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Bootleg grime DVDs, turntables and Notorious BIG... Sheffield's brightest electro hope shows us round his bedroom and explains why he was scared to quit his job in a Steel City shoe shop...

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THE UK'S No 1 GIG GUIDE STARTS p59

10 TRACKS

YOU HAVE TO HEAR THIS WEEK



GRANDIOSE RETURN

1 MUSE United States Of Eurasia

We're so done with describing Muse as MASSIVE! or OUTRAGEOUS!, but, really, even by their standards, this is ridiculously over-the-top. Unlocked piece-by-piece from USB sticks held by 'agents' in six cities around the globe (yeah, we know), this first taster from 'The Resistance' begins as a piano'n'strings affair, before exploding into a multi-tracked Matt Bellamy exclaiming 'EURASIAAAA!' in a 'Bohemian Rhapsody'-style over and over. Makes 'Knights Of Cydonia' sound like Bon Iver. In a good way. *On Ununitedeurasia.muse.mu now*



LOVELORN ELECTRO-FOLK

2 MALCOLM MIDDLETON Zero

Ex-Arab Strap man Malcolm is a walking compendium of every Scottish stereotype. He's ginger, pale, he drinks too much. He's also possibly the most miserable, guilt-ridden bastard that ever lived. But, playing true to Caledonian form, he's also really fucking funny. This song, however, abandons his usual wry lyrical twists in favour of a simple, upbeat declaration that pairs his driving folk-rock with Casio keys and unabashed emotion. *On NME Radio now*

3 PASTELS/TENNISCOATS Vivid Youth



The Pastels, cardiganed overlords of the C86 scene, are a Glasgow institution. Long inspired by underground Japanese pop, their new album is a collaboration with Tenniscoats. Like Isobel Campbell singing for Stereolab, it's a sepia-tinted piece of sophisticated sentimentality. *On NME Radio now*

4 HOPE SANDOVAL & THE WARM INVENTIONS Blanchard

It's been an eight-year wait for the return of Hope Sandoval's project with My Bloody Valentine drummer Colm O'Ciosioig, but it's been worth it. This first single from comeback album, 'Through The Devil Softly', has immersed us once more in Hope's world of bleak folk, gothic country and lush psychedelia. *On Pitchfork.com now*



5 LEMONADE Big Weekend



As hedonistic as going to sleep sexually sated in a bathtub full of chocolate raisins and cocaine, the debut single from this Brooklyn three-piece sounds more like the rush of your 23rd wind on an eight-day-bender than a 'Big Weekend'. Latin rhythms and ravey synths find a middle ground between the tribal delirium of Gang Gang Dance and the good-times disco-funk of Friendly Fires. **On NME Radio now**

6 JAPANDROIDS Wet Hair

The most surprising thing about this teenage energy-rush of a track is that all this joyous racket is made by just two people. Vancouver duo Brian King and David Prowse have been turning heads in North America with their fuzzy, yearning garage-rock, somewhere between Titus Andronicus and Dinosaur Jr, and their debut album proper 'Post-Nothing' is due out over here next month - get involved now.

On NME.COM/mp3blog now



STADIUMS BECKON

8 BIFFY CLYRO That Golden Rule

Selling up without selling out - it's a tricky one. Here the Biff are audibly making their play for the big time. Hitting radio with the impact of a comet to a continent full of stupid dopey fucking dinosaurs, the lead-off single from their forthcoming album has one foot in the stadium and one foot in the asylum. All the grit and brimstone of early Foo Fighters, but with spanners in the commercial works in the form of awkward stabs of strings and glitchy rhythms. "I'm looking for a reason to secure a forward motion", sings Simon Nell. Sounds like you've found it, Nelly boy. **On NME Radio and NME TV now**

9 CHARLOTTE HATHERLEY White



When Ash's fringe-flipping guitar heroine left the band in January 2006, it became clear who the real punk-pop genius in the ranks was. Her solo albums 'Grey Will Fade' and 'The Deep Blue' were underrated gems and it looks like the third, 'New Worlds' (bar, hopefully, the 'underrated' bit) will stay true to form. White's jagged Wire-y guitars are smoothed by Hatherley's smoky-sweet voice and a lush, "ooh"-laden chorus.

On NME Radio now

MINIMAL GLAMOUR

7 THEORETICAL GIRL Red Mist

We've waited for the forthcoming album from Southend-born Theoretical Girl for many a lonesome day. From the time we first saw her in tiny venues playing to a backing track we were hooked. Totally individual, she combines classical training with a love of post-punk and folk - it's minimal, moody and glamorous. 'Red Mist', a needle-guitaried paean to rage, is a taster of the joys to come. **On MySpace now**

10 MPHO Box N Locks

Mongrel guest singer Mpho sticks a tune-ful two fingers up to the pigeonholing of black artists with this defiant pop tune, crowing "bet you didn't know that I could do this too" over a smart, bright chart missile Rihanna would adore. Sassed up, taking no prisoners and based on a sample of new wave classic 'Echo Beach' by Martha and The Muffins, it's (groan) box-fresh. **On NME Radio now**



WHAT'S HAPPENED. WHAT'S HAPPENING

Edited by Paul Stokes

Ian Brown
relaxes in his King
Monkey house

Exclusive

Ian Brown: My new album is inspired by 'Thriller'

Stone Roses legend reckons every song on his new album is good enough to be a single

Ian Brown will tell his life story on new album 'My Way' – however, he's not taken inspiration from Frank Sinatra or even Sid Vicious.

The singer has told *NME* that the key influence behind his sixth solo album is in fact Michael Jackson's 'Thriller'.

"We thought, 'Let's make an album that's got no flab, where every song could be a single'. So 'Thriller' was our blueprint," he explained. "Every time we wrote a song we didn't think was strong enough, we just scrapped it. And we mastered it on the day that Michael Jackson died too, so I'm taking that as a good omen."

The approach seems to have paid off, with Brown claiming the album is his best work.

"I've called it 'My Way'," says the singer, "because a lot of the lyrics are semi-autobiographical. I'm singing about who I am, where I'm from, what I've been up to, where I want to go, little bits about the Roses."

Brown found that making the album, released on September 28, was more nostalgic than he might have expected, as it was recorded with 'FEAR' collaborator Dave McCracken at Manchester's Battery Studios, the place where The Stone Roses signed their record deal with Silverstone/Zomba in 1988.

"It wasn't the same room because that studio's gone now. But the actual room where I made it was the same room that I signed the Zomba record deal in," he said. "We worked out that where his mixing desk is was where the desk we signed the deal was, so I thought that was really amazing."

The album itself is set to feature tracks including 'For The Glory', 'Own Brain' (an anagram of Ian Brown), 'Always Remember Me' (which sees him collaborating with multi-million-selling Japanese guitarist Naoto), a cover of Zager & Evans' 1969 hit 'In The Year 2525' and single 'Stellify'.

"It's really strong, I've got 11 songs, all great lyrics, great melodies, great beats, super-modern contemporary sounding," said Brown of the record. "I wish I'd had these songs when I was 21."

Meanwhile, Brown was unsurprised about a fan-led Facebook campaign (see bit.ly/NBblm) to get 'Fools Gold' back in the charts when the single's reissued on July 27. "The country's kind of obsessed with nostalgia all the time," he noted, though he did admit the classic band had been on his mind. "I've got a track [on the new album] called 'For The Glory'... that's about the Roses."

**"WE MASTERED THE
ALBUM ON THE DAY
JACKO DIED – IT'S A
GOOD OMEN"**

IAN BROWN

Nigel Godrich.
And his very
sculpted beard



The guru

Radiohead and the Dead...

The legendary producer reveals he's got a new album and a film soundtrack on the go

Radiohead producer Nigel Godrich has told *NME* he is simultaneously recording the band's next album and scoring a film for *Shaun Of The Dead* director Edgar Wright. The much in-demand man is working on movie *Scott Pilgrim Vs The World*, an adaptation of a graphic novel starring Michael Cera, it's about a rock star who must defeat a girl's evil ex-boyfriends to win her heart. Godrich has convinced genuine bands to record songs for the fictional acts in the film, which is out in 2010. "There are four or five bands in the story," he explained. "We had to approach real bands to be the bands that appear in the graphic novel and there are real bands in the story that we had to call upon too. Metric, Broken Social Scene and Beck are all in there and they've all recorded original songs for the soundtrack."

Meanwhile, Godrich is also involved in on-going sessions with Radiohead in their Oxfordshire studio.

"We're pretty much working all the time," he said, adding that, while it was great the band could record whenever they like, keeping the whole band focused was tricky sometimes. "It's hard, I have a tough job because I have to do a lot of personnel management. That's no reflection of them as people, that's just how it is when you have a body of work with any band. It's very difficult to try and keep things

moving, keeps things focused and exciting for everybody"

He added that, despite the longevity of his relationship with the band, there was no chance of him getting bored. "I've been working with them for 15 years and it's been brilliant, it's really been the thing in my life, it's my life's work too!" he declared. "Our relationship is such a long one and they're among my best friends. It's a very unique relationship, I feel very happy and lucky for it to have happened." However, Godrich warned that, despite the band indicating that they hope to play some new songs when they headline the Reading And Leeds Festivals in August, a follow-up to 2007's 'In Rainbows' might be a little way off, explaining, "I think it's fair to say that it will be some time before an album comes out."



A still from Edgar Wright's *Shaun Of The Dead*



Radiohead's Thom Yorke strikes a pose

NANOS

X FACTOR CHAMPION

Lightspeed Champion is working with former *X Factor* contestant Diana Vickers. The pair met at a Soho poetry reading and have written two songs together for the singer's debut album.

CRIBS SURGERY

Gary Jarman can't speak for two weeks. The Cribbs bassist had throat surgery last week to remove nodules from his vocal chords and has been ordered to keep quiet for 14 days by doctors.

WINEHOUSE 'QUICKIE'

Amy Winehouse divorced husband Blake Fielder-Civil last week (July 16). The pair's "quickie" divorce went through at the High Court in London. It's claimed Blake received £2.4m from the singer.

MADONNA TRAGEDY

A roof collapsed while workers were building a stage for Madonna's tour in France last week. Two men died following the accident at Marseille Stade Velodrome on July 14. The singer said she was "devastated".

GALLAGHERS ENTER EDEN

Oasis finally played Cornwall's Eden Project - 10 months late. The band had been due to premiere 'Dig Out Your Soul' there last September but were forced to cancel when Noel Gallagher was injured onstage in Canada. Turn to page 30 for the Oasis tour souvenir.



The Strokes

JULIAN CASABLANCAS TO RELEASE SOLO ALBUM

And the frontman could be playing UK gigs

Julian Casablancas will release a solo album this autumn - and will play several UK gigs later this year, *NME* understands.

The Strokes frontman exclusively told *NME.COM* earlier this week that he is set to make his full return to music with album 'Phrases For The Young', which he is currently finishing in Los Angeles.

The album was recorded in Casablancas' New York hometown, Nebraska and LA with producer Jason Lader. The Strokes man also recorded parts of the record with Bright Eyes' Mike Mogis.

Tracks slated to appear on the album include 'River Of Brake Lights', 'Glass' and 'Ludlow St'. A trailer for the album can be heard now on *NME.COM* and, in contrast to the taut driving feel associated with his main band, Casablancas' solo material appears to have a more expansive, sci-fi soundtrack feel accompanied by '80s-tinged, space age imagery.

The singer has hinted he will play some US shows; however, *NME* understands he is looking into the possibility of British dates and there is a strong chance Casablancas will be over before the end of the year.

The singer becomes the fourth Stroke to undertake a project outside the band, following releases from Albert Hammond Jr, Nikolai Fraiture's Nickel Eye and Fab Moretti's Little Joy. Not that Casablancas hasn't been busy; he released 'My Drive Thru' with Santigold and Pharrell Williams, collaborated with Danger Mouse on 'Dark Night Of The Soul' and was part of a team that opened a Korean restaurant, Shin, in LA. Despite all the solo activity, The Strokes have been rehearsing in New York recently and are expected to return in 2010.

Last dance?

Friendly Fires' final waltz at the carnival

St Albans band to send off their samba influences with final single before they "turn into Dario G"

Friendly Fires have told *NME* they're itching to get back into the studio to start work on their second album.

The band have already hinted at their future by recording band new single 'Kiss Of Life' with producer Paul Epworth (out August 31), but singer Ed Macfarlane and drummer Jack Savidge suggest the track could be their last carnival blow-up.

"We don't just wanna write disco-y songs any more, but I don't think we're gonna do a full samba album either," Macfarlane explained. "Because that would be fucking awful, wouldn't it?"

Savidge agreed, stating, "I think I speak for all of us when I say a calypso album would just be a bit too Dario G!"

Macfarlane explained he's particularly pleased to have worked with Epworth on 'Kiss Of Life', which he says is Friendly Fires' most "full-on" South American-themed track.

Recalling a conversation with Foals' Jack Bevan about the in-demand producer, he said, "Epworth's completely on a roll at the moment. I was chatting to Jack and he summed it up by saying 'Paul Epworth: he's winning at life'. That's the exact description I would use to describe him!"

However, with the band busy on the live circuit – they played a gig on a London rooftop (July 14) and took part in the iTunes Live festival (15) last week – Friendly Fires' singer admitted they were as impatient as fans to get some new songs done.

"We're all really desperate just to be in an actual room with some musical equipment," explained Macfarlane, adding that the band are set to demo their second album in September with recording sessions likely to begin in January. "I've got a bunch of ideas on a laptop, works in progress. But then, knowing us, all those ideas will probably get

scrapped and destroyed as soon as we get in the studio. Our first record is so varied, and that's what I liked about it. None of the tracks really sound the same. We want the next album to be just as varied as the first one. It's just so hard to find time [to record], but I'm not complaining."

One of those shows keeping them from the studio is a massive homecoming show at St Albans' Alban Arena on September 3, a home counties venue not really known for staging many gigs.

"The place usually has stuff like The Chuckle Brothers, Thomas The Tank Engine, Enter Shikari – you know, kids' stuff," teased the singer. "But we're playing there and that's a big, big deal!"

"WE DON'T JUST WANNA WRITE DISCO SONGS ANY MORE"

ED MACFARLANE



We PhotoShopped out Ed Macfarlane's Fab Jolly for a laugh

NANOS

IS MUSIC
KILLING THE
PLANET?

NME is working with research group Julia's Bicycle to see what impact music fans have on the environment. Head to NME.COM now and fill in the survey. If you fill in the questionnaire you'll be entered into a draw to win a year's free subscription to NME.

GRIZZLY
HALLOWEEN

Grizzly Bear have told NME it will be "surreal" playing with the London Symphony Orchestra at London's Barbican on Halloween. "It's been a dream of ours to collaborate with such a prestigious institution," said Ed Droste.

NO BASSIST,
NEW ALBUM

The Rapture's bassist and co-vocalist Mattie Safer has quit the band. Gabriel Andruzzi wrote that the remaining trio have been working on new songs: "I'm pretty damn excited to share the fruits of our labour with you."

MORE READING
AND LEADS
BANDS

The XX and Noah And The Whale have joined the Reading And Leeds Festivals line-up. Head to NME.COM now for the latest on this year's bill.

MAKING
THEIR RETURN

Mercury Prize-nominated Maps will release new album 'Turning The Mind' on September 28. Death In Vegas' Tim Holmes has produced the record.

Pete: every
dentist's
best patient



Pete 'Dotty' for duets album?

Dot Allison has Babyshambles man and Paul Weller on her album, and that's just the start

Scottish singer Dot Allison has told NME she plans to make an album of duets with Pete Doherty. The chanteuse has recorded several songs with Doherty over the years, including 'Sheepskin Tearaway' on his solo album 'Grace/Wastelands', while her new album 'Room Seven And A Half' (released on September 7) features another collaboration

with the Babyshambles man called 'I Wanna Break Your Heart'.

"Initially the idea that me and Pete had was to make an album of duets," Allison explained of her songwriting relationship with Doherty, who she first performed with in 2004. She added that, with a little luck, the duets project will still get off the ground. "I really hope it will happen. I've got a few sketches that Pete and I need to sit down and finish. Actually, one of them is finished already. He's got lots of bits and pieces on his computer too."

Allison revealed that a "bloody amazing version" of 'I Wanna Break Your Heart' was recorded by Babyshambles during sessions for their 'Down In Albion' album, but for her record she took the original recording of the song and had her band "embellish" it.

The Doherty-penned 'Portrait Of The Sun' also features on the album, while Paul Weller makes a guest appearance on 'Love's Got Me Crazy'.

"He actually texted me out of the blue and was like, 'Do you wanna write a song together?'," explained Allison of how she bagged the Modfather. "I was like, 'Yeah! Totally!'. It turned out as a beautiful love song."



Dot Allison began her career as the singer in early '90s Scottish electro group One Dove

ON THE NME STEREO

Unreleased tracks
and old classics
we're spinning

THE BIG PINK

'A BRIEF HISTORY OF LOVE' (4AD)

They've finally finished their debut album and given it to us for a listen... and it's mission accomplished for oMilo and Robbie

MAPS

'TURNING THE MIND' (MUTE)

James Chapman follows up his Mercury-nominated debut 'We Can Create' with a Death In Vegas-aided electro stormer.

SCREAMING LIGHTS

'VOLTS' (ANTI)

Early glimpse of newcomers' debut album 'Tentatively' psychedelica with a... (Sally Hart)

PHANTOGRAM

'RUNNING FROM THE COPS' (BBE)

Crisp, hip-hop beats welded to psychedelic soundscapes and general weirdness courtesy of this new duo from New York State.

HI TENSION

'BRITISH HUSTLE' (ISLAND)

The original Friendly Fires, from the 1980s.

STEEL HARMONY

'TRANSMISSION' (ONLINE)

Just what the world needs: a Caribbean steel band version of Joy Division's 'Transmission'. Watch the video on NME.COM.

RICHARD HAWLEY

'TRUE LOVE'S GUTTER' (MUTE)

The Sheffield legend makes a surprising change in direction - think Talk Talk's later, ambient-like work. Startling, lovely and still... sophisticated cat in town.

NME
RADIO

NEW ON THE
PLAYLIST...

- Discovery - 'So Insane'
 - Jack Peñate - 'Pull My Heart Away'
 - Boy Crisis - 'Bohemian Grove'
 - Friendly Fires - 'Kiss Of Life'
- Text to 0184, Virgin
Mobile, Premium 27 or at NME.COM

MY MUSIC

PAUL SMITH Maximo Park

Right now I'm loving...

'FRENCH NAVY' CAMERA OBSCURA



"It's just really exuberant. It's got a kind of retro feel to it, which I don't usually like in music - I like things that transcend any

particular era and it manages to do that over the course of the song. I've been a fan of theirs for a long time so on the day the album came out I went and bought it and I've been singing it all day so it's definitely a good one."

I wish I'd written...

'A LITTLE LOST' ARTHUR RUSSELL



"It's perfect. His voice isn't necessarily the most perfect thing, but that frailty just adds to the recording. I've done a

version myself. I played a concert with my friends in Newcastle in March, just playing covers and I did that song just with a bass guitar. I hope it translated. I think it did - it's got a universal quality to it that anybody can relate to."

My karaoke song...

'STUMBLE & FALL' RAZORLIGHT



"I'd never done karaoke until I went to Japan. I remember doing a Razorlight song, because I thought I could do a

good impression of Johnny Borrell. I think I pulled it off - you'll have to ask other people who were there. I'd heard it on the radio and thought it was quite fun - I was doing a lot of rock moves and I think he's very much Mr Rock Moves."

My first record...

'LISTEN WITHOUT PREJUDICE VOL. 1' GEORGE MICHAEL



"I loved the melodies and I loved his voice - I still do. I instructed my mum to go out and buy me it when I

was about 11 or 12. It's got a lot of different moods like acoustic soft pop, but it also has more gospel-y stuff. The lead single was 'Praying For Time', which is a really depressing record about how bad mankind is."

You've got to listen to...

THE GO-BETWEENS



"They're pretty much my favourite band of all time. Their album, 'Liberty Belle And The Black Diamond Express', is a

phenomenal pop record - it has loads of odd time signatures and interesting guitar melodies. The lyrics are fantastic; they go from quite funny, arty lyrics to very heartfelt, loving ones. I was at university and I got that CD out of the library and became obsessed with it."

To make me dance...

'IN FOR THE KILL (SKREAM'S LET'S GET RAVEY REMIX)' LA ROUX



"It's really awesome. Lukas, our keyboard player, gave it to me. I was initially sceptical but it transcends both La

Roux and Skream. It's quite silent in the background while she sings; it has a real ambient quality until three minutes in and then the last minute and a half is just proper going for it."



Paul is very proud of his shiny red wristwatch. He got it from a cracker

A record by a hero...

'MISS AMERICA' MARY MARGARET O'HARA



"She only made one record, which was released in 1988. She has a unique voice and not many people would give her a chance

because it flies around all over the place, it's quite ethereal at times and she'll improvise in the middle of a song. There's quite a few songs on that record that are hard to pin down, I could listen to them forever and still not know how they were composed. I came across her because she did the backing vocals on the single 'November Spawned A Monster' by Morrissey."

A tearjerker for me...

'WHO KNOWS WHERE THE TIME GOES' NINA SIMONE



"It was written by Sandy Denny, one of the greatest folk singers that England has produced - her version with Fairport Convention

is stunning, but this Nina Simone one, from a live album called 'Black Gold' is even better. She starts talking about time, the whole song is about time ebbing away. By the time she starts singing it I'm almost in tears already, then the song hits you and it's got such a brilliant lilting melody - I can't listen to it without feeling emotional."

FRANZ FERDINAND CAN'T STOP FEELING


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PETER ROBINSON VS

CHRISSIE HYNDE

(The Pretenders)



She's begging you to buy her new CD, and might show us around her secret spots in London

Hello, Chrissie. Has your day been spent talking to people like me on the phone?
"Nobody like you - I've spoken to a couple of giggly girls..."

I can giggle for you if you like.
"You're never going to be a girl."

Being a giggly girl is a good trick un-giggly girls sometimes use when they're interviewing.

"If it is a trick it's a good one, because it cheers you up and disarms you. When people laugh it always cheers you up. It's a very good technique."

I wonder how you feel about the whole 'smiling in photographs' routine.

"I had that as well. They say for some people, the camera loves them. Well, the camera hates me and I hate it back. We're in a stalemate with each other."

Have you seen *NME* recently, Chrissie?
"No, I haven't."

Amazing. What do you remember of the office when you worked here?

"We were a posse. It was a renegade posse of misfits and back in days of yore when an album came out they'd lay on a champagne reception and we'd traipse over and get wrecked and stand around in an impenetrable little group because we didn't give a toss about anyone or the record that was out. We'd just get drunk then crawl back up the road to the office feeling very pleased with ourselves."



"WHEN I WORKED AT NME WE WERE A RENEGADE POSSE OF TOTAL MISFITS"

What expectations do you have for your current album? To explain for readers, it's a double album with one CD full of new songs and another CD full of greatest hits, yes?

"Yes. My expectations are that people don't buy records these days, but I turn it loose on the world and if anyone likes it, fine, and if they don't, that's fine."

People have been coming up with variations on that since you were writing for *NME*, though. 'I do what I do and if anyone else likes it...'

"Well, the main thing is that you like it yourself - I've made records I didn't think were great and that's a shitty thing. But this particular album I really

like. I mean, come on, sex only takes seven minutes and you can't get better than that. And then because nobody buys records any more, so I'm told, we've got the CD with the other tracks..."

Putting a CD of your new material right next to your greatest hits - inviting comparison, really - is quite brave.

"Well, the greatest hits CD is a cold-blooded marketing attempt to get - beg - people to buy the records. And why not? It's free! Have it! And in the meantime, there's playing live - garden sheds, casinos, whatever. If I can see the whole audience I'm happy, and if I can't

see them all then I think it's not about rock'n'roll any more."

I suppose your perception of rock'n'roll could vary depending on your eyesight.
"It's getting worse, to be honest."

What keeps you enthusiastic about life?
"Just trying to enjoy it."

Is it hard work?

"The principle of life is to go and enjoy it, though. Like, for example, if you live in London and haven't bothered to go see the rose garden in Regent's Park, then..."

THERE'S A ROSE GARDEN IN REGENT'S PARK?

"You haven't been? GO! What time do you get up?"

At 6.36am.

"Well, if you're going on a weekend I suggest you get there no later than seven. Or - go at dusk."

I promise you that you will be thanking me for that. If I didn't have another appointment now I'd come and I'd meet you after work in the rose garden. And I would show you a couple of other secret favourite spots."

What a lovely thing to say.

"HEY! Have you seen *Let The Right One In*? I think it's still on... Chrissie Hynde's Weekend Recommendations! Do it! See the world through my eyes! Or buy *Time Out*."

FYI...

■ Every Christmas Day, Chrissie drives through a deserted central London, as a treat

■ Environmentally friendly option: ride a bike

■ *NME* meet-up at the rose garden next Friday at 6pm - bring sturdy shoes

THE STONE ROSES



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LETTERS

YOU WRITE IT, WE PRINT IT, EVERYONE ARGUES Edited by Gavin Haynes

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



Letter of the week

Electric tears before tea

I'm not really sure what to make of 'Crying Lightning'. I love Arctic Monkeys, their first album has been the soundtrack to the best days of my life. 'Favourite Worst Nightmare' was not a patch on the first but it still was a great album filled with riff-racing singalongs. However, on hearing 'Crying Lightning' it seems as though my beloved Monkeys have taken a turn for the worse, sounding more like Miles Kane's band The Rascals. What worries me even more is that up to this point I have not been able to see the magic of Monkeys live, and Reading Festival will be my first encounter, but it seems they will be ditching favourites to play a lot of new eerie and, dare I say, boring material. **Jack Osman, via email**

'Crying Lightning' seems a very logical progression from '...Nightmare' – more muscular, more trading tunes for texture. It's well 'ard and all, but where's the fun, guys? Suddenly 2005 seems a long time ago. Saying that, we've heard it's a grower – GH

MICHAEL JACKSON: STILL DEAD

NME! It was all nice and lovely that you had done a tribute special to Michael Jackson (no, really it was) (*NME*, 4 July), but I happened to come across something interesting. Do you remember your last album review of Jackson's 'Invincible'? Huh? Do you remember referring to Jackson as Michael "actually quite scary now" Jackson, a "fucking freak" and "a bit of a wanker"? Normally, I agree with what you say, *NME*, don't get me wrong, but doesn't that seem a bit out of order to you? There was really no need to get personal like that. So now that Michael is dead do you still think he is a "fucking freak"? I'd like to see your smart answer to that. (OK, here it is. Pop music as art, ie. a valid subject for critical scrutiny, is closely tied to its author. Whereas 'high art' can often operate with a distinction between creator and creation, pop music is in effect an ecosystem. Jackson, perhaps more than any other pop star in history, embraced this notion – that he

was as important as his music in what he was selling. Thus, to critique his personality is legitimately to critique part of the gestalt that one buys when buying a Michael Jackson album. And he was a weirdo QED – GH) Oh and I know you gave Florence And The Machine's album a 5/10 (*NME*, July 4) (Uh, it's a 6/10 actually. Are you sure you bought this issue – you weren't just flicking through it in Tesco? Because if you were, I will set the marketing department on you – GH). So do you think it is worthy of buying? (Yes. Just so long as you never, ever, ever, under any circumstances, play it – GH). I can't decide whether to get it or not now because of your review (Compromise. Don't buy it, and donate the money you save to a Jihadi terror cell – GH).

Laura, Leeds

Well done, *NME*, for not mentioning Sky Saxon of The Seeds who died recently (Our pleasure – GH), you stupid moronic cunts have 10 pages donated to Michael Jackson, yet not one word about Sky Saxon (Oh, I see, sarcasm – GH). I bet most of your so-called journalists don't even know who he is, what a bunch of pathetic wankers you lot are. (Nope, no idea. But we do know 50 enticing trivia facts about each of the Kings Of Leon – surely, these two ideals must balance each other out? – GH) Do you really think that Michael Jackson has more influence than Link Wray, Hazil Adkins and Sky Saxon? Do you, the *NME*, think that they are less important and you never wrote about them when they sadly died, it shows the mentality of the *NME* when you go for media ratings – let's put Jacko on the cover, let's sell more copies – it's a sad day when that takes precedence over a paragraph for Sky Saxon **El Gonzo The Third, via email**



Jacko: was he pushin' (the Demerol) too hard?

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NEED TO KNOW...

What: New folk, not nu-folk
For fans of: Fairport Convention,
Neil Young, Cass McCombs
Download: 'Whatabitch'

RADAR

FINDING THE BEST NEW MUSIC Edited by Jaimie Hodgson

The Wolf pack (l-r):
Natalia, Kurran,
Chris, Ben, Max

NME LOVES

Indie-pap death threats and
dethroning trust-fund folkies

KURRAN AND THE WOLFNOTES

Considering that music journals are generally (and justly) viewed as the nerdy kids, hanging from the coat tails of their more talented peers, it's reassuring to bag a future massive band's first interview. "If you'd told me three days ago we would be being interviewed by NME we wouldn't have believed you," says the singer and titular head of new folkists Kurran And The Wolfnotes.

Considering they're a band that mix the most sultry snippets of shoegaze with the bleeding heart of ancient folk, the polo-neck clad untouchables we were expecting never materialise. In their place arrive the five Wolfnotes, and they're just swell. Currently

recording their debut with producer Stephen Street just eight months after forming, and sounding like a less uptight Morrissey fronting The Mystic Valley Band as a front for plans for mass murder, so far they've lived a hermetic existence. Kurran explains: "We've not been together long and we didn't really have any sort of pre-relationship. This lot responded to the demos I posted online, then we hibernated, intensively rehearsing and throwing new stuff together. We did a gig within three weeks of playing together because we were so eager."

Drummer Chris tells us how he found a blog describing them as "travelling songs for the weary and woeful" and admits through blushes to kind of liking it. Kurran is quick to

scrabble back some enigmatic points. "We'd like to keep a lot of elements of more classic folk but still be up to date," he says. "Maybe it'll end up even darker and that'll be the day we crack and the lead singer from Scouting For Girls finds his stupid woollen hat pinned to his front door with a knife."

Kurran slips the new single ('Whatabitch', out on October 19 as a seven-inch on Chess Club) into conversation before looking nervously at the two label staff on the next table. "Sorry," he says. "They told me to mention it." Forget all the trust-fund folkies being thrust at us like a plastic toby jug, they don't even have beards. The new school of Brit folk has arrived. *Rebecca Robinson*



IMPORTED EXPORTS

Black-soul rock'n'roll coming home to roost BAND OF SKULLS

Everything changed with the name. Southampton residents Russell (singing, guitar), Emma (singing, bass) and Matt (drums) used to be called Fleeing New York, but now they're not. The dark-hearted party rock'n'roll that so characterised their former moniker is still an influence, certainly, but Band Of Skulls are making waves in a way their previous band did not, partly due to a (great) song called 'I Know What I Am'. "That was definitely a turning point," says Russell. "We got the iTunes International Single Of The Week, and that got us way more attention." The key part of that particular award would appear to be the 'International' part, as this is

a band – like Bush and Radiohead – before them – who have spent far more of the last year playing to sold-out audiences Stateside than they have here. Their album 'Baby Darling Doll Face Honey' (sample titles: 'Dull Gold Heart', 'Cold Fame') was released by Shangri-La back in March and since then they have done nothing but play it to people. "We are doing things our way," says Emma, "and it seems to be working." UK, you've got some catching up to do. **Hamish MacBain**

NEED TO KNOW...

What: Jump-up rock'n'roll from dahn souf
Download: 'I Know What I Am'

BLOG BUZZ

Crooklyn camp-house for the darkest hours

CUBIC ZIRCONIA

From Lil Wayne's 'Got Money' to Phil Collins' 'Another Day In Paradise' there's a reliable tradition of electro-flecked tunes to soundtrack your recession nightmare. And if you're one Final Demand notice away from seeking help at the white trash care-in-the-community project, you'll probably find solace in Cubic Zirconia's 'Fuck Work'.

Mixing the Ying Yang Twins with bawdy Chicago house, the tune from the New York quartet bitchy sashays more than RuPaul's 'Supermodel'. "Saturday I went to work/But I got fired/I am unemployed/Anybody need some work?/Fuck/Work", sings Tiombe Lockhart before descending into a crushing crescendo of "No job shit/Shut/Shut!"

"I worked as a secretary for an investment company and I was there for long enough to get angry at all the people there," explains Lockhart. "I called my boss 'sex daddy' because I didn't know if he wanted to fuck me or be my father. There was a woman called 'Sunshine' who was always drunk and so I called her 'Moonshine'. There was also 'Sweaty Lip', 'Angry Man 1' and 'Angry Man 2'."

She got fired, but, as soon as you're throwing away your shekels to 'Fuck Work's' dirty beat, you'll be pleased she did. **Priya Elan**

NEED TO KNOW...

What: Hedonistic jams for the unemployed
Download: 'Fuck Work'



NEWBIE NOSTALGIA

As en vogue as an Aran sweater can be

THE LOW ANTHEM

The Low Anthem's Jeff Prystowsky says of his band's obsession with American folk lineage, stretching back through Dylan and Guthrie to dust bowl campfire singalongs, "We like the honest hurt in those old tracks". Yes, cowkidz, it's another US band who play in log cabins, sup bourbon and snog alligators. Yet The Low Anthem are also quite extraordinary, their emotive odes ethereally sung and played on battered old instruments. Imagine Tom Waits waiting nervously in purgatory having popped a couple of Xanax for the hell of it.

Frontman Ben Knox Miller formed the band with Prystowsky at university. After recording their debut themselves, classical composer Jocie Adams joined in 2006 and the band

began to evolve towards the tantalisingly dog-eared 'Oh My God, Charlie Darwin', their third album but first to get a UK release. Prystowsky says, "Part of the theme of the band is finding new ways to use discarded things". This means restoring old pump organs and covering 'lost' folk songs, and it even once led them to go "dumpster-diving for cereal boxes which we used as packaging". Playing bum music which won't burn you out, if you don't mind a bit of slobber, The Low Anthem could be your find of the year. **Martin Robinson**

NEED TO KNOW...

What: As essential to campfires as twigs
Download: 'Charlie Darwin'

PATRICK WOLF THE BACHELOR

"...Patrick Wolf is unlike any singer-songwriter around. More radical, more talented, more confounding." - **Observer**

"The most convincing Kate Bush album of the year turns out to be by a man... It's a ravishing production, and feels like a fresh start for a brilliant career" - **Uncut**

"14 shape shifting tracks coalescing into one epic psychodrama... the ballads swoop and soar like vintage Kate Bush... complex and beautiful" - **Q**

"a whispered breath away from sheer perfection" - **Clash**

"you honestly won't hear a better album this year..."
- **Dazed & Confused**

"A brilliant victory for art over commerce" - **Attitude**

"Richly textured electro-pop teems with flamboyance" - **OMM**

"an album that rushes over you like a waterfall, demanding awe"
- **NME**

"original, imaginative" - **Time Out**



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JAIMIE'S ROUNDUP

FLUFFING NEW MUSIC

The charts are starting to feel like the last few dithering moments of a break-up. Last week plans were announced to start taking into account streaming services as single sales. Now, considering the fact that I'd spent the previous evening on Spotify in an inebriated daze of nostalgia that saw me trawl Sleeper's entire singles collection, side-stepping into a few select Space hits and winding up - don't judge - with 17 instantly regretted plays of Finley Quaye's 'Sunday Shining', the whole idea seemed troubling. Would that mean 17 sudden 'sales' registered? Whether it's a case of shifting parameters morphing what the charts represent in tune with today's alien industry, or a matter of folks kidding themselves that yesteryear's hit parade systems are representative of the here-and-now, who knows? But no spillf-induced eventuality that sees Finley Quaye allowed a renaissance should ever be countenanced.

Maybe a hark back to the sans-bullshit, cut-and-dried law of the playground is in order - maybe new bands could be assessed on how hard their dads are. In which case, we've got some of the

highest-flying debutants imaginable coming up. Next week, grizzly hardcore punks Government Warning nestle up

to New Education (above), whose dads we're assured are basically Marlon Brando Godfather-esque figures round Stoke way. Following that we've got burly Stockton graft-rockers Young Rebel Set juxtaposed with Toronto's hyper-buzz R&B star Drake, whose old man we've been assured is tonk-as-fuck. It's maybe not the most accurate of barometers, but it makes about as much sense as the way things are headed. Plus, it'll wheedle-out all those trust-fund twees that persist in plaguing our soul-starved nation.

Jaimie Hodgson
Ten Music Editor

EMAIL JAIMIE: RADAR@NME.COM
OR CHECK OUT HIS BLOG:
NME.COM/NEWMUSIC/RADAR

Omar Souleyman
ushers in a new
era in techno



SCENE UPDATE

Sonar school

Syrian techno and battery acid rain, Jaimie Hodgson sees the future of dance

People describe Barcelona's Sonar festival as being less of a party, and more of a lesson in where dance music is headed. It actually reminded me of a lesson I'd had before. Namely the politics AS classes I took in sixth form, where I sat next to this mad-genius psy-trance acid fiend who once turned up at the coach to our summer Belgium parliament trip at 9am smoking a spliff, having dropped three tabs and an E.

DUBSTEP IS TAKING OVER, AND THERE'S NOTHING ANYONE CAN DO ABOUT IT!

First in Sonar's 2009 curriculum was Mr Omar Souleyman. Syrian techno has so far somehow managed to evade the international limelight, so you may be thinking, why now? Why, in 2009, has a soundtrack only previously heard in fuzzy snippets blaring from the hot-wired radios of illicit mini-cabs suddenly become quite literally THE hippest beats around? No-one knows - least of all Mr Souleyman, judging by the enchanted yet somewhat-perplexed expression on his face as he toddled into the stifling Barcelona sun at 5pm in a full set of

thick linen robes and headscarf.

Still, as the muffled off-beat kicks and strangled, snaking synthetic pipes of 'Leh Jani' caught his relentless thousand-yard-stare incantations, elevating them with an entrancing majesty, his genius was totally undeniable. The fact that no-one had the faintest clue what he was actually on about seems to amplify the whole scene ten-fold.

Sonar and BBC Radio 1 are basically playground BFFs. Every year the line up is riddled with bills curated by the daddies of the UK airwaves. If one lesson can be learned from this year's teachings, it's the same one that's been impossible to escape of late: DUBSTEP IS TAKING OVER AND

THERE'S NOTHING ANYONE CAN DO ABOUT IT! There's even a Mark Ronson of the scene now, in the form of Huw Stephens' BBC Introducing guest of honour, *Bass Clef*. He thundered, squelched and palpitated his way through a set of hands-to-the-sky, bowels-to-the-floor live trombone'n'bass, as a curtain call to the daytime proceedings. Priceless.

Queen of the scene and Bestest DJ Left On The Station Mary Anne Hobbs unveiled her next annual chapter in the genre's evolutions at the aircraft hanger-



Bass Clef: blows, doesn't suck

bound after-dark festivities of Sonar By Night. She'd called in the services of *The Galang Kalam*, who's basically what happened when Mala from Digital Mystikz fused DNA with Hack saw Jim Duggan and Mix Master Mike in a test-tube somewhere in backwater America. He utilised his Sideshow Bob hair by moshing round the stage to mixes of Jimi Hendrix's 'Fire' in between monstrous bass-quaking mash-ups. Not one for purists, then. Following that, over on one of the mahoosive open-air stages, *Rustie* brought his inimitable battery-acid-rain brand of mid-frequency, pitter-patter dubstep, cut-and-paste with trancey gurning Alabama-style rap records. As I'm sure you'll all agree, a rather tantalising serving suggestion.

As all good essay-writing students know, you should always draw a conclusion; *NME*'s is that nothing in dance music makes any iota of sense anymore, and it's all the better for it. Plus, all dubstep needs now is its own Fatboy Slim (maybe Rusko?) and it'll be cleaning up at the Grammys.



THE ITALIAN JOB

WORDS Hamish MacBain PICTURES Dean Chalkley



NME heads to Muse's studio in Italy's glorious Lake Como to hear their new album, and finds a band on the verge of unleashing a darkly paranoid fifth album

Some words to describe Lake Como, Lombardy, northern Italy: tranquil, peaceful, serene, total fucking parad... Actually, scratch that: here are some words, written by one Percy Bysshe Shelley, about the very same place: "It exceeds anything I ever beheld in beauty. It is long and narrow, and has the appearance of a mighty river winding among the mountains and the forests," (always did have a way with words, that lad). Above, dotted around one of the

largest, deepest lakes in all of Europe, are some of the most incredible houses you could ever wish to see. George Clooney owns one, which he lent to David Beckham earlier this year. In another, James Bond recuperated (and of course got laid) in *Casino Royale*, while in another, Darth Vader - Anakin to his ma - tied the knot to his childhood sweetheart in secret. Oh yeah, and in another, but a short journey from the studio where he and his band have just finished recording their fifth album, lives a boy named Matt Bellamy.

Some words to describe 'The Resistance', Muse's fifth, first post-Wembley-shaking album, off the back of one very loud playback through said studio's mixing desk: romantic, yet awash with 21st-century claustrophobia - a record with things on its mind. Opener 'Uprising' finds Matt singing, over a Marilyn Manson-style electro-glam stomp, of how "paranoia is in control" and how "the fat cats should have a heart attack" and how "they push drugs to keep us all confined". In fact, the same 'they' recur on the second, title track - Matt wondering whether 'they' will "find our hiding place" and opining, over tribal drums and a piano melody in the style of 'Starlight', that 'they' also "won't stop bringing us down". Elsewhere, there is talk of how "you and me fall in line/To be punished for unproven crimes" ('United States Of Eurasia'), and how "you learn by the numbers/Losing life's wonder" ('Guiding Light') and, most explicitly of all, how this young Lake Como resident wants to "push it beyond peaceful protest" so he can "speak in a language that they" - 'they' again - "will understand" ('Unnatural Selection'). 'MK Ultra's spidery riff is topped by talk of "replacing love and happiness with fear", and the closing 'Exogenesis: Symphony' - which, over three parts, clocks in at over 12 minutes - similarly paints a picture, over classical strings recorded in Milan, of "the edge of all our fears". A scary place, then, that world outside the window.

"Watching the news has been a major influence on this album," Matt Bellamy admits, sat upstairs in the lounge area after our playback. "You know, just brainwashing myself with BBC News, and also realising how much brainwashing is actually coming out of that stuff. There's definitely a feeling of wanting change in England, of how everything's just going old-fashioned. That was all going off in the making of this album. I think in England itself people have woken up to the fact that we don't have a democracy any more and our parliamentary system is completely out of date and the news media is particularly skewed. Having lived in England for the past five or 10 years has been quite an experience because we feel like we are totally powerless, I've noticed it more so than other countries. The whole banking crisis has been very bad in England, and the whole MP thing, and also that we've been taken into a war that we don't agree with on the coat tails of the USA. There's a feeling about being English in the past few



Guitar? Check. Bass? Check. Drums? WRONG. This time around it's gongs all the way. Bloody massive gongs at that

years of, 'Fucking hell, we don't have any control over our lives'."

And yeah, yeah, he doesn't currently live in England. But...

"It comes from a person who feels English at heart, who's not in England and is almost over-brainwashing themselves with news from England, because they feel like they're losing touch with it. At the same time, that gives you an objective view to what's actually going on there."

Does he perhaps feel a duty, as a rock'n'roll star, to reflect all this?

"No. I don't feel a duty, nor even compelled. I was just interested in that stuff, and the music reflects who the people making it are. If I was more interested in doing other things and had a completely different lifestyle, I'm sure that would come out in the music. It depends on how you take it. You can take it in a light way if you want to. Like, every time the vocals kick in in 'United States Of Eurasia', it just makes me fucking laugh every time, because it's so outrageous, like a scene from *Highlander*, so for me that's very funny. And there's other bits, like the glam rock beat in 'Uprising'. To me, there's a light side to the band, which is on there. Of course there's some heavy stuff in there as well, but I like to think that we mix it up enough to not make people come away feeling jaded. I want people to come away feeling excited and driven."

"WE'VE NEVER FELT LIKE WE'VE HAD ANY BOUNDARIES. WE'VE NEVER WANTED TO PULL BACK"

DOM HOWARD

But there definitely seem to be quite a lot of recurring themes like fear, alienation and that kind of stuff – you mention *"the thought police"*. There's that line in 'Undisclosed Desires' where you sing of *"pushing it beyond peaceful protest"*...

"Yeah. That's the edgiest moment regarding resistance – how are we going to make a change? I think I've put forward the idea in the album that love and peaceful protest is ultimately the best way, but you can't help thinking that sometimes it's not enough; there's a fine line, and I'm treading that fine line. You could bury yourself in the idea of your girlfriend or someone you love and forget about anything else, or you could use it as a method of protesting – in the Gandhi sense that peaceful resistance is the best form of resistance. But then there's the idea that kicking a few shop windows in also helps as well! The album is teetering between all those different versions of resistance."

Ask the other two members of Muse – Matt, Dom and Chris are all to be interviewed separately today – how they feel about this politicised direction, and they are inclined not to interfere with their singer's vision. "With the lyrics and stuff, me and Dom don't really get involved," says Chris Wolstenholme, the tall, affable bass player. "Usually the first time I hear the lyrics is when Matt comes in and says, 'Are you ready to do the backing vocals?'. But it's not really something me and Dom have ever got involved in, 'cos it's quite a personal thing and it's the one thing that I feel like no-one else has got the right to comment on. When it comes to guitar parts, bass parts, drum parts, then everyone's very open to putting forward ideas as to how we should be playing things, but when it comes to lyrics it's a totally different thing altogether and it's something I've always left Matt to."

Dominic Howard, happy, also affable drummer, agrees: "A lot of things that

Matt's singing about are things we were generally talking about over the course of the album anyway. But me and Chris never really hear the lyrics. Or really a lot of the singing at all. I mean, sometimes we do some loose ideas, but since we started the band, like, 16 years ago or something, we've never done a rehearsal with Matt singing. We only ever hear him sing when we do a show or record a piece of music. So it's all kind of new, you know?"

One thing they will all happily enthuse about, at length, is *The Music*. This being Muse (and Muse without a producer, no less) it was always going to be over the top. But 'The Resistance' is without question even bigger, even more massive and over-the-top than anything they've done previously.

"This album reminds me of *'Origin Of Symmetry'* in a way, because 'Origin...' was where we really let ourselves go without any fear," Matt offers. "I think we've done the same on this album. It's something we needed to do and it was good working without a producer because we thought we'd run into problems. We *did* have a lot of problems, fights and arguments, among the band, but we made decisions really quick; we're more decisive than we were on the last album."

"There's no range when we're in the studio, no range holding us back, particularly not having a producer," continues Dom. "We just let ourselves go. We've never felt like we've had any boundaries, so sometimes when we do something that might be a bit complex, or a bit weird or a bit funny or a bit over the top, it's always made us go, 'Ha, ha, ha, that's quite good, isn't it? That's quite funny!'" But we've never, like, wanted to pull back, there's no reason we should have any restrictions. Or we don't feel that way, anyway."

"We always like to push things to the limit," concurs Chris, initially at least. "But sometimes when we're in the studio, things go so far that we kind of have to pull them back a little bit. It is easy to go too far sometimes and just make everything seem like a joke. But then I think it's nice to have things like that every now and again because it makes people realise that we're not deadly serious all the time. I think there's that misconception with us that everyone thinks we're really serious and sit around talking about politics and the state of the world everyday. And we don't. We're aware of it and it upsets us, but we're not like that as people, and I think when people hear the album some of the lyrics are quite serious but bits of it are more tongue-in-cheek. And some of them do make you laugh quite a bit."

Certainly, there are funny, quite gloriously over-the-top bits. The layered, "I want to ride my bicycle" vocals in the bridge of 'United States Of Eurasia' being something of a peak (Dom: "We thought that was too good to take out, so we left it"). Elsewhere though, musical adventure abounds, particularly on 'Undisclosed Desires'.

"That was one of the first songs I've ever done when I don't play anything," says Matt. "I just sing. It's just string samples that have been edited and rhythmically placed with an electronic drumbeat and Chris playing bass. So it's a song where we all do the opposite of what we normally do. Dom did electric drums instead of acoustic drums, Chris played the most embarrassing style of playing that you can play and I just did nothing. It's like the anti-Muse song."

Most astonishing and over-the-top of all, however, is the closing, three-part 'Exogenesis: Symphony', a classical piece that was put together by Matt over the course of many years, but which he now had the time, given Muse's own studio set-up, to fully realise.

Chris: "You can always just take the band away from that track and just have the orchestral bit and it would still be beautiful. I just think it's a stunning piece of music and we've never done something like that before, where you've got all these songs that are in different movements. The orchestra were the main bit of the song and the band was more of a backdrop. The strings were at the forefront. It's fucking astonishing."

Dom: "It's a real journey that song as well. It's kind of... you can't really hear what Matt's singing in the first part so much, but the whole song is about leaving this destructive planet we've created, leaving it behind to go and populate somewhere else in the universe. So it's a big journey anyway, it's a big kind of filmic, visual journey as well."

And will the world's most decorated Best Live Band be attempting to replicate this spectacle in stadiums and arenas?

"Well," says Matt. "We'll give it a go!"



Some more words to describe 'The Resistance': a gigantic leap forward for a band who many must have felt could not make any more gigantic leaps forward, especially given those two Wembley shows that so felt like some kind of pinnacle.

An album that moves into musical pastures new, with forays into both R&B and classical, but which retains the strengths of this most uniquely placed of British bands – the very large riffs, the operatic vocals, the willingness, the unrelenting desire to be more and more overblown and outrageous. A stupid record, that will make everyone who hears it – not least, again, its creators – giggle at certain points, but in the way that fun rock records should make you giggle. A political record, albeit one whose targets are unspecific – more about planting seeds of unrest in people's minds than providing any solutions. So, Matthew, in your words: is 'The Resistance' a concept album?

"No, because a concept record implies that you had a pre-planned musical narrative and it wasn't like that. For me there were pre-planned lyrical anchors that if I was in doubt I could turn to, but it wasn't necessarily a narrative thing."

But you agree that there are themes running through it?

"I think if you had to boil it down to one theme, it would be the idea that there's some sort of romance taking place in

this, call it contemporary England, with all the bollocks going on everywhere – you just think to yourself, 'It's a bunch of bollocks, isn't it?'. So if I was in doubt as to where to go with a certain lyric or song I'd go back to those initial thoughts. Like Orwell's *Nineteen Eighty-Four*. I read that book when I was at school and I only really took in the political side of it, but I read it again about a year ago and the romantic side moved me – this idea that love was the only place where there was some freedom from all the bollocks. The act of love can be a political act in those kind of scenarios, as the one place where the state can't invade your privacy. That love story touched me much more than the overall political meaning of the book. So I'd say that was one of the cornerstones of the album, really, the love story in that book."

Some final words about Muse: hopeful, ambitious, self-aware, funny, lovely, lucky people who adore what they do, maybe stating the bleeding obvious sometimes, but stating it louder, prouder and more powerfully than anyone else is doing at present. And, with their fifth album, about to get even more massive than they already are doing so.

NME.COM

Head to NME.COM/photos for a Muse gallery and some great band quotes



Lake Como: not a patch on Teignmouth, but what can you do?

TODDLA T

The Sheffield native lets us into his bedroom and reveals the secrets of his distinctive sound

A short distance from the Steel City's modernist Sheaf Square, juxtaposed by its classicist Grade II-listed City Hall lies a humble terraced dwelling. The inhabitant? Toddla T – or Tom Bell, as he was christened by his mother, who today answers the door to *NME*.

It seems that the new face of hedonistic dancehall riddims – some 23-year-old kid from Sheffield with bed head and sleep crusted in the corners of his eyes – has forgotten his interview time and overslept in the house he shares with his retired college lecturer parents. Bless.

If you've already picked up on Toddla's debut single 'Do U Know', or his new long player 'Skanky Skanky', then you'll know his music is deeply intertwined with the changing landscape of the city where he was born and bred.

Breathing new life into reggae beats, powerhouse rhythms and crunking techno bleeps first heard by the likes of local band Cabaret Voltaire, his mash-ups of Jamaican rhythms and the quintessential electro 'Sheffield sound' have made big waves; he's already worked with one of hip-hop's modern legends, Roots Manuva, enticed poet Benjamin Zephaniah into a collaboration and made a life-long fan out of Hot Chip's Joe Goddard. Not bad going, you might think. But Toddla, laptop in hand and looking a little bit confused, tells us that things haven't always been that simple, as album track 'Road Trip' might suggest, with its lyric 'I play tunes to people/ People pretend to like it'.

"To begin with, most people didn't really give a fuck. I really hated supporting bands. I did a gig with Reverend And The Makers at Sheffield Academy once and absolutely no-one got it," says Toddla, as he leads *NME* into the abyss of his attic room and home studio space in his parents' house. "But when I put out the first single and started DJing around the country, it all kicked off. It was like, 'Wow, people actually enjoy this shit'."

And so, in a room strewn with trainers, flyers, records, T-shirts and pants (all clean, we're assured), *NME* takes a sneak peak at the building blocks of New Yorkshire's latest great architect of sound...

DEBUT SINGLE 'DO U KNOW'

"When it came out I didn't think I would make an album. I just thought it was going to be a one-off. I thought I'd always be making music and being a DJ. I just didn't think that people would be interested enough to warrant making an album. We just put this out as an experiment and the reaction was amazing – all the press, all the MySpace messages, all the DJ bookings and fees going up – everything."

SIZE?

"I was working at this shoe shop at the same time I got signed and I didn't want to leave. I'd been working there since I was about 13. I'd wake up, go to work, see loads of people in the shop, then I'd go to the studio and DJ and then back to work and talk about it. I thought if I took my day job out of the equation I wouldn't feel the same about the music. But music is full-time now and I love it. I love going to the studio. I'm sure I'll have the occasional moan and go, 'This is shit', but it's normally to my missus or mates. I still can't believe that I make money off it – it's mental."

ROOTS MANUVA 'SLIME & REASON'

"I was involved with three tracks on this. He was seeing some friends two doors up and just came around to do some tunes. If I hadn't worked with Rodney [Smith, aka Manuva] I don't know if I would have been able to make my record. The press and profile it gave me was massive. It gave me more scope, belief and made me think, 'Right, it can properly happen then'."

NOTORIOUS BIG 'READY TO DIE'

"This is the first record that made me fall in love with hip-hop. My cousin taped it for me when I was about 10 and I listened to it loads and I thought it was amazing. Before I heard this I was just listening to pop and shit, kids' music like 'NOW... 33' or whatever. I didn't really understand the references at that age, I just thought it sounded right good. The beats are sick! Proper hip-hop beats. It was just before the wholebling era, so it's just valid shit. Obviously I bought it later on vinyl when I was buying records to DJ with. I still love it now, I love the way it looks, I still think the album is amazing. It's just wicked."

TURNTABLES

"These particular turntables I've had since I was 17. I saved up all my money from working and that and managed to get them. But I've had decks since I was about 12, so they've always kind of been around 'cos I always wanted to be a DJ. Ever since I was a kid I knew that's what I wanted to do, because I just right liked hip-hop. I used to watch Yo! MTV Raps all the time, I used to tape it because it was on really late and then get right into it. Then I started buying loads of vinyl when I could afford it. All I ever wanted to be was a DJ and play records."

HOME STUDIO

"I didn't make 'Skanky Skanky' on this home studio, but this is where I write a whole load of shit. I write most of my tracks on here because I'm travelling all the time. I do a lot of remixing here and that - I know I can just get it right here. I think this is from, like, the '70s or '80s. Everyone uses software now and plug-ins and shit. I can just get a lot of weight out of this. It sounds very heavy, very Sheffield to me, very electronic, heavy, bleepy, bassy. It's got a massive dynamic range. It's just so essential to what I'm doing. All the stuff round here that's good isn't clean - we like it rough around here."

DIGITAL RADIO

"This thing wakes me up every day. Although my sleeping pattern is fucked, so that sleep button gets hit hard. I haven't really got the discipline to get up. I used to be late for work all the time when I had a proper job at a shoe shop in town called Size?. If there is no reason to get up it makes it a little bit worse and that. Sometimes I do have to get up and catch trains and stuff. I listen to 1Xtra a lot just to keep me in check with the movement in the mainstream and that. I like all the daytime presenters 'cos they're right charismatic and stuff. It's kind of like my job to listen out for new stuff and looking for new shit."

INDUSTRY LOCKDOWN VOL 1: THE UNTAPPED PROJECT

"I used to buy loads of these bootleg DVDs. This one is a British documentary featuring a lot of up-and-coming hip-hop and grime acts. A lot of names were coming out of London and it was kind of the only way you could see them. So I just got to see the exciting British MCs that weren't around here. Dizze features on here before he was massive and people like Tinchy Stryder. I used to be pretty much obsessed with this DVD and watched it all the time. This was kinda before the whole YouTube and Myspace thing as well, so it was essential for being able to see what was going on."

A Filthy Soundsystem

(Phaethon & William Berg)
Andy Blake (Dissident)
Casper C
Skull
N.I.L.

SUPAFIX RECORD

"This is a bootleg 12-inch and was put out by a DJ called Pipes. Supafix was a collaboration between Ross [Orton] and Winston Hazel who I thought was just totally amazing when I grew up as a DJ. The rhythm track was laid down about five years ago and it was a staple of my set for a very long time. It's very Sheffield. If I get a tune and it's from Sheffield and I think it's amazing I'll remix it. The scene here has got such an amazing history, but as far as going out and that it isn't great compared to other big cities, and that has always been the case. But that's its charm as well as the nostalgia."

1965 NECKLACE

"I signed to 1965 Records last year, but had been putting records out with them since my first release. Other record labels approached me but didn't really get it. But 1965 did and, more importantly, they didn't try to change it. Others tried to mould me into a more poppy sound. I suppose at the time I first started out it was a bit difficult, but now with the whole dubstep thing, and other British acts like Chipmunk, Tinchy Stryder and Dizze Rascal, these sounds are a bit more relevant. If it excites me then that's all that matters."

BLIMEY, THE KOOKS ARE LOOKING ROPEY THESE DAYS...

No, silly, of course it's not Luke Pritchard and co. It's the cast of **Yo Gabba Gabba!**, the best, most psychedelic, most punk rock, most indie kids' TV show ever



Gabba Gabba hey:
(l-r) Toodee, Muno,
Brobee, Plex, DJ
Lance Rock and Foofa

A pneumatic beat pummels with teeth-grinding 220bpm buoyancy. In the foreground a gangly twerp in a bright orange spandex baby-gro and matching furry hat flails out of time. Behind him, a warty red Cyclops, a green tri-horned monster, a pink bubble with eyes, a yellow robot and a blue cat/dragon hybrid all jiggle from side-to-side amid a Crayola landscape of green cartoon hills and salmon-pink mountains. These, believe it or not, aren't the hallucinatory visions of a Dutch raver, squirming on the floor outside his aircraft hanger hoe-down at 7am. This, kiddies, is a snippet from the intro sequence to the most important children's show currently broadcasting. This is *Yo Gabba Gabba!*.

The brainchild of two wayward punk-rockers-cum-Mormon missionaries, YGG! is the ultimate insight into generation-Z. Inheriting *Sesame Street*'s playful life-lessons, as well its penchant for pop-culture guests, the cult success of the show has found stars from across the globe begging its creators for a chance to teach the yooof to tidy up, clean their teeth or often just 'dancey dance'. Recent series have included segments helmed by performances from MGMT, The Shins, The Ting Tings, The Roots, Ladytron and Chromeo, as well as Hollywood A-listers Jack Black and Elijah Wood, to name but a few.

"It's a pre-school mash-up," says co-creator Christian Jacobs, spelling out his show's sleeve-baring collage of influences. "Aside from the obvious *Sesame Street*, in the mix there's *Pee-wee's Playhouse*, *The Kenny Everett Televison Show*, lots of stuff from Japan, and of course, all of the Sid and Marty Krofft shows," he cites, tellingly, of the prolific kids' TV production duo who have drawn many a comparison to Jacobs and his creative partner Scott Schultz.

The brothers, responsible for cult US shows such as *HR Pufnstuf*, *Lidsville* and the recent Will Ferrell movie-adapted *Land Of The Lost*, were similarly plagued with accusations of psychotropic experimentation for their shows' psychedelic and occasionally unsettling fantasy characters and plotlines.

A dip into the parental blogosphere (yes, it exists and it's exactly as riveting as you'd expect) reveals numerous stuffy rants on YGG!'s unsuitability. "You get those guys who assume we must be chemically dependent because they think the show's twisted and dark," Christian tuts, confused. "It may look out-there at first, but when you boil it down it's very conventional. We have opportunities to approach subversiveness, but we'd rather be almost too sweet and sappy than try anything like that. Kids will have plenty of time for that type of craziness, so let's just let their magic time be what it is."



Chromeo get down with DJ Lance Rock

This "magic time" is played out in the garish confines of Gabba Land, where the show's host and resident hepcat, DJ Lance Rock – the orange-clad chap – opens his suitcase full of toys, which come to life and muddle their way through teachings such as 'don't bite your friends' and 'look both ways'. Everything within the programme is directly lifted from its creators' experiences with their own tots. Yet a large portion of YGG!'s hype is derived from its musical guest stars.

"Why have your children learned to count to some random faceless tune when you can have some awesome band lead the way?" he continues. "The talent selection has been a real indulgence for me and Scott." The musical roots, which lie in Christian's career as lead singer in cult superhero-ska-punk group The Aquabats, have led to some incredible pastiche/tribute collaborations between the makers and guests. From MGMT's upcoming 'Colours Are Everywhere' and Chromeo's 'Nice N Clean' down to a hook-up with Liverpool's frostiest synth maidens Ladytron.

"It was the cutest thing ever seeing and hearing their kiddy interpretation of our band," gushes singer Mira. "It's one of the most fun things we've done. The mood of the song and set they made was

"Where else can you learn how to rap from a man dressed as a bat?"

JAMES MERCER, THE SHINS

all spooky, but in a totally safe way. The studio was full of dry ice and lit by the moon, we even managed to keep the cameras rolling and bagged a promo video out of it."

For The Shins Gabba Land was a spiritual home. "We were all on acid and the set was just beautiful, so we had a really good trip," jokes frontman James Mercer. "Marty got carried away and tried making out with Poofa at one point though. That was kind of awkward."

Chromeo's Dave 1 labels their in-house approach to every element of production "the Motown of kids' TV". From the writing and recording of the soundalike singalongs that Jacobs and Schultz demo before the band in question adds their own touch, to all levels of filming and editing. "P-Thugg actually told me that it was the happiest day of his life,"

beams Dave of his bandmate's fulfilled life-ambition to be a children's TV star.

It seems it's not just the kids that are reaping the rewards from the show, either. With millions of disparate viewers worldwide, Chromeo found their appearance on the programme drew them more attention than their slot on signature US chat show *Late Night With Conan O'Brien*.

The story of the show's birth reads closer to the formation of some idealist indie label than a Hollywood smash TV show. From its cast recruitment policy, which saw them spot DJ Lance Rock in local LA record store Amoeba and hire him on the spot, to their 'all or bust' attitude towards their pilot. "We took out mortgages on our houses, borrowed money, put it all in a pot, and said, 'Let's just do it,'" Christian recalls. "After we sent out our 'demos' to the networks, and got a lukewarm response – 'who are

these weirdos making a kids' show in their garage?' – we naively stuck the trailer online and within a week we'd had two million unique visitors and it had crashed our server."

YGG! is the cut-and-paste culmination of a grand heritage of weird kids' telly.

Joining the dots between the

golden era of '70s freakiness and the latest incarnations of absurdity. "Where else in the world can your four-year-old learn how to beatbox from Biz Markie dressed like a giant bat?" rightly asks James Mercer. The show has resolved arguably every teacher's most oft-posed quandary: can learning be cool? The answer: yes, it can. In fact, it can be an invincible Mecca of cool that the most sought-after trendsetters this globe has to offer flock to just bask in its glow.

"It's like punk rallying against MOR music in the '70s," Christian ponders. "You sit back and witness all this lousy, uninvited children's TV because it's all there is. The kids tolerate it, because there's no alternative. It just takes someone to snap. Once a change is in place the floodgates open and everyone's free to go crazy."



MGMT dressed down for their appearance

THE KIDS ARE ALRIGHT

More memorable indie TV for minors

Charlie's Bus

A segment on TV-am's short-lived Saturday morning *SPLAT* show saw a class-load of children take a Routemaster excursion with a band of the moment, including The Smiths, who were accompanied by Sandie Shaw on a trip to Kew Gardens.

Search: Smiths, Charlie's Bus

Sabrina The Teenage Witch/Clarissa Explains It All

Leading lady Melissa Joan Hart was always pretty hip with the times. During grunge's heyday, the eponymous Clarissa snuck out of her window to see Nirvana and Pearl Jam, and in one especially indie episode of *Sabrina*... she took a road-trip to Boston to meet lo-fi folk-punk legends The Violent Femmes.

Search: Sabrina, Violent Femmes

Sesame Street

Set the standard for pop stars teaming up with lit'luns and puppets. From REM's a-ma-zing 'Furry Happy Monsters' to LL Cool J's 'Addition Expedition' rap duet with Elmo, who hasn't been on it?

Search: Sesame, REM

Wide Awake Club

"I know you've been up all night, because that's what rock people do," warns presenter Tommy Boyd of a vacant-eyed Lee Mavers and John Power of The La's after their early morning performance of 'There She Goes'.

Search: La's, Wide Awake Club

Pancake Mountain

This Washington-based public access programme sees a talking sheep hand-puppet and creepy gold-helmet-sporting superhero accost everyone from Kings Of Leon and Lily Allen to The Melvins and Daniel Johnston.

Search: Pancake Mountain, Melvins

FROM HEATON PARK TO WEMBLEY

A month of landmark gigs...
Eight pages of iconic posters

When Noel Gallagher announced this summer's UK tour would be a series of one-day festival shows featuring support from the likes of Kasabian and The Enemy, it seemed, in a funny way, that they might well represent the end of an era. The rumours that Oasis were on the brink of splitting up only added to the sense that this would be one last hurrah for 'lad rock'.

Instead, it turned out to be a reinvigoration. Not just for Oasis, but for the entire country. As the 'Summer of Bigness' rolled around the country, they played to 700,000 people, and for all those people, the gigs proved to be far more than mere nostalgia, but rather a genuinely exhilarating, mass celebration of the sheer joy of singing along, hugging your mates and snogging your girlfriend during 'Slide Away'.

Of course, there were upsets along the way, not least the costly power cut at Heaton Park. But with Kasabian on 'Fire' beneath them every night, Oasis upped their game, brought 'Roll With It' and 'Live Forever' back into the set, and played some of their best ever shows. It all led Liam to declare at their stunning Wembley Saturday show, "We're not splitting up. We haven't even started yet!"



WIN! A SIGNED OASIS JACKET



Like sacked drummers, great interviews and aloof poses, Oasis have long been linked with cutting-edge fashion: They've done it all: pink pinstripe-suits, leopardskin slip-ons, the BabyGro thing Liam once wore... Obviously it's not possible for the average punter to look as good as them - but we'd like to help you try. That's why we're giving away this Baracuta X Oasis jacket, SIGNED BY ALL THE BAND! The Baracuta has a pretty special history of its own, having been worn by everyone from Elvis to The Clash (check out Baracuta's history on www.baracuta-g9.com). And this one's got an Oasis logo on it too. Result.

For a chance to win it, simply head to NME.COM/win and answer this simple question:

Where in Manchester did Oasis start their summer tour this year?

a) Heaton Park b) Old Trafford c) The Arndale Centre

Those kind people at Baracuta are also offering an exclusive discount of 10 per cent off your first order with them. Simply head to www.baracuta-g9.com and enter the code OASIS. Offer is available on all merchandise including sale stock, subject to availability, and is valid from 21 July to 31 August 2009 inclusive.

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1. Competition closes at 11.59pm, Monday, 3 August. 2. No purchase necessary to enter. 3. One entry and email address per person. 4. The winner will be selected at random and will be informed by 10 August 2009. 5. The winner will receive a framed Baracuta X Oasis Tour Jacket signed by Oasis. The prize must be accepted within one month of the competition closing date. 6. This competition cannot be used in conjunction with any other offer. 7. This competition cannot be redeemed for cash. 8. Employees, relatives and suppliers of the promoter are not eligible to participate. 9. The promoter reserves the right to change or cancel this competition at any time and no correspondence will be entered into. 10. The promoter reserves the right to reject any entries it deems in its reasonable discretion have been forged, fictitious or otherwise tampered with. 11. Promoter: DMB Clothing Ltd, Registered in England, Company No. 4090249. Registered office: Granary Building, 1 Canal Wharf, Leeds, LS1 5BB. 12. NME Terms and conditions also apply, available at NME.COM/terms

















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MAGICAL BR

With Blur back and Oasis on the rise, **Dan Martin** takes the new generation to Camden to

Blur and Oasis are battling it out with rival London supergig residencies. Jarvis Cocker is repeatedly asked questions about Michael Jackson. A presidential sneak is eyeing up Number 10 as a sleaze-ridden administration flails in the opinion polls. Anyone else smell the whiff of mid '90s in the air?

Well, anyone who's paid the slightest bit of attention to popular culture this year should do. The same people are still writing the same tell all books about the period from the same point of view (you'd never have guessed this, but people used to take heroin!), and there's just been yet another compilation released ('Common People - Brit Pop: The Story', pretty cool if you like that kind of thing).

Sensing a real-life cultural trend (and a chance to subsidise my freelance wages) I decided to make the most of the resources on my doorstep by offering the Ultimate Britpop Nostalgia Tour Of Camden! Not only could I earn a few quid, it would also serve as a handy cultural barometer to see if the whole Britpop revival thing really is history repeating, or just a chance for a load of washed-up drunks to wring a few more dollars from a dead horse. Besides, what harm can it do to wear a Union Jack jacket weeks after the BNP win seats in the European Parliament?



Our Dan. Like a Redcoat, but more jingoistic



Chris, Lucy and Hannah head to Camden to hunt for rare Menswear seven-inches

Finding our test subjects was easy. Chris Shipman (20), Lucy Clarke (18) and Hannah Mahony (18) were all standing by the Tube, looking bored and disaffected as young adults so often do. Who better to give a free trial run of our Britpop Nostalgia Journey? Chris likes mewithoutyou and Thrice ("even the weird new electronic stuff"). Lucy's all-time favourite band is Incubus, but right now she likes Passion Pit. And Hannah, perhaps given away as a sleeper scenester by her Union Jack handbag, likes Florence And The Machine. We check their pulse on the subject of Proper Music.

So kids! What did Britpop mean to you? "Not much, really," shrugs Chris. "I'm too young to remember it properly. I was between five and 10 years old in the early '90s, so I can't really relate to it."

"I don't think it's very current any more," reckons Hannah.

"It was quite an era for music," says Lucy. "It formed the basis for other genres and more bands, but it doesn't really mean a lot because I wasn't living." Yes, yes, but even oldies like NME are too young to remember The Smiths, yet

they still meant something to us and we still get excited by the music. Does the Blur reunion excite you at all?

"With the Blur thing, rather than it being nostalgic it seems like a retro throwback, slightly kitsch thing."

Do you think it's daggy?

"I can understand why people are nostalgic, because if it was a band that I got into when I was 14, I suppose I'd be excited as well. But I can't relate because it wasn't my generation."

What about Oasis? They never even split up! Had they just gone shit by the time you noticed them?

"Yeah," deadpans Hannah.

"I don't really like the whole, aggressive thing," says Chris, wrinkling his nose. "They're in their early forties and they're still playing up to a stereotype they created 14 years ago. That's kind of sad."

"If they brought out an album now I don't think anyone would give it a chance," reckons Hannah.

Chris grimaces: "I listened to 'Dig Out Your Soul', it doesn't seem to serve any purpose other than to sit there on the shelf next to all the other Oasis albums." We're going to have our work cut out.

BRITPOP TOUR

see if he can make a few quid out of mid-'90s nostalgia. If it's good enough for Damon...



Touting tickets outside Club NME again, eh, Dan?



"And this is where Sleeper pissed away their talent..."



Math Priest has been sat on the same stool since July 1995



Note the two ex-members of Gene hoping to be spotted

CAMDEN PALACE

Our journey begins at the Grade II-listed building now known as KOKO, which plays host to Club NME. But between 1982 and 2004 it stood tall as the Camden Palace, home of sticky floors, metal detectors and late night Elastica gigs at the Feet First indie night. It was here that the scene known as the New Wave Of New Wave first stopped bleaching its hair green and started wearing plimsoles, then transmuted into what a generation would come to know and love as Britpop. Our three guests stand and stare and try to find out if Blakfish are going to be playing any time soon

CAMDEN FALCON

This now-disused shell of a building, just behind Camden Road Station, is where it all began and was a favourite hangout of Gene and Menswear. Hannah looks interested in the decayed brickwork in as much as it's a texture she's going to try and recreate for her art project about urban decay

INVERNESS STREET MARKET

This, we tell our followers clutching our clipboard, was the site of the Battle Of Britpop itself. One weekend in August 1995, two rival armies comprising parkas on one side of the road and Fred Perry tops on the other, faced each other off. Many were slain. Both sides were so affected by the bloodshed that they decided to put their differences behind and join the same scene, thus rocketing The Prodigy to popularity. It was on this day that many say the First Age Of Britpop died. Rick Witter still brings flowers every August Bank Holiday.

THE DUBLIN CASTLE

Still home to hopelessly doomed indie bands most nights of the week, Suggs can regularly be spotted outside this famous pub. We meet a kindly lady called Stella, who is spending the afternoon drinking. "I remember Britpop!" she exclaims. "I knew Symposium! They're still going! They're called Hell is For Heroes!"

Fearing we're losing the attention of Generation Y, we blindfold them, bundle them into the back of a van, bring them outside to an area of nearby north London, point to it

and proudly declare, "This is Graham Coxon's house!" We're sure we can hear one of them murmur, "Graham Coxon? Is he in Babyshambles?"

THE GOOD MIXER

The tour approaches its grand finale at the totem of all that continues to be Britpop: The Good Mixer. Between the years of 1992 and 1997, all NME news reporting would happen next to the pool table. Damon Albarn would regularly hold old-time revues around what he called the 'old joanna' (modern translation 'piano'). Our guinea pigs look overwhelmed by the touch of the hand of history upon their shoulders. Or it might be that they are simply glad to be having a drink. But recreation can wait, because NME has planted a real-life Britpop veteran in the Mixer! Welcome, Math Priest from Dodgy, the perfect individual to make our three kids appreciate the indie privileges that many of his comrades fought and died for in the Britpop wars. Math, Chris likes Dananananaykroyd. What do you have to say to him?

"I fucking hated Britpop!" exclaims Math, as NME's hopes of a secondary career die an agonising death. "Well, in the big book about Britpop we weren't really mentioned. It's just the big three. Blur and Pulp and Oasis. And then when they're talking about the bad side of Britpop, it's Sleeper and Menswear."

It must have been exciting, though? "We rode the wave a little bit in 1995, but we were against the whole Union Jack-waving shite that went on. I don't mind in that it's an era that people will refer back to, which is good."

Dodgy, of course, are best known for the biggest Britpop anthem that never was a Britpop anthem, 'Staying Out For



The NME office circa 1995

The Summer', which keeps them going to this day. Math's bandmate went out with Denise Van Outen, but that was as far as it went. "It's amazing the amount of bands that were lumped into Britpop, but all it was was Menswear, Blur, Elastica, Sleeper. But what Britpop stood for and what it went on to be, when you look at the scary blokes with scary politics that go and see Oasis, then Britpop means a whole different thing. I'm from a generation where the Union Jack means the National Front."

And so as Chris, Laura and Hannah skip off to watch Dananananaykroyd, we end our social experiment. We can conclude that Kids Nowadays know little about Britpop and care even less. We can conclude that music is at least as good now, if not better. We can conclude that Math from Dodgy is a nice guy. And we can surmise that Camden is still a dump. So leave all those nostalgia books in the bargain bins where they belong. Oh, and remember that Oasis were never Britpop. The whole thing was far, far less significant than that.



Check out a Britpop 'where are they now' special at NME.COM/photos



"This was the original drummer in Elastica..."

TIME FOR HEROES WHITE DENIM

More than just a garage-rock band, the Austin trio unearth some of the influences that made them the weirdly wonderful band they are today

With recent second album 'Fits', White Denim made it quite clear that prefixing their name with the words 'Austin garage-rock trio' was just no longer going to cut it. One of those strange records that amalgamates a witches' brew of different influences into a self-sufficient, unique and un-pin-downable whole, it was more sophisticated and subtler than their brilliant debut. Taking a break from ambushing UK audiences with their general awesomeness, they kindly walked us through some of the strange alleyways and byways that led to 'Fits'.

1 FUNKADELIC

James Petralli (guitar/vocals): "The first time I heard 'Maggot Brain' was in about 1999 at the height of my enjoyment of wah-wah guitar. Eddie Hazel's playing on that record is awesome. It's got really cool laid-back tunes with acoustic guitar and stuff. I think they influence our music in that they have a real loose approach, but it's still funky. And there's a big element of humour. And production-wise, the sounds on those records are amazing. They sound like they're taking a lot of risks in the studio. I'd say that those tracks are definitely references, we listen to them next to our tracks and (laughs) try and draw similarities."

2 PATTO

Steve Terebecki (bass): "I'd describe it as southern prog from London." James: "We were on tour in the States with a band who had a merch guy that was well versed in prog. And after a couple of shows he said, 'You guys should listen to Patto, I can see you really enjoying it', just from listening to our music. And he was absolutely right. When they played it to us, we were like, 'OH MY GOD'. Unbelievable playing and feeling in that music. It's been pretty big for all of us for the last two years. When I bought my new turntable, Patto's 'Hold Your Fire' was in the first batch of records I bought for it."

3 SOFT MACHINE

Steve: "I think my favourite albums are 'Volume Two' and 'Third'. It's really hard to choose between them, because they're so different." James: "I like '...Two' because of Robert Wyatt's singing, it sounds like it's his

record. There are some pretty hilarious parts on that, like when he's thanking The Jimi Hendrix Experience for their exposure to the crowd..." Steve: "Robert Wyatt's solo stuff is great too; we all really loved 'Comicopera', his recent album." Josh Block (drums): "His whole career, that guy's discography, the records he's worked on, is ridiculous. He's so hard working."

4 CAPTAIN BEEFHEART

James: "I'd recommend the song 'Electricity' to scare people into wanting to hear more, but I think 'Safe As Milk' is the best introduction to Beefheart." Josh: "I think he influenced our music in the way that he directed his band, like, the limits - how far I know that I can stretch my instrument. And then thinking about vocals in more than a musical way." James: "It's just mind-expanding, I guess, especially as far as arranging goes. Stretching the idea of pop music, like an attempt to subvert the tradition. Utilising the form, but seeing how you can make it a grotesque new thing"

"Lyrically, R Kelly turns his songs into the weirdest R&B you ever heard"

JAMES PETRALLI

5 R KELLY

Steve: "When 'Sex In The Kitchen' came out, that song, I've probably listened to it, like, a hundred times. And all the videos he comes out with on YouTube, like 'Real Talk', are ridiculous and hilarious. And, of course, 'Trapped In The Closet... just ridiculous.' Josh: "It seems like a good segue, from Beefheart to R Kelly. R Kelly's really stretching it." James: "A lot of things he's done with a pretty formulaic genre; R&B music can be pretty canned, but the stuff he's doing lyrically and vocally is turning it into the weirdest R&B you ever heard. It's challenging, because there are great melodies, but the content sometimes is so over the top it's as unsettling as a really weird interval or something."

6 SIR LORD BALTIMORE

Steve: "They're a '70s rock'n'roll band from Brooklyn. I guess they're just - here's this word again - ridiculous, with their instrumentation and their. I dunno... rockitude." James: "They have this song called 'Pumped Up', which really sums them up for me. Like, everyone always talks about MC5 being really hard American rock, but like when I hear Sir Lord Baltimore, I'm like, 'Oh my gosh, what are these guys thinking about', like, trills all over the guitar neck, really amazing, like, aggressive drumming and they, like, change it on a dime. I think, as a rock band, if we could sound like Sir Lord Baltimore..." Josh: "It would be totally over the top if they weren't so damn good to listen to."

7 XTC

Josh: "We have the conversation a lot about which period of XTC we're most into, but really it's all of it." Steve: "I really couldn't pick because it's all so good. The early stuff has the energy and the punk attitude and stuff and the middle period has the

said, 'Well, heck, we've got this many minutes per side now, why isn't anybody using this?' That's huge for the history of recorded music. When you start there it's hard to go in any wrong direction. The guy's a genius. I have trouble saying that about people, but I think it's OK to say it about him. Mingus gave Kirk and Dolphy their first big jobs. Kirk would play like three saxophones, a nose flute..." James: "...like, simultaneously. He would blow like a tenor and an alto and play, like, harmonies. He put out super-amazing jazz records and he was on some of Mingus' best stuff as well. The same with Dolphy, he died really young but he was a really great sax player. I listened to jazz because I felt like I had to, until I heard 'Out To Lunch'. That's the first record where jazz really started to, like, click for me as a listener."

9 TUCA

Josh: "She was a Brazilian singer who grew up with a bossa background and samba all around her. She released a record when she was extremely young and moved to France. You can hear, between her first record and her second, this huge movement where she took bossa and samba arranging and Brazilian music to a whole other level. She was one of those artists that could arrange, write, produce, sing on, play instrumentation on, do everything for the record. She recorded a record called 'Dracula I Love You' which, in the past year, has been huge for me."

10 JIM O'ROURKE

James: "His solo records are amazing, as is his work as a producer. He's been in Wilco, he's been in Sonic Youth. He's just got a signature style that is really amazing." Steve: "Basically, he just loves making and capturing sounds and making beautiful sounds and making them work together. Sometimes I feel bad for bands that get a record produced by him and then they go to someone else afterwards. Because it's, like, usually a decline." Josh: "Yeah, where do you go after Jim O'Rourke?"

8 CHARLES MINGUS/ROLAND KIRK/ERIC DOLPHY

Josh: "The interesting thing about Charles Mingus is that he was one of the first people to stand up in defence of the long-play record. Not many people pushed to utilise the long-play record when it came out, he was the one who



Box fresh: (l-r) Josh Block, James Petralli, Steve Terebecki

ALBUMS

ALL THE RELEASES THAT MATTER *Edited by Harnish MacBain*

Snog standard



REVEREND AND THE MAKERS
A FRENCH KISS IN THE CHAOS
(WALL OF SOUND)

6

He's got the rhetoric but the Rev's second album can't quite match his political bite

If you want a marker of how far Jon McClure has come, just consider that you don't hear him mentioned in the same breath as Arctic Monkeys anymore. A man initially regarded as, at best, the Sheffield scamps' spiritual guiding hand has carved out a place for himself as the conscience of UK grog'u'roll, inst'gating debate around the tott'vues of east London and making the further adventures of Carl Barât significantly more interesting. Yes, his rhetoric doesn't always go far into the depths of discourse, but he made a far better go of late-night political knocking shop *This Week* than Jarvis did of *Question Time*.

McClure is useful enough to have around that the quality of his recorded output doesn't especially matter. He's become a folk hero in the truest sense, passing on songs, stories and gospels through debating houses, five-a-side matches and, yes, the occasional gig, with proper pulling power. Seriously, if you'd dropped a bomb on one of those Mongrel shows in Tufnell Park, indie in the UK would have ceased to exist.

And yet, with all this going for him, 'A French Kiss In The Chaos' is a strangely desolate affair. Musically, its funky psychedelic jams and acoustic ballads are the ultimate reaction to debut 'The State Of Things', but lyrical

it's down in the dumps. It seems that the Reverend is embarrassed by the nursery-rhyme electro-pop that defined 'The State Of Things', so, as the woozy, eastern premise of 'Silence Is Talking' reaches its climax, the Rev intones, "Feeling love is paramount!" Paramount? Nobody uses the word 'paramount' in university lectures these days, let alone in lyrics to a pop song. Likewise, the anti-BNP 'Manifesto/People Shapers' sounds surprisingly toothless. In fact, nearly everything about 'A French Kiss...' screams "TAKE ME SERIOUSLY!" It's a shame, because 'The State Of Things' wasn't anywhere near as bad as McClure seems to think it was.

One of the most affecting moments, though, the gospel-tinged 'No Soap In A Dirty War' is less a politico rant than a tale of small-town romantic frustration: "I can't talk to you until I've had a few, it's a shame". These quieter moments are the album's best, showing McClure up to be a fine songwriter; the woozy, Kinksian 'Professor Pickles' paints its protagonist as a washed-up warrior strung out on prescription pills. 'Long Long Time' is a better Oasis ballad than Oasis have managed in years. It's the ambient, defeated closer 'Hard Time For Dreamers' that's the album's crown jewel, though, musing on nuclear apocalypse and the return of the Tories to government.

All in all, it's an odd statement from the self-styled people's prophet, considering that this year has already seen Gallows, Green Day and Enter Shikari release albums powered by righteous political rage. If his debut was too Day-Glo and gauche, its follow-up goes too far the opposite way. McClure no doubt has a brilliant album inside him. But, for now, it's fine. Chin up, Rev, there's important work to do! *Dan Martin*

DOWNLOAD: 1) 'No Soap In A Dirty War' 2) 'Hard Time For Dreamers' 3) 'Professor Pickles'

DID YOU KNOW...

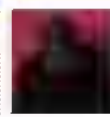
The Reverend released 'Manifesto/People Shapers' free via his Twitter page following the news that the BNP had won two seats in June's European elections

NME.COM

Listen to 'A French Kiss In The Chaos' at NME.COM/ARTISTS/reverend-and-the-makers

THE LEGENDS
OVER AND OVER (LABRADOR)

7



Justifying his title, Johan Angergård has conquered genres from Motown to C86 on past albums. 'Over And Over' sees

the Swede's machete take its most ambitious stab yet at, well... everything. Coiling barbed white noise around a honey-dribbling melody, 'Seconds Away' could be from the same placenta as 'Psychocandy', and for any ears prematurely frothing with excitement at this early stage, 'Recife' is on hand to mop up with a rusty livewire. Then, hand-clapping and merrily swinging its '60s girl group legs to all this glorious ruckus is peachy popscicle 'Monday To Saturday'. Somehow, these unlikely sonic companions are the sounds of Angergård landing at his most sublime creative peak to date. *Camille Augarde*
DOWNLOAD: 'Seconds Away'

STOREY
STREETS WILL FOLD (REDBACK)

5



Chris Martin is the Alan Sugar of the weepy acoustic world, swapping Amstrads for reverb, and warbling 'Fix You' at

Margaret. However, unlike Sir Alan, and unfortunately for Storey, the Coldplay CEO isn't looking for an apprentice. It's not that this four-piece aren't talented – they're clearly proficient musicians – and it's not that their songs are particularly bad. It's just that they're 10 years too late. At their gigs the audience probably look at each other awkwardly as they murmur, "Do you want to tell them, or shall I?" There's little to inspire even die-hard indie-poppers in 'Streets Will Fold', and if Chris Martin was Sir Alan they'd be in the taxi whining about their swift exit faster than you can say, "You're fired!". *Elizabeth Sankey*
DOWNLOAD: 'Pull No Punches'

KILLSWITCH ENGAGE
KILLSWITCH ENGAGE (ROADRUNNER)

7



When a band releases an eponymous album it can sometimes indicate a lack of fresh ideas. Yet even though this is the second

self-titled long player that Killswitch Engage have released this decade they're far from stagnant. Metalcore, the scene that spawned and supported them, is all but dead and only the hardest of bands will survive – they will, on the strength of this, be one of the last standing. The nailgun death-metal riff attack of 'Never Again' and 'The Forgotten' will be enough to satisfy the gnarliest of brutality addicts, 'The Return' goes even further into emo territory and 'A Light In A Darkened World' will appeal to denim-dad NWOBHM fans. Their future as a metal act with their fingers on the button seems assured. *John Doran*
DOWNLOAD: 'The Forgotten'



OCHRE LIKE DUST OF THE BALANCE (INDIECLASH) 6



IDM cult master Christopher Leary, the man behind Ochre, is back with a new offering of his dreamy ambience. It's full of shimmering electronics, crunchy, crispy beats and sweeping melancholic melodies that recall classic electronic stars such as Boards Of Canada. Leary uses sounds with great care and, while the scope remains very much in the down-tempo electronic territories - analogue tones and glitchy beats - snatches of classical orchestration are peppered throughout, helping to create rich cinematic soundscapes. The Spanish guitar and flute of 'Raido' and the delicate silky strings and harp that adorn 'Napolese' sound off-kilter, whimsically carnivalesque and almost old world-y. **Tessa Harris**

DOWNLOAD: 'Napolese'

CORNERSHOP JUDY SUCKS A LEMON FOR BREAKFAST (EMPIRE PLAY) 7



To judge from the Blur reunion and attendant resurgence of Britpop, the late '90s were stale as a slice of own-brand in an ironic bread bin. Yet tastier fare was available from Cornershop, who here continue their war on flag-waving lager boys. 'Operation Push' may be a relation of 'Brimful of Asha' - and catchy with it - but from the background loom squawking fiddles and elephantine bass whumps. Elsewhere, the shuffling 'Free Love' plots an unlikely journey from the Punjab to Stoke Newington, while the title track's clarinet is beamed from kids' TV of the '70s. This is a cheery, thoughtful and politicised record that illuminates a neon sign: Cornershop are still open for business. **Luke Turner**

DOWNLOAD: 'Free Love'

ARTHUR AND MARTHA NAVIGATION (HAPPY MONSTER) 6



There's an art to knowing when to keep your trap zipped, and sadly Arthur And Martha haven't yet got to grips with it. You see, backing track-wise this debut is pretty much perfect, as playful Korgs collide with clipped drum machines and clarinets trip over an array of Moogs, melodicas and stylophones. And it is all rather shimmering and lo-fi-ishly cute, in a krautrock for craft-lovers way, until the vocals kick in. Alice Hubley overdoes it with the deadpan delivery, and although the record is saved - just - by the occasional interjection from musical partner Adam Cresswell and a steady stream of beguiling melodies, **NME** can't help drifting off into a dream world where this twee-tonic twosome make instrumental music only. It's a much lovelier place, you know. **Camilla Pia**

DOWNLOAD: 'Memory'

LA COCA NOSTRA A BRAND YOU CAN TRUST (INDEPENDENT) 4



2009 is a great year to be DJ Lethal's accountant. Not only have his old muckers Limp Bizkit got back in the cash-laden saddle, but his other muckers, House Of Pain, are reforming for one last gimpy white-rap mission. Expanded and re-branded, Everlast, Danny Boy and Lethal have added lesser-knowns Ill Bill and Slaine to concoct the smoky hip-hop underworld of La Coka Nostra. Cypress Hill and Snoop Dogg join for one-offs, but left to their own devices La Coka can come across like The Sopranos Sing The Blues. The beats are 1991-chunky, Everlast sounds like Chris Rea when he croons, and on the likes of 'I'm An American' they tackle social issues with all the subtlety of a 600ft-high penis. A flava you can refuse. **Gavin Haynes**

DOWNLOAD: 'Bang Bang'

LARRY TEE CLUB BADD (ULTRA) 6



Larry Tee is the forgotten man of electroclash. A veteran New York DJ and svengali, he gave the scene its name and briefly, circa 2001, mentored a raft of electro club brats, including his (rather brilliant) girl group WIT. Tee is still as trashy as ever, and recently released 'My Penis', featuring celebrity knobhead Perez Hilton. It's beyond parody... but not unlistenable. Indeed, get over the smut and fashion industry in-jokes, and 'Club Badd' is a vivacious mix of booty bass and disposable techno. Tomboy and Hervé remix two tracks, while the nine-minute Christopher Just collaboration 'Get Your Grind On' - a tag-team bout between Chicks On Speed, Gina G, Grandmaster Flash and Soulwax - is just genius. **Tony Naylor**

DOWNLOAD: 'Get Your Grind On'

SET YOUR GOALS THIS WILL BE THE DEATH OF US (SENTINEL) 1



Marketing something as 'pop-punk' conjures many connotations, none positive. Polarised in concept and design, the genre pits pop's plastic slinger against the grimace of punk's acerbic social commentary. Escapism Vs realism - it's no wonder the kids are confused. Branded as such and acting as an ephemeral solution to the perplexity of adolescence, Set Your Goals' attempt to inculcate and lead a Generation Next-style movement, left disenfranchised when their dreams were burst at the hands of capitalism's rapacious desires, is a pathetically polished war cry. Call it what you will, but 'This Will Be...' is unlikely to stir a teen from their slumber with its vacuous and laminated scuzzy guff, let alone inspire the rebellion it desires. **Thomas A Ward**

DOWNLOAD: 'Just don't'



Banks' statement



JULIAN PLENTI JULIAN PLENTI IS SKYSCRAPER (MATADOR) 7

Interpol frontman unleashes alter-ego; it bodes well for his main band, too

Julian Plenti is the alter-ego of Paul Banks from Interpol, though actually it's not much of an 'alter', since he's as anonymous a frontman as you'll ever see. That works perfectly for Interpol of course, providing a blank screen for their shadowy songs, but frankly, the idea of Banks going solo isn't exactly something to get your knickers in a twist about.

Yet this is something of a pleasant surprise, as it's neither a cringeworthy theatrical reinvention nor a simple rehash of his main band's music. Sure, the stately rhythms, angular guitars and of course his weirdly reedy yet sonorous voice remain, but Banks adds beats, synths and strings into the mix for a sound which is never less than compelling. On the loud, expansive side, the melodic distortion of 'Only If You Run' sounds like a human Gary Numan, and 'Games For Days' begins with Nine Inch Nails-style industrial drum beats then flourishes out into a chorus which could almost be by Girls Aloud, and ends with Banks simply repeating "this is amazing". It actually is. Of the softer songs, 'Skyscraper' is most impressive, a string-led mood piece filled with dread and unease, although 'No Chance Survival', a delicately melodic, jazzy number, and 'On The Esplanade', a nice dream-logic acoustic lullaby, run it mighty close.

There are a few clunkers: 'Unwind' sounds like the Lightning Seeds trapped

in a tumble dryer, and 'Girl On The Sporting News' has its pretty circular motions undone by an absolute shocker of a lyric ("Fill the minutes up and talk about that glorious season", et cetera), but often the risks taken pay off. 'Fly As You Might' largely restrains itself to one basic blues riff and is all the more powerful for it, while the closing 'H' is an instrumental with an Oriental feel that sounds like incidental music from some *Chungking Express*-style neon noir.

This is a flawed, sometimes absurd, but always intriguing album that repeatedly approaches being something special. It's fair to say Interpol probably pushed their sound to the limit on their last album to the point where it was beginning to feel a little tired, so this album bodes well for any possible reinvigoration of the band. As for Paul Banks, well, hiding once more behind Julian he's as elusive as ever, something which both limits and frees him up. You're not going to get enough raw emotion for him to truly touch you, but he doesn't half know how to get under your skin. **Martin Robinson**

DOWNLOAD: 1) 'Games For Days' 2) 'Skyscraper' 3) 'Only If You Run'

DID YOU KNOW...

Paul Banks has been writing and performing as Julian Plenti since 1996, before the formation of Interpol

LIVE!

UPFRONT AND BACKSTAGE

Editorial by Hannah Miskin

Grizzly beard:
Kyp Malone

Radio silence



TV ON THE RADIO

02 BRIXTON ACADEMY
MONDAY, JULY 13

Maybe that recently
announced hiatus is needed...

It's with a heavy heart that we hear TV On The Radio have announced a dreaded hiatus at a time many perceive them as being at the peak of their game. There aren't many bands that have been able to encapsulate the complexities of human emotions against a backdrop that defined the realpolitik of their time with such acute awareness as this New York five-piece did on their last long player, 'Dear Science'. But as they open with the downbeat 'Love Dog' a melancholic fog descends which is weathered throughout a 15-song set that is at times subdued ('Family Tree') and at others criminally out of sync ('Halfway Home').

Yet it's hard not to see there are still the odd rays of euphoria here and there. 'The Wrong Way' ups the adrenalin levels of a packed, sweltering venue, while 'Wolf Like Me' and 'Satellite' exemplify the cool ease with which TVOTR can amalgamate Tunde Adebimpe's soulful, Bowie-esque vocals with David Sitek's wind chime-happy guitar onslaughts.

The irony of opening 'Crying' with a thank-you from Kyp Malone to support band Noisettes isn't lost on most of the audience, who groan as the trio join TVOTR during their encore of 'A Method' to wave maracas and dance around like pixies side of stage. But as final farewells go, tonight lacks the same verve as their show at London's Cargo last year. Maybe it's because Sitek is too consumed with his extracurricular production, or because Malone is looking to experiment with new outfit Rain Machine. Perhaps a break is just what they need to recharge those batteries. *Ash Dosanjh*





Karin's new orthodontist braces are quite cumbersome

Knife edge

FEVER RAY

LOOP FESTIVAL, CORN EXCHANGE, BRIGHTON
SATURDAY, JULY 11

It's too hot and Karin Dreijer Andersson's late, but some things are definitely worth waiting for

Outside, Brighton is covered in a slick layer of misery as bone-aching drizzle forces Loop festival indoors yet, by some twist of irony, the inside of the Corn Exchange is uncomfortably hot. Allegiances live and die in this heat as we're kept waiting 30 minutes, but the boos turn to cheers as the stage is plunged into a blackness that will barely lift for the next hour and the portentous industrial pulse of 'If I Had A Heart' heralds Karin Dreijer Andersson's entrance. Even those familiar with The Knife's propensity towards the conceptual are not expecting this: a headdress that looks like the business end of a buffalo dwarfs Andersson as she is flanked by her band, also in tribal costume. Plunging directly into 'Triangle Walks', the sound is richer and more accessible than on the record; there's a warmth in the steeliness of the synths. The album's atmosphere is augmented by stern theatricality which sees onstage banter out, pomposity decidedly in. "I live between concrete walls", sings Andersson on the languid drone of 'Concrete Walls', as the drummer shakes a staff imperiously. When Andersson picks up her guitar on 'I'm Not Done' she turns side-on to the crowd, careful to maintain the illusion of ritual rather than gig. 'Now's The Only Time I Know' sees a chink of humanity among the primitivism,

sounding affectingly melancholy as the lasers shift from green blades to intricate shafts of white that lock the stage in a cat's cradle of light. A chap next to me mentions that he has just "shat himself with excitement".

The most unsettling moment, aside from random audience defecation, comes courtesy of a cover. Nick Cave's 'Stranger Than Kindness' - the slurring melody and festering atmospherics are sculpted into a mescaline-riddled Native American rite as Andersson, palms shaking, is shadowed by the drummer waving that flipping staff above her head. However, it's marred by unbalanced sound and an overload of effects, meaning only the sharpest ears can pick out what's being sung.

The skewed 'When I Grow Up' contains the bizarre line, "When I grow up, I want to be a forester, run through the moss in high heels", the odd juxtaposition only matched by the sight of a man in a cloak holding his guitar aloft, *Guitar Hero* style. This euphoric energy is channelled into closer 'Coconut', the drum rolls and ethereal pads punctuated by chirping synths mimicking birdcalls - nature and technology are symbiotic in Fever Ray's universe. As the band depart, the textures disintegrate into a single thrum, the residue of a hallucinatory trip to a lost civilisation. When we interviewed Andersson earlier this year, she said the shows would be special. She wasn't lying: rarely do gigs feel as engaging, as downright exciting, as this. *Louise Bratley*

SHORT SETS

THE BELL RAYS

BRUDENELL SOCIAL CLUB, LEEDS

11/07/09

"Rock'n'roll will never die", sang some old bloke at Glasto, and The Bell Rays certainly exemplify that sentiment. Unlike some of their new rock revolution contemporaries (The Beatings, anyone?), the California quartet have kept on keeping on, refusing any notion of a sell-by date. And why not? With Lisa Kekaula delivering righteous blues bellows and Bob Vennum's chords ringing loud, plus songs called 'Psychotic Hate Man' and 'Voodoo Train', The Bell Rays leave *NME* feeling like it's 1969 all over again. It's not an unpleasant sensation. *Rob Webb*

ENGINEERS

BUSH HALL, LONDON

10/07/09

It's every band's dream - release an acclaimed cult debut, start to build a fanbase, then, uh, effectively split for over two years after label problems. Four years after their self-titled release, drone-gazey rockers Engineers are back with a second, and superior, album, 'Three Fact Fader', and tonight is their first gig in aeons. There's no signs of nerves, though, as they blast through the glorious grooves of 'Clean Coloured Wire' and stately kraut noise-fest 'A Given Right'. Their career path might not be perfect, but we've no such complaints with the music. *Tom Pinnock*



SWEET LITTLE MYSTERY



CRYSTAL WOLF FIGHTERS

HOTEL MICHELBERGER, BERLIN
SATURDAY, JULY 11

Minutes after taking a bow in front of a rapturous audience in a well-known Berlin venue under their own far-from-enigmatic name, *NME* catches a ride in Mystery Jets' already oversubscribed white van into a less-explored terrain. With instruments stacked precariously on knees, we're clearly not yet in the REM league of luxurious touring. By performing a number of secret Berlin shows under the spoof hipster moniker of Crystal Wolf Fighters, the Mystery Jets have created their own alternative universe in which they can be who or what they like.

Indeed, the outdoor hotel courtyard where we arrive for their second set of the night is inhabited by ultra-fashionable aloof pouty model types - a far cry from the crowd swigging beer out of plastic cups at the previous gig. Whilst in a fickle fad followers ears The Mystery Jets are so 2005, Crystal Wolf Fighters are currently the cutting edge of the UK music scene, man. Indeed, they're so edgy that many of tonight's new tracks are only in the embryonic stages of life. However, they haven't sacrificed their winning formula of eccentric singalong pop songs. If anything, they've gained a sexy T Rex glam swagger. Things are rounded up with a cover of Mystery Jets' own '80s Bowie pastiche 'Two Doors Down' and a new noise song entitled 'Lorna Doone'. From this evening's spiky effort it's too early to tell if this new buzz band will ever become world-conquering popsters, but it's a safe bet that, whichever guise they choose to adopt, they'll be delivering

skewed adrenaline shots to the heart of the British music scene for some time to come. *Mark Femythough*



LIVE!

Showtime!

JANE'S ADDICTION
CENTRO, LONDON
THURSDAY, JULY 16

Strippers, fire and swings.
The ageing rockers show ver
kids how it's really done...

I'm afraid to say it, but someone has to: Jane's Addiction put everyone to shame. A bunch of ageing LA rockers peddling their old tunes to a bunch of hot dog-eating, T-shirt-owning metal fans on their co-headlining tour with Nine Inch Nails have no right to be this good. To be this important. Important because who else is there for the freaks, the deviants, the weirdos, the outcasts?

In this tiny club, away from the burden of the NIN tour, Jane's play to a crowd of fans hanging on every note they play. It's where they started back in the post-hardcore, pre-grunge days, playing to small club crowds free to go mental to the visceral, aggressive, glamorous, profoundly sexual music that makes them the most influential yet neglected band since The Velvet Underground.

Perry Farrell and Dave Navarro are strapped to the waist, revelling in 'Up The Beach' and 'Whores', the original rhythm section of drummer Stephen Perkins and bassist Eric Avery pounding out the heavy core for the frontmen to whip around to. Beneath a screen showing hardcore porn, there's four strippers stood on the bar breathing fire above the crowd and two semi-naked goth girls are on swings to the left and right of the stage. Farrell is pushing them out over the crowd and it's clear this isn't nostalgia, this is as exciting and as wrong as you'd ever want a band to be.

'Been Caught Stealing' is madness, 'Had A Dad' is beyond belief, the tiny, lucky crowd in front of them going crazy, amazed to be this close to a band who didn't just pave the way for Nirvana, but provided a template for their punk-as-freedom philosophy. Navarro is churning out the riffs, Farrell is throwing himself into the crowd, 'Mountain Song' is happening – the spirit of the original Jane's Addiction magic, the fucked up, dark, visceral voodoo spell completely taking hold of band and audience. Farrell turned 50 this year, but he looks incredible and, with Navarro next to him looking like God's rock star wet dream, it's like watching a Mick'n'Keef with something left to prove.

They end prematurely with 'Summertime Rolls', the venue unable to cope with a band this big destroying a place this small, which doesn't stop the song, all epic sound, visionary lyrics, and transcendental totality, emphatically showing why Jane's Addiction are still a huge inspiration. There's more sex, beauty and sheer fun here than you'll find in any other younger band. Here's hoping some are taking notice. **Martin Robinson**

You don't get this kind of shit at Keane gigs, now do you?

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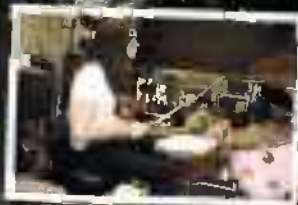


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SHORT
SETS

THE YEAH YOU'S

PROUD GALLERIES
LONDON, 11/01/09

There is something unashamedly transparent about The Yeah You's. Shrink-wrapped, pre-packaged and radio-ready, the duo have been formed in pop's hollow husk and filled with all the commercial confidence that defiles today's industry. It's not that The Yeah You's don't have a place: they've nailed the four-minute pop song on the head with their garish glee, contagious choruses and more key changes than you'd see coruscating from a Take That keyring. In the end though they're nothing more than a wet bar of soap dissipating in The Hoosiers' bathtub. **Thomas A Ward**

FLASHGUNS

BATH, 11/01/09

Arriving at the venue hours late, setting up with unseemly haste and playing a brief set to a tiny and largely disinterested audience. It's not glam, but it's called Being A Touring Band. It doesn't seem to curb the enthusiasm of youthful London/Brighton quartet Flashguns, although yours may waver regarding the appeal of yet more skinny-jeaned puppet moves. The spectre of Orange Juice ('Speed & Leisure') and Morrissey ('St George') looms large, but Flashguns still come off as vigorous rather than cynical. **Noel Gardner**

Omar and Cedric managed to fit in a gig between coffee shop visits...



Prog days aren't over



THE MARS VOLTA
PARADISO, AMSTERDAM
WEDNESDAY, JULY 8

Labyrinthine songs and funky moves in the city these experimentalists were born to play

We just wanna thank you all for letting us be us... for letting us do what we want to do." Prog. Self-indulgent. "Going on a bit". These are the criticisms routinely thrown at The Mars Volta wherever they may travel. Yet if there's one city in the world that seems a fitting venue for

this band, where the very traits that their detractors object to are seen as pros rather than cons, it'd be the one where you can buy marijuana legally (even if you can't smoke it indoors any more) and immerse yourself in these - yeah! - epic soundscapes. The ripples of applause that emanate from the masses in front of them every time Omar Rodriguez-

Lopez deigns to even change chord; the long-haired maniacs in the front row who don't stop doing that 180-degree arc thing all the way through their two-hour set; the fact the bars are empty because no-one wants to miss a thing... it's clear. Amsterdam loves The Mars Volta and, as Cedric Bixler-Zavala makes clear just before returning to the stage for an encore beginning with 'Luciforms', the feeling is entirely mutual. It's a match made in heaven. Or maybe hell.

And by extension, it would be hard, in this setting, for even the most



So many effects pedals, so little time...



ardent of haters not to be sucked into The Mars Volta Experience. Yeah, they do open with a song entitled 'Goliath', yeah, they do play for fucking ages (although, at two hours, tonight is actually one of their shorter recent performances) and, yeah, midway through there's a pronouncement that we should all go home and "not just sit there staring at a computer screen - create something instead". Like, sure thing, dude.

They do what they would do in any town, but the verging-on-cultish atmosphere here in the Paradiso validates it, totally and utterly. 'Cotopaxi', the single that preceded latest album 'Octahedron', is sharp and explosive - prog-rock, maybe, but prog-rock infused with the spirit and raunch of an early-twenties Led Zep rather than the limp-dicked latter days of Yes or Emerson, Lake & Palmer. Similarly, 'Viscera Eyes' stretches beyond the 10-minute mark, but doesn't feel whatsoever like it's outstaying its welcome - strung out, visceral rock'n'roll made by single-minded individuals with scant concern for what is hip, or even what is going on outside of their own little world.

And they can dance, too. Omar tiptoes over his ludicrously large pedal board throughout, his arms flailing whenever the fretboard allows. Cedric has no instrument to hamper his movements, and thus for the entire set is a blur of northern soul backdrops, spins and handstands. There's one particularly nifty manoeuvre he employs during 'Desperate Graves', which involves him launching his microphone skyward, bouncing it back up with the back of his Cuban heel as it comes back down, spinning around three times, catching it and then continuing with his primal shriek. Makes a change from dull, identikit Velvets clones stood there supposedly exuding 'attitude'. Plus: how many singers have a wheelie bin onstage purely for gobbing in?

So, prog? Yeah, but only of the good-shit variety. Self-indulgent? Mmm... maybe, although 'uncompromising' is a much better description. And "going on a bit"? For sure. Such is the nature of what The Mars Volta do, in stark contrast to the decreasing span of yer modern music fan's attention, and they're likely to continue to have the same old criticisms levelled at them in whichever town they might turn up in. Not tonight, though. Tonight, they are both brilliant and right at home. **Hamish MacBain**

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25 MANCHESTER CLUB ACADEMY
 0161 832 1111
26 LIVERPOOL O2 ACADEMY
 0844 477 2000
27 BRISTOL THEKLA
 0870 444 4400
28 LONDON HEAVEN
 0844 576 5483
31 BRIGHTON CONCORDE 2
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16 SOUTHAMPTON JOINERS 0238 063 2601
17 CARDIFF BARFLY 0844 847 2424
18 MAIDSTONE THE LOFT 0162 269 0469
19 GLOUCESTER GUILDHALL 0145 250 3050
22 NORTHAMPTON ROADENDER 0160 423 0638
23 SHEFFIELD PLUG 0114 241 3040
24 LONDON SCALA 0844 815 0815
25 TUNBRIDGE WELLS FORUM 0871 277 7101
26 GLASGOW THE CLSIC GRAND 0870 220 1114
27 ABERDEEN MOSHULU 0870 060 0100
29 LEEDS BRUDENELL 0870 060 0100
30 YORK CITY SCREEN 0870 060 0100

OCTOBER
1 DERBY ROCKHOUSE 0133 220 9236
2 MILTON KEYNES CRAFTED ARMS 0190 831 3864
3 READING SOUTH STREET 0118 940 4060
6 MANCHESTER MOHOLIVE 0844 888 9991
7 WREXHAM CENTRAL STATION 0870 444 5556
8 KINGSTON MCLUSKYS 0208 549 5871
9 CREWE THE BOX 0127 025 7398
10 BATH MOLES 0122 540 4445

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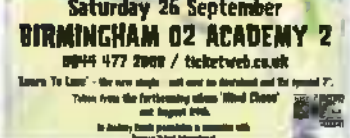
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TUESDAY 15TH SEPTEMBER
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Oxford O2 Academy
 0844 477 2000 / ticketweb.co.uk



Hockey
Saturday 26 September
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 "Turns To Love" - the new single - will come on Jaxx and the second 7"
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 Heavy Talent International
OK KERVIL RIV
SEPTEMBER 2009
0844 477 2000 / ticketweb.co.uk
 The album "The Sage Name" was now on Jaxx. www.okkervilriv.com
 An Academy Events presentation in association with Primary Talent International



GLINT
AUGUST 2009
 Mon 03 LIVERPOOL O2 ACADEMY 2
 Tue 04 BIRMINGHAM O2 ACADEMY 3
 Wed 05 BRISTOL O2 ACADEMY 2
 Thu 06 LONDON O2 ACADEMY 2 ISLINGTON
 Fri 07 OXFORD O2 ACADEMY 2
 Sat 08 NEWCASTLE O2 ACADEMY 2
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TINARIWEN

OCTOBER 2009
16 BELFAST FESTIVAL 028 9097 197
17 DUBLIN ACADEMY 0818 903 001
18 DUBLIN ACADEMY 0818 903 001
20 SHEFFIELD O2 ACADEMY 0844 477 2000
21 GLASGOW O2 ABC 0844 847 2363
23 MANCHESTER ACADEMY 0161 832 1111
24 CARDIFF UNIVERSITY 02920 230 130
25 LONDON KOKO 0844 477 1000
28 BRIGHTON CONCORDE 2 01273 673 311
29 BRISTOL O2 ACADEMY 0844 477 2000
30 OXFORD O2 ACADEMY 0844 477 2000
31 COVENTRY WARWICK ARTS CENTRE 024 7652 4524
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26 BRIGHTON CONCORDE 01273 673 311
27 BIRMINGHAM O2 ACADEMY 2 0844 477 2000
28 MANCHESTER ACADEMY 0161 832 1111
29 GLASGOW CATHOUSE 0871 230 7131
30 GATESHEAD SAGE 0191 443 4861
DECEMBER
17 LONDON HMV FORUM 0844 847 2405
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NEW BAND TIPS...

18 GET LIT

NME says: Make your band stand out from the crowd with imaginative lighting



A well-lit gig is more dramatic and dynamic, but if you're still at the toilet venue stage it's unrealistic to expect decent lighting... isn't it? Not so, says Ed Warren of Next Level Lights, who've illuminated shows by CSS, Florence And The Machine, Klaxons and others.

WHY IS GOOD LIGHTING IMPORTANT?

"Every venue has people who go night after night to watch live music, and bands can end up all looking the same. The trick is to make the stage look like it's your stage, using lighting to decorate it differently."

WHAT CAN BE DONE IN MODEST VENUES?

"Some of my best shows were using six lights - working with less makes you more creative. Remember that the in-house lighting guy is basically there to make sure you can see the band. So it's helpful to get a mate with a bit of imagination and who knows your music to press the buttons."

WHAT ADVICE WOULD YOU GIVE TO A NEWCOMER ABOUT OPERATING LIGHTS?

"Follow the music. Bring it up and down. I follow the cymbal - stick with that and you can't go wrong. In terms of placing lights, play about a bit. Put them above or below the band to produce silhouettes. Things like that can make all the difference in a small venue."



WHAT NOW?

Ask friends who really know your tunes if they're interested in honing your light show, and give them a trial at your next gig. If not, work out what dynamics suit your songs and give the in-house lighting engineer some direction.

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NME SAYS: Sturdy Glasgee indie rockers

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WORDS: ROB WREDA PHOTO: JAMES QUINLAN



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I WANT TO SOUND LIKE... GRIZZLY BEAR



Derren Cromwell, 19, Worcester:
"How do I write and arrange songs like the ones on 'Veckatimest' by Grizzly Bear?"

THE SOUND

At its bare bones, the Brooklyn combo's music is rock done with an obvious love of folk, classical and Beach Boys-style harmonies – all put together in an idiosyncratic way.

THE GEAR

A Fender Tele Deluxe, a Rickenbacker bass, a Fender Vibro-Champ and an Electro-Harmonix Holy Grail Reverb pedal are among the basics. Add to this a synth, recorder, tambourine and an omnichord and you'll be well on your way. In fact, any instrument is fair game.

IN THE STUDIO

If you've got lots of elements going on, it's safer (and more straightforward) to record everything separately. It's also a good idea to record everything cleanly; you can always add effects afterwards.

THE TECHNIQUE

Learn conventional structures – eg Intro/verse/chorus/verse/chorus/middle-eight/chorus/chorus. A recognisable format will make strange melodies or instruments more accessible. If you sing, work out which cover songs you can sing best. Throwing in a key change (always go upwards), two-thirds of the way into a song

(something GB are fond of) keeps things interesting. There are a million different ways of doing arrangements, but the simplest method is to build the song up on standard instruments (guitar, bass, drums, keyboards) and then start experimenting with others. Non-standard instruments can power a whole song, but always start off sparingly; a touch of triangle here and an ocarina part there will keep things interesting without getting annoying.

BEST TRICK

Treating vocals like an instrument. Ed Droste often puts his vocals through things like reverb, which makes it sound different and makes his voice fit in more with the band's music.



WHO DO YOU WANT TO SOUND LIKE?
EMAIL SOUNDLIKE@IPC
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AND WE'LL DO THE FRET WORK FOR YOU

NEXT WEEK:
The Gaslight Anthem

Words by John Callaghan from...

Guitar

September issue
out now



BAND SERVICES

WANTED

Angel McKenzie from Big Brother 10 is looking for a record company/producer/manager and a band to work with (for a band SE London) **07951555256**



WANTED!

Established, signed London based electronic band seeks vivacious young songstress with strong image and ability to jump around on stage. Influences include Björk, Siouxsie Sioux, Björk and Goldfrapp. Please reply asap to info@force1onmanagement.com with photo + demo if poss.

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GIG GUIDE

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

507 GIGS
ACROSS
THE UK &
IRELAND

PICK OF THE WEEK...



PICK OF THE WEEK

TEETH OF THE SEA

WHERE: LONDON WILMINGTON ARMS (FRI)

A post-rock prospect more menacing than any underwater monster. Since releasing their 'Orphaned By The Ocean' album, London's instrumental noise beasts Teeth Of The Sea have been wowing experimental sound-munchers. They support the mighty Todd and fiendishly good Friendship for a show that's not to be missed.

WWW.NME.COM/artists/teeth-of-the-sea

EVERYONE'S TALKING ABOUT CORNERSHOP

WHERE: MANCHESTER MOHO (MON), BRISTOL
THEIRIA (TUES)

Following a seven-year absence (since fifth LP 'Handcream For A Generation'), Leicester's finest indie outfit head out in support of their excellent new offering, 'Judy Sucks A Lemon For Breakfast'.

WWW.NME.COM/artists/cornershop



PICK OF CLUB NME

MAGISTRATES

WHERE: DONCASTER PRIORY (FRI)

Holding court at this week's Club NME are Essex four-piece Magistrates. Missing out on their quixotic blend of blissful indie pop would just be criminal. Get down early for power-dub trio Young Fathers.

WWW.NME.COM/clubnme



DON'T MISS

CROCODILES

WHERE: BRIGHTON FREEBUTT (FRI), SHEFFIELD
TRAMLINES FESTIVAL (SAT), NOTTINGHAM
CHAMELEON (SUN), DERBY ROYAL (MON),
GLASGOW STEREO (TUES)

Snapping at the heels of My Bloody Valentine's guitar swirls, Jesus And Mary Chain's angst and the effortless cool of The Velvet Underground come this San Diego duo Charles Rowell and Brandon Welchez.

WWW.NME.COM/artists/crocodiles

RADAR STARS

A PLACE TO BURY STRANGERS

WALSLEY UNITED ROCK FESTIVAL (SAT),
LONDON 100% AND PROGRESS FESTIVAL (SUN)
Time to get friendly with strangers, well, sort of. One of Radar's favourite experimental, psychedelic rock outfits hits the UK for the festival season.

WWW.NME.COM/artists/a-place-to-bury-strangers



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WEDNESDAY

JULY 22

1234 Shoreditch Festival organiser Sean McLusky joins Iain Baker on the Forum to discuss the latest singles, from 4pm

NME
RADIO

BELFAST

John Mayall & The Bluesbreakers
Spring & Airbrake 028 9032 5968
Niall Rice Empire 028 9024 9276

BIRMINGHAM

Kong Flapper 0121 236 2421
Tinchy Stryder 02 Academy 2
0870 771 2000

BRIGHTON

Dear Reader The Albert
01273 730499
Hearts Under Fire Freebutt
01273 603974
Iron Lung Engine Room
01273 728 999
The Wasp Factory/Riot Riot
Coast on 01273 726858

BRISTOL

Marnie Stern/Tartuffi Croft
0117 987 4144
Richard Kennedy Prom 0117 942 7319

CAMBRIDGE

Growth/Baguaz Port and Arms
01223 357268

CARDIFF

Andy McKee The Globe 07738 983947
The Locals Barfly 029 2066 7658
Silverhouse Buffalo Bar
029 2031 0312

COGN

Alela Diane Cyprus Avenue
00 35321 427 6165

DUBLIN

Gareth Icke The Roxy 01332 36 77 20
Leonard Cohen The 02 0871 230 1094
O'Death Whiskeys 00 3531 475 9372

EDINBURGH

Roughnote The Ark 0131 228 9393

KENTON

Lights And Sounds Cavern Club
01392 495370

GLASGOW

The Ads Classic Grand 0141 221 4583
The Last Alive Rockers 0141 221 0726
The Scanner Darkly 13th Note Cafe
0141 553 1638
Socks Off N'c'n Slezzy 0141 333 9637
6 Day Riot/State Broadcasters
King Tut's Wah Wah Hut 0141 221 5279

GUILDFORD

Console Yourself Bo leroom
01483 440022

LEEDS

Middleman Cockpit 0113 244 3446

LIVERPOOL

The Fronteers 02 Academy 2
0870 771 2000
Grammatics Korova 0151 709 7097
Metropolitans Barfly Loft @ Masque
0151 707 6171
Pussycat Dolls Echo Arena
0844 8000 400

LONDON

Barefoot Confessor Garage
020 7607 1818
Bear Pop/The Starts/Overhead Kick
Dublin Castle 020 7485 1773
Cerberus Troubadour 020 7370 1434
The Dicks Underworld
020 7482 1932
Don't Wait Animate 93 Feet East
020 7247 6095
Dukes Mixture Comedy
020 7839 7261

Except The General Arts C ub
020 7460 4459

The Hickey Underworld MacBeth
020 7739 5095

Jarema The Fly 0870 907 0999

The Leisure Society/Dan
Michaelson & The 020 7664 2000

Little Lost David Slaughtered Lamb
020 8682 4080

Morrissey 02 Br xton Academy
0870 771 2000

The Death Set Hoxton Square Bar &
Kichen 020 7613 0709

Twin Falls Good Sh p 020 7372 2544
Verra Cruz 100 Club 020 7636 0933

MANCHESTER

Donsoo Dry Bar 0161 236 5920
Have Heart Moho Live 0161 834 8180
Idiom Phoenix 0161 272 5921
Mary Gauthier C ub Academy
0161 832 1111

The VCs Roadhouse 0161 228 1789

NEWCASTLE

Testament 02 Academy
0870 771 2000
Toxic Melons Head Of Steam
0191 232 4379

NORTHAMPTON

Young Guns Roadmender Centre
01604 604222

NORWICH

David Cronenberg's Wife Arts Centre
01603 660352

NOTTINGHAM

Saving Aimee Rock City
08713 100000

OXFORD

Joshua Radin/Melko 02 Academy 2
0870 771 2000

PLYMOUTH

Hobby Horses The Junction
01752 665 895

PORTSMOUTH

Dead Like Harry Cellars
0871 230 1094

Oceanos Wedgewood Rooms
023 9286 3911

SHREFFIELD

Bright Light Bright Light Old Fire
Station 01142 792901
Lisa Mills Boardwalk 0114 279 9090

SOUTHAMPTON

The New 1920 Talking Heads
023 8055 5899

We Stare At Mirrors Hampton's Bar
07919 253 508

YORK

Darker Shades Of Gorgeous F bbers
01904 651 250
Swim Team C ty Screen Basement Bar
01904 541144

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NME

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EDITION
01273 726858

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020 7247 9386
Stones To Sand 12 Bar Club
020 7240 2622



Marnie Stern,
Croft, Bristol

THURSDAY

JULY 23

Sarah Kerr tells Claire Sturges all the hottest news and backstage gossip from the Secret Garden Party, from 10am

NME
RADIO

Be A Familiar The Tunnels
01224 211121

Freeland Waterfront 028 9033 4455

Aqualung Glee Club 0870 241 5093
Strange Kojak 02 Academy 3
0870 771 2000

Young Pate Asylum 0121 233 1109

Heavy Load Ocean Rooms
01273 699069

The New 1920 Freebutt 01273 603974

Purple Bubble The Leclern
01273 685 258

The Pursuit The Hope 01273 723 568
Shoplifting For Beginners The Albert
01273 730499

THE FINNHS COCKPIT 0113 244 3446

Growing Brudenell Social Club
0113 243 5866

Jason Ringenberg New Roscoe
0113 246 0778

Rose Elinor Dougall Firebug
0116 255 1228

The Bennett Boys 100 Club
020 7636 0933

Black Daniel Electric Cinema
020 7229 8688

Broken Stars Legion 020 7613 3012

The Fight Bierkeller 0117 926 8514

Janis Hayes Prom 0117 942 7319

The Leisure Society Thekla
08713 100000

Miss Scarlet Louisiana 0117 926 5978

Rose Kemp Croft
0117 987 4144

Spectrum Mr Wolf's
0117 927 3221

Such Hawks Cube Cinema
0117 907 4190

Testament 02 Academy
0870 771 2000

Tight Fit Start The Bus 0117 930 4370

Vile Bodies Portland Arms
01223 357268

Hayseed Dixie Globe 07738 983947

Andy Dunne Clancy's
00 35321 427 6097

Esteban Rockhouse 01332 209 236

Kiser The Royal 01332 36 77 20

John Mayall & The Bluesbreakers
Academy 00 3531 877 9999

Leonard Cohen The 02 01 819 8888

Mark Kozellek Andrews Lane Theatre
00 3531 679 5720

Jay Brown Voodoo Rooms
0131 556 7060

Los Henry's Cellar Bar 0131 221 1288

Paper Beats Rock/Lions. Chase.
Tigers Cabaret Voltaire 0131 220 6176

The Pharoahs Cavern Club
01392 495370

The Tallgaters The Longbrooke
01392 257036

Bon Iver Fisheries Field
0870 5344444

Alexander Murray 13th Note Cafe
0141 553 1638

Brother Louis Collective/Luva Anna
King Tut's Wah Wah Hut 0141 221 5279

Cats On Fire The Flying Duck
0141 572 0100

Hiding In Reno Rockers 0141 221 0726

Idiom Classic Grand 0141 221 4583

Three Days Born Nice n Slezzy
0141 333 9637

Attack! Attack!/Ghosts On Pegasus
Bridge Bollerom 01483 440022

Secret Garden Party: The
Bookhouse Boys 'Secret' location
0871 230 1094



Leonard Cohen,
02, Dublin

Joshua Radin Madame Jogo's
020 7734 2473

Kaleb Bull & Gate 020 7485 5358

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The Tunics 02 Academy 2 Islington
0870 771 2000

The Warlocks/Wild Palms Hoxton
Square Bar & Kitchen 020 7613 0709

We Rock Like Girls Don't Enterprise
020 7485 2659

Whateverland Barfly 0870 907 0999

Au Revolt Simone Night And Day Cafe
0161 236 1822

Glint Ruby Lounge 0161 834 1392

Hot Club Of Cowtown Academy 3
0161 832 1111

Tinchy Stryder Academy 2
0161 832 1111

Vagner Love Dry Bar 0161 236 5920

Yacht Deal Institute 0161 330 4019

Maybe Myrtle Tyrtle Lucy
0191 230 4474

Orphans & Vandals The Cumberland
Arms 0191 265 6151

Squarewave Head Of Steam
0191 232 4379

The Dicks Waterfront 01603 632717

Ignominious Incarceration Rock City
08713 100000

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01733 566100

Tom Allalone & The 78s Boardwalk
0114 279 9090

Alabama 3 Brook 023 8055 5366

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023 9283 7078

Fuel For Tired Minds Horn
01727 853143

No Turning Back/Sloax The Furnace
01793 534238

Young Guns 12 Bar 01793 535713

Exploits Shooty Fox 01924 374455

Acres Of Ocean Public 0121 533 7161

KEY

14 = 14 AND ABOVE 16 = 16 AND ABOVE
AA = ALL AGES
WA = UNDER 14S WITH AN ADULT
UNLESS OTHERWISE STATED ALL GIGS ARE 18+

FRIDAY

JULY 24

Violet Lacombe 01226 299921

BATH

The Sub Urban 01225 404445

CHESHIRE

Chase Active Equines 01294 341120

CHESHIRE

Willie Byrne Empire 028 9024 4276

CHESHIRE

The Filthy Habits 02 Academy 3

0870 771 2000

Ignominious Incarceration Eddie's

Rock Club @ BUSK 0121 643 2093

Supersonic Festival: Army Of Flying

Robots/Atomized/Drum Eyes/PCM/

Taint Custard Factory 0121 248 2252

CHESHIRE

Crocodiles Freebirt 01273 603974

Le Band Extraordinaire The Albert

01273 790499

The Missing Fingers Providence

01273 727822

The Warlocks Audio 01273 624343

CHESHIRE

Ash Thekla 08713 100900

Long Story Short 02 Academy 2

0870 771 2000

Still Flyin' Start The Bus

017 930 4370

Vanilla Kick Junction 01223 511511

CHESHIRE

Zemith Barfly 029 2066 7658

CHESHIRE

Art Of Rebellion The Box Club

0871 230 1094

Decian O'Rourke The Pavilion

00 35321 427 6228

Katsquille Clancy's 00 35321 427 6097

CHESHIRE

Agenda 21 The Victoria Inn

01332 74 00 91

You-V-Me The Royal 01332 36 77 20

CHESHIRE

The Ladybirdz Academy

00 3531 877 9999

Wallis Bird Whelan's 00 3531 475 9372

CHESHIRE

The Asps Cabaret Voltaire

0131 220 6176

Found/Dead Boy Robotics Sneaky

Pete's 0131 225 1757

The Neons The Ark 0131 228 9993

CHESHIRE

Bilms Lamb 01252 714133

CHESHIRE

Buckcherry Garage 0141 332 1120

Dividing The Line 02 Academy 2

0870 771 2000

Frankmusik King Tut's Wah Wah Hut

0141 221 5279

Growing Nice'n'Sleazy 0141 333 9637

CHESHIRE

B-Fold Boilerroom 01483 440022

CHESHIRE

Secret Garden Party: Jarvis

Cocker/Phoenix Secret location

0871 230 1094

CHESHIRE

Lo-Fi Culture Scene Cockpit Room 3

0113 2441573

Maple Fire Rios 01274 735549

Merica Drift Elbow Rooms

0113 245 7011

South View Juniors Cockpit Room 2

0113 244 3446

Zapain Cardigan Arms 0113 274 2000

CHESHIRE

China Crisis 02 Academy

0870 771 2000

Hot Club De Paris Korova

0151 709 7097

CHESHIRE

Adam Wedd And The Independents

Spice Of Life 020 7437 7013

Baxter 100 Club 020 7636 0933

The Big Lick Good Ship 020 7372 2544

The Do Barfly 0870 907 0999

Eddie And The Hot Rods Forum

020 7344 0044

The Eden House Scala 020 7833 2022

The Godfathers Garage

020 7607 1818

CHESHIRE

The Rifles Proud Galleries

020 7482 3867

Shrag The Victoria 0871 230 1094

Sky Larkin Lexington 020 7837 5387

Testament 02 Shepherds Bush

Empire 0870 771 2000

Todd/Friendship/Teeth Of The Sea

Club Clang @ The Wilmington Arms

020 7837 1384

Vitalic/The Horrors/Mark Moore

Corsica Studios 0207 703 4760

Yacht Cargo 0207 749 7840

CHESHIRE

The Beat Moho Live 0161 834 8180

Marnie Stern Islington Mill

The Moss Project Deaf Institute

0161 330 4019

Pegasus Bridge Night And Day Cafe

0161 236 1822

Sumo Kings Roadhouse 0161 228 1789

4ft Soldiers Ruby Lounge

0161 834 1392

CHESHIRE

The Ascension Fishpond

01629 581000

CHESHIRE

The Bandits Egypt Cottage

0191 232 0218

This Machine Star Inn 0191 222 3111

PETERBOROUGH

The Brinkley Stage 01753 566100

PETERBOROUGH

The Strains Ce-la-s 0871 130 1094

PETERBOROUGH

Billy Mordin Jr: New Barrack Tavern

0114 234 9148

The Culprits Boardwalk

0114 279 9090

Jason Ringenberg University Arms

0114 222 8969

Little Comets Plug 0114 276 7093

PETERBOROUGH

Guru Orange Rooms 02380 232333

Miles Hunt Joiners 023 8022 5612

Scott Ashley Sugarmill 01782 214991

PETERBOROUGH

Global Gathering: The Prodigy/

Pendulum/Kissy Sell Out Marston

Airfield 0871 230 1094

Scarlet Markots Sun City 01792654226

PETERBOROUGH

Cure The Disaster The Furnace

01793 534238

Ulysses The Victoria 0871 230 1094

PETERBOROUGH

Kaleb Smooty Fox 01924 374455

Patriot Other Escobar 01924 332000

PETERBOROUGH

Favours For Sailors City Screen

Basement Bar 01904 541144

Grammatics Fibbers 01904 651 250

PETERBOROUGH

The Storm Of 83 Frankys Bar

0871 230 1094

PETERBOROUGH

Dividing The Line The Victoria Inn

01332 74 00 91

The Parents/Fighting Evil Is

Cool/If Looks Could Kill Rockhouse

01332 209 236

PETERBOROUGH

Decian O'Rourke Whelan's

00 3531 475 9372

No Means No Button Factory

00 3531 670 9202

Chic Picture House 0844 847 1740

Bobkatz The Longbrooke

01392 257036

Brace For A Fall Tiggas 01392 437929

Ben Sturrock Nice'n'Sleazy

0141 333 9637

Bonesaw 13th Note Cafe 0141 553 1638

Gilnt King Tut's Wah Wah Hut

0141 221 5279

Siphon Plane The Twisted Wheel

0141 221 4851

Young States ABC2 0141 204 5151

This Is Colour Club 85

01462 432767

Secret Garden Party: Rodrigo Y

Gabriella/VV Brown/Guldean

Gang/The Do Secret location

0871 230 1094

Ego Killer Faversham 0113 245 8817

SATURDAY

JULY 25

Kong Tunnels 01224 211121

The Tunnels Mill Lu 0844 847 2319

BATH

Ulysses The Victoria 01225 404445

CHESHIRE

Help Equine 01254 340120

CHESHIRE

Supersonic Festival: Corrupted/

Diagonal/Growing/Iron Lung/

Tartuff/Marnie Stern/Light Trap

Custard Factory 0121 248 2252

Everybody Looks Famous

02 Academy 3 0870 771 2000

Glass Gods Actress & Bishop

0121 236 7426

Marquis Drive Island Bar

0121 632 5296

CHESHIRE

Bad Sandwich The Albert

01273 730499

Lucky Soul The Hope 01273 723 568

Mokings Hobgoblin 01273 602519

Tweak Bird Freebirt 01273 603974

CHESHIRE

Blackfire Reckless Engineer

0117 929 0425

The Bombardiers Louisiana

0117 926 5978

The Bones Prom 0117 942 7319

The Motherload Fleece

0117 945 0996

CHESHIRE

The Gentleman Portland Arms

01223 357268

Sierra Alpha Barfly 029 2066 7658

CHESHIRE

The Drumbr 3 Clancy's

00 35321 427 6097

Wallis Bird Cyprus Avenue

00 35321 427 6165

CHESHIRE

The Storm Of 83 Frankys Bar

0871 230 1094

CHESHIRE

Dividing The Line The Victoria Inn

01332 74 00 91

The Parents/Fighting Evil Is

Cool/If Looks Could Kill Rockhouse

01332 209 236

CHESHIRE

Decian O'Rourke Whelan's

00 3531 475 9372

No Means No Button Factory

00 3531 670 9202

CHESHIRE

Chic Picture House 0844 847 1740

CHESHIRE

Bobkatz The Longbrooke

01392 257036

Brace For A Fall Tiggas 01392 437929

CHESHIRE

Ben Sturrock Nice'n'Sleazy

0141 333 9637

Bonesaw 13th Note Cafe 0141 553 1638

Gilnt King Tut's Wah Wah Hut

0141 221 5279

Siphon Plane The Twisted Wheel

0141 221 4851

Young States ABC2 0141 204 5151

SUNDAY

JULY 26

ABERDEEN

Glenn Atlas/Skye Tunnels 01224 211121

BELFAST

Leonard Cohen Odyssey
028 9073 9074

BIRMINGHAM

Lazy Lizards/Phantom Limb Hare
And Hounds 0121 414 2081
The New 1920 Floorer 0121 236 2421
Saving Almes 0121 248 2252
0870 771 1000
Supersonic Festival:
65daysofstatic/Arboretum/
Caribou/Chris Herbert/Earthless/
Goblin/Jarboe/Khyam Allami/
Nancy Wallace/Pontiak/Pram/
PRE/Theo/The Memory Band/zZz
Custard Factory 0121 248 2252

BRIGHTON

David Rodigan Coalition 0 273726858

DERBY

Loaded 44/Nobody's Fool
The Victoria Inn 01332 74 00 91

DUBLIN

Taking Back Sunday Academy
00 3531 877 9999

EDINBURGH

Active Minds Henry's Cellar Bar
0131 221 288

GLASGOW

Carnivores/Kong Nice'n'Sleazy
0141 333 9637

MUNTINGDON

Secret Garden Party: Delroy
Williams/Emilliana Torrini 'Secret'
location 0871 230 1094

LIVERPOOL

The Aeroplanes 02 Academy
0870 771 2000

Lightning Seeds Philharmonic Hall
0151 210 2895

LONDON

1234 Shoreditch Festival: The
Rakes/Chrome Hoof/A Place
To Bury Strangers/SCUM/O
Children/Ulterior/Advert/Banjo
Or Freakout/Flashguns/Hatcham
Social/Factory Floor/Kasms/Ipsa
Facto/Video Nasties/Vegas Whores/
Wild Palms/The Warlocks/Televised
Crimewave/Sunderbans/Sloppy
Seconds/Lion Club/Silhouette/
Polly Scattergood Shoreditch Park
0871 230 1094

All Forgotten/Don Broco/
Scholars/Hearts Under
Fire/Tell It To The Marines Barfly
0870 907 0999
Castillo/Koobind 0114 2722552

Condition Dead/Learn To Scream
Bull & Gate 010 7485 5395

Corrupted/Thorn's Hammer/The
Accused Scala 020 7833 2022

Dan Balrd Borderline 020 7734 5547

Rubicks/Japanese Voyeurs/The
Males/Vulgarians Hoxton Square Bar
& Kitchen 020 7613 0709

Squirtgun Underworld 020 7482 1932

MANCHESTER

Frankmusik Deaf Institute
0161 330 4019

Mouthwash Retro Bar 0161 274 4892

Silent Screams/Desolated Jabez
Clegg 0161 272 8612

NEWCASTLE

The Dickses 02 Academy 2
0870 771 2000

Indoor Fireworks/The Restaurant
The Tyne 0191 265 2550

Jo James Band Egypt Cottage
0191 232 0218

The Kicks Star Inn 0191 222 3111
Steve Daggett The Robin Hood
0191 257 0265

NORWICH

The Citizens Reindeer 0871 230 1094

NOTTINGHAM

Crocodiles Chameleon 0115 9505097

PORTSMOUTH

Mimi Soya Cellars 0871 230 1094
Scott Hodges Wedgewood Rooms
023 9286 3911

READING

Hjalte/In/Godwits South Street Arts
Centre 0118 960 5060

SHEFFIELD

The Dudleys New Barrack Tavern
0114 234 9148

Ketamine Kim West Street Live
0114 2722552

SOUTHAMPTON

Annie Cottrell Band Platform Tavern
023 8033 7232

Laruso diners 023 8022 5612

STEVENAGE

Truck Festival: Supergrass/The
Candyskins/Yacht/Pulled Apart By
Horses/The Ghost Of A Thousand/
The Joy Formidable/The Xcerts/
So I Watch You From Afar/Calories/
Telegraphs/Dive Dive/The Long
Insiders/The Epstein/Jail Fly
Cissokho Hill Farm 01235 821262

WAKEFIELD

The Eternal End Snooty Fox
01924 374455

MONDAY

JULY 27



Taking Back Sunday,
Spring & Airbrake, Belfast



The Rakes, 1234 Festival,
Shoreditch, London

ABERDEEN

Miles Hunt Moshulu 0844 847 2319

BELFAST

Taking Back Sunday Spring &
Airbrake 028 9032 5968

BIRMINGHAM

Ghosts On Pegasus Bridge
Edwards Ho 0121 643 5835

BIRMINGHAM

David Cella Prom 0117 942 7319
Teller/The Speedwell Invention
Loughiana 0117 926 5978

DERBY

Crocodiles The Royal 01332 36 77 20
Down with Temptation The Victoria
Inn 01332 74 00 91

EDINBURGH

Tweak Bird Sneaky Pete's
0131 225 1757

GLASGOW

Saving Almes King Tut's Wah Wah Hut
0141 221 5279

LEEDS

Buckcherry Cockpit 0113 244 3446
Earthless Cockpit Room 3
0113 2441573

LIVERPOOL

Gloria Estefan Echo Arena
0844 9000 400

LONDON

Anne Seagull/Audio Hazard/Las
Kellies Hope & Anchor 020 7354 1312

Amey Celsi/Nelson Bragg/Paul
Steel/The See See Luminaire
020 7372 7123

Arboretum The Lexington
020 7837 5387

Blue King Brown Borderline
020 7731 5547

The Firestone/The Workhouse/
Vespa Dublin Castle 020 7485 1773

Goblin Scala 020 7833 2022

Laruso/Plastic Toys/Goodies
Barfly 0870 907 0999

The Lilmooons The Old Queen's Head
0207 839 7261

Ludmila Williams 02 Shepherds Bush
Empire 0870 771 2000

The Savage Nomads 12 Bar Club
020 7240 2622

Shaped By Fate Underworld
7482 193

MANCHESTER

Comershop Moho Live
0161 834 8180

Wayward Child/The Strokes/
Satnam's Tash Night And Day Café
0161 236 1822

NEWCASTLE

Clandestino Head Of Steam
0191 232 4379

NORWICH

Emilliana Torrini Arts Centre
01603 630011

PERTH

The Revivals Ice Factory
01738 630011

PORTSMOUTH

Elephants Cellars 0871 230 1094

SHEFFIELD

Fearless Linda Grapes 0114 249 0909

SOUTHAMPTON

Forever Wednesday Hamptons Bar
07919 253 508

Resonate Joiners 023 8022 5612

STOKES ON TRENT

Wolf Am I Supamill 01782 214991

ST ALBANS

Carbon Horn 01727 853143

TUNBRIDGE WELLS

UK Subs The Kelsey Arms

WAKEFIELD

Gunshot Residue Escobar
01924 332000

WOLVERHAMPTON

Dividing The Line/Deaf Havana
The Orange Box 01604 239100

TUESDAY

JULY 28

BIRMINGHAM

Emiliana Torrini/Island Line
Glee Club 0870 241 5093

BRIGHTON

Bear Pop/Pocket Drummers/
The Stars Down To Earth The Albert
01273 730499

BRIGHTON

Cornershop Thekla 08713 100000
Hjalmarin Louisiana 0117 926 5978
Kama Linden Fleece 0117 945 0996

CAMBRIDGE

The Spooky Men's Choral
Junction 01223 511511

CARDIFF

Young Guns/None The Less/
Portraits/Solutions Barfly
029 2066 7658

DERBY

Ghosts On Pegasus Bridge
The Victoria Inn 01332 74 00 91

EDINBURGH

The Marvels/Seven Deadly Sins
The Electric Circus 0131 226 4224

EXETER

Annotations Of An Autopsy/
Trigger The Bloodshed Cavern Club
01392 495370

GLASGOW

Axxonn 13th Note Café 0141 553 1638

Crocodiles Stereo 0141 576 5018
Lost On Landing/Lights & Sounds
The Twisted Wheel 0141 221 4851
Miles Hunt Rodgers 0141 221 0726

GUILDFORD

Open The Skies/Hearts Under Fire
Boilerroom 01483 440022

LEEDS

Tieflighter Cockpit Room 3
0113 2441573

LONDON

Buffy Sainte-Marie Queen Elizabeth
Hall 020 7960 4242

Calsson Park 0871 971 5418

Cal Jader Arts Club 020 7460 4459

Charlie Dore Bordenline
020 7734 147

The Cutaway/The Centrals Monto
Water Rats 020 7837 4412

First Aid Kit/Blue Roses/Kill It Kid
The Lambton 020 7837 5387

Noxshi 229 Club 020 7631 8310

Oxygen Ponies/Randi Russo
12 Bar Club 020 7240 2622

Perfect People Garage 070 7607 1818

The Pins/This Is Not A Dead
Transmission/Iron Gorilla/Dry Til

Friday Hope & Anchor 070 7354 1312

The Thirst/David J/The Dreamers/
Emz Good Ship 020 7372 2544

This Is Colour Underworld
020 7482 1932

Tweak Bird Madame Jojo's
020 7734 2473

White Rabbits Holian Square Bar
& Kitch 020 7611 0709

Wooden Bolts/Small Engine Repair
Slaughterhouse 020 7662 4080

You Me At Six/Attack! Attack!/Out
Of Sight Forum 020 7344 0044

NEWCASTLE

Buckcherry 02 Academy 2
0870 771 2000

NORWICH

Glad Atzmon The Green Man
01603 782693

NOTTINGHAM

Steve Pinnock Running Horse
0115 978 7398

PORTSMOUTH

The Perils Cellars 0871 230 1094

SOUTHAMPTON

Never Back Down Hamptons Bar
07919 253 508

Wolf Am I Joiner 023 8022 5612

ST ALBANS

Storm Chaser Horn 01277 853143

WINCHESTER

Arboretum Railway Inn
01962 867795



Emiliana Torrini,
Glee Club, Birmingham

GIGS

TICKETS ON SALE!

BOOKING NOW

Yeah Yeah Yeahs:
back in black
(and a bit of blue)

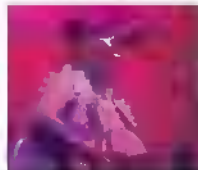


YEAH YEAH YEAHS

STARTS: 10.15 AT ACADEMY, NOVEMBER 21

Time for heads to roll. Karen O, Nick Zinner and Brian Chase head back to the UK for an extensive tour this winter that they're sure to, er, blitz.

WWW.NME.COM/artists/yeah-yeah-yeahs

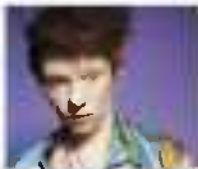


CAMERA OBSCURA

STARTS: 10.15 AT WATERLOO, OCTOBER 22

Glaswegian indie pop ensemble Camera Obscura head out across the UK this autumn following the release of their fourth studio album, 'My Maudlin Career'.

WWW.NME.COM/artists/camera-obscura



LA ROUX

STARTS: 10.15 AT ACADEMY, NOVEMBER 12

Following the phenomenal success of her debut electropop album offering, fiery redhead Elly Jackson hits the road.

WWW.NME.COM/artists/la-roux



DINOSAUR JR

STARTS: 10.15 AT ACADEMY, AUGUST 8

Behemoths of alternative rock, Dinosaur Jr tear up the rock'n'roll road map following the release of their phenomenal album 'Farm'.

WWW.NME.COM/artists/dinosaur-jr

O₂ customers can get Priority Tickets to thousands of gigs nationwide up to 48 hours before general release. Just register at o2.co.uk/priority

When Priority Tickets are gone, they're gone. Terms apply.

O₂

GEAR

STUFF WE LOVE *Edited by Anton Petashnik*

NME ONLINE STORE

WOODSTOCK T-SHIRT

This year marks the 40th anniversary of the legendary Woodstock festival, so to celebrate the memory (OK, we weren't there, but we can imagine) of the likes of Hendrix, Creedence, The Who and, well, everyone good in the '60s playing as the sun came up over Max Yasgur's farm, buy this T-shirt. Oh, and stay off the brown acid. WWW.NME.COM/store

£15.99

MUSIC CONVERTER

We've been talking about gadgets to get your non-digital music into the 21st century, but this could be the final doozy. It acts as a bridge between your record, tape (remember them? That Boy Who Likes You made you one) or MiniDisc (remember them? No?) player and your computer, so you can chuck all your old Rites Of Spring seven-inches on to your MP3 player and listen to them while you're lifting weights.

£49.99



FRED PERRY SHIRT

Apparently, some band called Blur reformed and played some shows to a few people the other week, right? And that guy, erm, Damien, he likes wearing Fred Perry stuff and pretending it's still the '60s, yeah? You too can get that authentic swagger. For best results, sport while walking down the road shouting, "Ol ol!" at passers-by.

£44.99



THE NME CROSSWORD

WIN THE LED ZEP BOOK

CLUES ACROSS

1 Any chance of a hand-out? They might have a 'Wall Of Arms' but it's been Weeks without (3-3-4-2)
9 Florence And The Machine keeping organ music live? (5)
10 "Just the beat of a lonely heart and it's mine/I don't want to be..." The Bee Gees (5)
11+26D Their albums include 'Fear Of Music' and 'Stop Making Sense' (7-5)
13 Remnants of this metal reggae band are making a comeback as Raw Bud (3-3)
14 Music of general appeal from U2 (3)
15 One mercy, perhaps, in this being New Order's debut single (8)
18 'We Care' for indie band on Hut label (5)
19 Michael Jackson performance from a Scottish mountain? (3)
20+24D I'd strike up a new look with band from London (4-6)

21 A rebel dub mix of a Cocteau Twins song (9)
25 I've memorised every word and note of this Kosheen number (3-2-2-4)
27 Kate Bush went and 'Sat In Your...' (3)
28 Singer/songwriter who put on a 'Braveface' wearing a big quiff (5)
29 US thrash metal band who released album 'God Hates Us All' on the day the Twin Towers were destroyed (6)
31 Where Arctic Monkeys, Radiohead and Kings Of Leon head line this summer (5)
32 Beginning transmission of a Neil Young album (5)
33 ...4, indie rock band with a 'Works Project' on V2 records (5)

CLUES DOWN

1 "Where we going, what we doing this night?/Feel drunk already, maybe my drink got spiked", 2007 (4-4-7)
2 In 2005 they left 'Not Everyone' 'Unsatisfied' -

'Just Friends' (4-5-4)
3 "Well she should have gone to school, and she should have made it through, but she never", 2006 (2-6)
4 'A... Like You' by Edwyn Collins (4)
5+16D Founder of Durutti Co union (4-6)
6 "Above us only sky", 1975 (7)
7 Londoners who went round for 'A Gilded Eternity' (4)
12+8D US hardcore rockers located in wild open areas around the west (1-1-1-7)
16 (See 5 down)
17 Best Live Band at 2009 Shockwaves NME Awards (4)
19 (See 23 down)
22 ...International had a '90s Number One hit with 'Duh Be Good To Me' (5)
23+19D The 2006 hit-making collaboration of Danger Mouse and Cee-Lo (6-7)
24 (See 20 across)
26 (See 11 across)
30 They released 'The Lexicon Of Love' (1-1-1)

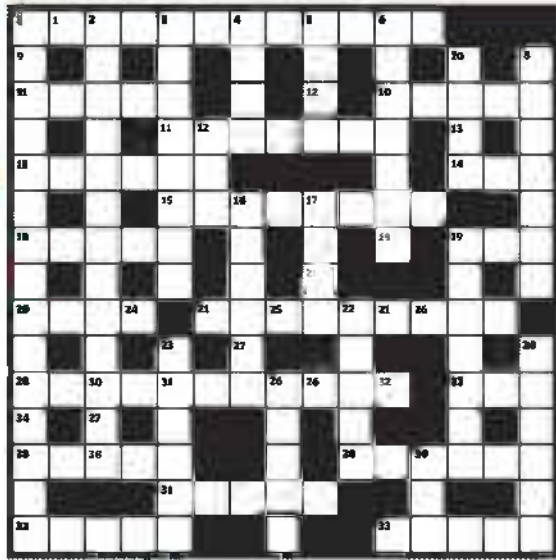


Compiled by Trevor Hungerford

JUNE 27 ANSWERS

ACROSS
1+10A+11A Travels With Myself And Another, 8 A-Punk, 12+16D There She Goes, 13 Nas, 15+16D Luke Steele, 17 Path, 20 Banquet, 22 Eighties, 25 Everest, 26 One, 27 Hum, 28 News, 30 Dolce, 34+14D Melody AM, 35+24A Hombre Lobo, 36 Wham.

DOWN
1 Time To Pretend, 2 Answering Bell, 4+21D Status Quo, 5 In Da Club, 6 Hadooken, 7 Bush, 9 Norm, 23+30 Come On Eileen, 24 Lemmy, 29+19D With Teeth, 31 One, 32 Cab, 33 Jam, 34 Me.



Simply cut out the crossword and send it, along with your name, address and email, marking the envelope with the issue date, before Tuesday, July 28, 2009, to the following address: Crossword, NME, 4th Floor, Blue Fin Building, 110 Southwark Street, London, SE1 1DF. Post correct one out of the lot please.

PICK OF THE WEEK



REVEREND AND THE MAKERS TAKEOVER

The latest in our artist hijacks sees the Rev grab the reins and take you through an hour of his top tunes. Expect the likes of Bob Marley, MIA, The Clash and John Lennon plus some pearls of wisdom from the big man himself.

Tuesday, July 28, 9pm

PLUS...

WEDNESDAY JAY-Z VS LINKIN PARK

A celebrity death-match to the bitter end.

July 22, 9pm



THURSDAY FROM THE BEGINNING

A chance to see Blur's career from the word go.

July 23, 1pm



FRIDAY CLUB NME CHART

With Tommy Sparks, Boy Crisis and Animal Collective.

July 24, 10pm



SATURDAY 50 ESSENTIAL SUMMER ANTHEMS

Lily and others bring the sun.

July 25, 2pm



SUNDAY TOP 50 US ALL-STARS

The White Stripes, KOL and Green Day feature.

July 26, 1pm



MONDAY MIA VS CSS

Let the battle of the acronyms commence.

July 27, 9pm



TUESDAY LA ROUX VS LADYHAWKE

Whose side are you on in the all-female pop battle?

July 28, 1pm



Full listings: NME.COM/NMETV

SKY CHANNEL 0184
VIRGIN MEDIA 975
FREESAT 727
DAB IN LONDON or
NMERADIO.CO.UK

IN OUR STUDIO



BOMBAY BICYCLE CLUB

Session played: Monday, July 6

The best thing to come out of Crouch End since Gilian Anderson, and certainly the best band named after a curry house, we've been fans of Bombay Bicycle Club for some time. They treated us to some exclusive acoustic tunes and talked about their recent series of unique gigs, one of which was in a mineshaft!

COMING UP...

NME FORUM

1234 Festival organiser Sean McLusky joins Iain Baker this week to heap praise/career-burning damnation (delete as appropriate) on the latest singles.

Wednesday, July 22, 4pm

SARAH KERR

NME Radio's Claire Sturgess is at the UK's most quirky festival, Secret Garden Party. Tune in this morning to find out what's been going down at the site.

Saturday, July 25, 10am

ON THE PLAYLIST...



DARKER MY LOVE Two Ways Out

BAND OF SKULLS Fires

ARCTIC MONKEYS Crying Lightning

JAMIE T Sticks N' Stones

WHITE BELT YELLOW TAG Tell Your Friends (It All Worked Out)



PEACHES Lose You

I WAS A KING It's All You

MAXIMO PARK Questing, Not Coasting

PETE DOHERTY Broken Love Song

JACK PENATE Pull My Heart Away



SONIC YOUTH Poison Arrow

The NME Chart TV



1 GOSSIP 'HEAVY CROSS'

2 KINGS OF LEON 'NOTION'

3 LA ROUX 'BULLETPROOF'

4 JAMIE T 'STICKS N' STONES'

5 YEAH YEAH YEARS 'HEADS WILL ROLL'

6 GREEN DAY '21 GUNS'

7 FLORENCE AND THE MACHINE 'RABBIT HEART...'

8 DOYES 'WINTER HILL'

9 THE MACCABEES 'CAN YOU GIVE IT'

10 THE KILLERS 'THE WORLD WE LIVE IN'

VOTE NOW!

Go to WWW.NME.COM/NMETV to have your say

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

by **GREEN DAY**

Who, in the power punk trio, has long harboured dreams of being blond and Scandinavian?

YOU NEED A GOOD PRODUCER FOR WHEN YOU FEEL LIKE YOU'RE LOSING IT IN THE STUDIO.

Billie Joe Armstrong (vocals/guitar): "When things were getting a little difficult during the recording of '21st Century Breakdown', Butch [Vig] helped us a lot. He brought this great sense of calm, but was totally enthusiastic at the same time. Half the job of a producer is to be an adviser and say, 'Look, I know you've heard this song 13,000 times in a row but it's still as good as it was the first time you heard it'. There were times when we definitely needed that."

Tré Cool (drums): "Butch also wears a cape around the studio and has a podium. He'd call us in sometimes and do his rants - sometimes they'll be in English or sometimes they'll be in some kind of broken Scandinavian language. I can't reveal too much about his working methods. It's sort of like the Freemasons."

MUMS ARE FULL OF GREAT ADVICE....

Mike Dirnt (bass): "I can't imagine not being in Green Day. Everything in my life is based around this music and this band. Fortunately, I'm in a position where what I do best is what I do for a living. My mom always said, 'Whatever you do, do it to the best of your ability and, if you're lucky, it'll be what you're good at'. She's a clever lady. One thing that both me and Billie can relate to is what happens if you are brought up in a house full of women. It opens your eyes real quick and shows you a sense of respect for the world."

...AND DADS CAN BE PRETTY HELPFUL TOO.

Cool: "I must have been a nightmare kid. Me and my dad got a lot closer when I moved out at 17 - we started bonding big-time but before that I think he thought of me as the rug-rat. He was a helicopter pilot in Vietnam. I definitely looked up to him but I was kind of scared too - y'know, knowing that he could kill me at any second. But he wasn't authoritarian, he was the kind that would party with you. He taught me a lot too, about physics, heavy weaponry, mass-produced feminine-hygiene



products. It's sad to see him now, though, in that state he's in. He wears his army helmet and runs around in his underwear. He still thinks the war is on, and if he hears a helicopter he runs for the bushes. He's a little quirky."

AFTER 20 YEARS IN THE BUSINESS, CRITICISM SHOULDN'T MATTER TOO MUCH.

Dirnt: "People can think whatever they want about us. Nobody's gonna throw anything at me that's never been thrown before. The way I look at it is, if you don't like Green Day then you've obviously got something against rock'n'roll or you just never liked us. We looked at this album ['21st Century Breakdown'] like an opportunity, because we're never gonna get this chance to follow up an album like 'American Idiot' ever again and challenge ourselves. So why not? If it's cocky or conceited or whatever to be ambitious, then throw me in jail. I'm not

"IF YOU DON'T LIKE GREEN DAY, THEN YOU'RE AGAINST ROCK'N'ROLL"

forcing anyone to buy my record or come to my show. We invite everyone but if someone else knows of another band who after 20 years is still putting out records and having fun, and they're in love with their eighth or ninth record as much as they were with their first, then go and see THAT band (laughs)."

BEING THE MAIN MAN IN GREEN DAY IS MUCH HARDER THAN EVERYONE THINKS.

Cool: "Billie has a work ethic that I've never seen in any field of work. There's no construction worker or veterinarian you could show me who works as hard as he does. He'll have four things going on at once but then a song will hit him, and he'll go straight to that and try and squeeze everything out of his brain that

he can at that moment. You can't wait for a song or put it in the back of your mind for when it's time to write songs. When it hits you, you have to go do it. So he'll write songs on bar napkins or... with a stick in the mud."

DON'T PLAY THE INSTRUMENT, PLAY THE SONG.

Cool: "I was always looking to write songs even when I was playing drums for The Lookouts [his band before he joined Green Day in 1990]. We wrote a lot of songs and it was never about showing off how fast I could play or how many notes I could play - although I can play very fast and I can play lots of notes if I want to. But it's more about choosing your moments and doing what's right for the music."

WE'RE LIVING IN AN INFORMATION AGE OF HYSTERIA MORE THAN EVER.

Dirnt: "What you have to understand is that America really is a big place, so there are major metropolitan areas that have a lot of news sources and then you have smaller areas with no news sources. In an information era, it can be about who gets the front page of your computer screen. I mean, it was only a few weeks ago that the whole world was gonna die from the pig flu (guffaws). It's comical but it's also like psychological terrorism and it's one of the reasons that America has the problems it has."

IT'S IMPORTANT TO HAVE AMBITIONS BEYOND YOUR BAND.

Cool: "I'd love to be the frontman of ABBA but I'm not blond and not Scandinavian so it might be tough. It'd be great to be the Red Indian guy in the Village People because he has the most feathers. I'd like to capture Big Foot and ride the Loch Ness Monster. Oh, and prove that God doesn't exist."

DID YOU KNOW?

■ Billie Joe cut his first single at the age of five when he recorded a song called 'Look For Love' for Fiat Records - a local Bay Area label

■ All the videos for the singles off 'American Idiot' were directed by Sam Bayer - the same guy that worked on Nirvana's epochal 'Smells Like Teen Spirit' clip

■ The '97 worldwide smash 'Good Riddance (Time Of Your Life)' was featured on the 'Nimrod' album but originally surfaced as a B-side to the 'Brain Stew/Jaded' single in '96

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