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OASIS

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NME THIS WEEK

13 JUNE 2009



GOSSIP p43

Beth Ditto in a swimsuit? Stage invasions? New songs to blow their 'hit' away? Oh yes. Read the full review of their UK comeback in Live

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THE UK'S No 1
GIG GUIDE STARTS p59

10 TRACKS

YOU HAVE TO HEAR THIS WEEK



1 **MAGIC WANDS** NEW BAND PILE-UP

Black Magic (Crystal Fighters Remix)

Now, we at *NME* know a natty buy-one-get-one-free offer when we see one, and the kind we like best is when the cost of the first item is NOTHING AT ALL. So, two exciting new bands (covering both the Magic and Crystal spectrums of trendy band names) for the price of one here: slinky NYPC-style synth-poppers Magic Wands get digitally ravaged by the formidable Crystal Fighters in a Gang Gang Dance style tribal-dance baile-funk witches sabbat. Hoodoo? You do.

On NME.COM/mp3blog now

2 **DEFEND MOSCOW**

Die Tonight

Who says pop has to be lyrically trivial and throwaway? This London-based multinational five-piece take more from The Human League than just portentous delivery and icy synths. They also draw on Phil Oakey and their heroes the Pet Shop Boys' sly knack of shoe-horning political ideas into glam, fringe-flicking pop perfection. This seductively bassy boy-girl extravaganza, with hints of late New Order, tells the tale of the last thoughts of a couple doomed to die in a nuclear holocaust. Woo! Perfect for cowering underneath an entirely inadequate shelter made of desks. Or just giving up and dancing on top.

On NME Radio now



FRANK CHALKLEY

3 **EMINEM AND JAY-Z**

Renegade (Live)



You wouldn't think a party for a game in which you pretend to DJ deserved any better special guests than say, Sasha. But staying in clearly IS the new going out, and the RSI crew got a double-hit of rap titanhood at the *DJ Hero* launch in L.A. If you hated Eminem's new album, remind

yourself of the good old days as Hova segues from his set into Em's with this track from 2001's 'The Blueprint'. Now that's relapsing done right.

On YouTube now

4 **VIOLENS**

Doomed (MGMT Remix)

New York; you love it, but it's bringing you down? Had all the '80s you can stomach? Gagging at so-hot-right-now bands? Take respite: no blog-approved saucy synth-pop or (yawn) Italo-disco for these (yes) NY cultural renovators, but the jangly, sweet sounds of Aztec Camera, Prefab Sprout and The Blue Nile, tinged with the radio-fellating harmonies of The Zombies and the psychic scope of Love. MGMT add an extra (third) dimension of twinkly space and an extra shunting, faintly tribal bounce.

On NME.COM/mp3blog now



5 PEARL JAM Got Some (Live)



There was a time when Pearl Jam were five miserable old trouts in lumberjack shirts harping on about some kid called Jeremy. But with age it seems Eddie Vedder and chums have grown out of their self-pitying grunge hovel and matured into formidable Boss-esque raucous rockers, judging by this outtake from new album 'Backspacer'.

unvelled live on *The Tonight Show With Conan O'Brien*. "Got some if you need it" wails Vedder - some of what exactly we're not sure, but judging by his current portly disposition, we're hoping it's ples. Mmm, ples.

On YouTube now

6 DON DIABLO AND EXAMPLE Hooligans

Harsh synths, a simple, braggadocio rap... it's hard not to see this effort from man-of-the-moment Diablo and Example as 'Bonkers? I'll show you Bonkers'. If its refrain of "we came, we saw, we killed the crowd" isn't quite as winning as Dizzee and Armand's effort, it makes up for it with intensity and - oh yes - KLAXONS!

On MySpace now



MONKEY MADNESS

8 SIMIAN MOBILE DISCO Audacity Of Huge

The mercury rises, the city grows muggier, and thoughts turn towards nights under canvas. Yes, festival season is lapping at our toes already, and the UK's premier dance overlords SMD are itching to make the dance tents their bitch. This teaser of their collaboration-heaving second album 'Temporary Pleasure' features perhaps their most incongruous vocalist of all: Yeasayer's Chris Keating. The sensitive blogger's choice ditches the spectral Afropop in favour of a randy, surreal romp, apparently backed by a man squeezing an angry toad. "I got a bag of Bill Murray/Damien Hirst telephone..." So far, so weird: but there's a heart beneath the psychedelic fronting, as Chris wails: "So why don't I get you?" Naw! Never mind, mate! Have it!

On simianmobiledisco.co.uk now



MOOD FOR IT

7 OASIS Man Of Misery

Music has the power to unite both the hater of unlicensed pointy shoes, and those who're never out of their winklepickers. Everyone loves a chunky riffalalong, right? On the day their enormogigs got underway, trainee tailor Liam Gallagher released this track (intercut with chat about parkas, but you can make it out) complete with 'Ticket To Ride' references, come-and-have-a-go riffs and White Album-era Lennon snarl. perfect for aggressively ironing your polo shirts to.

On www.reeky@icn.com now

9 SWIMMING Panthalassa

Thrumming, krauty alt.rock that knows the value of thrill. Nottingham five-piece Swimming dig the tunnel between the oddball dancey thrills of Clor and the gothic power-pop dungeons of The Cult via the mile-a-minute thrills of Forward, Russia!. This track, named after the ocean that encircled the Earth's original single landmass Pangea (that's a lot of swimming), is less an ocean of sound than an exhilarating cliff-top dive into the depths.

On NME Radio now



10 THE RADIO DEPT David

One-time darlings of the cooler-than-thou indie set, but none the less awesome for that, Sweden's The Radio Dept have been absent a long time. This track is typically shoegazy, star-kissed and soothing, but less laidback than we've known them before, with a hint of hypnotic handclaps, tiny, subtle synth stabs and rump-shaking rhythm, and then - out of nowhere - a guitar solo! Chaps, we wouldn't have thought it possible of you.

Free download from brooklynvegan.com





STOP

THE

CLOCK



After the internet bickering and magazine headlines, **Martin Robinson** expected to find Britain's biggest band in disarray when he arrived in Manchester. But what he saw was a show that suggests **Oasis** are about to become something different altogether



It's 9:07pm in Heaton Park, Manchester. It has been a difficult first day for the Big Oasis Tour, what with The Enemy pulling out and one of Kasabian crocked, but everything's alright now, as 'Rock 'n' Roll Star' tears through the warm spring evening and we can settle in to two hours of non-stop... Zzzzzp. Eh? The sound's gone. Cut dead.

The bewildered band look offstage for answers. Noel speaks to crew members, Liam turns to the crowd to gesticulate his anger and tosses his tambourine to the front row by way of apology. After a minute of silence, the band down instruments and walk offstage. Two minutes later and the power seems to come back. Oasis return, starting in on 'Lyla'. Heaton Park gives an almighty cheer of relief. Then the sound cuts out again. This time Noel angrily rips off his guitar and stalks straight off, while a hopping mad Liam looks ready to chin the nearest power cable.

How can this happen at such a major gig? Somewhere, Ian Brown is shouting, "Amateurs... Amateurs." But actually, as time ticks on, it isn't funny. The crowd are mostly pretty patient, but after 30 minutes, fighting breaks out at the peripheries. Security is doubled in front of the central crash barrier holding back the majority of the 80,000 people here. It's clear that if Oasis have to cancel the show, then the organisers, at least, are expecting a riot. Jon 'The Rev' McClure, who's expressing sympathy for Oasis to *NME*, decides to take his mum and his missus backstage because this really looks like it's turning nasty. As night draws in, all that can be heard are people angrily chanting, "What the fuck is go-ing on?"

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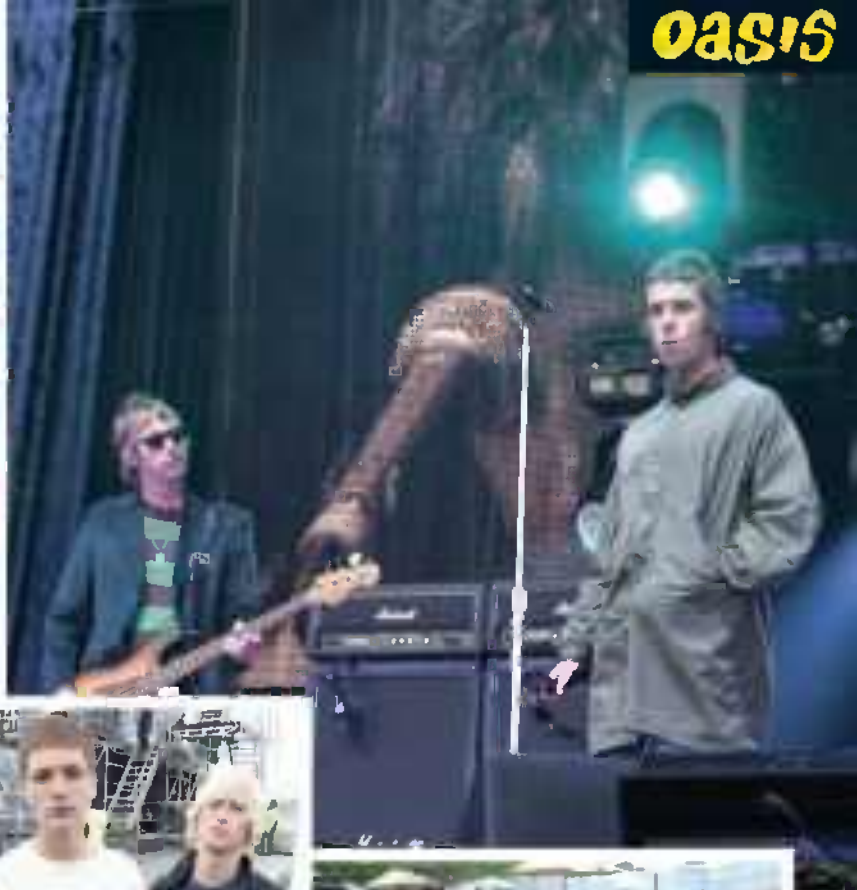
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IN CINEMAS JUNE 12TH



(Left) Liam and Tom Meighan share some huggy time; (right) 'No, we're not playing any Ride'; (below) Twisted Wheel look thrilled to be playing; (below right) Jon McClure holds court



It had been a dark day from the beginning. *NME* arrived to hear Tom Clarke had been struck down with food poisoning and The Enemy had pulled out. The band's representatives were quick to point out it had nothing to do with Liam's recent spat with him, after Tom was misquoted as saying Oasis were past it, to which Liam twittered in response, "Do you want to go on 1st or what you little fucker?" Nah, Tom was real y ill, and apparently in absolute bits about missing the gig.

Reverend And The Makers have been drafted in to replace them, so the spliffed-up Angel Of The North (aka Jon McClure) is running around perking everyone up backstage. "I got the call first thing this morning when I was in bed and had to go round Sheffield rounding up the band," he tells *NME*. "I called up me Dad and he was like, 'I'm at work... what, playing with Oasis tonight? I'll get your mother, see you there.'"

Twisted Wheel are first on today, and clearly have a burgeoning following judging by the crowd reaction. "You can't beat supporting Oasis, especially in Manchester," frontman Jonny beams. "Liam reckons these shows will be better than Knebworth."

Ah, a subject on which both Gallaghers are in agreement. Noel, too, has said this tour – during which they'll play to about 600,000 people – is the culmination of their middle period, the Gem and Andy era, just as Knebworth crowned their initial success. Which brings the question: what will happen after it? We only ask because of the recent rumblings of trouble within the Oasis camp during their tour of South America. Noel blogged from Argentina last month: "Bad times. We are a rudderless ship at the minute. And there's a fuckin' shit storm on the horizon." Liam twittered in response, "Don't know what tour your on RKID." Let's not blow this out of proportion; for a band who thrive on conflict like no-one since The Who, this was the equivalent of a tea party on the lawn. It seemed more a case of the brothers discovering That Internet could provide

a new route to make digs at each other. Still, Noel also gave an interview at that time in which he complained with unusual hurt about Liam's "offensive" treatment of his immediate family and expressed a desire to put Oasis on ice for four or five years and do a solo record.

Since then, Oasis have stopped all press interviews to avoid further split talk. Or being misinterpreted. No matter what happens, though, this UK tour certainly marks a watershed for them.

Jon McClure sits down to give us his thoughts: "It's up to him if he wants to put his feet up, who am I to say 'Please don't'? But I hope he continues writing. They're a national institution and, right, this goes for Kasabian, Enemy, me, Monkeys, Libertines: Oasis are the keystone. They were the ones who turned everybody on to it. For my generation they were the gateway to The Beatles, The Stone Roses, Love, all these amazing bands." He's right, bless him. No matter what you think of Oasis, it's a simple fact that no band of our era has affected and united so many different types of people. And as this instant sell-out tour shows, they continue to do so. If they are going to take an extended break, what are we going to be left with? Jon says, "It comes down to this – Oasis would say to you in a pub what they'd say in an interview. With other bands you've got a load of pseudo politicians who are afraid to give their opinion. Oasis stand out a mile for just being brutally honest. And that's what the people out there love."

And that's what *NME* is here to celebrate. Um, unfortunately, as we learn from Oasis' PR, Noel Gallagher isn't happy about *NME* being here at all. We check the blog he's put up that morning:

"While I'm on the subject of The Enemy. There's been an attempt by the *NME* to try and start some juvenile, pathetic feud between the bands in the run up to these gigs. Can I assure everyone that there is not and never will be anything between the working classes and its heroes. If I personally see any weasel from the *NME* at these gigs (which is highly unlikely) they'll be getting escorted off site. In fact, you could do me a favour here. If you see an *NME* journalist at any of



the gigs (and let's face it, they're pretty easy to spot; they don't stray far from hospitality, wear God-awful clothes – particularly the shoes – got dreadful hair and that kind of 'mug me' look about them), give 'em a clip round the ear-hole from me and tell 'em to behave."

Big Jon McClure says, "Give us £50 and I'll protect you for the day." *NME* demurs, safe in the knowledge detection is impossible since we're sporting a world-class haircut and what could only be described as 'God-like' shoes. But in all seriousness, and in *NME*'s defence, Tom's comments were to *The Sun*, who twisted his words into an "Oasis are past it!" story, which was seized upon by Liam. After Liam's tweeting, we rang The Enemy frontman to set the record straight, which he did – the little fella loves Oasis and was alarmed at the way his comments had been spun.

To clear things up we grab Andy from The Enemy. "Tom's in hospital," he reveals, "He's been throwing up for two days. We're absolutely gutted." So this had nothing to do with the spat with Liam? "No. All Tom said was it's brilliant they're still going. It got blown out of proportion. But I saw Liam earlier and he asked if Tom was OK, so it's all fine."

So there you go, end of. Moving on, and actually moving quite fast for fear of flying bottles of piss with our name on it, *NME* goes into Kamp Kasabian hoping for their natural bonhomie to lighten the mood. The first thing we see is their drummer Ian, shuffling along with the help of a cane. He looks 1,000 years old. Turns out an impromptu football match in Paris the previous day had ended in a nasty ankle twist which will deprive Kasabian of their hi-hat tonight. Tom and Serge are "still spaced-out from Paris" but have the bullish air of men with a daring album in their pockets.

When asked about the idea of Kasabian stepping into the gap an Oasis hiatus might create, Tom shakes his head. "There's one Oasis and one Kasabian. We're never going to be another Oasis. They're entitled to time off, but the fact that they can do these gigs shows how powerful they still are."

Serge adds, "There'll be 210,000 people in Manchester over three nights. Not since the Pope has there been crowds that big." Ummm, cut to:

It's now 9.40pm. The stage is still empty. Security have formed a human shield in front of the jeering crowd. Every few seconds your eye is drawn to the movement of fists and feet as various fans storm the barriers only to be wrestled to the ground by staff. People look either murderous or very, very nervous.

Then, an announcement on the big screens says,

"The fact Oasis can still do these gigs shows their power"

TOM MEIGHAN

"Sorry, our generator's blown. We will be back shortly." Suddenly the mood lightens, a huge chant of "Shall we sing a song for you?" goes up, and within 10 minutes, Liam comes swaggering back into view and up to the mic. "Really fucking sorry, man. This is a free gig from now on." Noel then declares, "We're going to give a full refund to everyone. And we're not stopping at 11, we're playing 'til 12 tonight." Now that's how you bring a gig back from the brink. Bribery! 'The Shock Of The Lightning' begins and thankfully makes it to the end, and when you combine the relief and unleashed aggression of the crowd with the way a pissed-off Oasis begin rattling through their tunes without pausing – 'Cigarettes & Alcohol Roll With It To Be Where There's Life' is a particularly good one – it makes for a charged atmosphere. Liam thrives on anger, of course, and so he's utterly commanding, stalking the stage like a mod tiger, riling the front row and clearly having taken the technical difficulties as a personal slight. "I apologise for that shit," he says before 'Songbird' and 'Slide Away', a quick one-two of heart punches. He actually seems to get more and more angry as the evening goes on, as if the more he thinks of what's happened the more embarrassed he feels. By the time 'Live Forever'

Aw, thanks



makes a welcome return to the Oasis set, he's attacking his microphone like a Great White Shark, biting into his words, then turning, circling, before charging back to tear off another chunk. The guy's a force of nature.

As for our mate Noel, he also seems to revel in the backs-against-the-wall situation. 'The Masterplan' and an unexpected 'Half the World Away' go down so well he says, "It's turned out alright this, actually. In fact, I half regret saying you could have your money back now! Nah, ask for it back... if you want to be a cunt!"

As ever, the ultimate singalong is 'Don't Look Back In Anger', and when you look around and see such unity among so many thousands, it's pretty incredible. Earlier, Jon 'bodyguard for hire' McClure had said of Oasis, "What annoys me is trendy people slagging 'em off. Look at it this way: two grown men from Sunderland or Swansea or Blackburn or wherever, who would never otherwise show their emotion, will have their arm around each other [during their shows], and there's something inherently beautiful about that." Visually it's not too beautiful, but he's right. Indeed, can you imagine any groups of friends, male or female, not having at least one group-hug moment during an Oasis concert? Of course, this has a flipside too, and if you pen in this number of people, fill them full of lager and then put them in the midst of Oasis' inherent aggression then, as we've seen tonight, things can easily turn violent. Again, though, this is what makes Oasis the best band we have – that tension between harmony and danger is why rock'n'roll is still the most compelling artform on the planet.

Anyway, Oasis don't bother going off for the encore, they just play relentlessly on, trying to prevent 80,000 people from missing their buses home. 'Champagne Supernova' dazzles as ever, and although after it Liam spits, "I never thought I'd say this, but here's the last song, thank fuck," it's not been an abomination, it's been an undoubted story of giving the mischievous gods a good shoeing. 'I Am The Walrus' is feral, evil almost, and at the end of his part, Liam chops his microphone down with his tambourine, then, unusually for him, jumps off the front of the stage and into the pit, from where he does The Walk along the front row, shaking hands as he goes, giving them extra Liam to make up for the evening's inconveniences.

So there you go: those who are going to the other shows, be thankful they managed to fit a tour's worth of bad luck into one very weird day. Who knows what's next for Oasis? The giant will probably rest, but it will surely be back. Yet that's all in the future; for now, just enjoy the fact Oasis are here and playing a massive park near you soon. Just do us one favour: if you see someone in bad shoes being mugged for their dictaphone, give 'em a little *cuddle* after you've clipped 'em round the ear, OK? Peace and love.

NME.COM

Were you there? Share your memories at NME.COM/theoffice - and view photos of the gig at NME.COM/photos.

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NEWS

WHAT'S HAPPENED.

Edited by Jamie Miller



Sunny single

Calvin and Dizzee plan joint 'Holiday'

Rapper and producer reveal all about their should-be summer smash

Dizzee Rascal and Calvin Harris have given *NME* the exclusive lowdown on their next collaboration. The boys are hoping their late August single, 'Holiday', will follow the duo's previous joint effort – 2008's 'Dance Wiv Me' – and Dizzee and Armand Van Helden's 'Bonkers' to the top of the UK singles chart.

"It's some knight in shining armour shit," Dizzee told *NME*. "It's got some trance sounds, but the tempo is quite slow – it's danceable, though, it's got a really summery feel."

"It's good – it goes off, it turns into a massive trance tune at the end," Harris added. "Chrome [who performed vocals on 'Dance Wiv Me'] sings the hook – I don't sing on it, which is a bonus for everyone I think! I'm just producing it, and I wrote the music."

Despite his confidence about the song, which Harris agreed was ideal for the summer ("It's about going on holiday!"), he added he and Dizzee are still putting the final touches to it. "We're finishing it as I speak," he said. "I sent him [Dizzee] the newest version last night."

The rapper added he's now set to put all his

efforts into finishing new album 'Tongue N Cheek' before the festival season kicks off. "The past few months have been pretty much a breeze because I decided that it was just gonna be a happy, bubbly, up-tempo album and took it from there," he explained.

Harris admitted he couldn't fathom why the duo get on so well together, though he did praise the rapper's near-constant enthusiasm. "You have a five-minute conversation with him on the phone and you come out and feel like you can rule the world," he said. "The way he approaches life is incredible."

"Look up there!
That's where our
careers are going!"



What fun it is making glossy pop!

Exclusive

Vampire Weekend man's 'Confessions'

Rostam Batmanglij and Ra Ra Riot frontman set to release pop album to rival Usher

Vampire Weekend's Rostam Batmanglij and Ra Ra Riot frontman Wes Miles are aiming to stun fans with side-project *Discovery* – influenced mainly by glossy US pop acts such as Usher and Gwen Stefani. The duo revealed to *NME* that their album 'LP' (released July 7) is their attempt to go toe-to-toe with A-list chart heavyweights. "We both got into Usher's 'Confessions' album at the same time," Batmanglij explained, chatting during a recording session for Vampire Weekend's second album in New York (see *NME* soon for an in-the-studio update). "Stuff like that song Eve did with

Gwen Stefani – 'Let Me Blow Ya Mind', that was incredible! We want people to hear that in *Discovery*."

Miles added that fans of Ra Ra Riot and Vampire Weekend will "have to put aside preconceptions about pop music" when listening to the synth-heavy album, which includes "no acoustic guitars, no real drums" and even a slowed-down cover of The Jackson 5's 'I Want You Back'.

The two friends – who met through Vampire Weekend frontman Ezra Koenig (who sings on album track 'Carby') – first started making music together in 2005, and Batmanglij explained that the initial concept for *Discovery* was more akin to something Britney Spears would be involved in than the Cape Cod-loving band.

"The original plan was to have lasers and dancers onstage with us," he revealed, although he said they had no live plans. "I see this album as 10 songs from a parallel universe – music to dance to... but it came out slow," Miles elaborated.

"It'll be hilarious when *NME* readers read this," added Batmanglij of *Discovery*'s curveball sound. "They'll be, like, 'Slow dance music? That sounds awful!' But I believe in this music."



Usher: big influence

Gwen Stefani and Eve

NANOS

COLDPLAY TELLIN' STORIES

Chris Martin has revealed the follow-up to 'Viva La Vida' will be a "stripped down" concept album, though he's not giving away any details about the plot. "[It'll be] based upon this story idea which I can't talk about because it might be bad," he told the *Philadelphia Inquirer*.

BENSON'S 'FAMILIAR' RETURN

Brendan Benson releases his fourth solo album, 'My Old, Familiar Friend', on August 24. The 11-track album was recorded in Nashville and London.

FLIGHT OF THE DVDS

The second series of *Flight Of The Conchords* is being released on DVD on August 3. It will feature deleted scenes and a 30-minute faux documentary called *Taking Off*.

IGGY POP'S PUMPKINS

After first saying he was bored with rock music in general, Iggy Pop has lashed out at Smashing Pumpkins and Fred Durst. "People think they're gods, man," he laughed.

YO LA BECOME 'POPULAR...'

Yo La Tengo have named their new album 'Popular Songs'. Released on September 7, the record was produced by longtime cohort Roger Moutenot. For a free MP3 of album track 'Periodically Double Or Triple', see *NME.COM/artists/yo-la-tengo* for the link.



MONKEYS NAME NEW ALBUM

And take control of artwork and T-shirts

Arctic Monkeys have exclusively revealed to *NME* that their third album will be named 'Humbug'. The band – who revealed the tracklisting for the album in *NME* last week (June 6) – are keeping the title's meaning cryptic for now, though there is speculation that the Dickensian coffee will feature among the lyrics of the album.

With the album due out the week Arctic Monkeys headline the Reading And Leeds Festivals (August 24), the band are now working on artwork for the 10-track record, and say they intend to take a very hands-on approach this time.

"We'll be getting into all that [designing] now," frontman Alex Turner told *NME*. "We've got a new logo [which first appeared on this year's Reading And Leeds Festivals poster], that [drummer Matt] Helders did. We're going to try to get into that more ourselves this time."

He added: "For the first record [2006's 'Whatever People Say I Am, That's What I'm Not'] these other people did it, but obviously that was our mate [Chris McClure, brother of Reverend And The Makers' Jon McClure] on it, so there was our thing. We probably lost a bit of that on the second one ['Favourite Worst Nightmare']. It got a bit out of hand on that."

For that album's cover artwork, designers completely redecorated a row of old houses just before the buildings were demolished. This time, though, Turner explained that because of the way they recorded 'Humbug' – intensive sessions partly in the American desert with Josh Homme and partly in New York with Ford – the band feel like they need to get involved in every aspect of the album's release.

"I think there's something about this record that we were all more involved in," said the singer. "Like when we were recording in the desert and we were all in that little room. It seems more like it's our thing."

"It doesn't seem like it's more us, just it's less everybody else," added Matt Helders. "All the memories of recording it are just us. Now, while I remember, I need to do some T-shirt ideas..."



Matt Helders' new logo



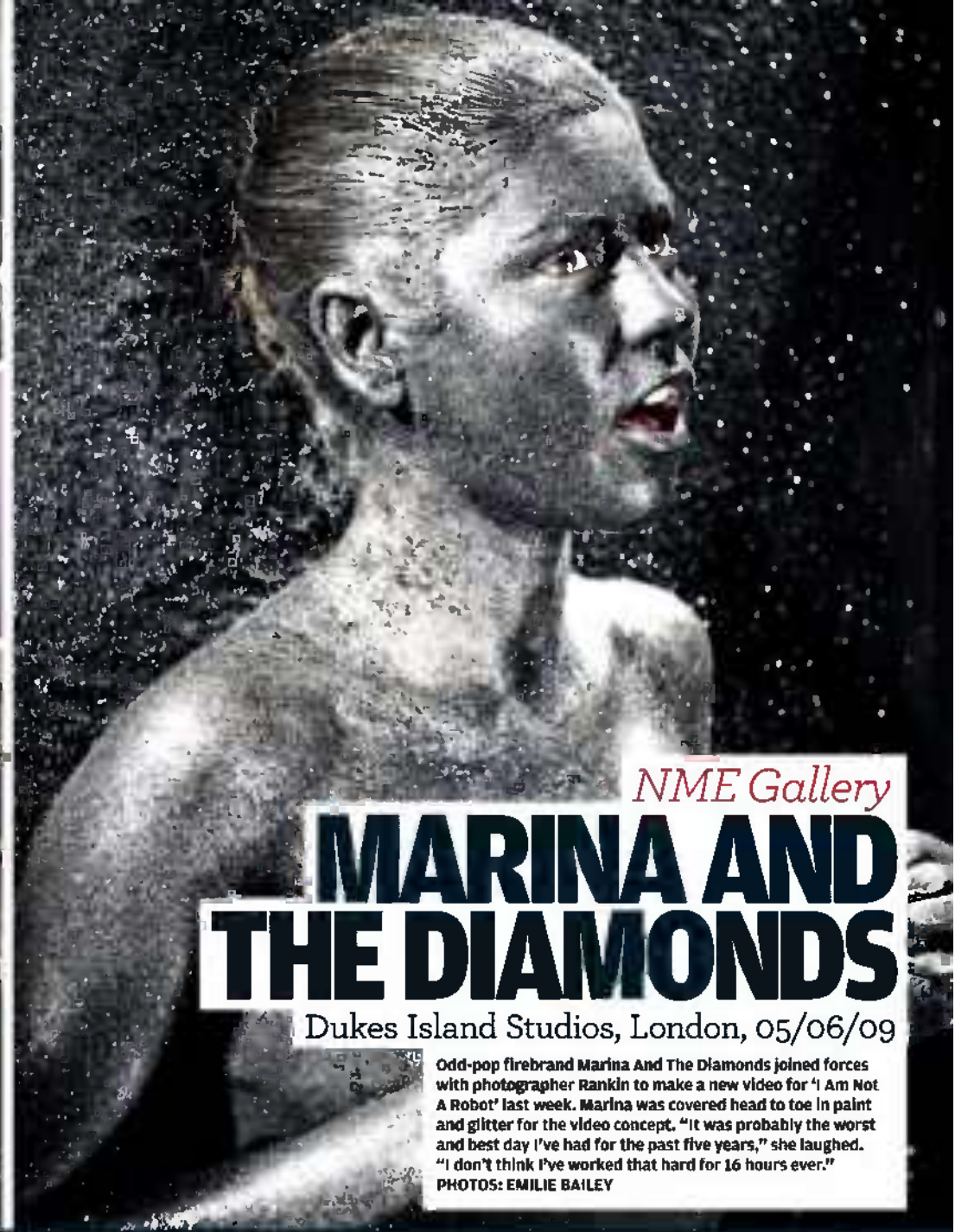
was surprised Rankin said yes - was quite w-budget!"



Marina: "I've had to really scrub it off - my skin is MFI swollen"



"I'm just going to wait for the last of the paint to fade off me... like a tramp."



NME Gallery

MARINA AND THE DIAMONDS

Dukes Island Studios, London, 05/06/09

Odd-pop firebrand Marina And The Diamonds joined forces with photographer Rankin to make a new video for 'I Am Not A Robot' last week. Marina was covered head to toe in paint and glitter for the video concept. "It was probably the worst and best day I've had for the past five years," she laughed. "I don't think I've worked that hard for 16 hours ever."

PHOTOS: EMILIE BAILEY



NANOS

DAKOTA MOORE GOES FOLK

Danger Mouse has revealed his next collaboration - with London-born folk singer Helena Costas. Working under the name Joker's Daughter, the duo release their album 'The Last Laugh' on June 15. Speaking of Costas, the producer said: "She's one of the few people that intimidate me with their imaginations."

MOZ SAYS SORRY

Morrissey has apologised to fans for cancelling most of his UK tour due to illness. "I've endured a titanic struggle against an intolerable virus lately," he blogged. The singer has now rescheduled most of the dates. See NME.COM/artists/morrissey for details.

EDITOR'S RETURN

Tom Smith and co will release their third album in September. It will be titled 'In This Light And On This Evening', and will be previewed when the band open new venue the O2 Academy Birmingham on September 10.

READING LEEDS

OFFICIAL PAPER



Festival update

Marmaduke Duke 'chained' to R&L

Duo planning outlandish show, plus La Roux, Black Lips and 37 more added to line-up

Marmaduke Duke will play their only remaining live shows of 2009 at this year's Reading and Leeds Festivals, *NME* can announce. Forty new names including La Roux, Black Lips and The Soft Pack have been added to the line-up as the Festival Republic Stage roster is revealed. The band - Biffy Clyro's Simon Neil and JP Reid of Sucioperro - headline in Reading on August 28 and Leeds on August 30. "We're working on special costumes... chainmail is appearing," Reid told *NME*. "We might include a couple of songs that we've never performed live to do something a bit special". The Blackout and Bring Me The Horizon

(co-headlining Reading August 29, Leeds August 28) and La Roux (August 30, Leeds 29) also headline. *NME* can also announce that The View and The Living End will play on the Main Stage (Reading August 30, Leeds 28), while El Bronx - The Bronx's alter egos - will open the stage (Reading 29, Leeds 30). Other bands set to appear on the Festival Republic Stage include: A Place To Bury Strangers, Amazing Baby, Baddies, The Big Pink, Bombay Bicycle Club, The Chapman Family, Golden Silvers, Lightspeed Champion, Magistrates, Soulsavers, The Temper Trap, Titus Andronicus and White Denim. See NME.COM for the full list.

WHAT'S ON THE NME STEREO?

Unreleased stuff we're listening to this week

BOMBAY BICYCLE CLUB DUST ON THE GROUND (ISLAND)

Lifting, majestic stuff that worms its way into your head and refuses to leave.

THE SOFT PACK EXTINCTION EP (MEROK)

While they're off recording, they're keeping our garage-rock chops sated with this smart, sharp offering.

PLASTISCINES BARCELONA (VIRGIN FRANCE)

Irresistibly catchy effort from the French four-piece girl band who formed after meeting at a Libertines gig.

LUPEN CROOK AND THE MURDERBIRDS LEST WE CONNECT (THE CROOKED FAMILY) (BEAST REALITY)

Theatrical, 'Lovecats'-inspired revelry from the Medway maniac. Features some superb wailing (a good sign).

TAPETHERADIO SAVE A LIFE (MYSPACE)

Hook-laden Brit-apit-pop that sounds like the Kaisers after sparring with Ricky Hutton (when both were good).

NME RADIO NEW ON THE PLAYLIST...

Darker My Love - 'Contender' Maximo Park - 'Questing Not Coasting' The Eltes - 'No Home' Chew Lips - 'Salt Air'

More tracks on the NME Radio playlist at www.nme.com/radio

the album
Common Dreads
15.06.09
the lions are at the door...



Ambush Reality



Track-by-track

Kasabian's Hollywood gig plan

Serge Pizzorno explains his A-list idea while revealing all about the Leicester band's new album

Kasabian's Serge Pizzorno has revealed his ambitious plan to enlist Hollywood actress **Rosario Dawson** to play with the band live for a new DVD release, directed by **Quentin Tarantino**.

Dawson performs a spoken-word piece on the song 'West Ryder Silver Bullet' from new album 'West Ryder Pauper Lunatic Asylum', and the guitarist told *NME* he is now planning to call in some further A-list favours.

"She [Dawson] played the track for Quentin and I know he really liked it," Pizzorno explained. "I'd like to get her to do it live with us. Maybe if we film us doing the album live for a DVD next year? Perhaps we should ask him to direct it. That would be amazing!"

Here's Pizzorno's guide to the whole album.

THE UNDERDOG

"This was going to be near the end of the album, but Tom [Meighan, singer] said we should open with it. It's like a boxer in a fight sizing it all up. This song is one of the reasons we got Dan The Automator in to produce. It has a hip-hop feel, yet it's a rock'n'roll song."

WHERE DID ALL THE LOVE GO?

"This is almost a disco tune. Lyrically it was inspired by what we were reading in the papers, violence and stabbings. We're not telling anyone what to do. We're in the middle of it like everyone else."



off as this dirty Mexican-sounding thing, and then it just gets bigger and bigger."

THICK AS THIEVES

"It's a relationship song this, about two mates. You can imagine them as boys, then confronting everything again when they're adults. It's nice to be able to sing one with Tom, but we don't really think about who sings what, it's just what will work best."

WEST RYDER SILVER BULLET

"The bit at the beginning is sampled from a film called *Sans Soleil*. I really liked the fact we used the phrase 'in the zone' a lot and it says 'the emus are in the zone'. It's pretty funny."



VLAD THE IMPALER

"I knew the moment I wrote the opening riff it was going to be massive. I like that Tom and my voices swap over. Doing the video with Noel Fielding was outrageous, him running around a country house impaling people!"

LADIES AND GENTLEMEN (ROLL THE DICE)

"This is one of those 'Everything got very messy last night, but I wanted it to songs. It's sung with experience. You can hear all those experiences in Tom's voice. It's a trip, a step back to take stock, before the climax."

SECRET ALPHABETS

"This has a real 'opium chasers' feel. It's about this mad expedition to Cairo in the 19th century, lots of mystical weird stuff fizzing around. At the end we sampled Helmut Zacharias' 'Sakura Sakura' - I've always had it in mind to use it"

FIRE

"I love the schizophrenic heart of this song. The verses are almost like a psychedelic Elvis, before it explodes into the chorus. Everyone is going mental for it live."

HAPPINESS

"This is the kick-back moment, like that 'Perfect Day' sinking-into-the-floor moment in 'Trainspotting'. I went to Los Angeles to record the vocals with these amazing soul singers. There were no rules, we just wanted to create the best record we could."

SWARFIGA

"It's an industrial cleaner you use after working with machinery, so it's what you need after a hard day's graft. This tune makes you think, 'Where's this album going?'"

FAST FUSE

"It's a proper British rock'n'roll song to me, it's dirty garage rock. The lyrics are a real vicious spit, really angry. Tom's vocals are amazing. 'All you fuckers can't touch me...', I couldn't sing that, but he delivers it perfectly."

TAKE AIM

"This song is a little film in its own right as it moves through a few different moods. It starts

WIN A YEAR OF BEER

To help you get into the festival spirit this summer, *NME* has a year's supply of Tuborg beer to give away to one reader (ie, two crates a month for 12 months). To enter, head to **NME.COM/win** and answer the following question:

In which Kinks song did frontman Ray Davies sing about "sipping at my ice cold beer"?

You must be 18 or over to enter. Terms and conditions apply*



WIN VIP T IN THE PARK TICKETS AND A HELICOPTER RIDE

NME has two VIP tickets to T In The Park (July 10-12) - including a helicopter ride over the site - to give away to one reader. For a chance to win the trip of a lifetime, head to **NME.COM/win** and answer this question: Which New Cross indie band had a song on their debut album entitled 'Helicopter'? You must be 18 or over to enter. Terms and conditions apply*



NANOS

COXO BACK TO THE FUTURE

Graham Coxon is going futuristic for his next solo album. His folk-tinged 'The Spinning Top' was only released recently, but the Blur guitarist is already working on the follow-up. "It's a completely different style," he told the *Daily Star*. "[The songs sound] more 2066 than 1966 this time."

MIKE SKINNER GETS BLUES

Mike Skinner has given away the title of the next - and possible final - Streets album. Writing on Twitter, he revealed it'll be called 'Computers And Blues' and will feature a blue cigarette lighter theme. It's due out next February.

LCD FUN-SYSTEM

LCD Soundsystem mainman James Murphy says the follow-up to 2007's 'Sound Of Silver' album has been a joy to make. "It's just more fun," he blogged, adding that he's "having a great experience".

MORE SOULS SAVED

Mark Lanegan will reignite his Soulsavers project this summer, releasing new album 'Broken' on August 17. Guests will include Richard Hawley, Jason Pierce and Mike Patton.

NO BLOOD FOR PARAMORE

Paramore's Zac Farro says the band won't contribute to *Twilight* sequel *New Moon*, despite providing music for the original. "We don't want to be, like, the vampire house band," he told *Billboard*.

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Time for indie's Rev-olution

I firmly believe that every knuckle-chewing apathetic sheep in this country should be forced to sit down and have a chat with Jon McClure once a month. Ever since my minor barney with him over a column last year led to me adding my two pence worth to the Instigate Debate manifesto, it's been clear to me that he's a driven and charismatic force in the rebellious rock underground. Perhaps the only man capable of dragging the nation's attention away from wondering how messed up Susan Boyle is after her *Britain's Got Talent* defeat and Priory stay, and on to the more pressing issues of our times. He couldn't have changed my mind from sceptic to believer any more vehemently – plus his new album is a work of genius.

Over lunchtime wines last week, The Rev raved to me about the success of his petition against Form 696 (the Metropolitan Police's pre-gig form that requires promoters to detail the ethnicity of the event's attendants, which could now be scrapped) and how the perfect storm of the recession and MPs' expenses has presented the counter-culture with a unique opportunity to drive policy change.

Rousing stuff, and I couldn't help but agree: the House Of Common Thieves has finally had its snout dragged far enough out of the trough to realise that, hey, it's actually accountable to something called 'the public'. And so, while a full-on revolution to make Westminster resemble a Coldplay album sleeve is unrealistic, Instigate Debaters beating down their MPs' doors demanding answers might well find politicians keen to appease them with action, rather than fob them off with patronising politi-babble. Me, I'd go further: I'd sack every MP who has squandered taxpayers' money on luxury £16,000 pheasant palaces while pensioners have been dying in hospital corridors. Sack them all, whether



"I'D SACK EVERY MP WHO SQUANDERED MONEY WHILE PENSIONERS DIE"

Labour MP Karen Buck with The Rev at an Instigate Debate night

they've surreptitiously slipped it back under the door of the Fees Office or not. Then perhaps their successors will better realise they're there to serve the public, not scrounge themselves a life of privilege out of them.

All this, plus the dual threats of North Korean nuclear annihilation and Tory rule – a bit like being dragged to a Hot Leg gig only for the ceiling to cave in – is giving this generation more reason to rise up than many before. But the youth are rarely mobilised without

a groundswell of invective from their pop culture heroes – Strummer, Lennon, Gillespie, Bragg, Edwards. Already we're beginning to see a turn in the indie rock tide, away from quotes like, "Politics? Is that like PJ Harvey with Tourette's or sommat?", towards more socially aware commentary, particularly among the Toms. Tom Clarke has been spouting social sense for some time, while the blinkers fell from Tom Kasabian's eyes just last week. "The government and CCTV and everything, it's not that good is it?" he uttered, like he'd just wandered back through the looking glass from 1853. "In fact, it's shit." Unfortunately, the mad wee drug muffin didn't expand on his argument, but instead went on to claim the internet will breed a new race of cyborgs like in *Terminator Salvation*. Over to you, Tom Los Campesinos! – will you be our John Connor?

Working class lad-rock might be the first genre to express its discontent – it is, after all, their cousins who'll be losing jobs en masse as the credit crunch bites – but the swell is definitely behind us. Carl Barat and Lee Mavericks joined in an Instigate Debate house gig the other week and Babyshambles' Drew McConnell has nailed his colours to the

same mast. But an underground niche of subversives isn't enough for change. We need more Dave Blurs standing for parliament. We need more mainstream acts willing to say what they think rather than feign ignorance to protect their careers. We need a breed of band that, when invited to Number 10 à la Noel Gallagher, take the opportunity to demand some difficult answers rather than sneak a crafty spiff in the lavvy. We need rock's middle-class poshos to shut up about their sodding Neu! records and start discussing relevant issues. For too long rock music has been a place to dig yourself a tunnel to some retro bunker and hide from the horrors of the world, mewling, "We don't know enough to comment." Well, it's time to get clued up, rock dullards, excuses will no longer be tolerated.

MARK MARK'S WORDS...



A month after I decry the series as nothing but heavy old hair rock (NME, May 2), the indie-friendly line-up of *Guitar Hero 5* is announced, featuring Arctic Monkeys, Vampire Weekend, The Duke Spirit, Band Of Horses and My Morning Jacket. Last week, I criticised plans for Form 696 and the Culture, Media & Sport Committee recommended it should be scrapped. If this column sees a new vanguard of political pop stars spring up within weeks then I might well branch out to campaign for a compulsory exile order on Piers Morgan.

WHAT I'VE BEEN LISTENING TO...

- The Twang – 'Jewellery Quarter'
- Reverend And The Makers – 'A French Kiss In The Chaos'
- We Have Band – 'You Came Out'

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PETER ROBINSON VS

JORDIN SPARKS

The 2007 *American Idol* winner on armour, Chris Brown and similes

Hello, Jordin! Is this the latest in a long line of interviews you're doing today?

"(Weird croaking noise not befitting of an American Idol) I'm so sorry, I've got laryngitis!"

Well this is what happens when you spend all day talking about yourself Jordin. How very odd it must be to travel around the world telling total strangers about your life. Let's just establish this at the beginning: you and I have an odd relationship right now.

"I know! I don't think I'll ever quite get used to it but it's really cool to see that, like, just from two years ago people are interested in talking to me, halfway around the world. It's cool but weird."

Your new single is called 'Battlefield'. Should women be allowed to fight in actual non-metaphorical battlefields? There was an interesting debate about this on the radio just three days ago.

"I don't think it's a matter of gender, I think it's a matter of will and spirit and inner strength. I think if they want to defend their country I think it's noble and loyal and I think they should do it and it's not a matter of whether you're a guy or a girl."

What about incredibly short women?

"Well then they can fit into tiny places!"

Perhaps good for spying.

"Yes!"

Perhaps you're already looking into this because of course the music business



"SHORT WOMEN CAN FIT IN TINY PLACES. GOOD FOR SPYING DURING A WAR"

today is all about 'the 360-degrees'. But if you were to make your own type of armour for use on battlefields what colour would it be and what would it be made out of?

"Maybe it would be orange because it's my favourite colour. It's also the awareness colour for melanoma and my mom had a really close personal friend pass away in the last year. Plus, in terms of materials, I think it would be made out of something really soft for my younger fans and perhaps something more hard for my older fans."

Good business sense. Is it just love that you consider to be similar to a battlefield or does the battlefield idea work in other

through more than a lot of people ever will."

Out of similes and metaphors which is your favourite type of figure of speech?

"I think I prefer metaphors. Because everything can be that. It can be 'love is...' or anything. It could be 'joy is...', 'hate is...'. It's endless what you can describe with it! I love it when I'm thinking and writing songs in that way just to come up with different words and emotions."

Thanks for that. For reasons we don't need to go into here, are you interested in recording a new version of 'No Air' with someone who isn't Chris Brown?

"Oh NO! I don't regret recording that with Chris at ALL! It was just so much fun and I was so pleasantly surprised by, like, the massiveness of the song and how big it got. So no, I want to keep Chris on that track because he was the original person on that track and that's how it should be."

Stand by your man, as they say. "Yes!"

Well it's been very pleasant chatting to you, Jordin.

"I hope you like my album!"

I hope I like it too because otherwise I'll look stupid for saying the single was really good.

"Well, I don't want people to say that. There are probably going to be some people who will, but that's just how things go."

FYI...

- People attempting to speak when they've done their voice in is hilarious
- Particularly when they're PUTTING THEIR CAREER ON THE LINE
- Jordin's new single is better than anything by Vampire Weekend

at around 3pm Desmond is partial to a nibble at the haystack

Spot the Bull and win tickets to Glastonbury



MY MUSIC

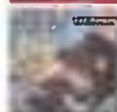
Stephen Dewaele:
one rat-loving DJ



STEPHEN DEWAELE 2MANYDJS/SOULWAX

My first record...

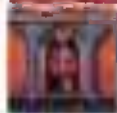
'RAT RAPPING'
ROLAND RAT



"What makes any 10-year-old buy a record? Television. I was on holiday [in England] actually, because you can't get it in Belgium [where Dewaele is from]. I don't think Roland's empire spread to Europe. My dad was a DJ so it was a joke. I had my Motown period when I was 11, so this was really just a one-off thing."

I've just discovered...

'THE NEW WORLD'S BEST'
MICHAEL MORCOCK & DEEP FIVE



"He was a sci-fi author who collaborated with Hawkwind. He wrote some of their lyrics and wrote this one album. It was made in the '70s, and it was quite hard for me to find, but it's really incredible. There's a Hawkwind CD boxset I've got and there's just one track on there from this album and I love it."

An emotional one...

'SPIRIT OF EDEN'
TALK TALK



"It's hard to describe why music touches you - that's the biggest mystery ever. I guess the thing about that album is that it kinda prefigures all that esoteric stuff, like Radiohead and Sigur Rós. There was so much anticipation for this album, they were going to be the big pop sensation and they made this weird, almost abstract but super-beautiful album."

A record by a hero...

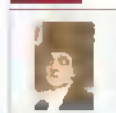
'CLUES'
ROBERT PALMER



"He made everything look so effortless. He just showed up, smiled... and there happened to be incredibly beautiful women around him. His voice was incredible and the songs were really good. It was one of those influences where, when it was good and everything sounded great together, it was incredible. He's a hero to me."

Before I die I'd play...

'OOH LALA'
FACES



"Basically the famous lyrics to it go, 'I wish that I knew what I know now when I was younger'. I just listened to the track and it made sense as something you'd listen to [before you die]. Yeah, I was definitely into the Faces and the cool thing about this track is that it's Ron Wood singing as opposed to Rod Stewart."

I've played to death...

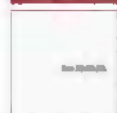
'SPINE OF GOD'
MONSTER MAGNET



"I honestly have no idea what the lyrics are about; I've checked them online and read them, but I have no idea what they're saying. It could be nonsense, but I get goosebumps every time I hear the songs. You can sit down and analyse things, but at the end of the day the only thing that counts is that you get those goosebumps."

A big impression...

'THE WHITE ALBUM'
THE BEATLES



"There was no one album that got me into music but I think one of the things that really fascinates me about this album is that it came after the whole psychedelic thing. It was a time when people were understanding that this beautiful dream they had, this acid dream, wasn't going to happen. The disappointment of the hippy movement was kind of setting in. But I remember going through The Beatles' catalogue when I was a kid and that one just jumped out."

I wish I'd made...

'ASHES TO ASHES'
DAVID BOWIE



"Bowie is clearly a genius, but with this song, when I listen to it, I have no idea how you'd come up with it. It has so many parts. It's clearly a pop song, but I don't know how he came up with all the little bits. I listen to a lot of songs and a lot of them make sense to me; I hear the references, I know where it comes from, I can hear production, I can analyse it. With this one I have no idea. How did he get to it? I'm jealous because I don't think I'll ever be able to do something like that."

GOSSIP



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LETTERS

YOU WRITE IT, WE PRINT IT

ARGUES

LETTER
OF THE WEEK
WINS A NEW
SAMSUNG BEAT
DJ MOBILE
PHONE, WITH
AUDIO BY BANG
& OLUFSEN
ICEPOWER



Letter of the week

Classabian

Thanks for your fabulous Kasabian feature and photoshoot (*NME*, May 30). I love the cover of the album and would buy it for that reason alone.

Serge looks like a sexualised preacher – he has the kind of sexual magnetism which could inflame a nun. Plus your vivid, vocal descriptions of the tracks on the new album had me chomping at the bit to go out and buy it. So top marks for good music journalism. But Serge, you call Noel Fielding “the greatest comedian of a generation”? I have to disagree! Sure, he’s a cool comedian, but not the greatest. He has a lot of charisma as a performer and *The Mighty Boosh* is an awesome show but his stand-up material has stagnated over the last few years. If he motivates himself to write some innovative material (which I am sure he is more than capable of) then maybe he will be worthy of the accolade, but until then he isn’t. Perhaps the creative output of Kasabian might inspire him! I await the arrival of the album with massive excitement. Cheers.

A Kasabian fan, Manchester

I don't think this letter can possibly be serious, but it's still one of the best things I've ever read – RR

KISS MY HAIRY BLOGS

What’s going on with the blogosphere-bashing obsession (*NME*, May 30)? Ignoring the fact that whoever coined the term ‘blogosphere’ should be subjected to 24 hours with The Script, I can’t understand your beef with blogs. While it may be good fun to generalise and portray bloggers as bearded nerds from Tennessee who model their alt looks on Bon Iver, I run my own blog, I am 17 from Liverpool, and my beard is not coming along fantastically at the minute. Furthermore, I’d rather listen to The National, Band Of Horses or another animal-named band than the latest flash-in-the-pan buzz band to come out of London. Blogs stimulate interest in artists and you make money out of selling a magazine with them on the cover, and then raking in money from the many tours that you run each year. So why can’t we all just get along? *Phil, via email*

This is what I think is wrong with the ‘blogosphere’. This guy thinks he’s a tastemaker just because he reviewed

a Grizzly Bear demo one time. Why is everyone on the internet so painfully po-faced? No-one knows anything about anything and the sooner we all come to terms with that the sooner we can get back to searching for cock jokes and idle gossip about minor indie celebrities. We can’t get along because you’re really boring. The National, indeed – RR

THE WEB: GOOD FOR PORN BUT NOT MUSIC

Illegal downloading – good or bad? It seems to me that this downloading-without-paying business has boiled over. I have tried, and most of the bands I’ve searched don’t even make an appearance among the porn movies and general nonsense on there [“I was looking for Fire Engines rarities mum, honest” – RR]. The big argument is that no-one is making money because of these sites; well, to be honest, the Oasises, the Kasabians, the Snow Patrols are all minted anyway, and they’re the only bands the search engines on these sites are comfortable with. So small bands, don’t fret, your music will still be bought, and then hopefully, eventually every band will be rolling in it, just like the Gallaghers. *Harry G, via email*

Excellent research Harry. I thought it was more an argument about the pros and cons of a consumer-driven, paradigm shift away from hard copy ownership towards a nomadic digital rights experience, but no, what you said is really good too. We’re all going to be rich, hooray! – RR



The Veronicas: twins schmin

STALKERS

It can't be illegal if it's love... right?



SAM, MANCHESTER

"I met Farris before The Horrors' gig in Manchester. I couldn't go to the show because it was 18+!"



EMILY, LEICESTER

"This is me and Ian from Kasabian just before their gig in Leicester, my hometown. Great show"



ADAM, LONDON

"This is me with Will from Amazing Baby at an instore. What a nice guy!"

VE-WRONG-ICAS

In Melbourne, Australia I have to either drive 20 minutes away from my house or catch the train to the CBD, which takes about 30-40 minutes to receive the glorious *NME*. Since Australia is clearly delayed, the most recent issue we just got was the May 16, 2009 issue. I was content while scanning through the first page and when I turned it over I saw The Veronicas on the 10 Tracks You Have To Hear This Week pages. So they might be new to you, but over here a lot of people see them as twins who try to get a lot of media coverage by trying to be curious about their sexuality or trying to dramatically dress up and act like rebellious adolescent girls with their odd piercing and whatnot. The worst thing about them is that most of their fans are under the age of 13. At one stage they were actually linked to tweens with their slutty little band shirts and skirts. My five-year-old niece is

singing "I feel so untouched and I want you so much. I go oh oh you go ah ah!" Between you and me, that should never ever come out of a little girl's mouth. **Janet Deyn, Melbourne**

Maybe you should quit letting your five-year-old niece listen to faux-rebellious shock, it's cruel. But come on guys, she's right, this is what's wrong with pop music. Are we all still really falling for this? It got old around the same time as Madonna's mammarys became, frankly, eerie and yet we still lap up this Katy Perry, Lady GaGa skanky, preppy bullshit like it's somehow the acceptable face of something that's terrible and crap anyway. It's the most base and immoral form of artistic expression imaginable. Stop pretending to dig it to seem alternative - **RR**

GET ON YOUR BOOTS

After seeing you give a higher score to Little Boots' album than Eels' new one (*NME*, May 30) I had to check this out myself, and quite frankly I'm appalled. Let's face it, Mark Oliver Everett is a genius. After reading his book *Things The Grandchildren Should Know* and owning each Eels album, I have huge respect for him. Yeah, Little Boots might write a catchy tune, but none of this stuff has the depth and heart that 'Hombre Lobo' has provided us. Get it sorted! **Jamie, Glasgow**

Little Boots is the most viable and credible pop prospect Britain has produced since rosy-cheeked pop-pickers developed RSI from hitting pause-and-record to avoid Mark Goodyear's dulcet tones interfering with the '95 battle of the bands. Seven out of 10 seemed something of a snipe, considering. And, erm, Eels? They're, well, a band, I guess - **RR**

THIS MAN IS CLEARLY INSANE

I think your reviewers are stupid. Twisted Wheel, 3/10?!? Honestly, it's a quality album with amazing tunes but no, *NME* can't appreciate it. And this: "Jonny Brown, 21-year-old lead singer of the band who are destined to usurp Liam Fray's position as ladrock's whipping boy?" Well that's just insult added to injury. I'll have you know The Courteeners are the best band in the world, and have put out better records than the dross coming from Bono and the Gallagher brothers. As with Gary Go, 2/10. An album with heart-on-sleeve songwriting and a great voice and, OK, 'Brooklyn' is shit but the rest is quality. Finally, how can you call Go:Audio's new album effectively an 'emo' Busted. If you ever diss Busted, who are the best band ever to have made music, again I will stop buying *NME*. Get it together. **Sean, via email**

Twisted Wheel fan in correct spelling and grammar double-header shocker! There weren't even dribble marks on the page. Busted had moments of OK-ishness, it wasn't until James left that things really heated up - *Son Of Dork* are the most underrated British pemo (pop-emo) band of the past... I dunno... ever? - **RR**

LILY, A SELL-OUT? NO, SERIOUSLY

I love Lily Allen very, very much, I have done since the early days of 'Alright, Still' and I must say she did better, more 'grown up' stuff with 'It's Not Me, It's You'. From the start she has always been big on the fact that she doesn't care what the press think and say about her. However, recently I have noticed she has embraced the new, increased press spotlight with her successful singles 'The Fear' and 'Not Fair'. This is not the Lily we know and love, who, on her March tour told us, the crowd, she loved us for sticking with her through the press nightmare. But now, to even change the notorious lyric "I spent ages giving head" to "I spent ages kneading bread" from a request of the BBC is ridiculous! Come on Lily we're still here, just embrace us, the true fans! **Ollie K, St Helens**

All of the letters are so crazy this week! It's unreal. It must be the heat or something. What's going on? Hope you enjoyed it as much as we did - **RR**

SEND US YOUR LETTERS

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AND ANOTHER THING...

In case you've still not made your point

EVERYONE MAKES MISTAKES

Flicking through this week's *NME*, I was suddenly struck by an amusing memory. I seem to recall you telling us that Pink was the nearest thing this generation had to a Kurt Cobain. I just wondered how that was working out for you guys? **DANIEL HAILSTONE, NOTTINGHAM**
Sssshhh! [Idle whistling] - **RR**

BORED BEARDS

Why do people constantly link Doves to Elbow? Is it just because they both have short, portly, bearded, Mancunian singers? Doves are fucking amazing and Elbow sing about the weather. Although the one about a cocktail is fairly tasty. **SAM, BATH**
Thanks for that. I never realised I didn't know the difference before - **RR**

A SIMPLE REQUEST

Review the music not on the image or attitude of the band, but on the music they produce. Is that so hard? **JOSEPH, VIA EMAIL**
Actually, yeah it is a bit - **RR**

FACTUAL CORNER

Annie Mac recommends a load of shit. **BEN, IPSWICH**
You live in Ipswich - **RR**

THE CIRCLE OF INFINITY HAS FINALLY CLOSED...

Some bastard on the BBC said that Peter Doherty is only cool if you're 13! OK, I'm 13 years old, but still, Peter Doherty is a legend! **WILL SOER, VIA EMAIL**

...OH, WAIT, IT JUST REOPENED

I'm doing a project for school, we have to think of an unanswerable question and research it. My question is: Does music make the world a better place? My opinion is, yes it does! What's your opinion and why? **NATASHA COLLETT, CROUCH END**
Well, that's a very complicated question Natasha. I'd like to answer that b'y... oh, out of space - **RR**

RADAR

FINDING THE BEST... *Edited by Jaimie Hodgson*





NME LOVES

Sound-forging cowboys heading for the little Chicago house on the prairie

DJANGO DJANGO

Arcane suicidal gay genius fact number 74: Margaret Thatcher's favourite song of all time is The Tornados' 'Telstar', which was produced by suicidal gay genius Number One Joe Meek. When asked to spare one musical god at the expense of all other music ever, Meek's is the name Django Django pick to peer down upon their brave new cosmos. Thankfully for its inhabitants, it's a decision that says more about the London quarter's fixation with pioneering musicians than any preoccupation with muner-goadng fascists.

"I think you can draw a line through all the music we're into," says drummer Dave Maclean. "It's about creativity and experimentation and the quest to find a new sound."

To keep you informed, the other omnipotent deities now tampering with your sonic destiny are Bo Diddley and Giorgio Moroder, the men who took it upon themselves to popularise rock'n'roll and Italo-disco respectively. Silver Apples, The Beach Boys and Nirvana are also heralded during the course of the interview and Maclean turns up to the snug Camden gastro boozier in a Public Enemy T-shirt. So what about Django Django? Politicised, space-age, avant-cub grunge, is it? No, because that, of course, would be ridiculous.

Instead, Django Django return from recent adventures in raveland to a kind of primitive, bucolic house music that could never have existed; "prairie land house music" Maclean calls it, played on guitars instead of synths because Django Django somehow sound like cowboys and cowboys probably didn't have synths. Even if they did, they definitely wouldn't have wasted them on discoteques full of jacking, drug-sore queens.

Yes, the sound Maclean has been whipping up with vocalist Vinnie Neff, percussionist Tommy Grace and bassist Jimmy Dixon these last two years is an odd one, though scratch away a little dirt and its roots become more obvious. If tracks like 'Storm' and 'Fire Water' recall anything it's the best days of The Beta Band, both similar in name, sentiment and parched, dusty texture to the *High Fidelity*-soundtracking 'Dry The Rain'. It's no surprise to learn that John Maclean, the man who formed the Beta Band in 1996, is Dave's older brother and that they both made the journey from the family home in Fife to Edinburgh art college, where each of their bands first met.

Given the similarities, it's easy to imagine the brothers Maclean both discovering music through their dad's record collection, as Dave attests – "he got me into loads of new wave folk bands like Steeleye Span and Pentangle really, really early, when I was like five years old. I wouldn't really talk about it to the other kids at school. They were very much into Michael Jackson at the time."

Working his way through father's vinyl stash, Hendrix, The Beatles and all those other important names were encountered before Maclean stumbled upon the gut-clutching mania of acid house.

"I started making Chicago-style house about four years ago, before Django Django, but it's still bubbling away in the production," he says. He's right: this dual sound is most obvious in 'Love's Dart', the sullen, foreboding tale of a gold rushing cattle rancher distracted from his task by the sudden transpiration of salacious beauties.

"But it turns out to be a mirage and he ends up in limbo, wandering the desert in circles," reveals Neff, sounding slightly disappointed. "We were gonna call it 'Sex Before Mirage'."

All thoughts of glorious punnery are shunned the moment Neff's stern, distanced vocal lopes nonchalantly into earshot, machine-cool and oddly inhuman like a hyper-masculine take on the anonymous diva who's been wailing her way through clubland for decades, from house pioneer Ralphie Rosario's 'You Used To Hold Me' to MJ Cole's 'Sincere' and on to Burial's disembodied harem.

"Vinnie's a bit of a diva," says Dave, "but it's a bit hard to replicate the vintage house sound of an 808 when you're drumming on mic'd up phone books in my flat."

Be warned: Django Django sound nothing like MJ Cole or Burial. How could they when they've been listening to progressive folk since nursery school? But if they're in the mix it's because at one point or another they've done what all of Django Django's heroes have done, embarking upon that noble "quest to find a new frontier". *Kev Kharas*

NEED TO KNOW...

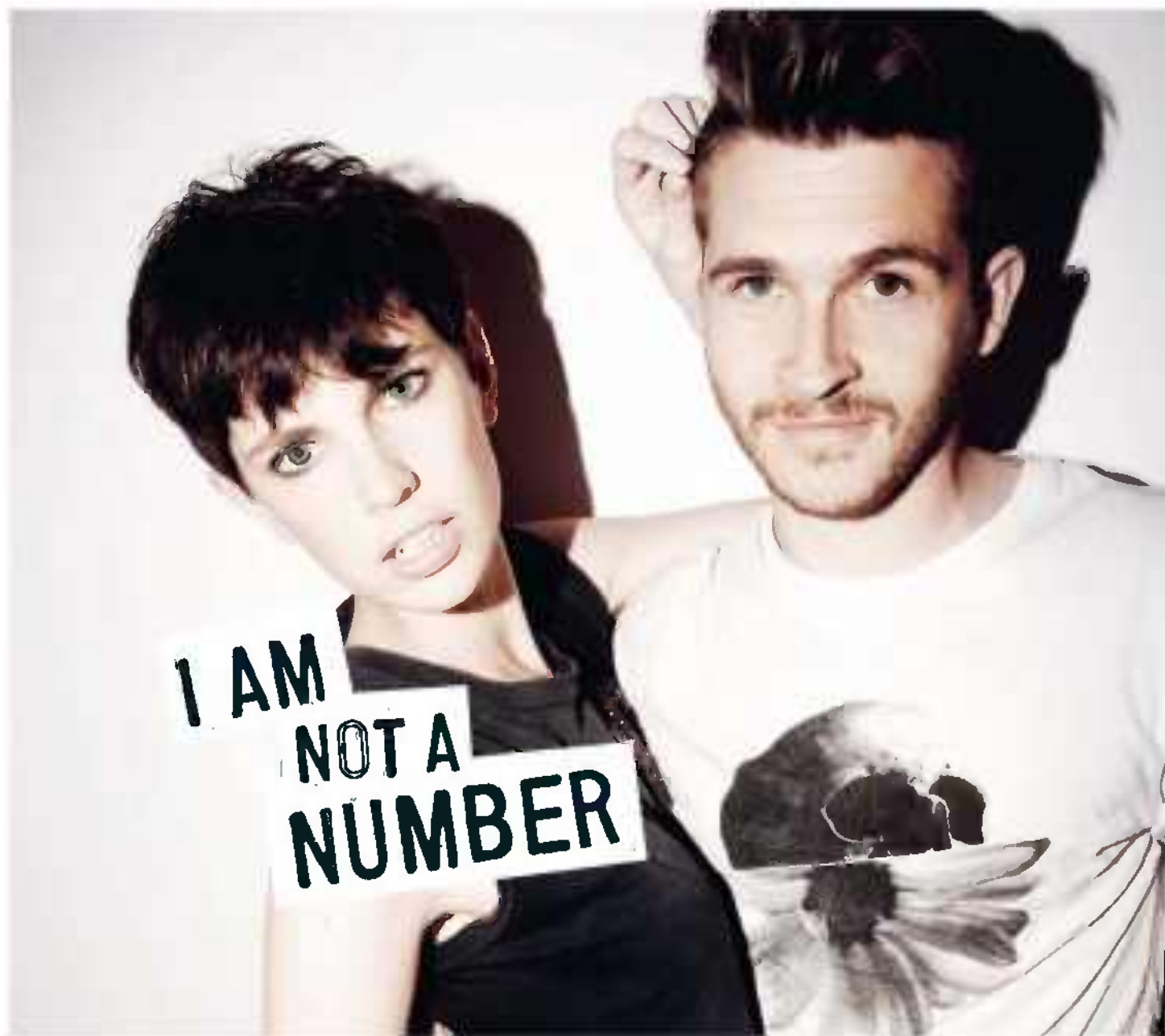
What's Outsider acid-folk-house, obviously the next big thing

For fans of: The Beta Band, Pentangle,

Franz Ferdinand

Download: 'Storm'

Django boys (l-r): Jimmy Dixon, Vinnie Neff, Dave Maclean, Tommy Grace



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OTHER STUFF YOU SHOULD KNOW ABOUT **RADAR**

REBIRTH O'CLOCK

If at first you don't succeed, robo-sulk

MIRRORS

Thanks, White Lies. You've spawned a troop of tactics-driven musicians who, by stopping smiling, cunningly reinventing their sound, wearing less bright colours and only having one song on their MySpace manage to build enough suspense for one last slog at popularity.

Mirrors are a four-piece from Brighton, two of whom are ex-members of the sigh-inducing also-rans Múmín Ra. Their sound is completely inoffensive – Kraftwerkian robo-kraut, if robots had feelings, mainly sulky ones – and almost worthy of the odd head nod. Their one and only track available, 'Look At Me', is a plodding, functional job-doer. You spend every second of its three minutes trying

to work out if it's memorable or not before remembering you left the bread unwrapped in the kitchen.

The band are branding themselves 'pop-noir' – or was that White Lies? Frankly, these gloomy rebirths are all becoming a bit of a blur. In their words, they also have an 'ability to fill a cerebral gap'.

Mirrors can sing, they can play instruments, they have ideas and they can write totally listenable tunes, but there's seemingly another gap that still needs filling. **Billie Porter**

NEED TO KNOW...

What: **Gloomy by-numbers robo-kraut**

Download: 'Organ Song'. Only you can't yet...



Lolita expression provided by Pixie's stage school



MAJOR INVESTMENT

Test-tube Lolita pop you'll pretend to hate

PIXIE LOTT

If the overpowering waves of indie authenticity from Boots/La Roux/Florence et al left your eyes watering, we've found just your gal-pal. You're going to be hearing a lot more of Pixie Lott in the coming months than that afro-beat-trance-hop you were hunting down on blogs 'til 4.35am yesterday.

Plucked from stage school at the age of 14 and signed to Mercury two years later, Lott's career hasn't exactly been an uphill struggle. Now she's hit 18, label bosses are doing their best to make the transformation as creepy as possible, marketing her as an oysters-added Britney/Lolita/Duffy hybrid.

And yet, despite all this, her songs manage to be undeniably decent. Recent collaborations

with Lady GaGa producer RedOne are summer soundtracks in-waiting, and debut single 'Mama Do' is so catchy it even gets away with being two years late on the Winehouse soul bandwagon. Plus, her self-penned lyrics about fumbled fornication, wanton sex, mobile telecommunication and other *Hollyoaks* plot anchors far surpass her B in GCSE English Lit.

So disable your cynicism reflex and accept her for what she is: talented, manufactured and, pretty soon, unavoidable. **Charlie Lyne**

NEED TO KNOW...

What: **Britney + Duffy + Lady GaGa - 5 years**

Download: 'Mama Do'

DANCEFLOOR AMMO

Superfly freak-funk primed for hipsterville

THE PHENOMENAL HANDCLAP BAND

Stupid pseudonym alert to be ignored here. The men who go by the names of Witch Doctor and Medic ne Man are known to their lawyers as Daniel Collás and Sean Marquand. These New York producers have reinvigorated superfly freak-funk, or as Daniel puts it, "dance music, played by a rock'n'roll band tricking you into thinking they're a dance band." From the incontestable bop of 'All Of The Above' to the lush soul honey-drip of 'Baby', this is a party band, make no mistake.

Their self-titled debut album features

countless guest spots from residents of hipsterville, including various members of TV On The Radio. And when it comes to the core band, Daniel says, "There is no real lead singer, pretty much everyone in the band sings," which apparently means that gigs are like "church revivals". Hallelujah! It's the only time you ever may relish having The 'Clap. **Leonie Cooper**

NEED TO KNOW...

What: **Densely-voiced funk trickster collective**

Download: 'Baby'





JAMIE'S ROUNDUP
FEELING UP NEW MUSIC

It's one of those irritating vicious circles. The more the years plod on, the more people yearn for that flash of originality, yet the less fresh refrains there seem to be and the more empty the idea vaults seem to become.

People seem quicker than ever to want to name-and-shame an act's reference points. Despite it having no filler, the amount of people I've heard sneeringly dissect which specific Can riffs *The Horrors'* album lifts is just untrue. Recently, I've noticed some of the most exciting developments around resemble recipes bizarre enough to make Heston Blumenthal crave a Margherita pizza. Who thought we'd be welcoming an artist whose main reference points were Native American music, goth-doom and kaleidoscopic electro, yet Fever Ray has



been one of 2009's most alluring debutantes. This week we have **Django Django** (pictured), who

channel new wave folk with a hard-on for Chicago house, but end up sounding like *The Beta Band* – go figure. Are these perplexing melanges what it takes to inspire these days? Dubstep, one of the UK's only truly organic, indigenous sounds of late has emerged with an ever-escalating following, not least because of the uncharted feel of the terrain it maps. At the vanguard of post-dubstep innovations is *Pariah*, a south London kid who's doing for the genre what MJ Cole did for garage at the turn of the millennium. But with his crisp, liquid take on dubstep's sub-bass aftershocks easily traceable and coffee-table Balearic diva vox samples left haunting your cranium like the resident spook at the Cafe Del Mar, you're reminded that the inspiration factor is more reliable on its context than its content.

Jamie Hodgson
New Music Editor

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SCENE CLOSE-UP

May 68: sleek disco nuggets

A new Manc swagger

The new Manchester upstarts reversing the city's macho lad-rock stereotype

Since two caterpillar-browed brothers flew the tempestuous blue of Manchester City across the world the city has been synonymous with the kind of Wallabee-sporting indie bands that drink everyone's rider, hurl unreasonable abuse at the sound guy and break the headliner's kick pedal. Its city centre still offers one of the, erm, 'liveliest' weekend nights out in the UK, but venture outwards and the student areas (Fallowfield, Chorlton) are havens for budding musicians and arty types, while inside Northern Quarter rehearsal studio Sunshine there's a new wave of Manchester talent hard at work.

Dutch Uncles are five beanpole early-20-something lads who serve mammoth hooks over mentalist Zappa-esque time signatures. Sick of waiting for UK labels to pitch in, they recorded their debut album in Germany. They have a fey, erudite star-in-the-making in frontman Duncan Paton, and predictable Moza comparisons abound. The complete antithesis to Liam Fray's grizzled, populist get-up, they're currently writing their second album: dithering labels take note.

With the recession supposedly aiding the sales of escapist fantasy-pop and with lad-rock running scared, where's the brutish machismo being pumped? The breakthrough of The Courteeners and Twisted Wheel was propelled by fanatical local support, so what's happened to the yobs? Well, clenching rawk moves rather than

knuckles are *Airship*. Last year they were a feathery, light indie pop band: seemingly after a course of protein shakes and premium lager, they've manned up. Their burly new *Kings Of Leon*-shaped anthems are slashed with a Get Up Kids-brand of yanky churp, and have been converting many a local terrace-goer. Currently upstaging *Nine Black Alps* on tour, expect a debut 12-inch from the four-piece this year.

The Ting Tings aside, it's been a while since a genuinely good old-fashioned pop band emerged from the Manchester area (Daggers showed immense promise before bailing out earlier this year), but newcomers *May 68* may just have what it takes. Their songs are tight

and sleek disco nuggets, glamorous and totally accessible. It's early days but May 68 possess potential in spades.

Embraced by resident bloggers at The Hype Machine, *Lost Knives* are barely three months and half a dozen gigs old, but they're already fielding invitations to Mexican eateries from yuppie A&R suits. Think the pace and electronic backbone of present day Bloc Party fraternising with early Cooper Temple Clause's gruff vocals and menacing guitar work.

Dancefloor stalkers *Modernaire* (main man Oscar Wildstyle runs club night Sex With Robots) are an intriguing Anglo-French trio who mix 'Wuthering Heights' vocals with pulsing, laptop electronics. They've reworked the likes of Metronomy and Empire Of The Sun with stupendous results and have the best stage names in Manchester. alongside Oscar lie Chesty La Rue and Cruella De Mill. Beats Ian and John, eh?

Rachael Kichenside of the two-boy, two-girl *Run Run Run* worked on the recently-closed Channel M Music, a TV project which showcased local talent. She seems well set away from the day job with RTR – a curious mix of anti-folk and arty, Postal Service-indebted electronica. Their cover of Passion Pit's 'Sleepyhead' is testament to their finger-on-the-pulse, digi-indie goggles.

It looks like Manchester's arter, more esoteric residents are finally swallowing whole its meat-and-potatoes lad-rock. *Alistair Beech*



Lost Knives: head-hunted

DUTCH UNCLES ARE THE ANTITHESIS TO LIAM FRAY'S GRIZZLED, POPULIST GET-UP



Modernaire: 'dark' stuff

OFFICIAL SECRETS ACT.

"a way with melody that transcends spreadsheet zeitgeist . . . these boys are definitely need-to-know" — NME

"this band are ready" — ZANE LOWE



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lights on just for
this picture



DARKLIFE

Sony Ericsson are taking **Friendly Fires** into uncharted territory - a gig held in a completely pitch black venue

We at NME have seen some pretty unusual gigs in our time. We've been busking with Supergrass, watched The Others play on a tube train, seen The Ting Tings throw paint over each other and witnessed U2 playing on a roof. We've seen bands in underground tunnels, on boats, on the beach, in a four-man tent and in fans' living rooms. But we've never heard of a gig like the one Sony Ericsson has planned.

Their forthcoming 'Pitch Black' session - featuring punk-funk indie giants Friendly Fires - is set to take place at a secret London location on June 15 in complete darkness. Yes, gig goes heading to this unique performance won't be able to see a damn thing! Sony Ericsson will be shutting the doors and blacking out the windows to create a totally dark gig and some unprecedented sensory deprivation. It will force the audience to feel the music more acutely and think about how the tracks affect them without distractions like the light show, surly bouncers or the merch guy. Friendly Fires have a few tricks up their sleeves to

make the show work. They've promised a bespoke set to ensure they have the desired effect when playing live for what is effectively a blind audience. Don't worry, the band will be able to see what they're doing so the whole experience will be one you'll never forget - a truly unique show from start to finish.

"It's a totally dark gig with some unprecedented sensory deprivation"

"Don't be afraid of Sony Ericsson denying you one sense," say the band. "It should provide a unique slant on hearing live music and I'm sure they'll let you have it back at the end." So, if you are a true

Friendly Fires fan, and fancy a ticket to this world-first gig, head over to WWW.NME.COM/wh/pitchblack for your chance to bag a pair of tickets and a Sony Ericsson W995 handset. And we'll see you (or maybe not see you) there.

COMPETITION CLOSES IN THREE DAYS!

Sony Ericsson

PITCH BLACK



While Glasgow's finest sing about knife fights, footie and broken homes, Edinburgh's **Broken Records** tell **Mark Beaumont** that they have far loftier things on their minds



MEET THE ANTI-GLASVEGAS

The news made them sad, so they stopped watching it. Still, they catch snippets. Susan Boyle is "doing the Scottish music scene proud," fraudulent MPs are "scumbags" and on swine flu, well, they have the inside skinny.

"It's all a bit grim really, it's on the down-low," confides Jamie Sutherland, itching at the rash developing on his arms from the *NME* photoshoot in a bush of poison ivy. "Both our parents are doctors and we were told about what they've been sent through, and it's all very grim."

He grins a goofy, fateful grin.

"But you've got to die of something, haven't you?"

Broken Records – doom-laden dramatists of The Big Noise, the Scottish Arcade Fire (although they hate being called that) – stopped being sad about the news because they were too busy being grandiose about the end of the world. You see, if Glasvegas epitomise the gnarls and gnashes of Glasgow – the broken homes, the knife fights, the footie chants – then Broken Records are their Edinburgh counterpart: refined, cultured and concerned with loftier themes. To the Balkanised shanty-rolls of violin, piano, cello and horn Jamie sings of Ibsen suicides, rising seas, crumbling cliffs, dropping bombs and the earth rent asunder. In Broken Records' register of modern Scottish concerns, having the same jeans on for a week ranks low.

"I can't write 'You look good on the dancefloor' to this stuff, it'd sound appalling!" Jamie explains, agonising over the intricacies of debut LP 'Until The Earth Begins To Part'. "It's big music – and it requires big themes."

How Broken Records got to where they are now is a fracture of a memory of big noise and bad booze. Late in 2006 Jamie's brother Rory found himself drawn away from his Dundee architecture degree to play violin in the Dirty Three-style filth-folk act that Jamie and pianist Ian Turnbull were trailing through Edinburgh's open-mic nights. The trio grew string and brass sections when Arne Kolb (cello) and Dave Smith (trumpet) offered their services after a gig, and finally a rhythm section of Andy Keeney (drums) and David 'Gill' Fothergill (bass). The seven of them had one rehearsal four days before their first gig. "Everyone just played hell-for-leather, I'd never been in a band that made that much noise", and then went to the pub, "and none of us left until three."

And so it continued for two years, touring Scotland's tiniest stages, filtering their cacophony through Nirvana, Nick Drake, Nick Cave's 'Murder Ballads', *Amélie* composer Yann Tiersen and Bruce Springsteen. Two limited-edition singles – the Romanian bar-room blather of 'If The News Makes You Sad Don't Watch It' and the waltz with early Radiohead that was 'Slow

"We'd love to write a 'Daddy's Gone', but we don't have the balls"

JAMIE SUTHERLAND

Parade' – resounded like the early rumbles of a string-swathed Vesuvius and, having been snapped up by 4AD in January, the debut album takes in war

('Wolves') global catastrophes ('If The News...') and tragic side players of 19th century Norwegian theatre "It's a song about unrequited love and relationships but it doesn't sound like it's being played by a four-piece guitar band in Sheffield so why not make the song a bit further out in your imagination?" says Jamie of the song 'If Eilert Løvborg Wrote A Song, It Would Sound Like This', referencing a character in the Henrik Ibsen play *Hedda Gabler*. "He is a genius academic who had the relationship with Hedda Gabler many years before the play takes place and he comes back on the scene but Hedda rejects him and he shoots himself with a pistol."

Ah, that'll be the highfalutin' artsy-fartsiness that marks the Edinburgh academia band from the leather'n'shades Glasgow grot rocker then. You are the anti-Glasvegas!

"We've played with Glasvegas and they've written some great songs," says Jamie, keen to stress the hands-across-the-divide camaraderie. "Everyone would like to have a 'Daddy's Gone' in their set. We just don't have the balls to be rock'n'roll! Damn those middle-class roots! At the same time I'd like to think that we're trying to push things a bit more than they are. They've been criticised for being a regurgitation of a lot of other things but you're naturally going to splurge your influences all over your music. The sentiment and ethos behind both bands is very similar. It's about passion and trying to create an atmosphere."

Broken Records' the band to make you feel good about the bad things men do.



Maximo Park (l-r) Tom, Duncan, Paul, Lukas, Archis: "Welcome to our immaculately designed and artsy front room!"

MAXIMO PARK

In the first of a new series, we speak to the returning Geordie pop-fops about their inspirations, from Murakami to Mark E Smith

Strange old band, the Park. They're Geordie lads still beaming from giving a local Norwich band "a battering" in a pre-gig game of football the previous night, yet aren't afraid to print a few lines from a Rainer Maria Rilke poem on the sleeve of new album 'Quicken The Heart'. Singer and lyricist Paul Smith will state how he wanted the album to sound like Grinderman and broaden their "sonic palette", but a minute later declare how, at Glastonbury, he'll "cling on to Bruce Springsteen's helicopter and share a HobNob with him". Strange old band? Make that classic English band: one foot on a building site, the other in the ICA.

The groovy, molasses-dense 'Quicken The Heart' is their most perfect blending of these two worlds yet, musically both brainy and groiny, lyrically both soaring and earthbound. When it went Top 10 it was clear that Maximo have completed the journey from indie underdogs to big-bollocked bulldogs, and they talk of how being on avant-dance label Warp Records has given them so much freedom. Paul says, "Having spoken to Warp's top man Steve [Beckett], I don't think we're in danger of ever being dropped, because we sell the most records on the label." Yep, it's filled these quite softly-spoken young men with an unexpected confidence and, as such, they've never been afraid to flaunt their hi-falutin' influences, from reading poems onstage to simply naming a song 'Russian Literature'. *NME* decided to ask each band member for their all-time icons and inspirations, and discovered a band more into New York intellectualism than London m(DMA)indlessness...

1 ARTHUR RUSSELL

Paul Smith: "He was a composer, multi-instrumentalist and producer. He started off producing loads of disco stuff in New York and worked with David Byrne and Philip Glass, and there's something really down-to-earth about his disco stuff. It has lines like 'I want to see all my friends at once', just little fragments within those records. When he made more of his own music, those things became the real focus. There's a song, 'A Little Lost', which goes, 'I'm so busy thinking about kissing you and I want to do that without entertaining another thought'. I just can't think of putting something in a better way. In all of his experimentalism, the more you

listen to it the more these fragments make sense. You're listening to someone searching for something, and that's something I'd love to have in our music."

2 FRANK O'HARA

Paul: "He was a poet in the 1950s who died in a tragic beach buggy accident. One of his most famous poems is *The Day Lady Died*, which is about Billie Holiday's death, and it's just about him walking down a street in New York, getting a paper, going to a café, seeing something, and he remembers this place called The Five Spot and watching Billie Holiday there. It builds up in a very ordinary way where you empathise with him, and then at the end he just hits you with a revelation and leaves you gasping for air. That's all I ever wanted to do as a songwriter, just write something that sounds like me, something that sounds honest and pure.

"Both him and Arthur Russell have an everyday quality about their stuff and

"All I ever wanted to do was write a song that sounds like me, honest and pure"

PAUL SMITH

also a transcendent quality. I think if people took the time to listen to our music, they'd see there's a reflective element. If you want something that's in your face, well, you could probably do that with our music because it has an energy to it, but there's another layer, which these two guys have led me down the road to. Sometimes in the early days I'd worry it was just 'me me me', moaning on about something in my own life, and then I looked at people like Arthur Russell and Frank O'Hara, and they validated it."

3 DEBBIE HARRY

Archis Tiku (bass): "I've been listening to 'Union City Blue' on repeat every day. I love Blondie, and I really like her lyrics, the way she stands onstage and what she stands for. She's very free."

4 HARUKI MURAKAMI

Archis: "He wrote *The Wind-Up Bird Chronicle* and *Sputnik Sweetheart*. I like him because he makes the everyday,

like making a cup of coffee, listening to a record, meeting someone, just so, so interesting. His writing's really musical, and I'm a big fan. He's a keen jogger too. Am I? What does it look like?"

5 ARETHA FRANKLIN

Duncan Lloyd (guitar): "When I was a kid the first music I heard that was like a religious experience was Aretha's. I remember finding an old tape of hers in my parents' loft. I learnt so much about the rhythm and feel of a track. When I was learning to play guitar I listened to a lot of soul and Motown stuff, and there's a lot of very simplistic things with melody that hit home."

6 KIM GORDON

Duncan: "She's an amazing bass player and she's done so much stuff throughout the years, not just for Sonic Youth. I actually met her recently and I was really nervous. She signed this thing and stared at me totally deadpan, and

grooves of all time. He played on 'I Keep Forgettin' (Every Time You're Near)' by Michael McDonald, which was sampled on Warren G's 'Regulate'. My life has been non-stop Jeff since we went to his house. I've even now got an instructional DVD that he did."

8 MARK E SMITH

Tom: "Now I wouldn't exactly aspire to be Mark E Smith, but he was the first cool musician I got into. I joined a band when I was 14, and the lead singer gave me a tape of 'Live At The Witch Trials', and I've been madly into The Fall ever since. They've done so many albums and they're so varied. That's why he's one of my heroes, he's uncompromising yet inconsistent and not ashamed of it. I'm almost as grateful for what The Fall have got me into, like Can, Captain Beefheart, Bo Diddley, George Jones. If you get into The Fall you get into everything."

9 LETITIA SADIÉ, STEREO LAB

Lukas Wooler (keyboards): "When I was young, there wasn't much contemporary music in our house. I had piano lessons and my dad listened to opera and things, so I had to discover pop myself. 'Mars Audiac Quintet' was one of the albums I discovered and it showed me that pop music was this huge thing and it can have all the things that I liked about classical music. It was quite dry and erudite, and mainly instrumental, but it sounded completely modern. And when you read her lyrics they're like political manifestos but when you hear them they just resonate in a different way."

10 PHILIP GLASS

Lukas: "The composer. He's a really interesting guy. He didn't really make any money until he was about 40, and by that time he'd been a minimalist who'd helped reinvent 20th century music with Steve Reich. He actually worked at a removals company with Steve Reich and Richard Serra in New York, and he drove a cab for a few years too. There's a story about him picking up someone who was raving about this show, and he was like, 'Oh yeah, that was me.' He reinvigorated symphonies and opera, which were both considered dead forms before he made them popular again. I just like the way he approached his life, just not worried about whether it'll succeed or make any money."



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SPEED DIAL

LILY ALLEN

US: LONDON, 6PM

HER: NEW YORK, 1PM

WE OPEN UP THE NME LITTLE BLACK BOOK AND GET OUR FAVOURITE STARS ON THE BLOWER FOR A CHAT



Hello Lily, where are you?
"I'm in my hotel room in New York."

You had your visa revoked when you visited the States in 2007. It must be nice to get in the country now.

"I was really sad when I got my visa taken off me, but at the same time I was really exhausted and it felt a bit of a blessing in disguise. I know it will be a bit hard for people to read that as they bought tickets and I had to cancel shows. But at the same time I did really need to come home. I'd been on the road for a year and I just needed to be with my friends and family."

So what's different now?

"Well, I've completely changed the way I think about playing live. I'm really enjoying it, giving people a show. Before I was just getting drunk, wandering around onstage and moaning, which isn't much fun if you've paid for a ticket. So thank the nice people at immigration for putting me on the path to a rethink."

In other news, you've been talking shit in the papers again saying that you're going to retire from music...

"I didn't say that. Someone asked me where I could see myself in 10 years' time and I said that I didn't know - obviously that becomes 'Lily Allen Is Retiring From Music'. You can't ask me a question like that - who knows? I'm not giving up right now, I'm doing pretty well and I'm enjoying what I'm doing. Just don't trust what you read in the papers."

On that note, can I put an amazing newspaper rumour to you?
"(Sigh) Go on..."

I read a piece in the papers about how you've become a massive diva and have been running a competition for who's going to sit next to you on the plane.

"That was a joke. I did a radio interview in Australia, and when you do a promotional tour the record company pay for all the flights. So I always fly business class because I've got to get off and do interviews

straight away so I need my sleep, and the record company pays for one person to come up front with me. I was doing an interview and my tour manager happened to be there, and it came to light that he had been booking himself in that seat. So I made the joke that if people work really well they can come and sit with me. I was never serious about it."

Right, it's 10 years since Napster and all that - where do you stand on illegal downloading?

"I don't know. If what the consumer wants is good music then they need to start paying for it, because at the moment there is so little money in the music industry. And as we all know, the music industry is run by a bunch of fucking idiots who have no idea what they are doing, and if you're giving those people less

"The music industry is run by a bunch of fucking idiots"

money they are going to invest in bands that aren't very good. The more money there is in the industry, the more they are going to have to invest in quality bands. It's up to the consumer, really."

Do you not feel that when there was money in the music industry they tended to waste it by signing loads of rubbish bands?

"To a certain extent, yeah. But if you're a record company executive and you have a pile of money you're more likely to invest all of it in one act you're sure is going to do well - a Leona Lewis-type - than you are in five up-and-coming new bands that you're going to be taking a bit of a punt on. There are people really struggling to make their way. They're getting dropped much quicker, not being given the opportunity to make second albums. The only people responsible for that are those who are downloading music illegally because there is no money going towards the bands anymore."

Do you get pissed off when people download your record illegally then?

"No, not really. I would have been pissed off if I was making a lot of money out of it 10-15 years ago, but I've never made money from records, ever. I make my money from touring as much as I can."

It's almost two years since the smoking ban came to England. Do you miss the good old days?

"There are certain places that should have smoking. I went to a jazz club called the Green Mill in Chicago the other night which was absolutely incredible: there was this blind guy playing the organ and an amazing singer and guitarist, and I just wanted to smoke. I mean, it's been there since the Al Capone days, and it was one of the first jazz clubs in the world and you just felt like you were *meant* to smoke in there."

Next question - are you having the Blur reunion?
"Yeah, I love Blur."

What's your favourite song?

"Maybe 'Boys And Girls'. But I never get the words right."

That's because it's 'Girls And Boys'. Actually, I interviewed Graham Coxon the other day, and he said you were a 'lovely girl'...

"That's nice. Damon and I have had our ups and downs, but we're friends on Facebook and I do really like him. I was a bit dubious about him because my dad was on the Alex James side when they were falling out. I think my dad made it a bit hard for the rest of Blur because he was out getting completely fucked with Alex, and I think that probably annoyed them quite a lot."

I imagine it did. Cheerio Lil!

WHO SHOULD WE GET ON THE PHONE NEXT?

Liam? Jacko? Miley from The Fratellis? The new Dr. Who? Email your suggestions to letters@nme.com putting 'Speed Dial' in the subject line

ALBUMS

ALL THE RELEASES THAT MATTER Edited by Hamish MacBain

Fresh start



JACK PENATE
EVERYTHING IS NEW
(XL)

7

You know what? The pop scamp's diverse second album is actually pretty good

In 2007, Jack Peñate was dragged yapping through the Ginsbergian negro streets of indie, whipped, scourged and flogged for his sins. It was not entirely his fault. He'd had the misfortune to arrive at a historical moment that made him the dregs of the fag-end of the last legs of the boom in tinny, post-punky mainstream indie. But in the end it was his name above all others that became a byword for the state of stale, anaemic guitar pop.

A lesser man would refuse to admit that this seriously hurt. Not Jack. Witness his own hopes for 'Everything Is New': "A record with integrity. That's what I wanted. That's all I wanted. As we went into this record I was desperate for that. Desperate is the word. It's not a nice word but it's completely true. The

whole process was that. I was needing to change who I thought I was." No wonder his comeback single, 'Tonight's Today', had him "ringing churchbells" – by the end of his time in the hit parade, Jack was indie's Quasimodo.

So, like the hunchback he'd become, he sequestered himself away for 12 months. Unlike most hunchbacks, though, he had a glamorous companion in the form of producer Paul Epworth. The pair set about making extensive renovations to Jack's whole being, listening to Can, Brazilian Tropicalia, Philly soul, dancehall and Fela Kuti. Christ on a bike – he only needed to add 'minimal techno' and he'd have hit the complete set of achingly hip touchpoints. But rather than vomit up a toxic stew of Hoxtonite sonic one-upmanship, Mr

Peñate seems to have found his groove in the strangest of places. In fact, 'Everything Is New' wears its heavy influences lightly, and with a coherency that belies their range. 'Be The One' finds Jack quantum leaping into an NYC disco suit. The title track heads for São Paulo by way of Haiti. 'Body Down' borrows its loping piano chords from Southern hip-hop. And yet everywhere the same house-y, bliss-y, glossy tone swells in the head. It's a huge, yawling echo chamber of an album, landscaped by the feeling that it's hot, it's night-time and someone's got their eye on someone – there's magic in the air and possibly a gun in the glovebox.

Even so, part of what 'Everything Is New' suggests is that, no matter how far you travel, at some level you can't outrun yourself. Jack's always been a gratingly heart-on-sleeve kind of guy. Sometimes his new format allows him to whip this into fevered passion. Sometimes – like on 'So Near' – it leaves him dangling on the edge of naff. There's also a question mark over how much of Peñate's hipster-graft is genuinely organic and how much is just Epworth cutting a Jack-shaped hole in his own production genius. 'Let's All Die' may be coated in voodoo "yay-yay-yas" and hosed with saucy mbaqanga rhythms, but strip those back and at the centre there's a rather rinky-dink bit of indie songwriting that could just as well have fallen off the back of 'Matinée'.

None of which should be allowed to eclipse the basic point: former pariah Jack Peñate has made a record that's light on its feet, has glamour bordering on sex appeal and that doesn't make you wish a fatwa upon its author. It's a model for second albums everywhere and a testament to what can be achieved if you're prepared to take a long, hard look at the man in the mirror. Let the bells ring out. *Gavin Haynes*

Download: 1) 'Every Glance'
2) 'Everything Is New'
3) 'Be The One'

DID YOU KNOW...

Jack already has plans for album number three, which he says will be "organic-sounding, almost like a 1970s Neil Young record"

NME.COM

Want to check out Jack's new video for 'Be The One'? Head to NME.COM/video and you can do just that

WAVE MACHINES
WAVE IF YOU'RE REALLY THERE
(NEAPOLITAN)

8



They may not be as easy on the eye as La Roux, but when it comes to knocking out sublime pop, Wave Machines are up there

with 2009's finest. Merseyside's latest masked music-makers have created a gorgeous grower of a debut, a veritable Aladdin's cave of sounds and subject matter. Songs are inspired by everything from glow-in-the-dark ghost calendars to Cyndi Lauper and, um, overplayed Queen anthems. But it's precisely this combination of clever, unconventional lyrics and shimmering synths, falsetto vocals and disco bass that makes this album so alluring. Wave Machines could look like mutant zombie spawn and NME would still go weak at the knees for them. *Camilla Pia*
DOWNLOAD: 'I Go I Go I Go'

ZOEY VAN GOEY
THE CAGE WAS UNLOCKED ALL ALONG
(LEFT IN THE DARK)

6



In a city where Buckfast-wielding neds roam through the streets in packs, it's good to know a Glasgow-based band like

Zoey Van Goei can flourish, with their nice cardigans, nice fruit teas and other nice things. This cuddlecore trio have learnt from their city's past forays into twee, adopting sugary boy/girl harmonies ('We Don't Have That Kind Of Bread'), ornate strings ('The Best Treasure Stays Buried') and the odd kooky tale ('Two White Ghosts'). Thankfully, this is charming folk-pop as Brooklyn's The Essex Green see it, not the same demented world Belle And Sebastian's Stuart Murdoch inhabits. *Ash Dosanjh*
DOWNLOAD: 'We Don't Have That Kind Of Bread'

JOHN PAUL KEITH & THE ONE FOUR FIVES
SPILLS AND THRILLS (FAT POSSUM/BIG LEGAL MESS)

5



The blues aren't supposed to be slick. It's difficult to sing convincingly about losing one's (insert noun here) over glossy

production. Signed to Fat Possum, this shouldn't be a problem for the Memphis sextet. But it is. 'Spills And Thrills' neither rocks nor rolls. The rhythms chug fatalistically along like an ageing waitress chain-smoking in a roadside diner, while John Paul Keith himself hollers with all the charm of a snake oil salesman. 'Cookie Bones' ought to have been an old-school, 'Green Onions'-style talent showcase, but instead sounds like an extended radio sting. On 'She'll Dance To Anything', he wheedles, "She'll never notice if it doesn't swing/She'll dance to anything". Fact is mate, a) she will, and b) she won't. *Ailbhe Malone*
DOWNLOAD: 'Lookin' For A Thrill'

SPECK MOUNTAIN SOME SWEET RELIEF (KARAOKE TOP)

5

TINY MASTERS OF TODAY SKELETONS (MUSIC)

8



Are you alright? You look stressed, as if the weight of the world after a spectacular pizza binge is on your shoulders.

Here, sit down and allow the gentle 'ambient soul' (their description, not ours - there's not much of a soul feel to be found here) of Speck Mountain's second album wash over you. In fact, 'Some Sweet Relief' recalls some of Spiritualized's gentler moments, coupled with the aching female vocals of proto-shoegazers Opal and some vaguely jazzy, shifting textures. It is a one-trick album and they spunk away their best song, the incantatory 'Shame On The Soul', right at the start, but the aforementioned trick is, at least, an affecting, and very occasionally gorgeous, one. **Pete Cashmore**

DOWNLOAD: 'Shame On The Soul'

BIKE FOR THREE! MORE HEART THAN BRAINS (ANTICON)

8



Anticon, the American home of post-rap and digital hip-hopschredelia, has broken a recent fallow period with this excellent

electro-rap collaboration. *Bike For Three!* features vocals from Richard Terfry, aka Buck 65, and music from Belgian/Vietnamese electronica artist Joëlle Phuong Minh Lê, aka Greetings From Tuskan. Over the last 15 years Terfry has been intensely prolific but never come close to commercial success, despite being touted as the 'Canadian Beck'. He and Joëlle have never met and probably never will, but pass MP3s back and forth forming tracks reminiscent of Def Jux, Jamie Principle, Junior Boys and Tom Waits. Often, fantastically, all at the same time. **John Doran**

DOWNLOAD: 'All There Is To Say About Love'

CATS ON FIRE OUR TEMPERANCE MOVEMENT (FROM DIES IF FEEL TO BELIEVE)

6



The second offering from the Cats and apparently they've found their sound. Unfortunately, it already belongs to The Smiths.

'Tears In Your Cup' sets the course with its jangly guitars, sugary melodies and lovelorn lyrics that recall 'The Boy With The Thorn In His Side'. 'The Steady Pace' is full-on Marr nostalgia, while on 'Lay Down Your Arms' Mattias Björkas tries so hard to sound like Morrissey it's alarming. When not rifling through The Smiths' catalogue they borrow liberally from The Housemartins, Orange Juice and Belle And Sebastian, but they lack the intensity and energy of their influences. It's a shame, as Björkas' acerbic lyrics deserve more. If only their music had some of the feline flame of their name. **Tessa Harris**

DOWNLOAD: 'Lay Down Your Arms'

FOREIGN BORN PERSON TO PERSON (SECRETLY CANADIAN)

7



Ever since Win Butler did a BBC interview wearing a hoodie, it's been tough to take Arcade Fire seriously. Hence, there's a vacancy

for an adventurous North American trad-pop band with a taste for the epic. California's Foreign Born seem like suitable candidates. Evocative of the Fire and Clap Your Hands Say Yeah, this is a half-melancholic, half-euphoric surge of folkedelia, in which ringing guitars and layered vocals compete with strings, horns and inventive drumming. Singer Matt Popieluch transcends his past as Peter Bjorn And John's bongo player as he helms the hyper-melodic 'Vacationing People', while 'Wait In This Chair' proves a moving ode to inertia, casting a spell only a televised fashion disaster could break. **Niall O'Keeffe**

DOWNLOAD: 'Vacationing People'

With an unending slew of 'talent' shows constantly choking the airwaves, the tendency to dote on the tiniest shred of infant

skill has gone from mildly amusing to downright grating. Any inclination to group Brooklyn's Tiny Masters Of Today, (Ava, 13, and Ivan, 15), with these novelty acts, however, should be cast aside quicker than the latest George Samson DVD, for the only difference their minimal years make is that 'Skeletons' already obvious brilliance becomes almost depressingly so for anyone already past puberty. Forget any cutesy shtick, these two schooled themselves under the most wayward of mentors; their core text presumably *How To Screw The System Pt 1* by Ms K Dawson and Mr T Moore.

With their second effort the garage punk mentality remains, but with an increasingly inquisitive streak; 'Two Dead Soldiers' is a riled Moldy Peaches, robbed of their twee sensibilities and scrapping with Devo, while new single 'Pop Chart' tears apart the celebrity cult in wry fashion, adopting a fuzzy blend of sprightly melody and lyrical damnation. Cleverest of all is 'Abercrombie Zombie', with its clarion call of "Oh my God! We should totally go on Wikipedia!", that succinctly displays the band's knack for both rooting themselves firmly in their peer group and rejecting almost everything it predictably stands for.

'Skeletons' is playful yet cynical, catchy but ramshackle; it is, essentially, a far more consummate effort than logic dictates. So, though it'll be a while before they shake off the inevitable age fixation, TMOT have produced an album that's a stroke of genius regardless of age. They may be tiny, but they're certainly masterful. **Lisa Wright**

DOWNLOAD: 'Two Dead Soldiers'



Dalle as dishwater



SPINNERETTE SPINNERETTE (HASSLE/ANTHEM)

4

No snarling, spitting or sexiness. Mrs Josh Homme has mellowed beyond recognition

It's been three years since one of punk's most famous frontwomen disbanded the very group that put her at the forefront of wet dreams, magazine posters and everything cool you wish you'd done first. Since then, Brody Dalle has clearly buried the memory of The Distillers in a top secret location, because there's no sign of them anywhere in new project Spinnerette.

But we still have Dalle's trademark snarling vocals and ex Distiller Tony Bevilacqua's raw guitars channelling aggro through our speakers, right? Well, not quite actually.

Clues to what Brody's come up with instead might be found in the revamped, mature and slick looking rock starlet image she adopted in the video for debut single 'Ghetto Love'. Surely a tantalising taste of what pop-rock goodness is to come? Again, not quite.

As 'Spinnerette' unfolds rather than, as the closing track would have it, 'A Prescription For Mankind', it appears to offer nothing but quasi-medicinal placebo bollocks. We feel like we got sold herbal E and it didn't even get us stoned. 'Cupid' is a perfect example: a weird, slow, half-arsed attempt at a song that delivers pretty much nothing in the way of any excitement.

By the time we're midway through an attention-challenging 13 tracks, we realise that Dalle's voice, which once threatened to make our hearts explode, now leaves us with just a little hard rock akin to what you'll probably find beneath Frank Carter's ribcage. 'Baptized By Fire' is almost a redeeming feature, leaving us a bit warm under the

collar if nothing else before the Texas-style (yes, Texas) MOR chorus kicks in. 'A Spectral Suspension' begins with the line "Go to sleep", which turns out to be the best thing Spinnerette have suggested in the last 20 minutes. The amateur camp disco of 'Sex Bomb' has us feigning a headache while on 'Rebellious Palpitations' LA's most interesting modern punk heroine fails to cause anything of the sort.

And yes, we are upset. Dalle has mellowed from the fiercely gobby, punk vixen whose blood red lips we all instantly fell for. Don't get us wrong, we didn't simply expect another Distillers record but we did hope for something, well, better. Here's to having faith that our Lady 'ette spends less time decorating the studio and more time writing good tunes in it for her next venture. **Kelly Murray**

DOWNLOAD: 1) 'Ghetto Love' 2) 'Baptized By Fire' 3) 'A Spectral Suspension'

DID YOU KNOW...

The instrument that appears to sound like a mandolin on 'Impaler' is actually a ukulele made from a repurposed cigar box.

NME.COM

Head to NME.COM/artists/spinnerette for the latest news on their forthcoming UK tour



Exit sanity



ENTER SHIKARI
COMMON DREADS
(AMBUSH REALITY)

5

A truly baffling second album from the St Albans metal/drum'n'bass/ravecore crew

Like the existence of antimatter and the Brooklyn Beckham autobiography, some things are just too weird to contemplate for very long. Enter Shikari forged their rep as the nation's foremost purveyors of trance assisted screamo after forming six years ago in St Albans, taking their commuter belt angst as far as London's dear-departed Astoria at the end of 2006, where they became only the second unsigned band in the venue's history to enjoy a headline slot.

Shunning the brazen overtures of sundry major labels, the outfit opted to release full-length debut 'Take To The Skies' on their own Ambush Reality imprint, reaching Number Four in the UK album charts and spawning one of the most successful self-released rock albums ever in the process.

So far, so good-for-them, you might think, but then there was the music – an unbelievably self-serious mix of post-hardcore, rave and nu-metal aggression that didn't so much splice genres as load them into the CERN accelerator, set the controls to sub-atomic holocaust and stand back cackling.

'Common Dreads' is even more monstrous than that, ramping up the WTF-factor while crowbarring in a state-of-the-nation address that'd make Frank 'El Niño stole my credit rating' Carter blush. Scarcely 12 minutes in and the band's in full-on System Of A Down Vs Paul Oakenfold mode on 'Juggernauts', frontman Rou Reynolds screaming "THOU SHALT NOT PASS!!" at guilty swathes of City bankers like Gandalf the Grey clutching a book of pseudo-Biblical putdowns.

In very basic terms, Enter Shikari have got better at what they do – with 'Take To The Skies' the dance element of the equation tended to evaporate whenever the band got their sludgy thing on, but 'Common Dreads' includes several moments that justify their fusion shtick. 'Zzzonked's jackhammering metal gives way to some sly d'n'b licks, over which Roughton does a quasi-rap thing uncannily reminiscent of Mike Skinner. And 'The Jester' sounds like 'Fit But You Know It' with an arena-sized donk on it.

Funeral For A Friend might offer a more cleanly anthemic take on the screamo idiom, Bullet For My Valentine a more fist-punchingly trad pop-metal formula but, for those who like their sonic nuptials to continue long after their bits have gone numb, 'Common Dreads' offers an ugly sort of bliss.

And it was written in their bassist's dad's garden shed. Never has an outbuilding wrought such peculiar evil. *Alex Denney*

DOWNLOAD: 1) 'Zzzonked' 2) 'Antwerpen' 3) 'The Jester'

DID YOU KNOW...

The band's name comes from a boat owned by singer Rou Reynolds' uncle

NME.COM

Listen to 'Common Dreads' in full at NME.com/artists/enter-shikari from June 8

TERRY DE CASTRO
A CASA VERDE (SCIMITAR)

8



There's a sticker on the cover that screams "the first solo album from the bass player of The Wedding Present". Short

of saying something like "the new album from The Enemy", it's hard to think of a less appealing selling point. But put your cynicism to one side; this album is a low-key delight that's not so much 'Music For The People' as 'Music By My Friends', with De Castro tackling 12 songs written by people she knows. It opens with a version of The Wedding Present's 'Dalliance' – the original's Steve Albini shapes re-cast as heart-sore country-rock – and goes on to feature a number of should-be-better-known songs by Animals That Swim, Drugstore and De Castro's former band, Goya Dress. *Nathaniel Cramp*
DOWNLOAD: 'Dalliance'

BROKENCYDE
I'M NOT A FAN, BUT THE KIDS LIKE IT!
(BROKEN SILVER)

0



I'm not prone to hyperbole so take this as gospel: even if I caught Prince Harry and Gary Glitter adorned in Nazi regalia defecating through my grandmother's letterbox I would still consider making them listen to this album too severe a punishment. And she's just had new carpets put in. BrokenNCYDE – a crunk/gangsta/screamo/R&B hybrid – should be respected and feared in the same way that Captain Kirk respects and fears the Klingons, which is why I'm firing intergalactic blue nuclear death straight at their fat fucking faces. It's like having an Auto-Tuned, crack-addled Cher with a hard-on bearing down on you singing, "Let's get freaky". On the plus side, it is pretty catchy. *John Doran*
DOWNLOAD: All of it, then douse in napalm

THE GHOST OF A THOUSAND
NEW HOPES, NEW DEMONSTRATIONS
(EPITAPH)

7



Say what you want about Gallows, but signing to a major has certainly helped shine a spotlight on the scene of function-room

rock from which they came. There was a time where records like this Brighton lot's second would have been chased from the NME stereo in the way angry villagers set upon Dr Frankenstein's house with pitchforks. Now a gateway has been forged into this once insular scene, it means folk who've never taken out a subscription to *Maximum Rockroll* have the option to buy The Ghost of A Thousand's gothic thrash instead of The Pigeon Detectives. And whatever holier than thou qualms you might have about the dissolution of hardcore, there's nothing more punk rock than that... *James McMahon*
DOWNLOAD: 'Knees, Toes, Teeth'

MY SAD CAPTAINS
HERE AND ELSEWHERE (STYLING)

6



There's no getting away from it, there's something distinctly *Blue Peter* about this Camden quintet. We can't help picturing them

playing in matching knitted cardigans and black-rimmed specs chiming every fourth beat of the bar in an organic juice café in Brighton. With this in mind, there is a certain 'here's one we made earlier' feel about their lethargic Wilco/Sparklehorse melodies and downbeat tempo. This Americana-indie debut does exactly what it says on the tin, but the fact is we've been here, there and elsewhere already with the jingly-jangly, vegan harmonies of The Magic Numbers, The Little Ones and... oh, you get the idea. All in all, it's an agreeable debut, but a predictable one nonetheless. *Kat Lister*
DOWNLOAD: 'You Talk All Night'

SIMONE WHITE
YAKIMO (HONEST JONES)

7



Wandering singer-songwriter Simone White returned to Nashville to record this second album, working with producer

Mark Nevers from Lambchop. It has a gentle country swing, but it's not soft music. These are songs rich in yearning, despair and very American symbolism. It's a deceptive listen; you want it to be gorgeous, but Simone constantly trips you up with flashes of real darkness. A picture forms of a slightly unhinged woman with a black sense of humour. 'Bunny In A Bunny Suit' is the bizarre title of the opener and on the standout, 'Victoria Anne', she sings, "You gave me ringworm, scabies and the lice". That song gets right under your skin. Others don't, but she always gives you an itch to carry on listening. *Phil Hebblethwaite*
DOWNLOAD: 'Victoria Anne'

JOKER'S DAUGHTER
THE LAST LAUGH (DOBBIE GIG)

4



There's many a myth wherein an unfortunate innocent is ravaged by a predatory knight. And, while Joker's Daughter

might make much of an historical and mystic aesthetic in Helena Costas' lyrics of Merlin, talking owls and haunted castles, that's what's happened here. Producer Danger Mouse heard her demos and swept her to his studio to add the tools of his armoury to her folkish ditties. Costas is clearly a maiden of fair talent, which is why 'The Last Laugh' is so grim a tale. His electronics in 'Lucid' detract from the caper and the sub-Lily Allen skank of 'Jelly Belly' is ill-advised, while 'The Running Goblin's' harpsichord mires it in a midden of shtick. Let the Joker's Daughter create a ladder of tied sheets to escape this sterile tower. *Luke Turner*
DOWNLOAD: 'Lucid'

CINNAMON CHASERS

A MILLION MILES FROM HOME (MOOJIS)

7



In 2009, quiet reserve is all the, er, rage. Forget new rave and boyish noise, several of this year's finest electronic albums are models of self-restraint: muted and claustrophobically intense. Russ 'Cinnamon Chasers' Davies is at this movement's less fanatical fringe. His debut ranges from indie-tinged synth pop garlanded with trembling guitar, to the Wax Stag-like 'Modern Love' and 'Adored'. Nonetheless, he is very much the modern understated man, a proponent of nuance and fine melodic songcraft. His dad and uncle, incidentally, are Dave and Ray Davies of The Kinks. It takes a few listens, but the bruised 'White Flag' and 'The World Is Yours' are deceptively dramatic electro-pop vignettes. *Tony Naylor*

DOWNLOAD: 'Wishing For The Fire'

THIEVES LIKE US

PLAY MUSIC (SEAYOU)

2



Hold on, is this Pontus guy really singing "electric kebab!" over and over again in a crappy Kraftwerk robot voice?

What kind of name is Pontus anyway? Something's not right here - am I reviewing a record or caught up in some kind of late April Fool? Is this a Chris Morris set-up? Because Thieves Like Us look and sound like three yuppies trying out the music lark after being laid off by an investment banking firm. Making electro to snort coke to; vapid, empty lyrics chuck vaguely voguish words such as "mezzanine" into boring songs about drugs. The only way you couldn't laugh away these posing clowns outright is to be so up to your eyeballs in gags you wouldn't have the concentration to tell 'em to F-U-C-K O-F-F. *Alex Hoban*

DOWNLOAD: Don't bother...

WE WERE PROMISED JETPACKS

THESE FOUR WALLS (FATCAT)

7



A brooding Scottish mob who sing in their distinctive accents and sound like they sleep with one eye open? So far, so

Biffy. But a happy consequence of the rise of Ayrshire's finest has been to shine rays of hope into the darkened corners of intricate indie. As such, the debut full-length from Edinburgh's WWPJ wears the robes of the serious contender. Sure, this isn't going to frighten the rabbits just yet, but they do occupy a beguiling space between playful celtic reverie and the pits of drone-rock hell - like if The Delgados hallucinated they were in Joy Division one afternoon. A while longer in training and those dreams of flight may just come true. Well, what works for Matt Bellamy... *Dan Martin*

DOWNLOAD: 'Roll Up Your Sleeves'

Cover story



THE LEMONHEADS
VARSHONS
(COOKING VINYL)

8

Evan Dando and co are back and they've got it covered

It's fair to say that cover versions have played a pretty large part in the topsy-turvy life of The Lemonheads. Despite crafting some of the most gorgeous guitar-pop songs of the '90s, the band - or should we say Evan Dando and the rotating cast of musical extras who played in his citrus-flavoured backing group - are, in some parts, still remembered as just those guys who got in the charts with Simon & Garfunkel's 'Mrs Robinson'.

It wasn't the first time The Lemonheads had taken on someone else's song; they came to prominence in the UK in the late-'80s with an album that included their take on Suzanne Vega's 'Luka'. Now, two decades down the line,

Dando's at it again, with a whole album full of mix-and-match covers which comfortably sit just on the right side of bizarre. From 'I Just Can't Take It Anymore', originally by Dando's idol, Gram Parsons, through to Christina Aguilera's 'Beautiful' and GG Allin's 'Layin' Up With Linda', each chimes perfectly with the countrified hit that Dando has always carried with him. Almost everything sounds like it always has been, and always will be, an original Lemonheads track. Countering the obscurist nature of some of the tunes - 'Dandelion Seeds' by July and 'Yesterlove' by Sam Gopal, anyone? - are the A-list guest vocalists and close personal friends of Dando that appear on the album: Liv Tyler and Kate Moss.

Whether they can hold a tune is neither here nor there but, thankfully, they both can, in a rather endearing way; Kate struts across the out-of-place electro of 'Dirty Robot' and Liv breathily mooches through Leonard Cohen's 'Hey, That's No Way To Say Goodbye' like Jane Birkin after one pastis too many. A little bit gorgeous. *Leonie Cooper*

DOWNLOAD: 1) 'I Just Can't Take It Anymore' 2) 'Hey, That's No Way To Say Goodbye' 3) 'Beautiful'

NME.COM
Head to **NME.COM** to bag 'Varshons' on vinyl

KISSY SELL OUT

YOUTH (SAN CITY HIGH)

2



"If people don't like my music," coos Kissy, "it's like they don't like me." We'd counsel two options:

a) not taking it personally (if it's all so intimate why release it?), or b) not making such horrifically self-indulgent neon-splattered electro-pop that sounds like the offcuts even Esser (Esser!) would discard. While it's clear 'Essex Boy', 'This Kiss' and 'Garden Friends' hold sentimental value, these abject tales of youthful hi-jinx contain zero appeal. Don't let his enthusiasm fool you: this is worse than falling face-first in a pile of poo. *Ben Patashnik*

DOWNLOAD: Anything else. ANYTHING!

THE ANSWERING MACHINE

ANOTHER CITY, ANOTHER SORRY (HEIST OR HIT)

8



When Manchester's The Answering Machine emerged in early 2006, they did so straight into the furnace of the nation's A&R machine. Coming on like a Lancashire lo-fi take on The Strokes, or The Libertines if they'd picked sherbet Dip Dabs over Green Lanes crack rocks, they were suave, well-dressed and cool, choosing to spend time they could have spent hiring a drummer on doing their hair instead (a drum machine named Mustafa Beat backed their damn-near-perfect pop songs back then).

They were way, way too good to be

ruined by the bulbous oafs that stalk the halls of major labels. Thankfully they got out of the heat and worked out some rough edges in their own time, choosing to release records on their own terms later down the line.

The result? Well, Mustafa is in the bin now, they've got a real drummer, and on the evidence of the Elastica-esque 'Obviously Cold', the Smiths-y chimes of 'Emergency' and a new recording of their genius cow-punk debut single 'Oklahoma', they've shaved off the 'near' from the front of the phrase 'perfect pop songs'. This is a fantastic debut. *James McMahon*

DOWNLOAD: 'Oklahoma'

LIVE!

UPFRONT AND BACKSTAGE

By Dave Karger

My goth... Klaxons try out their 'none more black' look

Myth-busters

KLAXONS
KASBAH, COVENTRY
WEDNESDAY, JUNE 3

With their re-done second album in tow, Klaxons return to revitalise British pop once again

Why do they call it the 'difficult' second album? Well, maybe it's because most bands have the entirety of their carefree youth to write their debut, and about three months under the desperate glare of a skint A&R man to perfect the follow-up. As humbling as it must have been to be ordered back into the studio by Universal to rewrite part of their forthcoming second album, Klaxons have at least been afforded extra time and constructive criticism – both of which are veritable luxuries when there's a fat pile of notes begging to be printed by rushing out a follow-up to the Nationwide Mercury Prize-winning 'Myths Of The Near Future'.

But, if the new tunes showcased during tonight's low-key festival warm-up are anything to go by, the London quartet's return

will sound even more kaleidoscopic and colourful than we (and perhaps they) had expected. Those who cried "sell-out" at Klaxons' willingness to come up with more accessible material at the behest of their paymasters can shut it for a start; the juddering opener 'Hoodoo Borer' is a prime example of the heavy direction they've long talked about exploring. It's a hulking beast of a tune and capable of proving Klaxons aren't about to turn into the new rave Jonas Brothers after all. After 'Magick' jolts the glowsticks into life, another recently penned number, 'Silver Forest', gets an airing. A shroud of eclectic atmospherics lingers around the song's central piano riffs, creating the kind of unsettling beauty few of their UK contemporaries could get anywhere close to replicating.

But the best of the bunch is 'Echoes', which

boasts a fantastically instant groove laced with ravey keyboard stabs and a serene, half-tab level of euphoria, all crowned with one of the year's most memorable choruses. It tucks the line perfectly between dancefloor epic and radio anthem and is the most warmly received newie of the night. If this is the band's concession to accessibility, then it's one they've managed to make without losing touch with what made them so exhilarating in the first place. Rest assured, re-recorded album or not, Klaxons are still very much in their own wonderfully psychedelic netherworld. The only difference is that now they're making more room for everyone else to squeeze inside. *Hardeep Phull*

One Spinal Tap guitar duel coming up

Blimey, that's an impressive... camera



Simply the Beth

GOSSIP
THE ARCHES, GLASGOW
SATURDAY, MAY 30

Major label now – but still keeping it outsider

If the kids wanna come over the barrier," a Lycra-clad Beth Ditto informs a worried-looking security guard from the stage, "Just let 'em!"

To be honest, you'd expect nothing less from Ditto, high priestess of the most catholic rock'n'roll faith around. As would probably be the case with any band fronted by an unabashedly plus-sized lesbian, raised eating squirrels in a trailer park, Gossip are an oasis for outsiders of all kinds. But since 'Standing In The Way Of Control' attained phenomenon status in 2007, they've found themselves in the odd position of being insiders. The question now – and certainly the one their new (major) label will be asking – is whether the masses will be as willing as tonight's audience are to jump the barrier again.

Announcing three songs in that they're about to play a new tune, Ditto sarcastically acknowledges, "It had to happen sometime, right?" It really did, and any fears that their new album 'Music For Men' might somehow disappoint are swiftly assuaged. There's the raspy electro-blues of 'Men In Love', with its addictive "shame, shame, shame" refrain, new single 'Heavy Cross' with its throbbing 'Edge Of Seventeen' intro and jagged, Franzian stabs

of guitar, and, best of all, the pulsing, synth-heavy grind of 'Four Letter Word', which sparks the stage invasion Ditto's been trying to incite all night. You can question their punk rock credentials if you want, but you can't question their infectiousness.

And besides, Gossip have all the edge they'll ever need in the form of Ditto, who tonight is resplendent in a minuscule black swimsuit and silver lamé jacket – she's her usual endearingly trashy self, burping into the mic and grilling the audience about their love lives. Her voice is worth the admission price alone – and indeed Gossip are even more of an awesome live proposition now they have a full-time bassist beefing up the likes of 'Jealous Girls' and 'Listen Up!'.

After the final notes of 'Four Letter Word', the invaders stay on the stage, goading the band back on for an encore. Gossip duly oblige, and 'Standing In The Way Of Control' is fired through at an electric pace, with Ditto stood roaring in the middle of the audience. Yet, while the song continues to thrill almost in spite of itself, tonight is about shedding the fallacy that it's the only great one they've ever written. As Beth herself says, it had to happen sometime, right? **Barry Nicolson**

SHORT SETS

TOM TOM CLUB

SHEPHERD'S BUSH
EMPIRE, LONDON

30/05/09

At David Byrne's cheese-and-wine parties, ex-Talking Heads Tina Weymouth and Chris Frantz were the unruly couple in the corner, sloppily downing the Blue Nun and insisting on a call and response, "yes, yes y'all", before the stillton. So it's no surprise they take to the stage with implish glee, delighting in the roof-raising response for classic '80s hit 'Genius Of Love'. They might not have a genre-bending back catalogue to match Talking Heads', but Tom Tom Club still have everyone bogging desperately like a man with four-way hips. **Elizabeth Sankey**

YOUR TWENTIES

CORSICA STUDIOS,
LONDON, 28/05/09

"Sorry we're late, south London!" yells ex-Metronomy bassist Gabriel Stebbing. "We had to drive down from Birmingham – that's north of the river, you know..." Your Twenties' taut college art-pop and euro-geek-chic should cut grooves tonight, but those trendily assembled seem to prefer embarrassing themselves to '90s hip-hop. They'll learn. And when they do, they'll discover Your Twenties have brilliantly filtered the falsetto vocals and Casio-kitsch of their leader's former band through a glorious neo-new wave filter. **Hazel Shawfield**



ASHES TO, ER, ASHES

PHOENIX
KOKO, LONDON,
MONDAY, JUNE 1

While it may not be quite on the same scale as the O2, Wembley, or other such enormodome venues, a sold-out KOKO, with its expansive, ex-theatre acoustics and multi-tiered balcony spaces, makes for a pretty reliable acid test as to whether a group can really cut it live. If there's one thing we learn tonight then, it's that Phoenix are definitely an album band. They don't so much rise from the flames as blindly charge, all guns blazing, in overbearing fashion into the fray.

As in so many cases before them, the Gallic four-piece seem to mistake 'playing live' for 'playing everything at full pelt until it starts to all blur into one'. Whereas on record their subtle, electronically-tinged pop makes for a catalogue littered with summery, proto-Vampire Weekend-esque gems, the heavy-handedness of their live show loses all nuance in translation to leave only simplified MOR indie-dance.

Phoenix are best when they're at their most surprising – and, indeed, the occasional Daft Punk-recalling wig-out or '80s infusion makes for a refreshingly off-centre change – but the majority of tonight belongs to something altogether more Radio 1. The diversity of the crowd, which seems to encapsulate all walks of life, except the under-21s or anyone you'd even remotely want to invite to a party, speaks volumes. Tonight, Phoenix are unprovocative enough to slightly appeal to absolutely everyone, but not vital enough to reel in those whose opinions you actually trust. It's a shame, especially since, after more than a decade in the business, the likes of infinitely catchy recent single 'Lisztomania' and synth-bothering blog favourite '1901' look set to propel the boys into the big time. Until the band realise that, live, less is sometimes more, though, the expectation created by their recorded output will only result in undelivered promise. **Lisa Wright**



Stoking the ire



LOVE MUSIC HATE RACISM FESTIVAL
BRITANNIA STADIUM, STOKE-ON-TRENT
SATURDAY, MAY 30

Where better to hold anti-racism gigs than an area where the BNP are making ground

We want rebel music, street music, music that breaks down people's fear of one another. Crisis music. Now music. Music that knows who the real enemy is. Rock Against Racism. Love Music, Hate Racism."

When these words were written in 1977 under the Rock Against Racism manifesto it was probably unthinkable they would still resonate more than 30 years later. That, after RAR united around 80,000 people in Victoria Park and destroyed the National Front on the very streets on which they paraded their banners of hate, we'd surely never let these bastards rise again. Yet, judging from modern-day Stoke, with its nine BNP councillors, those words have never seemed more important.

In the face of financial meltdown, high unemployment and a parliament in disgrace over MPs' expenses, Stoke is but a snapshot of the time and effort the BNP invests to fill a political vacuum of fear, anger and confusion with distortion and bile. Some in Stoke, a city with an ethnic minority population of only 7 per

cent, have been brainwashed into thinking they've been 'overrun' by the same party whose leader last year told a meeting of the KKK that instead of using terms such as 'racial purity' they'd speak about 'identity'. Make no mistake: this is the fascist frontline.

But can a Love Music Hate Racism festival really make an impact in a place as infected by the right-wing as this? To offer something more than a concert and inspire people to vote against the BNP in the European elections? It's hard not to be cynical in our climate of political apathy, but when MPs preach about benefit fraud while fiddling on second homes and our only choice of leadership is between a walrus esque political failure and an opportunistic moon-faced idiot, you can see how even the Reverend ain't going to convince you.

Still, even though the radical days of RAR are long gone, LMHR doesn't languish in its shadow. They've hired the Britannia Stadium and got a huge American star, Kelly Rowland, on board.

As would be expected for an event united under the banner of anti-racism, the line-up is a diverse mix. The kind

that sees the New Beautiful South preceding Roll Deep, or Mick Jones following on from grime MC Bashy. Chart botherers Ironik and Chipmunk pretty much tear the place apart, but then so do headliners Reverend And The Makers, with frontman Jon McClure his usual torrent of relentless enthusiasm. And then there's Peter Doherty's 'Albion', a fitting love letter to an England drowned in romance, made only the more poignant given the circumstances. It's the kind of line-up that achieves what it's designed to do, to unite Stoke, all creeds, colours and classes, in a stand against the cancer that has infected their home.

To some, sure, it may not have such a profound meaning. In the words of one young couple *NME* spoke to: "It was a cheap day out and we wanted to see Kelly Rowland." Cynics will groan, but when the crowd could be inside watching *Britain's Got Talent* they're listening to anti-fascist speakers urging them to vote against the BNP. Especially within the banal wasteland that is 'interesting comment in pop music', you can never underestimate the influence Peter Doherty has when he changes 'What A Waster' to sing "You two bob racist cunt!" And that is the true power of LMHR: for musicians to utilise the pedestal they have been bestowed with for more than groupies. In Doherty's own words that day, "In times of crisis, it's time for heroes." **Stephen Kelly**



Pete tries out the military/leopard look



The Rev gives his anti-racism sermon



Ironik: not actually ironic

TACKLING RACISM: A SHOW OF BANDS

NME: [Interviewer's name]

"It's exciting man, there's a feeling, like a big movement in this country, like we can change things. It's exciting times."

NME: [Interviewer's name]

"It means a lot to me as a young black woman. I've experienced racism and I'd like to be a part of eradicating it."

NME: [Interviewer's name]

"Not particularly good, to be honest. They're like weeds in the garden, you have to keep pulling them out, and they keep growing back."



Regeneration terrorists



MANIC STREET PREACHERS

ROUNDHOUSE, LONDON
THURSDAY, MAY 28

Two thrilling sets show that, 18 years on, the Welsh boys are still as vital as ever

A 20ft-high face gazes out on to the crowd. Beneath Jenny Saville's artwork, three Manic Street Preachers stab through 'Peeled Apples', the opening to their ninth album 'Journal For Plague Lovers', which they're playing in full for the next three nights. It's as if we're being constantly reminded, via a massive staring competition, quite how important this record and these shows are.

That 'Journal...' is almost a masterpiece has already passed into something approaching fact. That James, Sean and Nicky – the crowd refer to them warmly by their first names as if old friends – render it live as a trio (eschewing the later second set's addition of a guitarist and keyboardist, but with the addition of a string quartet for a couple of songs) shows just how confident they are in it. And it's thrilling to behold. 'Me And Stephen Hawking' and 'Marion JD' seethe with the fury of a band of angry 18-year-olds, not a band who've been around for 18 years. 'This Joke Sport Severed' is buoyed and barbed by strings; 'Pretension/Repulsion' foment like a storm at sea; 'Jackie Collins Existential Question Time', despite a false start, crashes like a punk-rock tidal wave.

It's not a case of them 'pulling off' the new album; 'Journal...' sounds *astonishingly* powerful live, even with Nicky practically rooted to the spot because of back problems. We do get James spinning around during 'She Bathed Herself In A Bath Of Bleach', though, and playing 'Facing Page: Top Left' alone with an acoustic, which is about as gorgeous as it gets on a Thursday night in north London.

After a breather comes the second set – billed as 'hits'. 'Classics' would be more apposite: 'Motorcycle Emptiness', 'Faster', 'No Surface All Feeling', 'Little Baby Nothing', an ecstatic 'You Love Us' and a 'Motown Junk' so fresh it's hard to believe it's older than Miley Cyrus. 'Everything Must Go' and 'A Design For Life', too, are bellowed back with such force that whichever political party suggests one of them should become the national anthem will be a shoo-in come the next election. The band look delirious, the crowd scream their approval long after the lights go up, even though they all know there will be no encore.

The artwork was removed after the first set. But the Manics didn't blink. **Ben Patashnik**

Ever get the feeling
someone's watching you?

NME PROMOTION

NME RADIO

PRESENTS

adidas HOUSE PARTY GIGS



SWEET SOLE MUSIC

Wow. We've been to some house parties in our time, but the adidas House Party gig exclusive to JD with NME Radio in Manchester was on a whole new level. Held at the city's legendary Moho venue on June 2 to celebrate 60 years of Soles and Stripes - six decades of adidas clothing rock stars and sports stars alike - it was one monumental rave-up.

First up, local newcomers **Lost Knives** took to the stage on what was the hottest day of the year so far.

They immediately sent the mercury rising as hundreds of locals surged forward for their frenetic pounding opening set, an amazingly accomplished affair considering they only played their debut gig two months before.

Next up, NME favourites **Twisted Wheel** notched it up a degree or two for a high-octane half-hour that included a call-and-response rendition of 'Let Them Have It All', leaving the place a completely euphoric sweat bomb.

It was a hard act to follow, but one that **The View** took in their tight-

jeaned stride. The temperature - and atmosphere - peaked as huge moshpits formed for the likes of 'Superstar Tradesmen' and '5 Rebecca's', leaving girls near the front fanning Kyle in an ultimately impossible bid to cool him down.

The anarchy continued at the final house party gig exclusively at the JD Arndale store, Manchester. The lucky winners were treated to an intimate gig from Twisted Wheel and Lost Knives, who - considering they were still recovering from the night before - put on a pretty impressive show. This was the culmination of the London and Manchester adidas House Party gigs exclusive to Now make sure you check out the videos of the gigs at www.nme.com/adidas.

WATCH!
CHECK OUT FOOTAGE
OF ALL THE ADIDAS
HOUSE PARTY GIGS AT
WWW.NME.COM
ADIDAS
NOW!



60 YEARS OF SOLES AND STRIPES

SHORT SETS

OMAR SOULEYMAN
TUFNELL PARK DOME,
LONDON, 29/05/09
The traditional British wedding has drunk uncles throwing shapes to cheesy music. Tonight, Omar Souleyman gives north London the soundtrack to the Syrian post-nuptial feast. In his trademark shades, moustache and red keffiyeh, the cool as-you-like singer leads his musicians through frantic bangers from his numerous albums all recorded at wedding parties. Traditional Dabke collides with other Middle Eastern folk-pop, provoking a riotous response from the callow indie hordes at the front. By the end they've undergone a road-to-Damascus conversion.
Luke Turner

MANDO DIAO
PRIMAVERA SOUND,
LOVE 34, SWEDEN
Sweden's Mando Diao are on a mission to extend the long list of countries in which they've struck gold record sales. As he breaks into the "hoo-ha" warrior grunts of 'Gloria', Björn Dixgård's nostrils billow determination. Co-frontman Gustaf Noren is equally fired up - hurling glossy locks and savage disco beats on 'Dance With Somebody'. Their conquest is sealed with the Scandi-sauce of 'High Heels', its woozy trumpet and bass licks prompting an unorderly queue to welcome the new-found pop princes to the UK. **Camille Augarde**

Faris: "But this is my sunbathing gear..."



Spinal tapas

PRIMAVERA SOUND
PARC DEL FORUM, BARCELONA
THURSDAY, MAY 28 - SATURDAY, MAY 30

¡Viva la música! at the Euro festival of choice

A motorik thudding announces the arrival of **The Horrors**, like an ominous cloud over the Iberian coastline. Barcelona's seafloor is the perfect spot to witness the London-based quintet taking (occluding?) their place in the sun and dispatching the majority of recent reinvention 'Primary Colours'. It's a pity nobody told them at dark clothing retains the heat, though. It was almost unthinkable 12 months ago that The Horrors would be sharing a bill with Sonic Youth and My Bloody Valentine but, this year, with that record, it all makes perfect sense, and tonight's a coming-of-age affair. Not that their set is without issues: a keyboard cuts out during 'Who Can Say' and the sound is so bad during 'Three Decades' that Faris Badwan up-ends the mic stand and launches a volley of abuse at the side-of-stage desk. "It's not you guys I've got a problem with," he explains to the audience apologetically. The sheer euphoria conjured by epic set-closer 'Sea Within A Sea' is enough to make amends, though. Despite Faris' outburst, the hussy fit of the festival comes from **Wavves** Nathan Williams, who spends much of their Pitchfork

Stage slot arguing with his drummer, slurring at the crowd and strumming aimlessly before storming off. A UK tour is subsequently cancelled, and we're left wondering if his tracks 'So Bored' and 'Weed Demon' are, indeed, autobiographical.

Fellow buzz band **Crystal Stilts** acquit themselves in far better (not to mention more affable) fashion the following evening. Drawing largely from recent debut album 'Alight Of Night', their organ-led surf-rock sounds at home on the Spanish coast, sea in sight and sun setting. Talking of suns, **Bat For Lashes** is singing about a couple of them over on the Estrella Damm stage. Ms Khan's recent large-venue tour seems to have prepared her well for festival season; despite the magnitude of the crowd, she's in her element, with new cuts 'Glass' and 'Daniel' sounding as vital as old favourites 'Prescilla' and 'Horse And I'. No big surprises there, but **The Pains Of Being Pure At Heart** truly smack gobs soon after with a ballsy, rocked-up set that belies the cutesy recorded nature of their trebly, trembly fuzz-pop. Tonight, 'Come Saturday' and 'Young Adult Friction' sound almost like a pre-'Loveless' **My Bloody Valentine** - which is all

Camden Crawl this ain't...



Jarvis overcame the language barrier by using hand signals



Bat For Lashes reign in Spain

the more appropriate seeing as Shields and co are up next in the Auditori, a cavernous, space-age 3,000 capacity venue just outside the main site. For the following 75 minutes - and, indeed, the subsequent few hours - other music seems irrelevant; the intensity of the quartet's indoor performance is enough to make several grown audience members weep with happiness. How, you might wonder, can an ageing band with zero stage presence and weak, often inaudible, vocals do that? Tracks like 'Only Shallow' and 'You Made Me Realise' hold the answer; perfect approximations of a perfect sonic blueprint that still has as much relevance and resonance today as it did 20 years ago.

Jarvis Cocker's no spring chicken either, but he's opted to grow old (dis)gracefully. Tonight's Estrella Damm set has him in limber form, with "Further Complications" tracks 'Homewrecker!' and 'Angela' serving up riffs as sharp as his moves, and prompting a banner to be passed from the audience proclaiming, 'Jarvis es bueno'. Indeed.

A grinning **Deerhunter** provide some of Sunday's best moments on the Rockdelux Stage, with 'Never Stops' and an extended take on 'Nothing Ever Happened' both sending us into woozy ecstasy. But it's left to Brooklyn's **Gang Gang Dance** to bring the party to a close on the final night with a rhythmic onslaught of tribal persuasion, looped vocals and treated guitar. 'St Dymphna' highlight 'House Jam' proves the crowning glory and, come daylight, we're left wandering in search of the Metro with both tired feet and well-worn smiles, having witnessed one of the best festival bills this or any other city has seen in years
Rob Webb

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WHY WOULD A NEW BAND NEED THEIR OWN IPHONE APP?

Yoni: "It's a great way of getting a bit of attention. And having an iPhone app means that you can communicate directly with fans all over the world, from your phone to their phone!"

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| Thur 4th | Weston Super Mare Rock Gardens | Sun 14th | Bridgend PS Bar |
| Fri 5th | London Bridgehouse 2 | Mon 15th | Derby The Old Bull |
| Sat 6th | Wigan Durham Rock The Barn | Tues 16th | Stroud The Mace |
| Sun 7th | Glasgow Rockers | Wed 17th | Bideford The Mace |
| Mon 8th | Sheffield Durham Eric Hall | Thur 18th | Crewe The Mace |
| Tues 9th | Birmingham The Mace | Fri 19th | Abertillery The Mace |
| Wed 10th | Swindon The Mace | Sat 20th | Braintree The Mace |
| Fri 12th | Cardiff The Mace | Sun 21st | Stroudham The Mace |
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| 02 July | The Redhouse | Sheffield |
| 04 July | The Ash | Stockport |
| 06 July | ROCKERS | Glasgow |
| 08 July | The Adam and Eve | Birmingham |

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I WANT TO SOUND LIKE... PJ HARVEY AND JOHN PARISH



Ben Schaller, 20, Weston-Super-Mare:
"Love the guitars on 'A Woman A Man Walked By'. What can you tell me about John Parish's playing style?"

THE SOUND

Moving from sparse and downhome to agit-all-rock at the flick of a plectrum, John Parish provides the perfect soundtrack for Harvey's lyrics on their first collaboration since 'Dance Hall At Louse Point' in 1996. Among his influences are glam rockers T.Rex and mad experimental rock/blues/jazzers Captain Beefheart & His Magic Band.

THE GEAR

If you're looking for a Parish-style setup you'll need a Fender Telecaster and Jazzmaster and a Vox AC30. Add to this a small-bodied Yamaha (you can pick up a cute JR1 for just over £100) and some wacky pedals, such as an MXR Blue Box, Diaz Texas Tremolillo and The Experience pedal by Prescription Electronics, and you'll be well on your way.

IN THE STUDIO

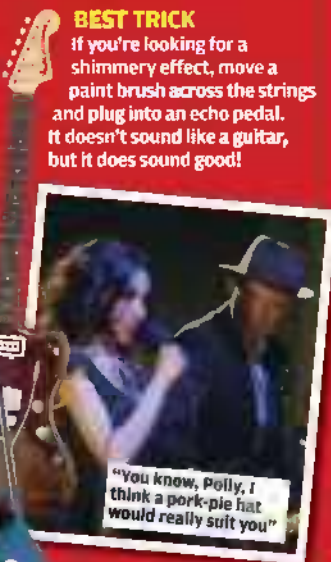
According to John, the secret of making good records is knowing what you want in the first place. Rather than spend time recording every possibility, if you think something's bad don't try and fix it - just move on to something else. John's a big fan of tape and recording in as big a space as possible. Room dynamics and size can do more for making your tracks sound big or intimate than any fancy mixing and compression techniques could ever do.

THE TECHNIQUE

For your basics, learn some blues guitar. It'll give you the history of rock'n'roll and then you can take whatever detours you need to make you sound like you. As for specific techniques, John's got a nifty trick where he holds on to the whammy bar when he plays. This allows you to dampen strings and cut off the sustain at random, giving things an edge without making them loud or fast.

BEST TRICK

If you're looking for a shimmery effect, move a paint brush across the strings and plug into an echo pedal. It doesn't sound like a guitar, but it does sound good!



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**NEXT WEEK:
Metronomy**

Words by John Callaghan from...

Guitar July issue out now

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GIG GUIDE

THE UK'S BIGGEST GUIDE TO THE WEEK AHEAD *Edited by Ash Dosanjh*

629 GIGS
ACROSS
THE UK &
IRELAND

PICK OF THE WEEK...



PICK OF THE WEEK

FAITH NO MORE

WHERE: LONDON O2 ACADEMY BRIXTON (WED),
CASTLE DONINGTON DOWNLOAD FESTIVAL (FRI)

The day that alt-metal heads thought they'd never see has finally arrived. Mike Patton regroups with Faith No More for a one-off headline show in the capital and a coveted spot at this summer's Download festival.

WWW.NME.COM/artists/faith-no-more

EVERYONE'S TALKING ABOUT

JARVIS COCKER

WHERE: BLACKPOOL
EMPRESS BALLROOM
(WED), GLASGOW
ABC (FRI), NOTTS ROCK
CITY (SUN), BRIGHTON
DOME (TUES)

The ex-Pulp star heads out on tour following the release of his Steve Albini-engineered second solo album "Further Complications".
WWW.NME.COM/artists/jarvis-cocker



PICK OF CLUB NME

BROKEN RECORDS

WHERE: CLUB NME LONDON, KOKO (FRI)

Taking their cue from American alt-rock's king of misery Bonnie 'Prince' Billy, Edinburgh's Broken Records are the sound of a thousand shattered hearts. With support coming from hotly tipped grunge upstarts Bleech, be sure to get along to Club NME London early.

WWW.NME.COM/CLUBNME



DON'T MISS

THE THERMALS

WHERE: BRISTOL THEKLA (SUN), LEEDS
BRUDENELL SOCIAL CLUB (MON), EDINBURGH
SNEAKY PETE'S (TUE)

Ted Leo meets a more mild-mannered Neutral Milk Hotel. Portland, Oregon's The Thermals tour their power-pop punk-rock.

WWW.NME.COM/artists/the-thermals

RADAR STARS

WAVE MACHINES



WHERE: STIRLING TOLBOOTH (THURS),
ABERDEEN THE TUNNELS (FRI),
LIVERPOOL'S ROCKNESS FESTIVAL (SAT)

Indie-disco carnage from Liverpool. These mask-wearers will also hit the festival circuit.
WWW.NME.COM/artists/wave-machines

TOM DOLLEY

Faith No More are playing O2 Academy Brixton. O2 customers get Priority Tickets to gigs at O2 Academy Brixton up to 48 hours before general release. Register at www.o2.co.uk/priority

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WEDNESDAY

JUNE 10

NME Editor Conor McNicholas joins Iain Baker on The Forum from 4pm to devour the hits and misses in the world of singles

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Everything/My Tiger My Timing
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Dinosaur Jr Rockhouse 01332 341154

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Herb Porter Collective Whelan's
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Julie Peeney Crawdaddy
00 3531 478 0225

Man Raze Academy 2
00 3531 877 9999

Ry Cooder/Nick Lowe Olympia
00 3531 679 3323

Sleep Thieves Whelan's (Upstairs)
00 3531 475 9372

Nathan Rogers Pleasance
0131 556 6550

Pseudo Union The Ark 0131 228 9393
Sam Isaac Sneaky Pete 5
0131 225 1757

Buddies Hub 01392 424628

The Trachtenburg Family Sideshow
Players Cavern Club 01392 495370

Elton John/Pearl & The Puppets
SECC 0141 248 3000

La Fontaines O2 Academy 2
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Middle Class Rut Captain's Rest
0141 331 2722

Salkano Rockers 0141 221 0726
Shimmer Pivo Pivo 0141 564 8100

Andy Stedman Boilerroom
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De La Soul The Assembly
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Lissy Trullie Cockpit
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Imelda May Dolans Warehouse
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Slaughtered Lamb 020 8682 4080

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93 Feet East 020 7247 6095

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Cooper Clarke Forum 020 7344 0044

Fall From Grace Barfly 0870 907 0999
Fol Chen/Josh Weller/The Eltes/
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Yesla Spring & Airbrake
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Naturally Seven Town Hall
0121 605 6666

One Ton Bullet O2 Academy 3
0870 771 2000

2 Many DJs Opera House
01202 399922

Astrid Williamson The Albert
01273 730499

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01273 602519

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0117 990 4370

Chester French Louisiana
0117 926 5978

The Damned/The Alarm
O2 Academy 0870 771 2000

Friends Electric
Thekla 0117 929 3301

Henry Blofeld St George's Hall
0117 923 0359

Steve Forbert Bonaventure
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The Devil May Cares Portland Arms
01272 357268

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07738 983947

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00 35321 427 6097

The Kinetics The Pavilion
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General Fiasco The Royal
01332 36 77 20

Mascot Fight Rockhouse
01332 341154

Horace Andy Whelan's
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Ry Cooder/Nick Lowe Olympia
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Sam Isaac Doghouse 01382 227080

Luva Anna Cabaret Voltaire
0131 220 6176

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Imelda May Black Box
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Astronauta The Twisted Wheel
0141 221 4851

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Steadur Fibbers 01904 651 250

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RED FISH
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0121 632 5296
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Women Freebutt 01273 603974

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0117 942 7862
Sevendust 02 Academy
0870 771 2000
You Love Her Cuz She's Dead
Louisiana 0117 926 5978

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Ascension Classic Grand
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0141 221 4851
Bruce Watson Rockers 0141 221 0726
Down QMU 0141 339 9784

The Ghosties ABC2 0141 204 5151
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Phoenix Arts Centre 0116 255 4854

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Rose Ellnor Dougal Zanzibar
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The Troubadours
Barfly Loft @ Masque 0151 707 6171

Annihilation Time Borderline
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The Blackheads L2 Bar Club
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The Damned 02 Shepherds Bush
Empire 0870 771 2000
The Devil May Care Cross Kings
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Fol Chen Lock Tavern 020 7485 0909

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Kid Harpoon Escobar 01924 332000

WARRICK
Disco: Mike Up/John Vowles
Ujwally 00 3531 7037 3057

WOLVES IN THE SKIN
Barfly Loft @ Masque 0151 707 6171

The Olympus Mons The Orange Box
01604 239100

Poppy And Friends City Screen
Basement Bar 01904 541144

The Standbys Fibbers 01904 651250

SATURDAY

JUNE 13

Telegraphs/Lights Action/Static In
The City Moshulu 0844 847 2319

Bull See Red Moles 01225 404445

Aethenar Hare And Hounds
0121 444 2081
Kap Bambino
Rainbow 0121 772 8174

The Damned
Concorde 2 01273 673311

Deadbeat Descendant The Albert
01273 730499

Lissy Trullie
Freebutt 01273 603974

The Wasp Factory Providence
01273 727822

The Woodwards The Hope
01273 723 568

Angry Panda
Louisiana 0117 926 5978

Attack! Attack! The Cooker
0117 945 0999

Crossfire Reckless Engineer
0117 929 0425

The 45s/The Plan The Lanes
0117 325 1979

Elmor Man On The Moon
01223 474259

Pulled Apart By Horses Portland
Arms 01223 357268

The Saturdays Corn Exchange
01223 357851

Altruism Cyprus Avenue
00 35321 427 6165

Disco: Mike Up/John Vowles
Ujwally 00 3531 7037 3057

Disco: Mike Up/John Vowles
Ujwally 00 3531 7037 3057

Disco: Mike Up/John Vowles
Ujwally 00 3531 7037 3057

Download: Slipknot/Anvil
Donington Park 0871 230 1094

Horn Sandwich Whelan's
00 3531 475 9372

Imelda May Vicar St
00 3531 889 4900

Junah Whelan's (Upstairs)
00 3531 475 9372

Keywest Academy 2
00 3531 877 9999

Erdogan Orkestar Picture House
0844 847 1740

Horse Queen's Hall 0131 668 2019

Universal You The Ark 0131 228 9393

The Beat Corn Exchange
01392 665866

Bo' Girl Phoenix 01392 667080

Team Waterpolo Cavern Club
01392 495370

Horace Andy Roisin Dubh
00 35391 586540

Burning Mountain 13th Note Cafe
0141 563 1638

Day Of Days ABC2 0141 204 5151

Ira & The Filthy Tongues Stereo
0141 576 5018

Jess Abrams Quartet Bret
0141 342 4966

King Creosote Garage 0141 332 1120

The Last Corinthians Nice'n Sleazy

0141 333 9637
Nick Garrie Captain's Rest
0141 331 2722
UFO 02 Academy 0870 771 2000

Woodenbox With A Fistful Of Fivers/
Wilson Tan King Tut's Wah Wah Hut
0141 221 5279

Paper Heroes Boilerroom
01483 440022

Big Hand Square 01279 305000

Kids With Fireworks Club 85
01462 432767

Eskdmo Fires White Post
0115 930 0194

RockNess: Dizze Rascal/Super
Furry Animals/Wave Machines
Dares 0871 230 1094

Stereophonics/Razorlight
Seaclose Park 0871 230 1094

The Drones Brudenell Social Club
0113 243 5866

Fiction And The Fear Cockpit Room 3
0113 2441573

Nat Johnson Cardigan Arms
0113 274 2000

Broken Records Barfly Loft @ Masque
0151 707 6171

Chester French Korova 0151 709 7097

The Mission Babbles 02 Academy 2
0870 771 2000

Axel Zwingenberger 100 Club
020 7636 0933

Britney Spears The 02 Arena
0870 701 4444

Buckcherry 02 Islington Academy
0870 771 2000

The Christians Jazz Café
020 7916 6060

Dave Holmes Lemuria The Fly
0870 907 0999

Demented Are Go Underworld
020 7482 1932

Edison/The Hard Fox Good Ship
020 7372 2544

Fol Chen MacBeth 020 7739 5095

The Interventions Dublin Castle
020 7485 1773

Jonquil/The Outside Royalty/
House Of Brothers Borderline
020 7734 5547

Promised Land 02 Shepherds Bush
Empire 0870 771 2000

Quarrel Fiddler's Elbow
020 7485 3269

The Skatronics Hope & Anchor
020 7354 1312

Someone And The Somethings
Monte Water Rats 020 7837 4412
Ten City Nation Luminare
020 7372 7123

TV Smith Fighting Cocks
020 8546 5174

Understate
Barfly 0870 907 0999

Wile Imbeciles/Slow Blade
Buffalo Bar 020 7359 6191

2ManyDJs 02 Brixton Academy
0870 771 2000

Brokencycle Roadhouse 0161 228 1789

Loyal Trooper Fuel 0161 282 6040

Necktie Social Night And Day Cafe
0161 236 1822

Red Light Love Club Academy
0161 832 1111

Minnaars Park Hotel 0871 230 1094

Steve Forbert
Cluny 0191 230 4474

This Way Up 02 Academy 2
0870 771 2000

Jamie T Roadmender Centre
01604 604222

Mostly Autumn Arts Centre
01603 660352

Athlete Rescue Rooms 0115 958 8484

Duke Dumant Stealth 0115 958 0672

White Belt Yellow Tag Cellar
01665 244761

MidMidis Plug n' Play 0118 958 1447

Paula Darwish & The Country
And Eastern Band
King's Arms 0161 839 4951

Clutch Corporation 0114 276 0262

Indus Cathedral 0871 230 1094

Nic Fancill 02 Academy 2
0870 771 2000

The Pains Of Being Pure At Heart/
Uniform Kid Jokers 023 8022 5612

Paul Brown Dollars 0202 454499

STONE ON TRENT
Jack Peñate Regent Mill 01703 214991

SWANSEA
Union Sound 01904 542563

SHINDO
Matilda The Vic 01392 667080

WARRICK
Barrymore Escobar 01924 332000

WINDSON
Steve Strange The Firestation
01753 866865



**Jamie T, Roadmender
Centre, Northampton**

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YOU MUST SUBMIT DETAILS AT LEAST THREE WEEKS BEFORE THE GIG DATE

SUNDAY

JUNE 14



**The Prodigy,
Rockness Festival,
Inverness**

Prong Spring & Airbrake
028 9032 5968
Ry Cooder/Nick Lowe/Fiaco
Jimenez/Kochim Cooder
Waterfront 028 9033 4455

Broken Records/Sparrow & The
Workshop Glee Club 0870 241 5093
Post War Years/The Lights/
The Concept:MK
Flapper 0121 236 2421

Alan Clayton And The Argonauts
Latest Music Bar 01273 687 171
Andy Irvine Komedla
01273 647100
Jamie Woon/Flora Bevan/John
Berkavitch Hanbury Ballroom
01273 605789
Jonquill/House Of Brothers Freebuit
01273 603974

Lemuria/Crazy Arm/Dave House/
Not Damn The Albert
01273 730499
Rhoda Bakar/The Meow Meows/
Second Time Lucky Engine Room
01273 728 999

Frankie Milner Tobacco Factory
0117 902 0344
Kap Bambino/The Cooler
0117 945 0999
Rogue Dolls The Coronation Tap
0117 973 9617
The Saturdays Colston Hall
0117 922 3683
The Thermals/Pavilion Thekla
0117 929 3301
The Yeah Yous Louisiana
0117 926 5978
Your Twenties/The Moneraths
Start The Bus 0117 990 4370

Sorcerer's Spell Man On The Moon
01223 474259
Tortuga/Maths/Lonewolves
Portland Arms 01223 357268

Aine Whelan/Sara Corkery
The Pavilion 00 35321 427 6228
The Chapters Cyprus Avenue
00 35321 427 6165

Download: Def Leppard/
Whitesnake/ZZ Top/Journey/
Therapy? Donington Park
0871 2301094

Chris Cornell Olympia
00 3531 679 3323
Imelda May Vicar St
00 3531 889 4900

Dead Boy Robotics The Electric Circus
0131 226 4224
Sol/The Merchants/Pose
Victorious/Black Sea Sailors
The Ark 0131 228 9993

Courtney Pine Exeter Northcott
01392 493493

Blackberry Jack/The Schemes
The Twisted Wheel 0141 221 4851
Camille O'Sullivan Theatre Royal
0141 332 3321

The Drones Captain's Rest
0141 331 2722
Luxury Car 13th Note Cafe
0141 953 1638
Raygun/What The Heroes
Say/Decay King Tut's Wah Wah Hut
0141 221 5279

Scream! Shout! Say Nothing/
Crashing Foreign Cars/Gun Crime
Club 85 01462 432767

The Prodigy/Biffy Clyro/Placebo/
Official Secrets Act/Soulwax
Rockness Festival 0871 424 4444

Nell Young/Pixies/Simple Minds/
Pigeon Detectives/The Script
Isle Of Wight Festival 0871 230 1094

Horace Andy Dolans Warehouse
00 35361 314483

Boyz II Men
Empire 0870 606 3536
Connie Lush And Blues Shouter
Baby Blue 0151 702 5830
Jack Penate O2 Academy 2
0870 771 2000

Ballet Of Teeth Tommy Flynn's
020 7609 7162

Ben Waters/Julian Phillips/
Big John Carter 100 Club
020 7636 0933

Britney Spears The O2 Arena
0870 701 4444
David McAlmont Jazz Cafe
020 7916 6060

Dualist/John Aziz & The Spiral/
The Bolcotts/Reckless Iraqi/
The Fault Line Effect The Fly
0870 907 0999

DDD/Table Manners Legion
020 7613 3012

Electric River Enterprise
020 7485 2659

The Hungry Dog Brand/Will Scott/
Ladybug/Malcolm Kaksois
12 Bar Club 020 7240 2622
Nathan Ball Green Note
N'shukugawa Boys/Bo Ningun/
Hanjiro/Lot Lizards
Catch 020 7729 6097

Sister Ray/Howl Griff/Dan Raza
Band/The Hi and Lo/The Cellophane
Flowers/The High Chaparrals/The
Harrisburg Family Band/The Lorcias
Windmill 020 8671 0700

Stages Of Dan/The Standards
George Tavern 020 7790 1763
Tony Bowen White Horse
020 8678 6666

The Wow Signal/Baby Gravy/Nedry
Dublin Castle 020 7485 1773

Naturally Seven Royal Northern
College Of Music 0161 273 6283
Whiskycats/Alphadrive
Night And Day Cafe 0161 236 1822

All Campbell Winter Gardens
01843 292795

Lounge Lizards The Tyne
0191 265 2550

UFO O2 Academy 0870 771 2000
Jamie T Rescue Rooms 0115 958 8484
Jarvis Cocker Rock City
0115 941 2544

Johnny Flynn/Jeremy Warmsley
Jericho Tavern 01865 311775
Woomble, Drever & McCusker
O2 Academy 2 0870 771 2000

Amys Ghost/Elephants/Mafdis Huld
Oakford Social Club 0116 255 3956

Roger McGulinn Lowry 0161 876 2121
Dale Storm Bath Hotel 0871 230 1094
Steve French Band New Bridge Inn
01424 233 5267

Kid Harpoon Hamptons Bar
07919 253 508

A Certain Shade Cellars
02392 826249

Point Of Extinction Snooty Fox
01924 374455

Telegraphs/Lights Action/Alive
By Fire Fibbers 01904 651 250

MONDAY

JUNE 15

London loves... DAB. NME Radio moves
on and launches digitally in the capital
for the modern age

NME

RADIO

Lancel Wood/Walley Lately/
All Guns Blazing Moles 01225 404445

Down Mandela Hall 0828 9024 5133

Boyzone NIA 0121 780 4133
Nothing Rhymes With Orange
Roadhouse 0421 624 2920

Soulfly Concorde 2 01273 673311
Sweet Sweet Lies/Matt English
& The Murders The Albert
01273 730499

Aethenor Croft 0117 987 4144
Jonquill/House Of Brothers Louisiana
0117 926 5978
Papa Roach O2 Academy
0870 771 2000

Kap Bambino/Elvis/Plyci
Club Ifor Bach 029 2023 2199
Unicorn Kid/Soft Toy Emergency
Barfly 029 2066 7658

Naturally Seven Queen's Hall
0131 668 2019

The Frantic Cavern Club
01392 495370

Jack Penate Sage Arena
0870 703 4555

John Torner Pivo Pivo 0141 564 8100
The Priests SECC 0141 248 3000

Sevendust Cathouse
0141 248 6606

We Were Promised Jetpacks/
Lions/Over The Wall
King Tut's Wah Wah Hut 0141 221 5279

The Thermals/Pavillion
Brudenell Social Club 0113 243 5866

Andrew Burke/Daniel Ward-
Murphy/Elizaveta 12 Bar Club
020 7240 2622
A Certain Ratio/Chik Budo Dingwalls
020 7267 1577

Dan Raza/Jake Doran/Oliver
Kenneth Constitution
020 7387 4805
Elmor/Deeds Of The Nameless
Monto Water Rats 020 7837 4412
Grafton Primary Cargo
0207 749 7840

Hella Cholla/The Amazing Rolo
Dublin Castle 020 7485 1773
Jonas Brothers Wembley Arena
0870 060 0870

Kid Harpoon Enterprise
020 7485 2659
Kilna Brighton Band/Andrew Oxley/
Holly Rubenstein
Troubadour Club 020 7370 1434

Kings Of Leon The O2 Arena
0870 701 4444

Merche Corisco Jazz Cafe
020 7916 6060

My Sad Captains/Katie Stelmanis/
Japanese Beetles The Lexington
020 7837 5387

Suicidal Tendencies Electric Ballroom
020 7485 9006

Survivors Guilt/Simon Williams/
Kiss The Girls/Omoyele The Old
Queen's Head 0207 839 7261
Telefon Tel Aviv Horden Square
Bar & Kitchen 020 7613 0709
Vile Imbedies MacBeth
020 7739 5095

The Vital Organs/Get Fuzzy
Hope & Anchor 020 7354 1312
Vivian & The Radio Rude/The Sense
Of Amelia/Komla/The Falling
Embers The Fly 0870 907 0999

General Flasco Deaf Institute
0161 330 4019
Raygun Night And Day Cafe
0161 236 1822

Our Imaginary Friends/Ankles
End Bar 0191 232 6536
Testa O2 Academy 2 0870 771 2000

Woomble, Drever & McCusker
Arts Centre 01603 660352

Absent Elk O2 Academy 2
0870 771 2000
Matt Schofield Trio Bullington Arms
01865 244516

Smugglers Run/TI Amo/The Stray
Targets Escobar 01924 332000

The Backhanded Compliments
Fibbers 01904 651 250



**Jack Peñate, Sage
Arena, Gateshead**

TUESDAY

JUNE 16



Kings Of Leon, The O2 Arena, London

Aldra/Warehouse/Orders Of The British Empire/The Peeps/Pnak R /hm Factory 020 7247 9386
Ali Eskandarian/Jodie/Karma Junkie I2 Bar Club 020 7240 2622
Anthra ULU 020 7664 2000
Billy Boy On Poison
The Lexington 0871 230 1094
Deadwax/Swimming
The Fly 0870 907 0999
Filthy Dukes Hoxton Square Bar & Kitchen 020 7613 0709
Francis Rodino/Alice Shaw/ Jason Soudah Troubadour Club 020 7370 1434
Jason Isbell And The 400 Unit Luminale 020 7372 7123
Kap Bambino Cargo 0207 749 7840
Karma To Burn Underworld 020 7482 1932
Kings Of Leon The O2 Arena 0870 701 4444
The Munroes/Humanz/I Am Vexed Monto Water Rats 020 7837 4412
Red Eye/Shanghai Surprise Comedy 020 7839 7261
Sourify O2 Millington Academy 0870 771 2000
Steel Panther 229 Club 020 7631 8310
Ungdomskulen/Dutch Uncles Madame Joys 020 7734 2473
Unicorn Kid/Soft Toy Emergency Borderline 020 7731 5547
Vital Logistics Good Ship 020 7372 2544
William/Shrag/Nephew Huxband/ The Bridgeport Dagger Buffalo Bar 020 7359 6191

MANCHESTER

We Were Promised Jetpacks/Lost Knives/Fox Club Night And Day Cafe 0161 236 1822

NEWCASTLE

Jamie T University Of Northumbria 0191 232 6002
Tommy Reilly O2 Academy 2 0870 771 2000

NORTHAMPTON

White Belt Yellow Tag Roadmender Centre 01604 604222

NORWICH

Karen Sharp The Green Man

NOTTINGHAM

Kid Harpoon/Boat To Row/Sam Bennett Bodega Social Club 0115 950 5078

Steve Pinnock Running Horse 0115 978 7398

OXFORD

Broken Records O2 Academy 3 0870 771 2000

DevilDriver O2 Academy 2 0870 771 2000

PETERBOROUGH

Clutch Wedgewood Rooms 023 9286 3911

SOUTHAMPTON

Tim And Sam's Tim And Sam Band With Tim And Sam Joiners 023 8022 5612

SOUTHSEA

TubeLord Cellars 02392 826249

ST ALBANS

Trouble With Tuesday/Larsen B Horn 01727 853143

SWINDON

Tin Spirits The Vic 01793 535713

YORK

Acoustic Ladyland/The Jen Low Band Fibbers 01904 651 250

BIRMINGHAM

Boyzone NIA 0121 780 4133
Money Road Roadhouse 0121 624 2920

BRIGHTON

Athlete Concorde 2 01273 673311
A Hawk And A Hacksaw Duke Of York 01273 818549
Hafslis Huld Freebutt 01273 603974
Jarvis Cocker Dome 01273 709709
Steve Ballad/Villareal/ The Stars Down To Earth The Albert 01273 730499

BRISTOL

Absent Elk O2 Academy 2 0870 771 2000
Beardymarm Cube Cinema 0117 907 4190
Coda/Subdass Louisiana 0117 578
Hiclit Eve F-sec 0117 945 0996
Scarlett Tilt Croft 0117 987 4144

BRISTOL BRIDGE

Crazy Arm Portland Arms 01223 357268

CARDIFF

Nothing Rhymes With Orange Buffalo Bar 02920 310312
Take That Millennium Stadium 029 2022 4468

DERBY

Blind Ignorance/All port Rise/ Chamber Rockhouse 01332 341154

GLoucester

Down Academy 00 3531 877 9999
Kokla Button Factory 00 3531 670 9202

EDINBURGH

Jack Peñate Bongo Club 0131 558 7604
Le Reno Amps The Electric Circus 0131 226 4224
Redshift/A Lost Generation/Rebels Out The Ark 0131 228 9393
The Thermals Smokey Pete's 0131 225 1757

EXETER

OK Pilot/Alex/Bromley Cavern Club 01392 495370

GLoucester

Adriana/Colin Yrain Brel 0141 342 4966

Autosafari/Savage Rejects The Twisted Wheel 0141 221 4851

Jon Allen/John Rush 0141 221 5279

Nuts And Seeds/Tits/Vars Of Litchi 13th Note Cafe 0141 553 1638

Satellite Dub Pivo Pivo 0141 564 8100

GUILDFORD

Telegraphs/Lights Action! Boilerroom 01483 440022

LEICESTER

Rachel Harrington Musician 0116 251 0080

LIVERPOOL

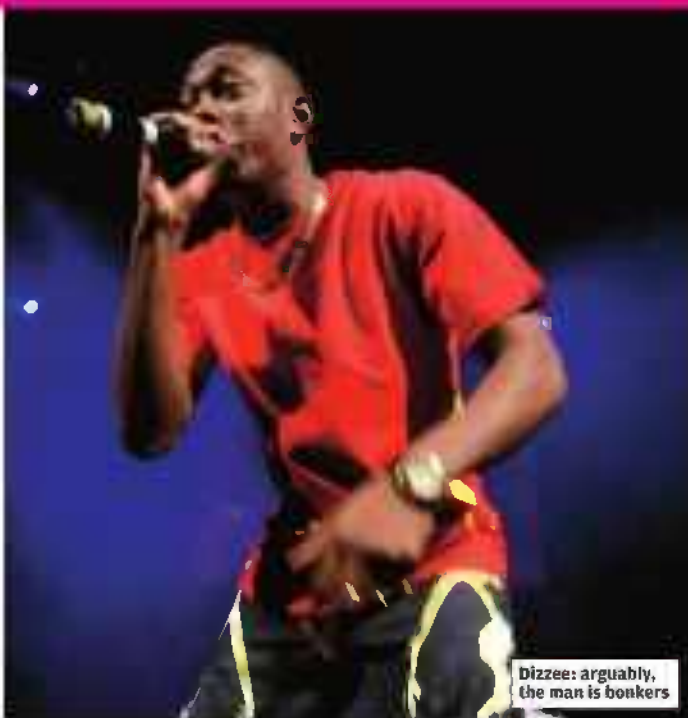
Max Raptor/Foid Korova 0151 709 7097

LONDON

Adebisi Shank/Shield Your Eyes/ The Tupolev Ghost/Brontide Barfly 0870 907 0999

TICKETS ON SALE!

BOOKING NOW



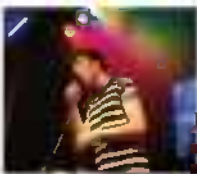
Dizzee: arguably, the man is bonkers

DIZZEE RASCAL

STARTS: NEWCASTLE O2 ACADEMY, OCTOBER 6

Get set for the boy in da corner to go bonkers. The young Dylan Mills rounds off the summer with a tour of the UK this autumn in support of his fourth studio album 'Tongue N Cheek'.

WWW.NME.COM/artists/dizzee-rascal



THE MACCABEES

STARTS: BRISTOL O2 ACADEMY, SEPT 30

Toothpaste kisses gone sour. The Brighton five-piece get dark and macabre on their second studio album 'Wall Of Arms'.

WWW.NME.COM/artists/maccabees



FEVER RAY

STARTS: BRISTOL O2 ACADEMY, JULY 13

Time to get hot under the collar. The Knife's Karin Drejer Andersson brings her tenebrous electronic wizardry over from Sweden.

WWW.NME.COM/artists/deftones



OKKERVIL RIVER

STARTS: MANCHESTER ACADEMY 3, SEPTEMBER 4

Indie folk doesn't get more ravaged than this. One of the most blogged-about bands heads back to the UK.

WWW.NME.COM/newmusic

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Pricey? Hell no! These are an investment. Ever used public transport and wanted to have a conversation with, well, anyone at all? No? Exactly. These Logitech Ultimate Ears 700 headphones have a special compact in-ear design which ensure they cut out practically all external sound, plus they're so finely tuned you can hear every subtle nuance of Tom Meighan's rich, velvety tones. No, but seriously, they're good.

www.logitech.com

£149.99

£8.99

JOHN PEEL BOOK

The loss of John Peel is still being felt, today as much as ever. For those of us who still miss the great man *The Olivetti Chronicles: Three Decades Of Life And Music* is just the ticket. A collection of his writings covering topics as diverse as trains, Eurovision and shaving, it's as warmly enthusiastic as you'd expect. Let's see George fucking Lamb come out with something like this in 20 years.

www.rpbooks.co.uk

BAND OF HORSES SKATEBOARD

"Hey, dude, check out my rad new Band Of Horses deck." "Awesome dude, is that the one girl make?" "Yeah dude, it is." "Aw, I really want one for myself, dude. Reckon I can punish yours?" "Not a chance, dude! But if you, like, fill out the crossword below correctly and, like, send it in, you might be in with a chance of winning one."

www.bandofhorses.com

£49.99

NME ONLINE STORE

DIZZEE T-SHIRT

Bona-fide hits don't come more bona-y, fide-y or indeed hit-ty than 'Bonkers'. And in typical Rascal style Dizzee's just slapped his mug on a shirt that manages to tread the line between utterly terrifying and weirdly hilarious.

www.nme.com

THE NME CROSSWORD

WIN THE SKATEBOARD

CLUES ACROSS

- 1 Hey Pop, listen up! Ditto... it's pop (5-3-3)
- 6+24A "Full stops and exclamation marks, my words stumble before I start", 2009 (2-3-3-4)
- 10 Beastly type from Brooklyn giving out 'Veckatimest' (7-4)
- 11 Their debut single was 'All In The Mind' (5)
- 12 Sent main arrangements to writer of Meat Loaf's 'Bat Out Of Hell' (8)
- 15 Brothel enables inclusion of a girl with My Chemical Romance (6)
- 17 "First I want a kiss, then I want it all/Won't you come on down to my _____", Echo And The Bunnymen (6)
- 19 Vocalist with Jesus Lizard gets a bit of money owed (3)
- 21+29A A dolly I play around with as indie band Whale play (3-2-2)
- 24 (See 8 across)
- 25 Unhelpfully includes an old rock band (1-1-1)
- 27 Joy Division's singer a bit of a pianist (3)
- 28 "... on the TV, everybody's at it", from Blur's 'End Of A Century' (5)

- 31 ... Of The Beehive, their hits in the '80s included 'I Say Nothing' (5)
- 32 Spoonie ... released 'Godfather Of Rap' album in the '80s (3)
- 33 (See 7 down)
- 34+40A Perhaps time for MP to get last letter on Orb's album (5-5)
- 35 In a very short space of time Yello got an album out (3-6)
- 38 Rock band who did the 'Bossanova' (6)
- 39 (See 26 down)
- 40 (See 34 across)

CLUES DOWN

- 1 They lay down the law causing 'Heartbreak' (11)
- 2 Alex Empire's new album either thrills you or leaves you cold (7)
- 3+21B Noddy Holder's way of reasoning there was passion in Slade (3-1-3-3)
- 4 A little surprised to be in agreement with The Subways (2-4)
- 5 Meat break for brothers in Sparks (4)
- 6 Their 1st release gave out a 'Love Buzz' (7)
- 7+33A They re-worked 'The Simpsons Theme' in 2007 (5-3)
- 9 Sack Kasabian for this (4)
- 13 Influential German band in a time up (3)
- 14+19B His career from 1963 is being released in boxsets entitled 'The Archives' (4-5)
- 16 Start to boycott U2 output (3)
- 18 Dundee, Eccles, Pontefract? No, this tasty band are Californian (4)
- 19 (See 14 down)
- 20 Explosive piece from The UK Subs (7)
- 21 (See 3 down)
- 22 (See 34 down)
- 26+39A Britney Spears played the part of herself (5-2-2)
- 29 Dutch goths on 4AD who were also known as Clan Of ... (5)
- 30 She sought 'Hometown Glory' and got the 'Cold Shoulder' (5)
- 34+22B 'Police Sign' - it's music of general appeal, terrible live (3-4)
- 36 Believe in the end that it's a rapper (3)
- 37 ... King Cole, legendary crooner with 'Unforgettable' daughter (3)

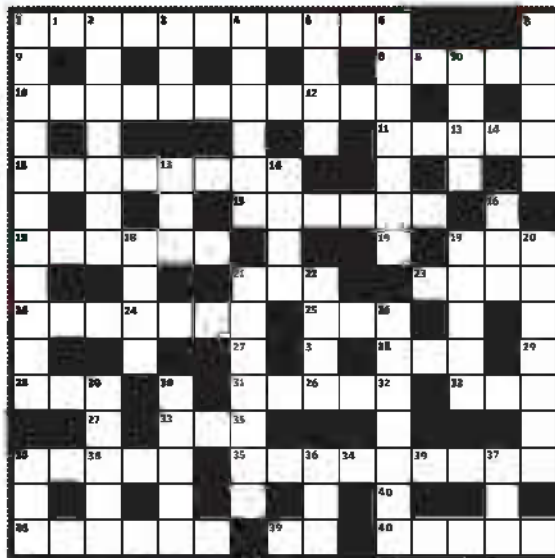


Compiled by
Trevor Hungerford

MAY 16 ANSWERS

ACROSS
1+19D Music For The People, 9 Know Your Enemy, 10 Oak, 12+23A+8D Nights Of The Week, 14 Transit, 16 Selfish, 17+31A La Roux, 18 Tramp, 22+7A No, Not Now, 25 Rip, 26 Ratten Angel, 28 I'll Be, 30 Roots Manuva.

DOWN
1+21A Making Plans For Nigel, 2 Stoooges, 3 Crystal Antlers, 4 Opus, 5 They, 6 Elephant, 7 Ne-Yo, 11 AFL, 13 Sing, 14 The Long Run, 15 Spacer, 20 In Bloom, 24 Salad, 27 Liar, 29 Oct.



Simply cut out the crossword and send it, along with your name, address and email, mailing the envelope with the clues due, before Thursday, June 16, 2009, to the following address: Crossword, NME, 41A Baker, Blue Fin Building, 110 Southwark Street, London, SE1 0UGL. First correct one out of the hat wins!

WHAT ROCK'N'ROLL HAS TAUGHT ME...

by **SONIC YOUTH**

New York's noise-rock legends talk guitar abuse, Nirvana, Suicide and Starbucks

AFTER ALL THESE YEARS, WE'RE STILL GETTING OUR MONEY'S WORTH OUT OF THE HUMBLE OLD GUITAR. Thurston Moore

(vocals/guitar): "When we started in the early-'80s, it was a time in underground music when the guitar was being demoted as something from a previous generation and the new thing was machines and electronics. But we were very aggressive about denying that emperor's new clothes idea."

Lee Ranaldo (guitar/vocals): "I've been playing shows this past year where there's a guitar suspended on a wire from the ceiling. When you push it, it swings in a big arc and when it goes closer to the amp, it feeds back. I can also play it with violin bow or drumsticks. It's still an instrument that has many more possibilities than most people get out of it, let's put it that way."

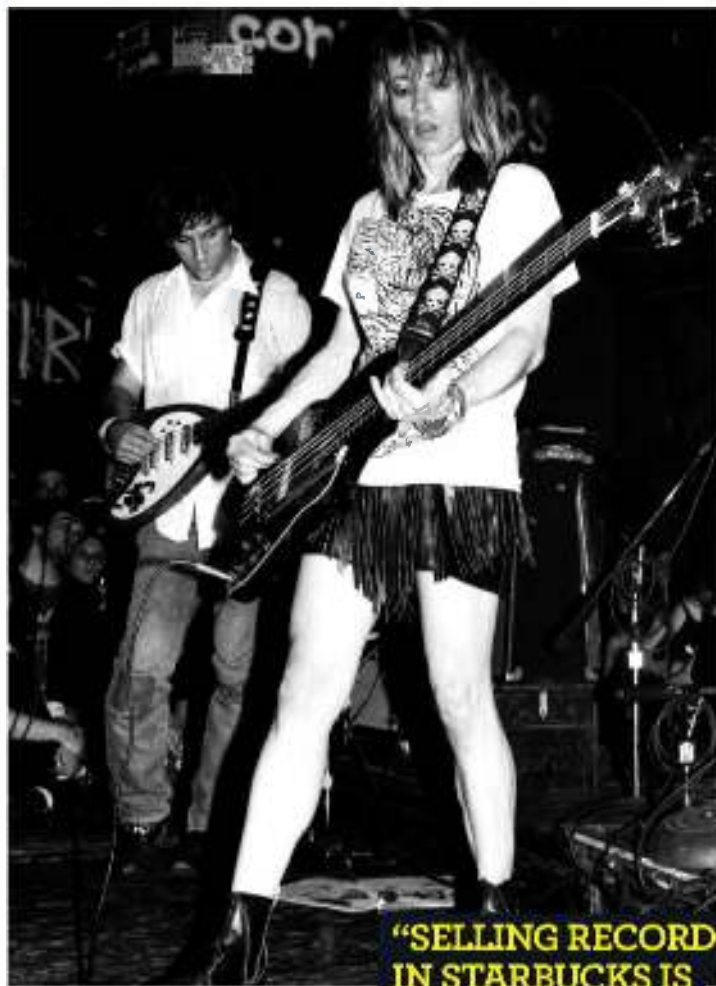
WE MIGHT HAVE PAVED THE WAY FOR NIRVANA, BUT NIRVANA GAVE US A LEG UP TOO. Ranaldo

"Their success allowed people's ears to open a little wider to the stuff we were doing. Like in France, no-one there seemed to get what we were doing, but as soon as they heard Nirvana, they were like, 'Oh, now we understand where Sonic Youth is coming from.' Now France is one of our best territories. It's not like we sounded alike, but some people just needed a jolt like Nirvana to open them up."

Moore: "When Kurt died, it affected people from outside the music world too. I remember when we were on tour with REM, we went down to visit William S Burroughs in Lawrence, Kansas with Michael Stipe. I think a good friend of his had also committed suicide, so Burroughs was in a bit of quandary as to why someone would do that. He kept asking, 'Why wouldn't he [Kurt] seek an alternative?' I had no answer for him."

YOU KNOW YOU'VE MADE IT WHEN YOU APPEAR ON THE SIMPSONS. Ranaldo

"People are still pretty impressed by that. I can imagine everybody would want to be a character on that show - it's a pretty privileged world. But it was actually a very simple



process; all we had to do was turn up, record a couple of lines and then record the theme song. Then somebody in South Korea draws the images - and gets them wrong by making Thurston the same height as everyone else!"

IF YOU SUPPORT THE FREE TIBET CAMPAIGN, EXPECT TO HAVE A TOUGH TIME IN CHINA. Moore

"We played in China last year and the fans were so happy. Some of the authorities had been told we'd played a Free Tibet gig, so they tried to put the kibosh on the show, but the paperwork had already been done. Supposedly, the authorities were up in the balconies listening to everything that was said onstage and every lyric we sang. If we said anything subversive they could use it against us and make us leave the country. We really didn't know what was going on or why."

"SELLING RECORDS IN STARBUCKS IS NO DIFFERENT TO SELLING IN TOWER"

BEING THE NEW GUY IN SONIC YOUTH HAS A LOT OF FRINGE BENEFITS. Mark Ibold (bass)

"I'm a real food-focused guy, and there's a willingness for everyone to stop and have a nice lunch somewhere. I've been reimbursed for all of my travel expenses - and it's been pretty speedy (laughs). I've also been turned on to some great TV shows like *Mad Men*, *The Wire*." Moore: "We tried to turn him on to *Gossip Girl* too, but it's a much harder sell!"

IF YOU WANT A BUNCH OF FREE DONUTS, RELEASE AN ALBUM THROUGH STARBUCKS. Steve Shelley (drums)

"When we agreed to do the 'Hits Are For Squares' record

[released in 2008], Starbucks stopped their music department just a few weeks before our compilation came out, so it was a pretty unsatisfying experiment." Moore: "It got a lot of attention as a problem for our credibility or whatever and yet, ironically, it was barely available. It's one of the rarest Sonic Youth records now and it got us the most press. The whole blog culture caught up with it and were saying things like, 'Why would a band like Sonic Youth get involved with a corporate organisation like Starbucks?', which didn't really make sense to me. I mean, what's the difference between that and selling your record in Tower Records or Virgin? I want to sell our records where people go to buy things. I'd sell them in Dunkin' Donuts. Actually, Dunkin' Donuts heard that I said that somewhere else and they sent all this promotional material to me - like backpacks and things like that. So through our Starbucks deal, I ended up scoring lots of bad-ass Dunkin' Donuts swag, which I bust out for special occasions!"

GOING TO SEE SUICIDE IS THE SCARIEST THING YOU COULD EVER DO. Moore

"When I lived in Connecticut as a kid in the mid-'70s, a bunch of my friends decided to go to Max's Kansas City in New York. When we saw the name we thought it was gonna be a biker-rock band or something, but when Suicide started it was this pummelling electronic music and Alan Vega was wearing a woman's wig with make-up and a scar on his cheek. He was like a psychotic Vietnam veteran prowling the streets. At one point he went up to someone who wasn't looking at him and pulled their head around by their hair and then screamed in their face."

Then he went up to someone else and wrapped the microphone cord around their neck and started strangling them. It was demented - we didn't even stay until the end! It was so effective that we were all pretty quiet on the drive home."

DID YOU KNOW?

■ Sonic Youth's former drummers include current Bad Seeds sticksman Jim Sclavunos and actor Richard Edson

■ The bass in 1992's '100%' video was loaned to Kim Gordon by Keanu Reeves

■ Public Enemy man Chuck D's guest spot on 'Goo's 'Kool Thing' came about as the two bands were recording albums in the same studio

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Printed in the UK by IPC Media Ltd. NME is published weekly, except for 4 issues annually.

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