dry The River/Tot/The
Joy Formidable/The Family Rain/
The History Of Apple Pie/Wolf Alice/
Wet Nuns Mouldridge Lane

PLYMOUTH
Eyehategod White Rabbit
01752 227522

PORTSMOUTH
Levellers Wedgewood Rooms
023 9286 3911

READING
The Skints Sub89 0871 230 1094

ROTHERHAM
KHAOS FESTIVAL Oceans Ate
Alaska/Scream Blue Murder/
Internal Conflict/Lightfire/Down To
Earth Hooton Lodge Inn

SHEFFIELD
The Broken Saints Forum
0114 2720964

SOUTH SHIELDS

Little Comets/Little Red/Lulu
James/Minotaurs/Athletes In Paris
Customs House 0191 454 1234

STEVENAGE

EASTERN ELECTRICS Masters At
Work/Kerri Chandler/Michael
Mayer/Giles Smith/Skream/James
Priestly/Raresh/Laura Jones
Knebworth Park 01438 812661

ST ALBANS

The Duvels Horn 01727 853 143

WARE

STANDON CALLING De La Soul/
Gentleman's Dub Club/Dizraeli
& The Small Gods/Aluna George/
London Grammar/Chloe Howl/Boo
Hewerdine/Mary Epworth/Rotten
Hill Gang/New Groove Formation
Standon Lordship 0871 230 1094

WICKHAM

WICKHAM FESTIVAL The Peatbog
Faeries/The Blockheads/Wilko
Johnson/Slim Chance/Merry Hell
Blind Lane

WOLVERHAMPTON

The State Of Things/Richard
Harvey/Daz Crook Pop Up Junction
Festival

YORK
Our People Versus Yours/The
Colour Line/Black Tongue/March
On, March/Avolent The Duchess
01904 641 413

MONDAY AUGUST 5

BIRMINGHAM

Jam Jah Reggae Session Bulls Head
Sarah Savoy & The Francadians
Kitchen Garden Café 0121 443 4725
Willoween Roadhouse 0121 624 2920

BRIGHTON
Cars Can Be Blue/Violent Vickie/
Fulham The Hope 01273 723 568
Monster Magnet/Godsized Concorde
2 01273 673 311

BRISTOL

We Were Promised Jetpacks/
Casimir Fleece 0117 945 0996

EDINBURGH

Phildel Voodoo Rooms 0131 556 7060

GLASGOW

Daniel & The Scandals Classic Grand
0141 847 0820

LEEDS

Listener Brudenell Social Club
0113 243 5866

Murdock Carey/Vacant! Oporto
0113 245 4444

LEICESTER

Dark Horses The Cookie Jar
0116 2531212

LONDON

The Adicts/Ben Caplan 02 Academy
Islington 0870 477 2000
Earwicker/Josefin Winther Half
Moon 020 7274 2733
Generational's/Windings The
Lexington 020 7837 5387
The Menzingers/Tigers Jaw Banquet
Records KT1 LEE
Thoms Dybdahl St Pancras Old
Church

MANCHESTER

Bosnian Rainbows Deaf Institute
0161 330 4019

NEWCASTLE

The Cruxshadows Legends
0191 232 0430

Hatebreed 02 Academy
0870 477 2000

STOKE ON TRENT

Xerxes Ministers Bar 01782 416567

WAKEFIELD

Finisterre Snooty Fox 01924 374455

WOLVERHAMPTON

POP UP JUNCTION FESTIVAL Barbel
O Baddies/Luke Huntley/Claire

Diamond/Kathryn McGarrigle
Chapel Ash

TUESDAY AUGUST 6

BIRMINGHAM

The Adicts 02 Academy 2
0870 477 2000

BRIGHTON

Cold Cave Green Door Store
07894 267 053

EDINBURGH

Martha Reeves & The Vandellas
Assembly Rooms 0131 220 4348

FALMOUTH

Nathan Salsburg Beerwolf Books
01326618474

GLASGOW

Nice Peter Broadcast 0141 332 7304

LEICESTER

Generational's/Windings The Cookie
Jar 0116 2531212

Larkin Poe Musician 0116 251 0080

LONDON

The Datsuns Islington 020 7609 4917
Death Before Dishonor/The
Prowlers Underworld 020 7482 1932

HazelBlack/Katie & Jess Troubadour
Club 020 7370 1434

Joyride Water Rats 0207 813 1079

Lovelife Hoxton Square Bar and
Kitchen 020 7613 0709

The Polyphonic Spree Village
Underground 020 7422 7505

Serpico Barfly 0870 907 0999

Swim Deep Rough Trade East
0207 392 7788

Turn Off Your Television Plough And
Harrow 020 8539 1683

We Start Parties 02 Academy
Islington 0870 477 2000

Xerxes Old Blue Last 020 7613 2478

MANCHESTER

Daniel & The Scandals Deaf Institute
0161 330 4019

Delta Maid The Castle 0161 237 9485

Listener Kraak 07855 939 129

Pitbull Academy 0161 832 1111

NEWCASTLE

Vic Ruggiero Trillians 0191 232 1619

NORWICH

Dizzy Heights Brickmakers
01603 441 118

SHEFFIELD

The Cruxshadows Corporation
0114 276 0262

Dagadana Greystones 0114 266 5599

SOUTHAMPTON

The Flatliners/Gnarwolves Joiners
023 8022 5612

ST ALBANS

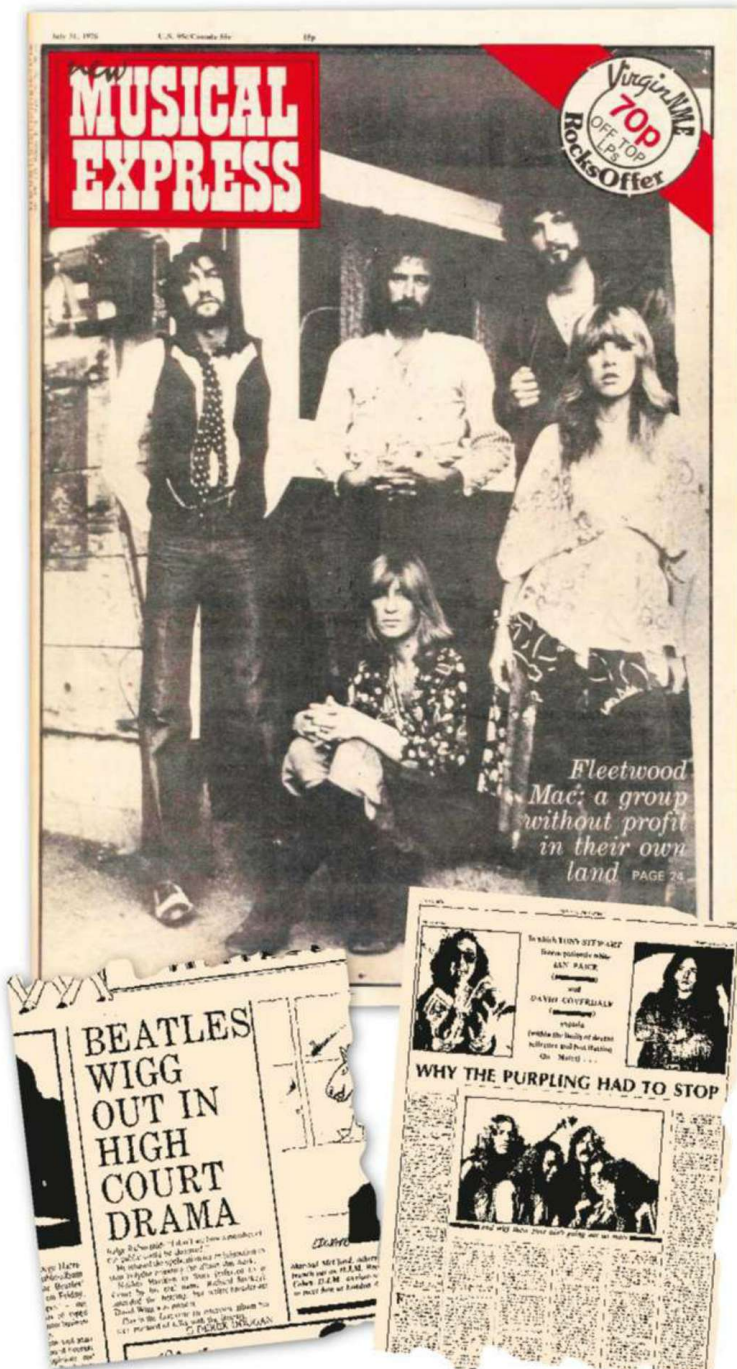
Romeo's Daughter Horn
01727 853 143

Swim Deep, Rough Trade East, London



THIS WEEK IN 1976

MAC INTO AMERICA, BEATLES IN COURT, DEEP PURPLE SPLIT



Y'SAY YOU WANT A NEW INJUNCTION...

George Harrison and Ringo Starr attempt to stop the release of 'The Beatles Tapes', a double album containing interviews recorded several years earlier by David Wigg of the *Daily Express*. The two former Beatles, neither of them present at the hearing, now consider some of the opinions they expressed on drugs, philosophy, the police and financial issues "embarrassing". The injunction is refused.

IN TOO DEEP

NME tracks down Ian Paice and David Coverdale of Deep Purple to discover why the band had suddenly split up. They'd divided into two camps, Paice explains, and "it seemed easier to let each faction mumble and groan on its own, and hope it would sort itself out onstage." "For a hard bunch of blokes," adds Coverdale, admitting to going offstage for a cigarette during his bandmates' more indulgent solos, "we got really spineless in the end."

MAC THE WIFE(LESS)

NME's Chris Salewicz meets a sleepy Fleetwood Mac, who have sold two million copies of their year-old eponymous album in America, but as yet only 5,000 back home. They're also breaking ticket-sale records over the pond, and surviving on five hours' sleep a night to finish recording their new album – soon to become 1977's massive 'Rumours'. Bandmates have come and gone, leaving the current line-up as Mick Fleetwood, John and Christine McVie, Stevie Nicks and Lindsey Buckingham. Mick seems unfazed by their huge US success, thanks to years of gradual build: "It's incredible the album's doing as well as it's doing, but it's not half so mind-blowing as getting a hit album that's sold two million out of nowhere – you can find yourself in big trouble if you're not psychologically prepared for it." Meanwhile, John McVie confirms his rumoured split with Christine. When asked how it's affected the band, he says: "We still see each other every day. We just don't live with each other and don't sleep with each other." Simple, then. Mick chimes in to praise the group dynamic: "The band is much more than just a band now; there's a little story to be told with everyone. It's intriguing." He's not wrong: despite their legendary drug abuse and bouts of partner-swapping, this dream line-up would remain the same for another 11 years.

ALSO IN THE ISSUE THAT WEEK

- Czech rock group The Plastic People Of The Universe are imprisoned for playing secret gigs in communist Czechoslovakia.
- On July 22, Elton John gives film producer friend Bryan Forbes a birthday surprise, sending a Welsh miners' brass band to his country home in Surrey to play a fanfare as he sits down to tea on the lawn.

• Grandiose adverts are hung in Times Square, New York, to celebrate the release of Stevie Wonder's 'Songs In The Key Of Life'. Wonder's most recent Motown contract is reportedly worth around \$12million.

• John 'Scooter' Herring, minder for The Allman Brothers' Gregg Allman, receives a 75-year prison sentence for supplying the star with cocaine. Gregg even testifies against him, saying: "I knew [the cocaine] was pharmaceutical. The washes make the powder sparkly... I got very high."

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THE LEGENDARY NME CROSSWORD

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

Compiled by Trevor Hungerford

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CLUES ACROSS

- 1 At your Beck and call, I'll be with you shortly (1-4-2-4)
- 7 (See 25 across)
- 9 Doing the correct movement to Franz Ferdinand's new single (5-6)
- 10 A bit of a Blur in 18 down (1-1-1)
- 11 Double the space needed for 1991 tribute album celebrating the songs of Elton John and Bernie Taupin (3-5)
- 13 (See 5 down)
- 16 According to Echobelly, we all own a copy of their debut album (9-3-3)
- 17 US indie band named after a Mediterranean coastal city (6)
- 19 Their musical career began with a 'Trailer' (3)
- 20 It's just a noise, but still harshly criticise this Pendulum number (4)
- 22 No professional help required by The Seahorses in the making of this album (2-2-8)
- 24 In short, Arctic Monkeys will shortly be releasing this (1-1)
- 25+7A Black Rebel Motorcycle Club could only take a difficult approach (4-2-4-3)
- 27 "When you're strange, faces come out of the ____/When you're strange, no-one remembers your name", The Doors (4)
- 28 Their singles include 'Pounding' and 'The Cedar Room' (5)
- 29 Put up with an REM song (5)

CLUES DOWN

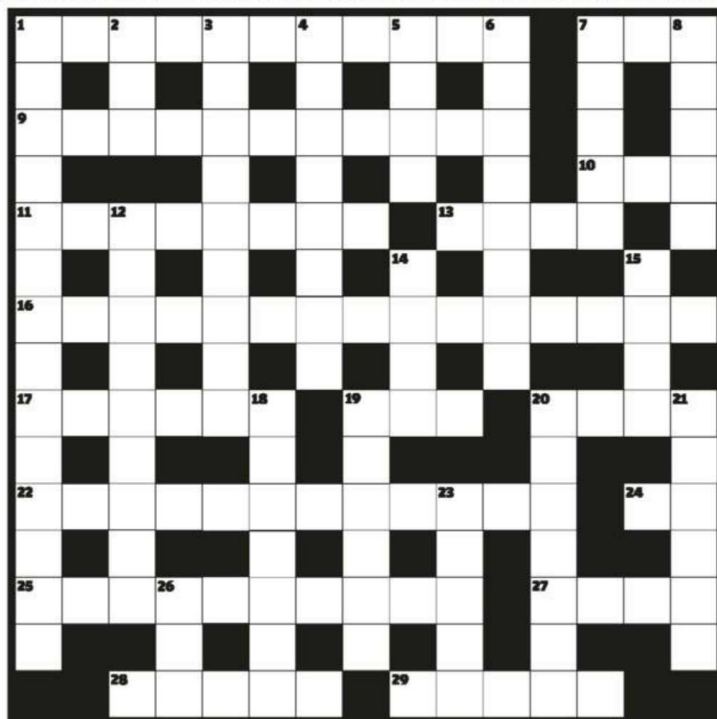
- 1 It's not going to be a live performance from Glasvegas if we're there (2-6-2-4)
- 2 Usher with will.i.am getting along together in bottom gear (1-1-1)
- 3 The Rolling Stones' music made designs on us but it was only skin deep (6-9)

- 4 The Black Keys will be here, once mail has been sorted (2-6)
- 5+13A Otis Redding album has a strange soul bite to it (4-4)
- 6+21D "You're waving from the back roads by the river of my memory, ever smiling, ever ____", Dean Martin (6-2-2-4)
- 7 For what reason am I having to mention this single by '90s indie band A House? (3-2)
- 8 (See 18 down)
- 12 Get sight of a single by Queen (3-6)
- 14 A bit of a crisis for Yeah Yeah Yeahs with this EP (2-2)
- 15 She's gone backwards and forwards this year between The Cribbs and The Courteeners (4)
- 18+8D Bloc Party didn't have enough time to record this number (3-4-5)
- 19 Useful for picking up Kate Bush (6)
- 20 For fans about to see the singer with Republica (7)
- 21 (See 6 down)
- 23 Senegalese musician Youssou N'Dour namechecks another African country with this Grammy Award-winning album (5)
- 26 Album by The Calling is found in Brentwood Market (3)

JUNE 29 ANSWERS

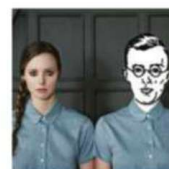
ACROSS
1 Getting Even, 7+32A The The, 9+22D Black Sabbath, 10 Lumineers, 12 May, 13 Idiots, 14 Vivid, 16 Muir, 17 Exciter, 19 Bow, 21 Psychonaut, 24 Used, 26 Big Fun, 27+31A Everybody Hurts, 28 Yes, 29 Ice

DOWN
1 Gabriel Bruce, 2 Travis, 3 Icky Thump, 4 Gold, 5+20D Vampire Weekend, 6 Nine Inch Nails, 7 Them, 8 Easy, 11 Raise, 15 Troy, 18 True Faith, 23+30A Cold War Kids, 25 Angel, 28 Yes, 30 KO



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COLLECTORS' CORNER THE DOORS

The musical gems that no Doors fan should be without



BREAK ON THROUGH (TO THE OTHER SIDE) (1967)



The band's first single from their eponymous debut album was a flop compared to the success of their later work. It only made Number 126 in the US, although the track has gone on to become one of The Doors' best-loved songs.

Need To Know: In a recent BBC doc, *When Albums Ruled The World*, keyboard player Ray Manzarek dispelled the rumour that the song was about death, and confirmed it was in fact about LSD.

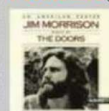
OTHER VOICES (1971)



The recording of this album was begun by the remaining three Doors – keyboardist Ray Manzarek, guitarist Robby Krieger and drummer John Densmore – while frontman Jim Morrison was on holiday in Paris. It was a vacation he never returned from, and the album was completed with Krieger and Manzarek taking it in turns to be lead singer.

Need To Know: It took until 2011, 40 years after its original release, for the remaining Doors to agree to the album's reissue.

AN AMERICAN PRAYER (1978)



The band's ninth and final album came out seven years after Morrison's death, and features the remaining members of the group using recordings of old jam sessions as well as new backing tracks over poetry Morrison had recorded shortly before his mysterious death aged just 27 in Paris.

Need To Know: The 1995 reissue includes bonus track 'Bird Of Prey', sampled by Fatboy Slim on his 2000 single 'Sunset (Bird Of Prey)'.

THE DOORS: OST (1991)



This isn't actually an official Doors release, but a collection of songs that feature on Oliver Stone's controversial movie about the band's career. It features a number of key songs ('The End', 'Riders On The Storm', 'Light My Fire', as well as tracks by The Velvet Underground and Carl Orff's 'Carmina Burana'.

Need To Know: The cover features actor Val Kilmer as Jim Morrison, even though none of his vocals from the movie are included on the soundtrack.

FANMAIL

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

Edited by Leonie Cooper



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Letter of the week

The best of the NME mailbag



KANYE'S GOD COMPLEX

From: Adrian

To: NME

Know what really grinds my gears? Antagonising some rappers for their lyrics and looking the other way with others. Kanye was recently crucified (see what I did there) for not only naming his album 'Yeezus', but for rapping about Parkinson's and auto-nominating himself as a god. But comparing oneself to God has always been around in hip-hop (Wu-Tang Clan, Rakim). Hell, a week after 'Yeezus', and Jay Z raps "You in the presence of a king/Scratch that you in the presence of a god". But nobody dared to raise a finger or tap a keystroke. The very act of criticising art should be exterminated. Art is interpretive and hip-hop music is no different than a Picasso, baby.

NME's response...

You know what though Adrian, these double standards aren't limited to rappers. How come Robin Thicke gets - quite rightly - taken to task for his stomach-churningly misogynistic and utterly naff nudey 'Blurred Lines' video, but suave ol' Justin

Timberlake gets off scot-free for his niptastic 'Tunnel Vision' promo? How come Johnny Borrell gets mocked for his flouncy song titles, but Peter Doherty is heralded as a genius? In this particular case, it's down to Kanye's almost hilarious lack of

modesty rearing its head once again. It's not just that he's labelled himself a modern messiah, but all the other self-aggrandising action that goes with it - like claiming 'New Slaves' contains the best rap verse of all time - with nary a hint of humility.

If he didn't have the goods to back it up, he'd be in quite a pickle, but thankfully, in 'Bound 2', 'On Sight' and 'Black Skinhead', Kanye's latest LP boasts some of the best music of 2013. Godly he may not be. But pretty damn clever? For sure - LC

STANDING UP FOR TRAYVON

From: Neil Renton

To: NME

Well done to Stevie Wonder for boycotting Florida until its 'Stand Your Ground' law is abolished. It's a brave move that I hope other artists will follow. There is no need for a person in this day and age to be killed by someone claiming to act in self-defence and for the accused to be let off. How long will it take for innocent people to be killed because of the colour of their skin, their sexuality or the type of music they listen to and for the accused to be left to roam the streets thanks to the 'Stand Your Ground' law? I hope Stevie Wonder isn't the last to risk ticket sales and income. If there's more protest at the legislation, maybe common sense will be reached.

From: NME

To: Neil Renton

Shockwaves following the recent outcome of the Trayvon Martin case shook more than just the United States. It was a landmark case, but for all the wrong reasons - when gunman George Zimmerman was found not guilty of the second-degree murder of the black teen, musicians proved that pop and politics can and should be allowed to mix. Bruce Springsteen, Beyoncé and Björk all made onstage tributes to the late Martin in the days after the verdict. We can't bring the people back who've lost in the battle for justice, said Stevie Wonder, but "what we can do is we can let our voices be heard and we can vote in our various countries throughout the world for change and equality for everybody". He's totally right too - LC

To: NME

From: Mark Kelly

Great interview with Bobby Gillespie (NME, July 13). Like

Bobby I have long been both puzzled and frustrated by the lack of protest or even political comment in music during the last decade, and longer. As an artform, music should reflect life, and life is political. I agree with the quotation from JG Ballard that Bobby uses, to the effect that we're living in a science-fiction novel. However, a more realistic comparison would be with George Orwell's *Nineteen Eighty-Four*. As in that novel, western governments are using a war (the so-called War On Terror) as an excuse to exert absolutely grinding, crushing levels of control and repression upon their citizens. Shockingly, apart from a few brave souls such as Bradley Manning and Edward Snowden, there is barely a murmur of protest. Likewise, the gun barrel of austerity seems to be chiefly pointed one way: at the poor. Why should those least able to afford it be expected to pay for the incompetence of bankers and politicians? It is never too late to stand up and be counted. We can't allow peaceful protest and dissent to be silenced. To paraphrase John Sinclair's introduction to MCS's 'Kick Out The Jams' album, we each need to decide whether we are going to be part of the problem, or whether we are going to be part of the solution. You must choose, brothers and sisters. You must choose.

To: Mark Kelly

From: NME

As we've just mentioned, the Trayvon Martin case has shown that there are a fair few contemporary musicians who aren't afraid to align themselves to political causes in their day-to-day life. However, this doesn't always cross over into their music. As you insinuate, if more artists were crafting songs you can shake your arse to as well as making unflinching comments that engage your brain, we might just force a change... - LC

WIN!
LETTER OF THE WEEK WINS
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SPRINGSTEEN: - A FIRST- TIMER'S VERDICT

To: NME

From: Andrew Cutts

I'd read about how fanatical Bruce Springsteen's fans were, but it wasn't until I went to the gig at Coventry's Ricoh Arena and met some of them that I found out first-hand just how fanatical they are. I can see why, because they follow him everywhere, and here was me, after all these years, seeing him for the first time. What a night. I managed to get into the pit, and was treated to three and a quarter hours of pure heaven. That was the best gig I've been to and I've seen a few. Looking forward to the film. And the chance to see Bruce again live onstage.

To: Andrew Cutts

From: NME

Oh Andrew, you've landed yourself the right *Fanmail* editor this week. As one of those fanatical Bruce Springsteen devotees you mention, I'll freely admit that I've been on the trail of The Boss for years now, and every time I've seen him he gets better. So see him every chance you get. Squeeze your way to the front. Bathe in the beautiful glow of everyone's favourite blue-collar billionaire. And have a little cry when he plays 'Thunder Road'. Your life will be MUCH better for it - LC



STALKERS

To: NME

From: Brooke

Me and my friend Natalie met Drenge when they supported Miles Kane. It's the second time we've seen them and they were great both times! They were really lovely and found it funny that we'd even want a picture!

BIG TICKET PIMPIN'

To: NME

From: Joshua Howells

I'm a huge fan of Jay Z and was excited to see a new tour promoting 'Magna Carta Holy Grail'. This excitement was crushed when I discovered a standing ticket would set me back £71.50! Why on Earth would one of the richest men in music, nay the world, feel the need to take this much money off admirers like me? It seems to me that acceptable ticket pricing might just be one of the 99 problems bothering him!

To: Joshua Howells

From: NME

Ever-increasing ticket prices are one of the worst, and it's

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a problem that, sadly, doesn't look like it's going to go away any time soon. It's getting to the point now where prices for single gigs, like the one you mention, are almost reaching the same levels as tickets to a weekend festival. Which is absurd. Where will it end? You just have to hope some legislation comes in soon to try and curb it, I think. Either that, or the artists themselves actually start to consider their fans a little bit more - LC

MIXED MONKEYS

To: NME

From: Louis Kempson-Seaton

He appears from the mist that he's just split with his whisper. He gallops out of his timezone on a pearl white Cadillac, and he greets you with an invitation to return to his world with him. "Hello, I'm Alex Turner." These are the words that make your sister and your mother weep from every orifice. Your gran loves him and so do you. He could dance to no music and still look cool. Since Day One

Web Slings

The highlight of this week's NME.COM action

NOBODY DOES RARE BETTER

Radiohead superfan and NME.COM Dep Ed Lucy Jones blogged the 10 amazing rarities from Oxford's finest you might not have heard, sparking off a string of alternate suggestions from fellow obsessives. "So vast is the Radiohead catalogue outside the eight albums released between 1993 and 2011 that the average fan can go years without discovering another jewel from the trove," wrote Lucy, before pointing readers in the direction of a "mindblowingly beautiful" live version of 'I Will' recorded in Los Angeles, as well as piano-led War Child track 'I Want None Of This', and unreleased 'OK Computer'-era rarity 'Lift'. Their version of 'Winter Wonderland', however, which is also included in the Top 10, is something of an acquired taste. Lucy calls it "pretty special" - although some might say "pretty unnecessary" is closer to the mark. Each to their own. Here's what you lot had to say on the matter...

Best of the responses...

Great call... I will refrain from posting the Thom solo webcast version of '...Punch Up...' for the 103rd time on this site, but that's probably the best thing in the history of the world ever.
9outof10

You forgot the acoustic version of 'Motion Picture Soundtrack'. That is incredible.
Lewis.cato

The cover of 'The Thief' by Can they played on their



2000 Under The Big Top tour is one of my all-time faves.
Raymosley

I will always love their cover of 'Nobody Does It Better'. Best 'alt' Bond theme ever.
andynplay

The 'Com Lag' EP is worth getting, especially for how much is on it. Also the 'Airbag/How Am I Driving?' EP, which has a load of 'OK Computer' B-sides like 'Polyethylene' and 'Pearly'.
nathaniel.topping

Alex Turner has been effortless. But the development of him as a person has seen him work on a brilliant arrogance that only arrives once you've realised that you're just pure genius. This arrogance is kept firmly holstered on his hip, however. Although it has been allowed to seep through recently in the form of a questionable accent. But for those of you saying it's 'put on', do you care? It may sound like he's harbouring an ice cube in his mouth, but it's part of him now, and more to the point it's fucking cool. If that's what he wants to do then he can fucking do it. He's Alex fucking Turner and he'll always be cooler than you. Forever and ever. Amen.

To: Louis Kempson-Seaton

From: NME

Louis, I'm guessing you are possibly a rather intense person, but I have to say that I agree with everything you say - especially when it comes to Al's pearl-white Caddy. Mr Turner is a true rock star. Rock stars are supposed to be flamboyant, outrageous and

sometimes do silly things. They also write mega tunes, which, with what we've heard so far from 'AM', Turner is still doing to an impressively high standard. Well, almost... - LC

To: NME

From: Jason

I love Arctic Monkeys as much as the next guy, maybe even more. But have you heard their latest B-side? It's called '2013' and it literally has the worst lyrics ever. It sounds like one of those terrible 'songs' Bono will make up onstage. I never want to hear Alex say "Instagram". And the climax of terrible is at 1:11-1:18. Those seven seconds make me cringe. Ugh. So upset.

To: Jason

From: NME

Come on Jason, some of those lyrics are as sparkly as Alex Turner's glittery tuxedo jacket. I mean, the first 30 seconds are devoted entirely to the wonders of TV on demand ("You can press pause and rewind"). Genius. Anyone who pays tribute to that is more than alright in



STALKERS

To: NME

From: Leah

After being terrified of approaching him, Liam turned out to be a lovely, down-to-earth guy and even said my name was cool! Not what I was expecting when I arrived at Wigan train station. It made my day!

my book. But seriously - were you not even won over by the sweet-as-hell, minor-chord acoustic lament that comes in halfway through, where Alex rejects all technology for a bit of sci-fi romance? "So baby take a walk with me/Past flying cars and time machines", he pleads. I think that's what they call pathos, you know - LC

DOES ROCK'N'ROLL KILL BRAINCELLS?

TESTING MUSICIANS' MEMORIES AFTER A LIFETIME OF ABUSE

This Week

CHARLIE FINK NOAH AND THE WHALE

QUESTION 1

Two people are pictured on the cover of your single 'Blue Skies' (right). What are they doing?

"Pushing bicycles."

Correct. Do you have much input into the artwork?

"That shot is a still from the film that accompanies the album, which I directed. So I should remember it. I have a really good memory though. I'm excited. I think I'm gonna get 10 out of 10 here!"



QUESTION 2

In 2011 you played the John Peel Stage at Glastonbury for the first time. Who headlined the stage that night?

"I can get that. Erm... I don't know if I can get that actually! Anna Calvi was on before us, then us... shit man, I'm gonna get eight out of 10. That's a heartbreaker."

Wrong. It was Glasvegas

"Glasvegas! Damn it! I could have got that one!"



What's this band's name again, Charlie?

QUESTION 3

What snack was '5 Years Time' used to advertise back in 2008?

"It was these sort of crisps, Sun... chips? SunChips."

Correct

"You know what? I've never had SunChips. But they're the kind of things that are like, pretend crisps right? A faux crisp. I'm sure they're delicious."

QUESTION 4

Slow Club's Rebecca Taylor used to perform with you in the early days of Noah And The Whale, but which superstar actor recently starred in the video for her own band's 'Beginners'?

"Daniel Radcliffe."

Correct. Are you still in touch with Rebecca?

"We saw her quite recently actually. I think they're making a new record in Sheffield at the moment, which is exciting."



Slow Club video extra
Daniel Radcliffe

QUESTION 5

In the promo video for your 2011 single 'Tonight's The Kind Of Night', you are all shown standing next to what object?

"There's a wall with a projection on it and it's got a ladder on the side."

Correct. Was that an enjoyable video to shoot?

"Well, I directed that video too,

so I remember it. That was a fun one though. It was shot in California."

QUESTION 6

What number did you reach in the 2011 NME Cool List?

"Ohhh... OK, I think it was 17?"

Wrong. But close, it was 18

"Damn it. Obviously I thought I was 17, so that's a bit of a disappointment. I guess it's not cool to know where you came in the NME Cool List though."

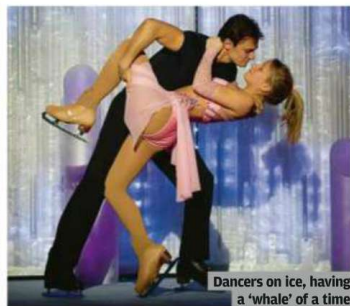


QUESTION 7

What competitive TV show was your hit single 'LIFEGOESON' used on in March 2011?

"Erm, I think they used it to dance to on Dancing On Ice."

Correct



Dancers on ice, having a 'whale' of a time

QUESTION 8

'Waiting For My Chance To Come' was used in the series finale of which popular teen drama?

"Skins, I believe?"

Correct

QUESTION 9

Emmy The Great regularly guested with the band at some of your earlier shows, but who did she release a Christmas album with two years ago?

"It was Tim from Ash. Tim Wheeler."

Correct

QUESTION 10

In 2011, you covered a track by which female popstar on Radio One's Live Lounge?

"Robyn. 'Call Your Girlfriend'. Easy."

Correct. Why did you pick that one?

"Cos Robyn's amazing. I love Robyn."



Robyn: good!

Total Score
8/10

"I'm very happy with eight. I wanted 10, but I'll take eight."

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7

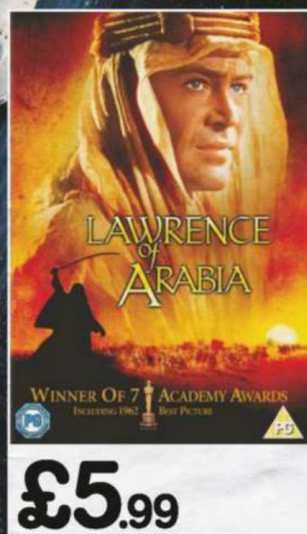
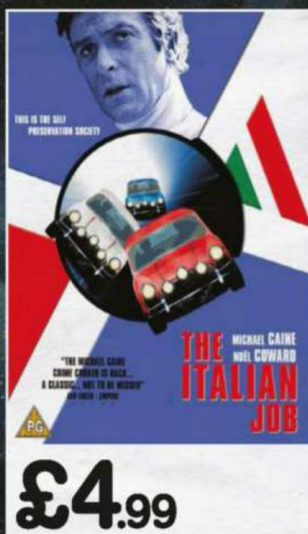
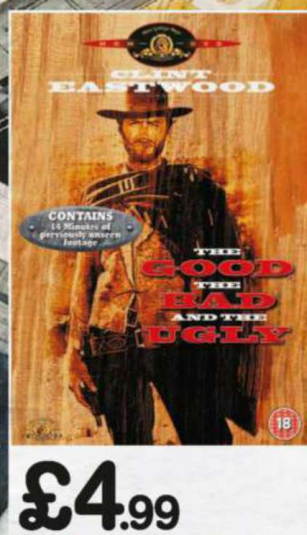
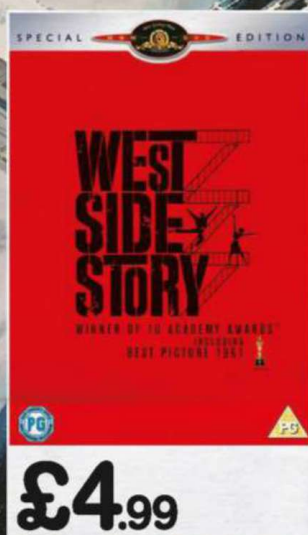
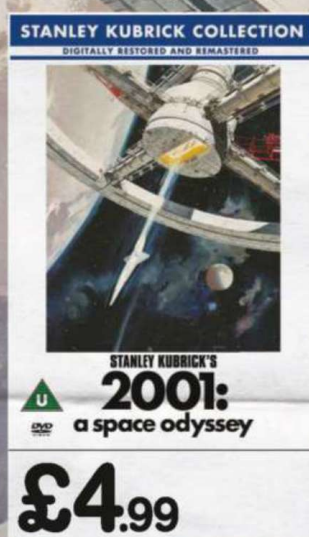
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WU-TANG CLAN GRANDMASTER CAZ **RAKIM** DJ SHADOW **AFRIKA BAMBAATAA**
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